

## Oleanna David Mamet

In a terrifyingly short time, a male college instructor and his female student descend from a discussion of her grades into a modern reprise of the Inquisition. Innocuous remarks suddenly turn damning. Socratic dialogue gives way to heated assault. And the relationship between a somewhat fatuous teacher and his seemingly hapless pupil turns into a fiendishly accurate X ray of the mechanisms of power, censorship, and abuse.

Understanding David Mamet analyzes the broad range of David Mamet's plays and places them in the context of his career as a prolific writer of fiction and nonfiction prose as well as drama. Over the past three decades, Mamet has written more than thirty produced plays and garnered recognition as one of the most significant and influential American playwrights of the post-World War II generation. In addition to playwriting and directing for the theater, Mamet also writes, directs, and produces for film and television, and he writes essays, fiction, poetry, and even children's books. The author remains best known for depicting men in gritty, competitive work environments and for his vernacular dialogue (known in the theater as "Mametspeak"), which has raised the expletive to an art form. In this insightful survey of Mamet's body of work, Brenda Murphy explores the broad range of his writing for the theater and introduces readers to Mamet's major writing in other literary genres as well as some of his neglected pieces. Murphy centers her discussion around Mamet's most significant plays—Glengarry Glen Ross, Oleanna, American Buffalo, Speed-the-Plow, The Cryptogram, Sexual Perversity in Chicago, Edmond, The Woods, Lakeboat, Boston Marriage, and The Duck Variations—as well as his three novels—The Village, The Old

Religion, and Wilson. Murphy also notes how Mamet's one-act and less known plays provide important context for the major plays and help to give a fuller sense of the scope of his art. A chapter on his numerous essays, including his most anthologized piece of writing, the autobiographical essay "The Rake," reflects Mamet's controversial and evolving ideas about the theater, film, politics, religion, and masculinity. Throughout her study Murphy incorporates references to Mamet's popular films as useful waypoints for contextualizing his literary works and understanding his continuing evolution as a writer for multiple mediums.

A collection of outstanding plays from one of America's greatest playwrights Cryptogram: "Mamet's play suggests that deception is an endless spiralling process that eventually corrodes the soul. But it also harps on a theme that runs right throughout Mamet's work: the notion that we use words as a destructive social camouflage to lie to others and ourselves...And here through all the repetitions, half sentences and echoing encounter of one question with another, you feel the characters devalue experience through their use of language. As Del cries in desperation at the end, 'If we could speak the truth for one instant, then we would be free.' Mamet's point is that we are held spiritually captive by our bluster and evasions." (Michael Billington, Guardian)

Oleanna: "An exploration of male-female conflicts which cogently demonstrates that when free thought and dialogue are imperilled, nobody wins" (Independent)

The Old Neighborhood: "Mamet, ranked with Miller, Albee and Shepard as America's finest living playwrights, distills the raw, rank flavour of people wading down streams of consciousness...A play of riveting disquiet" (Evening Standard)

What does it mean to be an American man? Holmberg demonstrates how David Mamet's plays explore complex

issues of masculinity.

From its beginnings, the American film industry has profited from bringing popular and acclaimed dramatic works to the screen. This is the first book to offer a comprehensive account, focusing on key texts, of how Hollywood has given a second and enduring life to such classics of the American theater as *Long Day's Journey into Night*, *A Streetcar Named Desire* and *Who's Afraid of Virginia Woolf?* Each chapter is written by a leading scholar and focuses on Broadway's most admired and popular productions. The book is ideally suited for classroom use and offers an otherwise unavailable introduction to a subject which is of great interest to students and scholars alike.

A master at dramatic dialogue, captured in real-life conversation about his work

David Mamet is arguably the most important living American playwright. This Guide provides an up-to-date study of the key criticism on the full range of Mamet's work. It engages with his work in film as well as in the theatre, offering a synoptic overview of, and critical commentary on, the scholarly criticism of each play, screenplay or film.

OleannaA PlayVintage

A History of Modern Drama: Volume II explores a remarkable breadth of topics and analytical approaches to the dramatic works, authors, and transitional events and movements that shaped world drama from 1960 through to the dawn of the new millennium. Features detailed analyses of plays and playwrights, examining the influence of a wide range of writers, from mainstream

icons such as Harold Pinter and Edward Albee, to more unorthodox works by Peter Weiss and Sarah Kane Provides global coverage of both English and non-English dramas – including works from Africa and Asia to the Middle East Considers the influence of art, music, literature, architecture, society, politics, culture, and philosophy on the formation of postmodern dramatic literature Combines wide-ranging topics with original theories, international perspective, and philosophical and cultural context Completes a comprehensive two-part work examining modern world drama, and alongside A History of Modern Drama: Volume I, offers readers complete coverage of a full century in the evolution of global dramatic literature.

Performances of David Mamet's "Oleanna" by Double Bind Productions, directed by Michael Hill, cast members are: Eliza Lovell and Michael Hill.

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David Mamet is widely considered to be the voice of contemporary American Theatre. His use of what is taken to be realistic language together with minimalist staging creates a postmodern combination that pushes an audience in conflicting directions. The result is that initial audiences for Oleanna were aroused to applaud and loudly react to the ending of the play when a male teacher beats a female student. The issues the play raises about political correctness are turned on their head. Oleanna is a particularly complex play in terms of both form and content and this guide offers a theoretically informed introductory analysis. It provides

students with a comprehensive critical introduction to the play and includes new interpretations of the text in light of recent developments in Mamet's playwriting and the intervening shifts in the political landscape.

Presents a complete picture of the critical responses to David Mamet's plays.

"17, 20-24, 27-31 October, 2009 at 7.30 pm" - on cover.

David Mamet has carved out a reputation as one of the most important American dramatists. His hit plays *Glengarry Glen Ross* and *Oleanna* have ensured his work forms a staple of Literature and Drama curriculums and anthologies as much as stage revivals, while his work as a film writer/director and writings on acting have cemented his influence. This *Critical Companion to Mamet's stage work* will prove indispensable to students of Theatre, Film and Literary studies. It provides a survey and analysis of Mamet's plays with a particular and unique emphasis on how the plays work in performance.

Works are examined in broadly chronological order, but with the film works considered together in one chapter, a chapter devoted to the one act and shorter plays, and another on the seemingly autobiographical family plays, including *Cryptogram* and *The Old Neighbourhood*. Various stage productions are compared alongside film versions to analyse how the work varies in performance. The volume also features four additional essays by practitioners and scholars offering different critical perspectives on the work. As President of the David Mamet Society and having taught Mamet's plays to undergraduates for over thirty years, David Sauer is uniquely qualified to write the definitive companion to the work of this leading dramatist.

*New York magazine* was born in 1968 after a run as an insert of the *New York Herald Tribune* and quickly made a place for itself as the trusted resource for readers across the country.

With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

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