

Plenty David Hare

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Skylight premiered at the National Theatre in 1995 and then went on to become one of the most internationally successful plays of recent years. This is the definitive edition of Skylight.

(Applause Books). What was the play that changed your life? What was the play that inspired you; that showed you something entirely new; that was so thrilling or surprising, breathtaking or poignant, that you were never the same? Nineteen of today's most gifted playwrights respond in this most revealing and personal book, published by Applause Books and presented by the American Theatre Wing, founder of The Tony Awards. From Edward Albee's 1935 visit to New York's Hippodrome Theatre to see Jimmy Durante (and an elephant) in Rodgers and Hart's Jumbo, to Diana Son's twelfth-grade field trip in 1983 to see Diane Venora play Hamlet at The Public Theater, from David Henry Hwang's seminal San Francisco encounter with Equus to a young Beth Henley's epiphany after seeing her mother in a "Green Bean Man costume," The Play That Changed My Life offers readers a unique peek into the theatrical influences of some of the nation's most important dramatists. The book is filled with tributes, memories, anecdotes and other insights that connect past to present and make this volume an instant "must have" for anyone who adores the theatre. Also in the book are pieces by David Auburn, Jon Robin Baitz, Nilo Cruz,

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Christopher Durang, Charles Fuller, A. R. Gurney, Tina Howe, David Ives, Donald Margulies, Lynn Nottage, Suzan-Lori Parks, Sarah Ruhl, John Patrick Shanley, Regina Taylor, and Doug Wright, as well as an introduction by Paula Vogel. All together, the playwrights featured here have won more than 40 Tony Awards, Pulitzer Prizes, Obies, and MacArthur genius grants.

"The plays were first performed together as part of the High Tide Festival at Snape Maltings, in May 2009"--Preface.

A Casebook

Blu

David Hare Plays 3

Collected Essays

The Plays of David Hare

David Hare Plays 1

The Absence of War offers a meditation on the classic problems of leadership, and is the third part of a critically acclaimed trilogy of plays (Racing Demon, Murmuring Judges) about British institutions. Its unsparing portrait of a Labour Party torn between past principles and future prosperity, and of a deeply sympathetic leader doomed to failure, made the play hugely controversial and prophetic when it was first presented at the National Theatre, London, in 1993.

"Extraordinary. . . . This is no butterfly-watching stroll through a life." —Dwight Garner, New York Times David Hare has long been one of Britain's best-known screenwriters and

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dramatists. He's the author of more than thirty acclaimed plays that have appeared on Broadway, in the West End, and at the National Theatre. He wrote the screenplays for the hugely successful films *The Hours*, *Plenty*, and *The Reader*. Most recently, his play *Skylight* won the 2015 Tony Award for Best Revival on Broadway. Now, in his debut work of autobiography, "Britain's leading contemporary playwright" (*Sunday Times*) offers a vibrant and affecting account of becoming a writer amid the enormous flux of postwar England. In his customarily dazzling prose and with great warmth and humor, he takes us from his university days at Cambridge to the swinging 1960s, when he cofounded the influential Portable Theatre in London and took a memorable road trip across America, to his breakthrough successes as a playwright amid the political ferment of the '70s and the moment when Margaret Thatcher came to power at the end of the decade. Through it all, Hare sets the progress of his own life against the dramatic changes in postwar England, in which faith in hierarchy, religion, empire, and the public good all withered away. Filled with indelible glimpses of such figures as Alfred Hitchcock, Laurence Olivier, Tennessee Williams, Helen Mirren, and Joseph Papp, *The Blue Touch Paper* is a powerful evocation of a society in transition and a writer in the making.

This 1995 book examines the work of David Hare including screenplays and the plays he has written for the Royal National Theatre.

What is a political playwright? Does theatre have any direct effect on society? Why choose to work in a medium which speaks to so few? Is theatre itself facing oblivion? All

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frequent questions addressed to David Hare over the last thirty-five years, as his work has taken him from the travelling fringe to the National Theatre, from seasons on Broadway to performances in prisons, church halls and on bare floors. Since 1978, Hare has sought uniquely to address these and other questions in occasional lectures given both in Britain and abroad. Now, for the first time, these lectures are collected together with some of his more recent prose pieces about God, Iraq, Israel/Palestine and the privatisation of the railways. Bringing to the lectern the same wit, insight and gift for the essential for which his plays are known, Hare presents the distilled result of a lifetime's sustained thinking about art and politics. 'The foremost theatrical chronicler of contemporary British life.' New York Times 'Our best writer of contemporary drama.' Sunday Times

The Secret Rapture and Other Plays

The Hours / Mrs. Dalloway

Skylight; Amy's View; The Judas Kiss; My Zinc Bed

Amy's View

The Absence of War

Via Dolorosa

Liam Neeson starred on Broadway in this compelling depiction of Oscar Wilde just before and after his imprisonment. Act One captures him in 1895 on the eve of his arrest. He still has a chance to flee to the continent but chooses to let the train leave without him. In the second act, Wilde is in Naples more than two years

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later, after his release from Reading Gaol. In exile, he is drawn to a reunion with his unworthy lover and a final betrayal. -- Publisher's website.

Seminar paper from the year 2004 in the subject English - Literature, Works, grade: sehr gut, University of Innsbruck (Translationswissenschaft), language: English, abstract: In this play Hare not only mentions how difficult it is for the establishment to give up their idealistic vision of the continuation of the Empire but he also portrays the partnership between England and America. By describing personal experiences of his characters he reflects the political mood of the time. The disillusion and the lack of direction of his characters who can't cope with their situation is comparable to the political conditions. "Within the context of English political history these events are not extraneous, coincidental happenings; they have a direct bearing on and relationship to the characters' actions and thoughts. We do not see the events take place, but we see their impact on English lives" 8 . But Hare's work is not only a historical play but also somehow a tragedy. Critics claim that the dramas hero is destructive and that the play is "essentially tragic" 9 . Susan belongs to one of Hare's characters that share "a tragic sense of life ...against the odds, they defy the repression and inhumanity around them even if it means self-destruction. 10 "

A Study Guide for David Hare's "Plenty," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for

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all of your research needs.

Should I run? This is the question Pauline Gibson is asking herself. She has spent her adult life as a doctor, the inspiring leader of a campaign for local health provision. When she crosses paths with her old boyfriend, Jack Gould, who has made his way in Labour party politics, she's faced with an agonising decision. What's involved in sacrificing your private life and your peace of mind for something more than a single issue? Does she dare? David Hare was recently described by the Washington Post as 'the premiere political dramatist writing in English.' His explosive new play portrays the history of a twenty year intimate friendship and its public repercussions. David Hare's new play I'm not Running, premieres at the National Theatre, London, in October 2018.

The Vertical Hour

***David Hare Plays: Slag; Teen 'n' smiles; Knuckle; Licking Hitler; Plenty
Freely Adapted from Arthur Schnitzler's La Ronde***

A Study Guide for David Hare's "plenty".

Beat the Devil

Writing Left-Handed

Nadia Blye is a young American war reporter turned academic who teaches Political Studies at Yale. A brief holiday with her boyfriend brings her into contact with a kind of Englishman whose culture and background are a surprise and a challenge both to her and to her relationship. Michael Cunningham brings together his Pulitzer Prize-winning novel with the masterpiece that inspired it, Virginia Woolf's Mrs. Dalloway. In The Hours, the acclaimed author Michael

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Cunningham draws inventively on the life and work of Virginia Woolf and the story of her novel *Mrs. Dalloway*, to tell the story of a group of contemporary characters struggling with the conflicting claims of love and inheritance, hope and despair. In this edition, Cunningham brings his own Pulitzer Prize-winning novel together with Woolf's masterpiece, which has long been hailed as a groundbreaking work of literary fiction and one of the finest novels written in English. The two novels, published side by side with a new introduction by Cunningham, display the extent of their affinity, and each illuminates new facets of the other in this joint volume. In his introduction, Cunningham re-creates the wonderment of his first encounter with *Mrs. Dalloway* at fifteen—as he writes, “I was lost. I was gone. I never recovered.” With this edition, Cunningham allows us to disappear into the world of Woolf and into his own brilliant mind.

This is a new collection of some of David Hare's finest work, including *Skylight* (Winner of the Laurence Olivier Award for Best New Play, 1996), *Amy's View*, *The Judas Kiss* and *My Zinc Bed*.

The leading British writer-director of his generation, David Hare is also one of the most productive. The last two years have seen the outstanding success of two stage plays, *The Secret Rapture* and *Racing Demon*, and the release of two films, *Paris by Night* and *Strapless*. The pieces collected here, written left-handed, form both a concealed professional autobiography and a lucid commentary on his work.

The Blue Touch Paper: A Memoir

The Blue Room

Young Chekhov

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A Study Guide for David Hare's "Plenty"

David Hare

Platonov; Ivanov; The Seagull

A collection of five plays from the Tony Award-winning playwright and screenwriter, "the premiere political dramatist writing in English" (The Washington Post). David Hare, "Britain's leading contemporary playwright," has established a unique reputation for plays that are at once personal and political, deeply serious and incredibly funny (The Times). He is the author of seventeen plays, many of which have been presented on Broadway. Included in this collection are Fanshen; A Map of the World; Saigon: Year of the Cat; The Bay at Nice; and The Secret Rapture. Of the title play, Frank Rich of The New York Times said, "The Secret Rapture has gone further than before in marrying political thought to the compelling drama of lives that refuse to conform to any ideology's utopian plan . . . Mr. Hare embraces the human, messy though it may be." Praise for David Hare Fanshen "The nearest any English contemporary writer has come to emulating Brecht." —Financial Times A Map of the World "Mr. Hare's A Map of the World, which passionately

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embraces utopia without arrogantly presuming to annex it, is original and provocative." —The New York Times Saigon "An impressive new film which vividly captures the last desperate days in Vietnam as the Reds laid siege to the sweltering city." —Daily Express The Bay at Nice "Witty, cerebral, and full of fine-spun ironies." —The Guardian The Secret Rapture "His writing, as always, is smart, and this time, glorious. The characters are unhackneyed and complex; the insights are tough and hard to ignore." —New York Newsday

This first volume of David Hare's plays contains his work from the 1970s, including his landmark play of that decade, *Plenty*, charting the development of 'one of the great post-war British playwrights' (Independent on Sunday). The volume also includes the plays *Slag*, *Teeth 'n' Smiles*, *Knuckle* and *Licking Hitler*, and is introduced by the author.

Young Chekhov contains a trilogy of plays by the Russian writer Anton Chekhov, written as he emerged as the greatest playwright of the late nineteenth century. The three works, *Platanov*, *Ivanov* and *The Seagull*, in contemporary adaptations by David Hare, will be staged at the Chichester Festival Theatre in the

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summer of 2015.

David Hare's trilogy of plays - Racing Demon, Murmuring Judges, The Absence of War - first presented at the National Theatre, London, in 1993, examines the crises facing three great British institutions - the Church, the Law and the Labour Party. In order to learn about these organisations, Hare amassed a body of hard research from first-hand interviews with many of the people involved: from vicars to high-ranking policemen, from judges to MPs. Asking Around presents a judicious selection of those interviews and also includes a commentary by Hare, describing how he threaded his way through the complex structures of Church, Law and Politics.

The Judas Kiss

Berlin/Wall

Plenty

DRAMA FOR STUDENTS

Behind the Beautiful Forevers

A Drama

PlentySamuel French, Inc.

A stage adaptation of Katherine Boo's National Book Award-winning

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study of life in a Mumbai slum India is surging with global ambition. But beyond the luxury hotels surrounding Mumbai airport lies a makeshift slum, Annawadi, full of people with plans of their own. Zehrunisa and her son Abdul aim to recycle enough rubbish to fund a proper house. Sunil, twelve and stunted, wants to eat until he's as tall as Kalu the thief. Asha seeks to steal government antipoverty funds to turn herself into a "first-class person," while her daughter Manju intends to become the slum's first female graduate. But their schemes are fragile; global recession threatens the garbage trade, and another slum dweller is about to make an accusation that will destroy herself and shatter the neighborhood. For *Behind the Beautiful Forevers*, journalist Katherine Boo spent three years in Annawadi recording the lives of its residents. From her uncompromising book, David Hare has fashioned a tumultuous play on an epic scale. Examines the policies and politics that have kept hungry people from feeding themselves around the world, in both Third and First World countries.

Seminar paper from the year 2004 in the subject English - Literature, Works, grade: sehr gut, University of Innsbruck (Translationswissenschaft), language: English, abstract: In this play Hare not only mentions how difficult it is for the establishment to give up their idealistic vision of the continuation of the Empire but

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he also portrays the partnership between England and America. By describing personal experiences of his characters he reflects the political mood of the time. The disillusion and the lack of direction of his characters who can't cope with their situation is comparable to the political conditions. "Within the context of English political history these events are not extraneous, coincidental happenings; they have a direct bearing on and relationship to the characters' actions and thoughts. We do not see the events take place, but we see their impact on English lives" 8 . But Hare's work is not only a historical play but also somehow a tragedy. Critics claim that the dramas here is destructive and that the play is "essentially tragic" 9 . Susan belongs to one of Hare's characters that share "a tragic sense of life ...against the odds, they defy the repression and inhumanity around them even if it means self-destruction. 10 "

A Play

I'm Not Running

A Politic Theatre: The Drama of David Hare

Acting Up

America's Foremost Playwrights on the Plays that Influenced Them

Racing Demon

This is the first full-length survey of one of the leading playwrights of the postwar generation. Through his career as playwright, filmmaker, and director, David Hare has

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been at the forefront of modern theater and his work is frequently seen as a reflection of the contemporary political and social environment of Britain. In a thorough and fascinating analysis, Carol Homden examines the works of David Hare, including the film versions of *Plenty*, *Pravda*, and *Wetherby*, as well as the plays he has written for the Royal National Theatre. Homden also discusses Hare's most recent plays and identifies a new direction for the playwright.

This play continues the run of work in which Hare has sought to describe the atmosphere of contemporary Britain. Victor Quinn, employs a young poet to decorate the legend of his fast-growing Internet business. Nothing prepares either man for the outcome.

1979. Esme Allen is a well-known West End actress at just the moment when the West End is ceasing to offer actors a regular way of life. The visit of her young daughter, Amy, with a new boyfriend sets in train a series of events which only find their shape sixteen years later. David Hare's new play, which mixes love, death, and the theatre in a heady and original way, was sold out at the National Theatre, and transferred to the West End in January 1998. This is the definitive version of *Amy's View*.

This analysis of twenty published texts by David Hare employs definitions from contemporary semiotic literary theory as a means of describing typologies of political drama. By tracing the incorporation of stylistic devices from agitational propaganda (caricature, self-referentiality, the frisson between oral and visual signification) throughout the typologies, the study illustrates how each text subverts audience expectation based on established dramatic genres. The collection of texts is seen as

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inherently self-referential and politically subversive. At the centre of each typology is a protagonist who functions as a martyr to or parodic emblem of contemporary society. Consistently, the hermeticism of public institutions which represent the political status quo makes them immune from any form of individual protest from the Left or Right. In the satirical anatomy, the emblem of political dissent is coopted by involvement within the institution, or the stage is dominated by a conservative who controls the action. In the demythology, private individuals are seen as incapable of altering the public frame of history; but here private suffering subverts the collective mythology of the historical construct. In the martyrology, the emblem of dissent is associated with a moral virtue which is inimical to contemporary society, the audience's expectation of the triumph of the individual being subverted when he/she is expelled from the onstage world on the grounds of political ideology. It is only in the final typology, the conversion, that a conservative emblem is seen as directly influenced by such martyrdom, and the audience is provided with an actual example of political change. Thus, the study describes how each typology builds on the construction of the previous, and all generate from agitational propaganda.

My Zinc Bed

Skylight

Obedience, Struggle and Revolt

A Novel

A Film

"Plenty" by David Hare - An Interpretation

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Covid-19 seems to be a sort of dirty bomb, thrown into the body to cause havoc. On the same day as the UK government finally made the first of two decisive interventions that led to a conspicuous lockdown, David Hare contracted Covid-19. Nobody seemed to know much about it then, and now doctors are not altogether sure they know much more today. Suffering a pageant of apparent symptoms, Hare recalls the delirium of his illness, which mixed with fear, dream, honest medicine and dishonest politics to create a monologue of furious urgency and power.

In 1997 the 50-year-old playwright David Hare decided to visit the 50-year-old state of Israel to write a play - *Via Dolorosa* - about the conflict. He then chose to become the actor of his own play about learning to act the monologue for an uninterrupted 95 minutes on stage. *Acting Up* is a book about the ups and downs of that learning curve as well as an insight into what it is actors, directors and stage staff actually do in rehearsals. Hare's hilarious diary of his experience on both sides of the Atlantic tells of his difficulties in coming to terms with his terrifying change of career, but also with more serious questions about the nature of acting itself.

Susan Traherne returns to her home in post-war Britain haunted by her experiences as a resistance fighter in occupied France.

"Stuff happens premiered at the National Theatre, London, in September 2004"--P. [4] of cover

A Map of the World

Slag; Teeth 'n' Smiles; Knuckle; Licking Hitler; Plenty

The Play that Changed My Life

Background to the David Hare Trilogy

Plenty by David Hare - an Interpretation

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Memory, history, and culture collide with the starlit rooftop dreams of a myth-inspired character as Soledad and her partner, Hailstorm, redefine family on their own terms after the death of their eldest son in Iraq. "blu," steeped in poetic realism and contemporary politics, challenges us to try to imagine a time before war. Selected as the winner of the 2010 Yale Drama competition from more than 950 submissions, Virginia Grise's play "blu" takes place in the present but looks back on the not too distant past through a series of prayers, rituals, and dreams. Contest judge David Hare commented, "Virginia Grise is a blazingly talented writer, and her play "blu" stays with you a long time after you've read it." Noting that 2010 was a banner year for women playwrights, he added, "Women's writing for the theatre is stronger and more eloquent than it has ever been."

A play about two crucial moments in Oscar Wilde's life: the day he decides to stay in England and face imprisonment, and the night after his release when the lover for whom he risked and lost everything betrays him

How do you fight without hate? Racing Demon reveals the struggle of four clergymen to make sense of their mission. David Hare's play opened at the National Theatre, London, in 1990 to universal acclaim, and won four awards as Play of the Year. Racing Demon was the first part of David Hare's trilogy of plays about British institutions; *Murmuring Judges* and *The Absence of War* completed

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the trilogy.

A Covid Monologue

Stuff Happens

Asking Around