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Satire In David Mamet Glengarry Glen Ross

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HOBBS MADELINE

On Directing Film Bloomsbury Publishing PLC

In a Chicago junk shop three small-time crooks plot to rob a man of his coin collection, the showpiece of which is a valuable "Buffalo nickel". These high-minded grifters fancy themselves businessmen pursuing legitimate free enterprise. But the reality of the three--Donny, the oafish junk shop owner; Bobby, a young junkie Donny has taken under his wing; and "Teach"; a violently paranoid braggart--is that they are merely pawns caught up in their own game of last-chance, dead-end, empty pipe dreams.

New York Magazine Grand Central Publishing

The Decades of Modern American Playwriting series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an

introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their plays to receive in-depth coverage in this volume include: David Mamet: Edmond (1982), Glengarry Glen Ross (1984), Speed-the-Plow (1988) and Oleanna (1992); David Henry Hwang: Family Devotions (1981), The Sound of a Voice (1983) and M. Butterfly (1988); Maria Irene Fornès: The Danube (1982), Mud (1983) and The Conduct of Life (1985); August Wilson: Ma Rainey's Black Bottom (1984), Joe Turner's Come and Gone (1984) and Fences (1987).

November Bloomsbury Publishing

This collection of twenty-nine original essays, surveys satire from its emergence in Western literature to the present. Tracks satire from its first appearances in the prophetic books of the Old Testament through the Renaissance and the English tradition in satire to Michael Moore's satirical movie Fahrenheit 9/11. Highlights the important influence of the Bible in the literary and cultural development of Western satire. Focused mainly on major classical and European influences and works of English satire, but also explores the complex and fertile cultural cross-semination within the tradition of literary satire.

Sexual Perversity in Chicago and the Duck Variations Penguin

The Pulitzer Prize-winning tragedy of a salesman's deferred American dream A Penguin Classic Since it was first performed in 1949, Arthur Miller's Pulitzer Prize-winning drama about the tragic shortcomings of an American dreamer has been recognized as a milestone of the theater. Willy Loman, the protagonist of Death of a Salesman, has spent his life following the American way, living out his belief in salesmanship as a way to reinvent himself. But somehow the riches and respect he covets have eluded him. At age 63, he searches for the moment his life took a wrong

turn, the moment of betrayal that undermined his relationship with his wife and destroyed his relationship with Biff, the son in whom he invested his faith. Willy lives in a fragile world of elaborate excuses and daydreams, conflating past and present in a desperate attempt to make sense of himself and of a world that once promised so much. This Penguin Classics edition features an introduction by Christopher W. E. Bigsby. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

Routledge Revivals: David Mamet (1985) Hal Leonard Corporation

There is nothing. A white person. Can say to a black person. About Race . . . Race. Is the most incendiary topic in our history. And the moment it comes out, you cannot close the lid on that box. Sparks fly when three lawyers and a defendant clash over the issue of race and the American judicial system. As they prepare for a court case, they must face the fundamental questions that everyone fears to ask. What is race? What is guilt? What happens when the crimes of the past collide with the transgressions of the present? Drawing on one of the most highly-charged issues of American history, David Mamet forces us to confront deep-seated prejudices and barely-healed wounds in this unflinching examination of the lies we tell ourselves and the truths we unwillingly reveal to others. Race was first seen in New York at the Ethel Barrymore Theatre on December 6, 2009, directed by David Mamet. It receives its UK premiere at the Hampstead Theatre on 23 May 2013.

The Cryptogram Bloomsbury Publishing USA

Mark Moss's *The Media and the Models of Masculinity* details the impact that the mass media has upon men's sense of identity, style, and deportment. From advertising to television shows, mass consumer culture defines and identifies how men select and sort what is fashionable and acceptable. Utilizing a large mine of mediated imagery, men and boys construct and define how to dress, act, and comport themselves. By engaging critical discussions on everything from fashion, to domestic space, to sports and beyond, readers are privy to a modern and fascinating account of the diverse and dominant perceptions of and on Western masculine culture. Historical tropes and models are especially important in this construction and influence and impact contemporary variations.

David Mamet Cambridge Scholars Publishing

"Mamet's intellectual rigor is evident on every page. There is not a wasted word" in this novel based on the wrongful murder conviction of a Jewish man (Time Out). In 1913, a young woman was found murdered in the National Pencil Factory in Atlanta. The investigation focused on the Jewish manager of the factory, Leo Frank, who was subsequently forced to stand trial for the crime he didn't commit and railroaded to a life sentence in prison. Shortly after being incarcerated, he was abducted from his cell and lynched in front of a gleeful mob. In vividly re-imagining these horrifying events, Pulitzer Prize-winning author David Mamet inhabits the consciousness of the condemned man to create a novel whose every word seethes with anger over prejudice and injustice. *The Old Religion* is infused with the dynamic force and the remarkable ear that have made David Mamet one of the most acclaimed voices of our time. It stands beside *To Kill a Mockingbird* as a powerful exploration of justice, racism, and the "rush to judgment." "Mamet's philosophical intensity, concision, and unpredictable narrative strategies are at their full power." —The Washington Post "In this historical novel, playwright, filmmaker, and novelist Mamet presents disturbing cameos of Jewish uncertainty in a Christian world." —Library Journal "The horror of the story is beautifully countered by the unusual grace of Mamet's prose." —The Irish Times

Inter-Actions Rutgers University Press

A big-shouldered, big-trouble thriller set in mobbed-up 1920s Chicago—a city where some people knew too much, and where everyone should have known better—by the Oscar-nominated screenwriter of *The Untouchables* and Pulitzer Prize-winning playwright of *Glengarry Glen Ross*. Mike Hodge—veteran of the Great War, big shot of the *Chicago Tribune*, medium fry—probably shouldn't have fallen in love with Annie Walsh. Then, again, maybe the man who killed Annie Walsh have known better than to trifle with Mike Hodge. In Chicago, David Mamet has created a bracing, kaleidoscopic page-turner that roars through the Windy City's underground on its way to a thunderclap of a conclusion. Here is not only his first novel in more than two decades, but the book

he has been building to for his whole career. Mixing some of his most brilliant fictional creations with actual figures of the era, suffused with trademark "Mamet Speak," richness of voice, pace, and brio, and exploring—as no other writer can—questions of honor, deceit, revenge, and devotion, *Chicago* is that rarest of literary creations: a book that combines spectacular elegance of craft with a kinetic wallop as fierce as the February wind gusting off Lake Michigan.

Plays Gale, Cengage Learning

David Mamet's *Oval Office* satire depicts one day in the life of a beleaguered American commander-in-chief. It's November in a Presidential election year, and incumbent Charles Smith's chances for reelection are looking grim. Approval ratings are down, his money's running out, and nuclear war might be imminent. Though his staff has thrown in the towel and his wife has begun to prepare for her post-White House life, Chuck isn't ready to give up just yet. Amidst the biggest fight of his political career, the President has to find time to pardon a couple of turkeys—saving them from the slaughter before Thanksgiving—and this simple PR event inspires Smith to risk it all in attempt to win back public support. With Mamet's characteristic no-holds-barred style, *November* is a scathingly hilarious take on the state of America today and the lengths to which people will go to win.

Punch Psychology Press

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.

Voicing the Text A&C Black

The Jazz Age of the 1920s is an era remembered for illegal liquor, innovative music and dance styles, and burgeoning ideas of social equality. It was also the period during which second-generation Jews began to emerge as a significant demographic in New York City. In *Their Own Image* examines the growing cultural visibility of Jewish life amid this vibrant scene. From the vaudeville routines of Fanny Brice, Eddie Cantor, George Jessel, and Sophie Tucker, to the slew of Broadway comedies about Jewish life and the silent films that showed immigrant families struggling to leave the ghetto, images and representations of Jews became staples of interwar popular culture. Through the performing arts, Jews expressed highly ambivalent feelings about their identification with Jewish and American cultures. Ted Merwin shows how they became American by producing and consuming not images of another group, but images of themselves. As a result, they humanized Jewish stereotypes, softened anti-Semitic attitudes, and laid the groundwork for today's Jewish comedians. An entertaining look at the role popular culture plays in promoting the acculturation of an ethnic group, *In Their Own Image* enhances our understanding of American Jewish history and provides a model for the study of other groups and their integration into mainstream society.

Soviet Diplomacy and Negotiating Behavior Springer

Charlie Fox has a terrific vehicle for a hot male movie star, and he has brought it to his friend Bobby Gould, head of production for a major film company. Both see the script as a ticket to the really big table where the power is. The star wants to do it; all they have to do is pitch it to their boss in the morning. Meanwhile, Bobby bets Charlie that he can seduce the secretary temp. As a ruse, he has given her a novel "by some Eastern sissy writer" that he is supposed to read before saying "thanks but no thanks." She is determined that the novel, not the trite vehicle, should be the company's next project. When she does sleep with Bobby, he finds the experience is so transmogrifying that Charlie must plead with Bobby not to pitch the sissy film. - Publisher's note.

The Media and the Models of Masculinity Cambridge University Press

David Mamet has been a controversial, defining force in nearly every creative endeavor now he turns his attention to politics. In recent years, David Mamet realized that the so-called mainstream media outlets he relied on were irredeemably biased, peddling a hypocritical and deeply flawed worldview. In 2008 Mamet wrote a hugely controversial op-ed for the *Village Voice*, "Why I Am No Longer a 'Brain-Dead Liberal'", in which he methodically attacked liberal beliefs, eviscerating them as efficiently as he did Method acting in his bestselling book *True and False*. Now Mamet employs his trademark intellectual force and vigor to take on all the key political issues of our times, from religion to political correctness to global warming. The legendary playwright, author, director, and filmmaker pulls no punches in his art or in his politics. And as a former liberal who woke up, Mamet will win over an entirely new audience of others who have grown irate over America's current direction.

The Old Religion Vintage

A Study Guide for David Mamet's "Glengarry, Glen Ross," 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 all of your research needs.

Speed-the-plow Bloomsbury Publishing USA

This set treats the whole of American literature, from the European discovery of America to the present, with entries in alphabetical order. Each of the 350 substantive essays is a major interpretive contribution. Well-known critics and scholars provide clear and vividly written essays that reflect the latest scholarship on a given topic, as well as original thinking on the part of the critic. The Encyclopedia is available in print and as an e-reference text from Oxford's Digital Reference Shelf. At the core of the encyclopedia lie 250 essays on poets, playwrights, essayists, and novelists. The most prominent figures (such as Whitman, Melville, Faulkner, Frost, Morrison, and so forth) are treated at considerable length (10,000 words) by top-flight critics. Less well known figures are discussed in essays ranging from 2,000 to 5,000 words. Each essay examines the life of the author in the context of his or her times, looking in detail at key works and describing the arc of the writer's career. These essays include an assessment of the writer's current reputation with a bibliography of major works by the writer as well as a list of major critical and biographical works about the writer under discussion. A second key element of the project is the critical assessments of major American masterworks, such as *Moby-Dick*, *Song of Myself*, *Walden*, *The Great Gatsby*, *The Waste Land*, *Their Eyes Were Watching God*, *Death of a Salesman*, or *Beloved*. Each of these essays offers a close reading of the given work, placing that work in its historical context and offering a range of possibilities with regard to critical approach. These fifty essays (ranging from 2,000 to 5,000 words) are simply and clearly enough written that an intelligent high school student should easily understand them, but sophisticated enough that a college student or general reader in a public library will find the essays both informative and stimulating. The final major element of this encyclopedia consists of fifty-odd essays on literary movements, periods, or themes, pulling together a broad range of information and making interesting connections. These essays treat many of the same authors already discussed, but in a different context; they also gather into the fold authors who do not have an entire essay on their work (so that Zane Grey, for example, is discussed in an essay on Western literature but does not have an essay to himself). In this way, the project is truly "encyclopedic," in the conventional sense. These essays aim for comprehensiveness without losing anything of the narrative force that makes them good reading in their own right. In a very real fashion, the literature of the American people reflects their deepest desires, aspirations, fears, and fantasies. The *Oxford Encyclopedia of American Literature* gathers a wide range of information that illumines the field itself and clarifies many of its particulars.

The Plays, Screenplays and Films of David Mamet ABRAMS

This collection of specially written essays offers both student and theatregoer a guide to one of the most celebrated American dramatists working today. Readers will find the general and accessible descriptions and analyses provide the perfect introduction to Mamet's work. The volume covers the full range of Mamet's writing, including now classic plays such as *American Buffalo* and *Glengarry Glen Ross*, and his more recent work, *Boston Marriage*, among others, as well as his films, such as *The Verdict* and *Wag the Dog*. Additional chapters also explore Mamet and acting, Mamet as director, his fiction, and a survey of Mamet criticism. The *Companion to David Mamet* is an introduction which will prepare the reader for future work by this important and influential writer.

The Oliver Stone Encyclopedia Samuel French, Inc.

This comprehensive biography uses extensive theater and film archives to reveal Mamet's ideas on writing, acting, and directing, covering his beginnings in Chicago, his relationship to Judaism and reputation for machismo, as well as discussions of and excerpts from early plays and stories that have never before been referenced in print.

Never Coming to a Theater Near You Samuel French, Inc.

When the Internet and the collective memory of the twenty-first century crashes, the past is reassembled from the downloaded memories of Ginger, wife of ex-President Wilson.

The Woods University Press of America

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. [David Mamet's Glengarry Glen Ross](#) Grove/Atlantic, Inc.

THE STORY: A young boy, John, comes downstairs to tell about his upcoming trip with his dad to

the family friend, Dell. Mother, Donnie, is in the kitchen making tea. Soon the three are discussing the excitement of the trip, why John can't sleep, an

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