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978-0-521-85054-4 - The Cambridge Companion to David Hare
Edited by Richard Boon
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THE CAMBRIDGE COMPANION TO
DAVID HARE

David Hare is one of the most important playwrights to have emerged in the UK in the last forty years. This volume examines his stage plays, television plays and cinematic films, and is the first book of its kind to offer such comprehensive and up-to-date critical treatment. Contributions from leading academics in the study of modern British theatre sit alongside those from practitioners who have worked closely with Hare throughout his career, including former Director of the National Theatre Sir Richard Eyre. Uniquely, the volume also includes a chapter on Hare's work as journalist and public speaker; a personal memoir by Tony Bicat, co-founder with Hare of the enormously influential Portable Theatre; and an interview with Hare himself in which he offers a personal retrospective of his career as a film maker which is his fullest and clearest account of that work to date.

A complete list of books in the series is at the back of this book.

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University of Hull



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*For Minnie Francesca,
her parents and uncles*

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PETER ANSORGE was a producer at the BBC and Head of Drama at Channel 4, where he commissioned a series of award-winning productions including *A Very British Coup*, *Traffik*, *GBH*, *Tales of the City* and David Hare's *Licking Hitler*. He is the author of *Disrupting the Spectacle* and *From Liverpool to Los Angeles*. He is currently commissioning editor for film at Inspired Movies.

TONY BICÂT is a writer, director and lyricist who has worked extensively in film, television and theatre. He was co-founder, with David Hare, of Portable Theatre. He is the author of two books about screenwriting, *Creative Screenwriting* and *Creative TV Writing* (www.crowood.com). He runs workshops in screenwriting, screen acting and directing both in the UK and abroad.

RICHARD BOON is Professor of Drama at the University of Hull. He has published widely in the area of modern British political theatre, and is the author of *Brenton the Playwright* (1991) and *About Hare* (2003). He is also co-editor of the 'Playwright and the Work' series on modern British and Irish dramatists, and has co-edited, with Jane Plastow, *Theatre Matters* and *Theatre and Empowerment* for Cambridge University Press's 'Studies in Modern Theatre' series.

JOHN BULL is Professor of Film and Theatre at the University of Reading. He has published extensively in the field of drama, particularly modern and contemporary drama, including *New British Political Dramatists*, *Stage Right: Crisis and Recovery in British Contemporary Mainstream Theatre* and *Vanbrugh and Farquhar*. He is editor of the ongoing series of volumes, 'British and Irish Playwrights Since World War II'.

RICHARD EYRE is a theatre, film and TV director. He was the Artistic Director of the Royal National Theatre for ten years. His work as a theatre director has included numerous classics and premières of new plays, including six by David Hare. He is author, with Nicholas Wright, of *Changing Stages: A View of British Theatre in the Twentieth Century*.

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MICHAEL MANGAN is Chair of Drama at Exeter University. He has also worked as a playwright, a director, a literary manager, a dramaturg and an actor. His primary research interests lie in the area of theatre and society, and he has published books, articles and papers on the subjects of theatre and gender, Shakespeare and Renaissance theatre, the cultural history of popular performance, applied theatre and contemporary British theatre.

CHRIS MEGSON is Senior Lecturer in Drama and Theatre at Royal Holloway College, University of London. He has published recently on Howard Barker, David Hare and British theatre during the cold war. He is currently researching the ascendancy of 'verbatim' playwriting in the 1990s and the impact of the 1960s counter-culture on British theatre practice.

BELLA MERLIN is an actor and writer. She has worked around the globe training performers in the fundamental processes of Stanislavsky's Active Analysis. *The Complete Stanislavsky Toolkit* (2007) is her most recent hands-on examination and implementation of his legacy. She also lectures in Drama at Exeter University.

STEVE NICHOLSON is Reader in Twentieth Century and Contemporary Drama at the University of Sheffield. He is currently completing the last of three books about the impact of censorship under the Lord Chamberlain on twentieth-century British theatre, and has also written a history of the stage portrayal of the Soviet Union and Communism. He has published widely on the history and aesthetics of political theatre in the first half of the twentieth century and on contemporary playwrights.

DAN REBELLATO is Professor of Contemporary Theatre in the Department of Drama and Theatre, Royal Holloway, University of London. His book on mid-century theatre, *1956 and All That*, was published by Routledge in 1999. He is currently completing *British Drama and Globalization: Ethics and Aesthetics in Contemporary Playwriting*, and has published on Sarah Kane, Mark Ravenhill, David Greig, Suspect Culture, Noël Coward and Terence Rattigan. He is also a playwright and translator.

JANELLE REINELT is Professor of Theatre and Performance at the University of Warwick. Formerly, she was Associate Dean of Graduate Studies at the University of California, Irvine, and President of the International Federation for Theatre Research, 2003–7. She is a former Editor of *Theatre Journal*, and serves on the advisory board of theatre journals in the United Kingdom and Canada. With Brian Singleton of Trinity College, Dublin, she edits a book series for Palgrave Macmillan entitled 'Studies in International Performance'. She has published widely on contemporary British theatre, feminist theatre and the politics of performance. Her current project is a book with Gerald Hewitt on the politics and dramaturgy of David Edgar.

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LIB TAYLOR is Senior Lecturer in Theatre at the University of Reading. She has published widely on contemporary performance, theatre and gender and modern British drama. She is also a theatre director and some of her research takes the form of theatre practice, particularly in the area of multimedia performance and the theatre work of Marguerite Duras.

CATHY TURNER is lecturer in Performing Arts at the University of Winchester. Her current research includes *Dramaturgy and Performance*, written with Synne Behrndt and to be published by Palgrave Macmillan in 2007. She is a member of Wrights & Sites, a group of four site-specific artists who are authors of artists' publications, *A Mis-Guide to Exeter* and *A Mis-Guide to Anywhere*.

LES WADE is Associate Professor of Theatre at Louisiana State University, where he serves as Director of Graduate Studies and Co-Director of LSU in London. His book *Sam Shepard and the American Theatre* was published in 1997. He is also an award-winning playwright.

DUNCAN WU is Professor of English Language and Literature at the University of Oxford and a Tutorial Fellow in English at St Catherine's College, Oxford. He is the author of *Six Contemporary Dramatists* (1994) and was the interlocutor in *Making Plays: Interviews with Dramatists and Directors* (2000).

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I am extremely grateful to the many people who have in different ways helped in the preparation of this volume; primarily to all my contributors (of course) and especially to David Hare himself, who has, as ever, been generous to a fault; to the ever-supportive Dr Victoria Cooper, Helen Waterhouse, Kevin Taylor and Rebecca Jones of Cambridge University Press; to my students and colleagues at the Universities of Leeds and Hull (especially Helen Gardner at the latter); and to Emeritus Professor Philip Roberts, whose wisdom, friendship and good humour have been a source of inspiration and strength well beyond the confines of this book.

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CHRONOLOGY
 THE PLAYS, TELEPLAYS AND SCREENPLAYS
 OF DAVID HARE

By date of first professional production, broadcast or release; it has not been possible to establish precise dates for some of the work. All are original works of single authorship unless otherwise specified.

Inside Out

(with Tony Bicat; adaptation of Kafka's diaries)
 29 October 1968, Arts Lab, London

Strindberg

(adaptation of Strindberg's diaries)
 1969, Arts Lab, London

How Brophy Made Good

1969, Brighton Combination

Slag

6 April 1970, Hampstead Theatre Club, London

What Happened to Blake?

28 September 1970, Royal Court Theatre Upstairs, London

The Rules of the Game

(adaptation of Pirandello)
 June 1971, National Theatre (at the New Theatre), London

Lay By

(with Howard Brenton, Brian Clark, Trevor Griffiths, Stephen Poliakoff,
 Hugh Stoddart and Snoo Wilson)
 24 August 1971, Traverse Theatre Club, Edinburgh

Deathsheads

(one-act play)
 December 1971, Traverse Theatre Club, Edinburgh

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The Great Exhibition

28 February 1972, Hampstead Theatre Club, London

England's Ireland

(with Tony Bicat, Howard Brenton, Brian Clark, David Edgar, Francis Fuchs
 and Snoo Wilson)

September 1972, Mickery Theatre, Amsterdam

Man Above Men

(TV play)

19 March 1973, BBC Television ('Play for Today')

Brassneck

(with Howard Brenton)

19 September 1973, Nottingham Playhouse; also televised 22 May 1975,
 BBC Television ('Play for Today')

Knuckle

4 March 1974, Comedy Theatre, London

adaptation for BBC radio, Walter Hall, 1981;

also televised 7 May 1989, BBC Television ('Theatre Night')

Fanshen

(based on the book by William Hinton)

22 April 1975, ICA Terrace Theatre, London;

also televised 18 October 1975, BBC Television

Teeth 'n' Smiles

2 September 1975, Royal Court Theatre, London

Licking Hitler: A Film for Television

10 January 1978, BBC TV

Deeds

(with Howard Brenton, Trevor Griffiths and Ken Campbell)

8 March 1978, Nottingham Playhouse

Plenty

7 April 1978, National Theatre (Lyttelton), London

adapted for film by the author, 1985, TCF/RKO (Edward R. Pressman)

Dreams of Leaving: A Film for Television

17 January 1980, BBC TV

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A Map of the World

March 1982, Adelaide Festival, Adelaide, 20 January 1983, National Theatre
 (Lyttelton), London

Saigon: Year of the Cat

(television film)
 29 November 1983, Thames Television

The Madman Theory of Deterrence

(sketch, in *The Big One*)
 1983, London

Wetherby

(film)
 8 March 1985, Greenpoint/Film Four/Zenith (Simon Relph)

Prauda: A Fleet Street Comedy

(with Howard Brenton)
 2 May 1985, National Theatre (Olivier), London
 adapted for radio by the authors, 28 September 1990, BBC

Plenty

(film version of stage play)
 1985, TCF/RKO/Edward R. Pressman

The Bay at Nice and Wrecked Eggs

4 September 1986, National Theatre (Cottesloe), London

The Knife

(libretto; lyrics by Tim Rose-Price, music by Nick Bicât)
 1987, Public/Newman Theater, New York

Paris by Night

(film)
 1988, Virgin/British Screen/Film Four International/Zenith

The Secret Rapture

4 October 1988, National Theatre (Lyttelton), London
 adaptation for radio, Chris Venning, BBC World Service, 1991

Strapless

(film)
 1988, Virgin/Granada/Film Four International (Rick McCallum)

Racing Demon

1 February 1990, National Theatre (Cottesloe), London

CHRONOLOGY

Heading Home

(teleplay)

13 January 1991, BBC TV ('Screen Two')

Murmuring Judges

10 October 1991, National Theatre (Olivier), London

Damage

(film, adapted from the novel by Josephine Hart)

1992, Entertainment/Skreba/NEF/Canal (Louis Malle)

The Rules of the Game

(adaptation of Pirandello)

12 May 1992, Almeida Theatre, London

The Secret Rapture

(adapted for film by the author)

1993, Oasis/Greenpoint/Channel 4 (Simon Relph, David Hare)

The Absence of War

2 October 1993, National Theatre (Olivier), London

(performed as third part of the trilogy; the first two parts, *Racing Demon* and *Murmuring Judges*, were performed on the same day; also adapted for TV, BBC, 1995)

The Life of Galileo

(adaptation of Brecht)

11 March 1994, Almeida Theatre, London

Skylight

4 May 1995, National Theatre (Cottesloe), London

Mother Courage and Her Children

(adaptation of Brecht)

14 November 1995, National Theatre (Olivier), London

Ivanov

(adaptation of Chekhov)

2 June 1997, Almeida Theatre, London

Amy's View

13 June 1997, National Theatre (Lyttelton), London

The Judas Kiss

19 March 1998, Almeida Theatre Company at the Playhouse Theatre, London

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Via Dolorosa

8 September 1998, Royal Court Theatre, London; also adapted for TV (BBC)
 by the author, 2000

The Blue Room

(adaptation of Schnitzler, *La Ronde*)
 10 September 1998, Donmar Warehouse, London

My Zinc Bed

14 September 2000, Royal Court Theatre, London

Platonov

(adaptation of Chekhov)
 11 September 2001, Almeida Theatre, London

The Hours

(film, adapted from the novel by Michael Cunningham)
 February 2002, Paramount (Robert Fox, Scott Rudin)

The Breath of Life

4 October 2002, Theatre Royal, Haymarket, London

The Permanent Way

13 November 2003, Theatre Royal, York

Stuff Happens

1 September 2004, National Theatre (Olivier), London

The House of Bernarda Alba

(adaptation of Lorca)
 5 March 2005, National Theatre (Lyttelton), London

Enemies

(adaptation of Gorky)
 6 May 2006, Almeida Theatre, London

The Vertical Hour

9 November 2006, Music Box Theatre, Broadway, New York

DIRECTING WORK

A selective list. Where no author is indicated, the play is of Hare's own or shared authorship.

- Christie in Love*, by Howard Brenton, Portable Theatre, 1969
How Brophy Made Good, Portable Theatre (at Brighton Combination),
 March 1969 (co-directed with Tony Bicat)
Purity, by David Mowat, Portable Theatre, 1969
Fruit, by Howard Brenton, Portable Theatre, 1970
Blow Job, by Snoo Wilson, Portable Theatre, 1971
England's Ireland, Portable Theatre, 1972
The Pleasure Principle, by Snoo Wilson, London, 1973
Brassneck, Nottingham Playhouse, 1973
The Provoked Wife, by Sir John Vanbrugh, Palace Theatre, Watford, 1973
The Party, by Trevor Griffiths, National Theatre tour, 1974
Teeth 'n' Smiles, Royal Court Theatre, London, 1975
Weapons of Happiness, by Howard Brenton, National Theatre, London,
 1976
Devil's Island, by Tony Bicat, Sherman Theatre, Cardiff, 1977
Licking Hitler: A Film for Television, BBC TV, 1978
Plenty, National Theatre, London, 1978
Dreams of Leaving: A Film for Television, BBC TV, 1980
Total Eclipse, by Christopher Hampton, Lyric Theatre, Hammersmith,
 1981
A Map of the World, Opera Theatre, Adelaide, 1982
Plenty, Public/Newman Theater, New York, 1982
A Map of the World, National Theatre, London, 1983
Wetherby, 1985
Pravda: A Fleet Street Comedy, National Theatre, London, 1985
A Map of the World, Public Theater, New York, 1985
The Bay at Nice and Wrecked Eggs, National Theatre, London, 1986

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- King Lear*, by William Shakespeare, National Theatre, London, 1986
The Knife, Public/Newman Theater, New York, 1987
Paris by Night, 1988
Strapless, 1989
Heading Home, BBC TV, 1991
The Designated Mourner, by Wallace Shawn, National Theatre, London,
1996
The Designated Mourner (film), 1996
Heartbreak House, by George Bernard Shaw, Almeida Theatre, London,
1997
The Judas Kiss (radio), BBC, 1998
Ivanov (radio), BBC, 1998
My Zinc Bed, Royal Court Theatre, London, 2000
The Year of Magical Thinking, by Joan Didion, Booth Theatre, New York,
2007