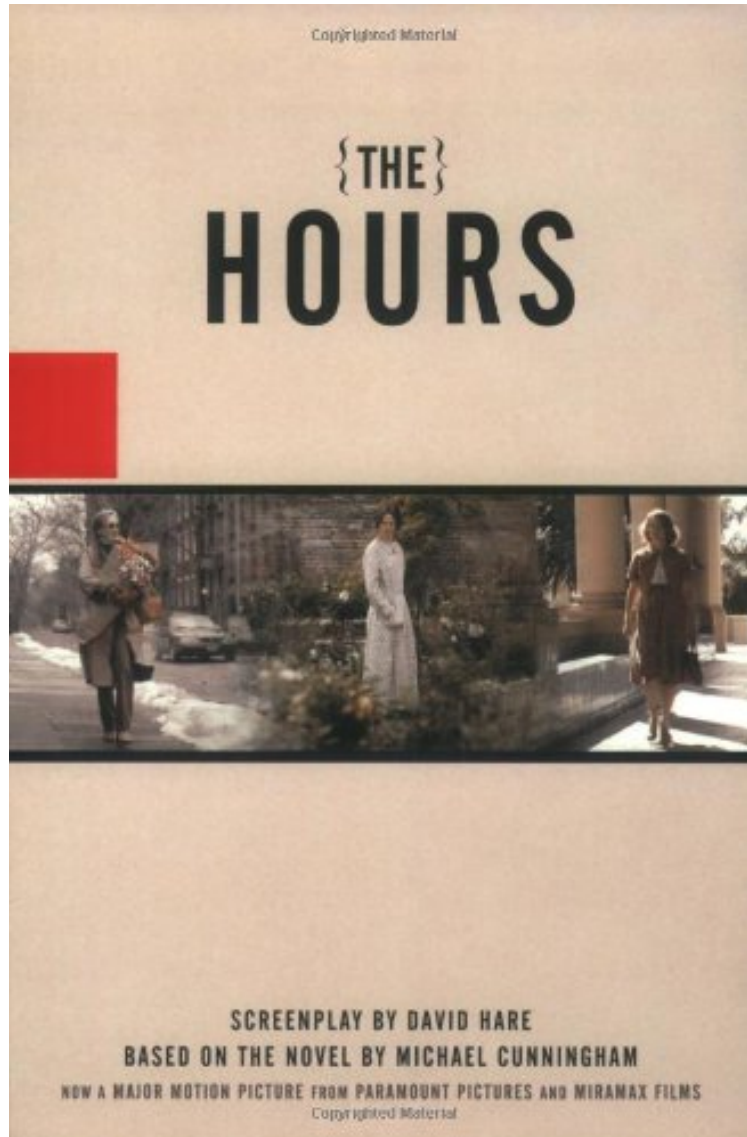


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## The Hours: A Screenplay

*David Hare*

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**David Hare : The Hours: A Screenplay** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Hours: A Screenplay:

0 of 0 people found the following review helpful. For London, Los Angeles, and New York City Lovers, Places Found in Anyone's HeartBy Ian KiddoThis is one of my favorite movies, though looking back, it strangely shows three lives intertwined who happen to be "women who love women." Not the overall theme here, I know, but it seemed such a touch that it had to be that, and maybe because of that it wasn't as widely accepted or honored. I happen to like this

movie, not for that, but for the places it takes you, the dialogue that seemed unlike what movies previously had been. It inspired me to write my own, of two characters based on myself. The story here has changed I am sure, from the novel, because there were times that the novel wasn't like the movie....But if the story inspired you even a little, I would recommend this. If you happen to write, it would allow you a try at adapting your writes into screenplay. I find it shameful that people are so adamantly opposed to homosexuals these days. I don't know what set it off actually, but I didn't think anything of the lesbian topics herein. To say it was even a topic is an overstatement. It is a casual representation of women, respectfully done! It was also a representation of different eras. The present day era was that of NYC after the attacks, if I remember correctly. 2 of 2 people found the following review helpful. David Hare Triumphs! By John F. Rooney For obvious reasons Hollywood seldom has made real downer movies. This is one of the great downer movies of all time, but it is a literate, adult, thoughtful, and a serious film worthy of our attention. The famous British playwright David Hare, with nine Broadway plays to his credit, wrote the brilliant, innovative screenplay from Michael Cunningham's acclaimed novel. Cinema reaches the viewer's emotions faster and more tellingly and viscerally than the novelist can. There is a complex beginning to the movie with a lot of imaginative cross-cutting. I think the screenplay enhances and surpasses the richness of the novel. The movie tells three parallel, confluent stories with similar incidents about three women. The stories become more charged when they are juxtaposed and crosscut in the film. Two of the women, Virginia Woolf and Laura Brown, are mentally unstable and suicidal. The third, Clarissa, has one of the most stressful days of her life. She is called Mrs. Dalloway by her close friend Richard, a man suffering from the last throes of AIDS. Both Virginia Woolf and Richard hear intrusive, devastating inner voices. Clarissa is an active lesbian, while Virginia and Laura demonstrate lesbian tendencies. Clarissa, like Mrs. Dalloway, is planning a party. Clarissa's is to honor her friend Richard, and both spend their days preparing for the parties. As in "Mrs. Dalloway" the passing of the hours is crucial to the plot. The characters find that "facing the hours" is an enormous challenge. Laura is planning a small birthday party for her husband with her son Richie. Laura, reading "Mrs. Dalloway," in her imagination she sees Virginia drowning. This movie is not about normal people in stressful situations; it is about stress-filled people trying to cope with normal life. The dialogue is crisp with short naturalistic give and take. Virginia Woolf is writing her novel in 1923. She desperately wants to return to the life of London, "the violent jolt of the capital." The cuts back and forth from past to future, from one character's story to the other are fraught with associations and meaning. In the movie Virginia's husband Leonard asks his wife why someone has to die in her novel. She says, "Someone has to die in order that the rest of us should value life more." Who does she decide must die in her novel? "The poet will die. The visionary." Richard is a poet too. These characters are linked in the movie emotionally, psychically, and symbolically, all of it done in triumphant fashion. Clarissa at the end of the movie is at peace, but the movie's coda brings us back to disharmony. The movie began with Virginia in 1941 and jolts us back there before the final credits.

Based on Michael Cunningham's Pulitzer Prize-winning book, David Hare's screenplay is published to coincide with the Paramount Pictures and Miramax Films release starring Meryl Streep, Julianne Moore, Nicole Kidman, Ed Harris, Toni Collette, Claire Danes, Jeff Daniels, Stephen Dillane, Allison Janney, John C. Reilly, and Miranda Richardson. *The Hours* is the story of three young women searching for more potent, meaningful lives. Each exists at a different time and place; all are linked by their yearnings and their fears. Virginia Woolf (Nicole Kidman), in a suburb of London in the early 1920s, is battling insanity as she begins to write her first great novel, *Mrs. Dalloway*. Laura Brown (Julianne Moore), in Los Angeles at the end of World War II, is reading *Mrs. Dalloway*, and finding it so revelatory she begins to consider making a devastating change in her life as a wife and mother. Clarissa Vaughan (Meryl Streep), in New York City today is a contemporary version of Woolf's *Mrs. Dalloway*, and is in love with her friend Richard (Ed Harris), a brilliant poet dying of AIDS. Their stories intertwine and ultimately come together in a surprising, transcendent moment of shared recognition.

"The overall impression is that of a delicate, triumphant glance, an acknowledgement of Woolf that takes her into Cunningham's own territory, a place of late-century danger but also of treasurable hours."--Michael Wood, "The New York Times Book" "An exquisitely written, kaleidoscopic work that anchors a floating postmodern world on pre-modern caissons of love, grief and transcendent longing."--Richard Eder, "Los Angeles Times Book" "[Cunningham] has deftly created something original, a trio of richly interwoven tales that alternate with one another chapter by chapter, each of them entering the thoughts of a character as she moves through the small details of a day . . . Cunningham's emulation of such a revered writer as Woolf is courageous, and this is his most mature and masterful work."--Jameson Currier, "The Washington Post Book World" "The triumph of *'The Hours'* is that it somehow manages to be both artful and sincere, striking nary a false note . . . And the triumph of the book is no less the triumph of its author. Just when it seemed that it was no longer permissible to pay respect to the literature of the past, Cunningham has done so with an undeniable skill and depth of feeling."--Justin Cronin, "Philadelphia Inquirer" "Rich and beautifully nuanced scenes follow one upon the other . . . [a] gargantuan accomplishment."--"Publishers Weekly" (starred, boxed review) About the Author David Hare is one of Britain's most internationally performed playwrights.

Nine of his plays have been presented on Broadway, including *Plenty*, *Skylight*, *The Blue Room*, *Amy's View*, and *Via Dolorosa*, in which he also performed. He is currently writing the film of Jonathan Franzen's *The Corrections*, and his new play *The Breath of Life*, with Maggie Smith and Judi Dench, opens in London in October 2002.