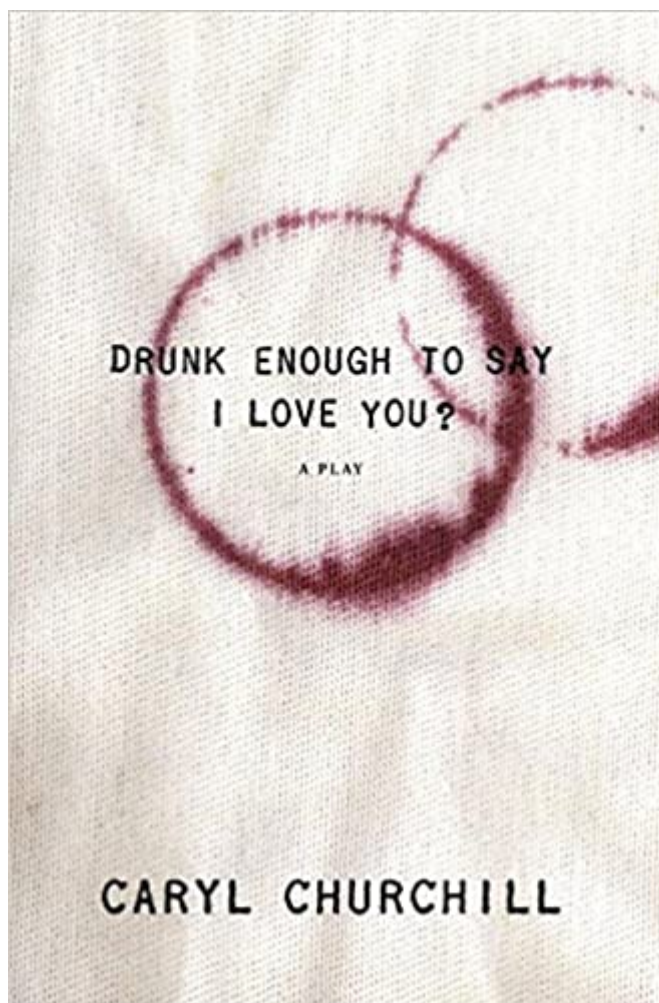


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# Drunk Enough To Say I Love You?



## Synopsis

147;The greatest living English playwright and, in my opinion, the most important English-language playwright since Williams.150;Tony Kushner147;Having dealt in the past with the politics of sex, Churchill puts the sexuality of politics center stage.150;Guardian147;Her play is a phenomenon: a very topical manifestation of mistrust, anxiety, and, yes, anger.150;-Times (London)147;A smolderingly droll and deadly allegorical conceit133; wickedly witty.150;-Independent147;No other writer can achieve what Churchill now does, which is to convey a universe of feeling in a minimal, stripped-back artistry. Though completely dissimilar to Beckett and Pinter, she is surely now in their class.150;WHATSONSTAGE.COMJack would do anything for Sam. Sam would do anything. And around this simple premise, Caryl Churchill slyly crafts her new play depicting a deeply dysfunctional gay relationship151;which is actually all about America. Drunk Enough to Say I Love You? is another speedy, taut two-hander that shows off Churchill's uncanny ability to write both topically and elliptically at the same time. It was first produced at London's Royal Court Theatre and subsequently staged at The Public Theater in New York.Caryl Churchill has written for the stage, television and radio. A renowned and prolific playwright, her plays include Cloud Nine, Top Girls, Far Away, Drunk Enough to Say I Love You?, Bliss, Love and Information, Mad Forest and A Number. In 2002, she received the Obie Lifetime Achievement Award and 2010, she was inducted into the American Theater Hall of Fame.

## Book Information

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## Customer Reviews

¶ Having dealt in the past with the politics of sex, Churchill puts the sexuality of politics center stage. ¶ Guardian ¶ Her play is a phenomenon: a very topical manifestation of mistrust, anxiety, and, yes, anger ¶ - Times (London) ¶ A smolderingly droll and deadly allegorical conceit ¶ wickedly witty. ¶ Independent ¶ Churchill is one of the most original and unpredictable of dramatists, and part of the pleasure of her work is going into the theater, and not having the faintest clue about what to expect. ¶ Daily Telegraph ¶ Caryl Churchill's power to grip an audience is an extraordinary thing. Her plays perform a pincer-movement on your attention. Their ear for a subject of real concern out there in the world . . . has always been acute, and often prescient. These are plays which don't merely debate issues: they embody them. ¶ The Observer ¶ "Having dealt in the past with the politics of sex, Churchill puts the sexuality of politics center stage. ¶ Guardian ¶ "Her play is a phenomenon: a very topical manifestation of mistrust, anxiety, and, yes, anger ¶ - Times (London) ¶ "A smolderingly droll and deadly allegorical conceit ¶ wickedly witty. ¶ Independent ¶ "Churchill is one of the most original and unpredictable of dramatists, and part of the pleasure of her work is going into the theater, and not having the faintest clue about what to expect. ¶ Daily Telegraph ¶ "Caryl Churchill's power to grip an audience is an extraordinary thing. Her plays perform a pincer-movement on your attention. Their ear for a subject of real concern out there in the world . . . has always been acute, and often prescient. These are plays which don't merely debate issues: they embody them. ¶ The Observer

Caryl Churchill (1938-) is probably the most respected woman dramatist in the English-speaking world. She is the author of some twenty plays including *Light Shining in Buckinghamshire*, *Cloud Nine*, *Top Girls*, *Serious Money*, *The Skriker*, *Blue Heart*, *Far Away* and *A Number*, seen and admired all over the world.

Here is a play that conflates the rhetoric of war into bite size pieces and shows us that one war, particularly as we Americans get involved in them, is all wars. Churchill's staccato lines, and disjointed dialogue is not for everyone, and her play presses our continuity buttons, but this two person dialogue between an allegorical Uncle Sam and an allegorical Guy who is drawn to Sam's cockiness underscores how the language of war is a language of insanity.

Ezzat Goushegir, DePaul University, Chicago In a dream, in 2006, I abruptly opened a door where

in the room I saw a large brown table. Under the table was GWB kissing a young blonde man in a suit. Embarrassed, he smiled and changed his position. I closed the door. Caryl Churchill's play "Drunk Enough to Say I Love You?" is as if an exploration of my dream. In "Drunk Enough to Say I Love You?" Churchill in a minimalistic form creates two characters Sam as a country and Guy as a man who falls in love with him, to lucidly portray her political view of our time. Although the play is short and contains of eight brief scenes, it takes the reader into a long journey through history of domination, invasion, covert operations to overthrowing governments by using certain torture technics as well as the usage of chemical and biological weapons to control most of the third world countries. The power game consistently dominates the private moments of the two lovers when Sam plays a complete control over Guy by demanding total commitment with him. Sam's supremacy attracts Guy, a man who left his wife and children and now submissively tries to be a part of his worldwide power. What makes this play unique and undidactic is Churchill's exploration of the theatrical language with concise and condensed sentences. The style of brief dialogues flourish through the play as the two characters complete each other's speech with unfinished sentences or unrelated words as a starting point of new subjects or arguments. That's also how certain group of people communicate to each other now days without listening or considering one another. The universality of this play's theme and its creative style can widely be discovered by directors and interpreted by actors in wide range of forms and performances.

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