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Writing Home Alan Bennett, as one of the most effective sellers here will extremely be in the midst of the best options to review.

- What were you in life? - In life, as you put it, I was a schoolmaster. The Beth, an old fashioned cradle-to-grave hospital serving a town on the edge of the Pennines, is threatened with closure as part of an NHS efficiency drive. As Dr Valentine and Sister Gilchrist attend to the patients, a documentary crew, eager to capture its fight for survival, follows the daily struggle to find beds on the Dusty Springfield Geriatric Ward. Meanwhile, the old people's choir, in readiness for next week's concert, is in full swing, augmented by the arrival of Mrs Maudsley, aka Pudsey Nightingale. Alan Bennett's Allelujah! opened at the Bridge Theatre, London, in July 2018. With an introduction by Alan Bennett. 'Alan Bennett is a courageous and gifted writer: no one since Shaw has had the guts to include a finale set in Heaven which resembles some awful publishing party-cum-tea-dance at the Savoy, or mix up so many fundamentally serious ideas about the importance - or lack of it - of art and artists in our gossip-prone, disordered lives with so much engaging theatrical capering.' Time Out Clive Dunlop was a masseur of exceptional talents. His 'services' were much in demand amongst the great and the good and after his untimely death at the age of 34 they -- the film stars and politicians, the writers and publishers, the TV pundits and celebrity chefs -- are gathered for his memorial service. The conduct of the service is a great worry for the priest taking the service, but it proves to be a test for the congregation. This is Alan Bennett at his absolute best with an exceptional satire. It is a perfect work of fiction but it will give readers the extra frisson of pleasure of identifying many of the characters, including even the masseur. This is a small masterpiece. Alan Bennett's first collection of prose since Writing Home takes in all his major writings over the last ten years. The title piece is a

poignant family memoir with an account of the marriage of his parents, the lives and deaths of his aunts and the uncovering of a long-held family secret. Bennett, as always, is both amusing and poignant, whether he's discussing his modest childhood or his work with the likes of Maggie Smith, Thora Hird and John Gielgud. Also included are his much celebrated diaries for the years 1996 to 2004. At times heartrending and at others extremely funny, *Untold Stories* is a matchless and unforgettable anthology. Since the success of *Beyond the Fringe* in the 1960s Alan Bennett has delighted audiences worldwide with his gentle humour and wry observations about life. His many works include *Forty Years On*, *The Lady in the Van*, *Talking Heads*, *A Question of Attribution* and *The Madness of King George*. *The History Boys* opened to great acclaim at the National in 2004, and is winner of the Evening Standard Award, the South Bank Award and the Critics' Circle Award for Best New Play. 'Perhaps the best loved of English writers alive today.' *Sunday Telegraph* *Untold Stories* is published jointly with Profile Books. This collection of Alan Bennett's work includes his first play and West End hit, *Forty Years On*, as well as *Getting On*, *Habeus Corpus*, and *Enjoy*. *Forty Years On* 'Alan Bennett's most gloriously funny play ... a brilliant, youthful perception of a nation in decline, as seen through the eyes of a home-grown school play ... a classic.' *Daily Mail* *Getting On* Winner of the Evening Standard Best Comedy Award in 1971, *Getting on* is an account of a middle-aged Labour MP, so self-absorbed that he remains blind to the fact that his wife is having an affair with the handyman, his mother-in-law is dying, his son is getting ready to leave home, his best friend thinks him a fool and that to everyone who comes into contact with him he is a self-esteeming joke. *Habeus Corpus* 'After two elegiac comedies about the decline of old England, Mr Bennett has now written a gorgeously vulgar but densely plotted farce that is a downright celebration of sex and the human body ... a combination of hurtling action with verbal brilliance.' *Guardian* *Enjoy* *Enjoy*

uncannily foresaw the attitudes to English working-class life now enshrined in themeparks. 'The classic tug in Bennett between childhood Yorkshire and intellectual sophistication has never been better, or more daringly expressed.' Observer 'Thinking Betty was in the bath Graham was watching a late-night programme on Channel 4 called Footballers with Their Shirts Off when she unexpectedly came in on the trail of the hairdryer. "I didn't know you were interested in football," said Betty.' No one must ever find out that Graham is 'not the marrying sort'. Certainly not his wife, or his mother. As sex, blackmail and fanatical tidiness take over the West Yorkshire parish of Alwoodley, an unlikely caper unfolds. Alan Bennett first became famous when 'Beyond the Fringe' was performed in Edinburgh and London in the early 1960s. Afterwards the showier talents of Jonathan Miller, Peter Cook and Dudley Moore seemed to eclipse his but gradually and quietly he became the most productive and creative of them all; stage plays from *Forty Years On* to *The Madness of George III*; a string of touching and funny television plays; the *Talking Heads* series; film scripts, diaries and occasional journalism, including *The Lady in the Van* and culminating in his runaway success *Writing Home*. In this first comprehensive study of Bennett's work, Daphne Turner, considers his diverse body of work in relation to the man and his background. Alan Bennett's second story. This time, set in the 1970s, in classic Bennett country, Yorkshire. 'On the many occasions Midgley had killed his father, death had always come easily. He died promptly, painlessly and without a struggle. Looking back, Midgley could see that even in these imagined deaths he had failed his father. It was not like him to die like that. Nor did he.' Midgley is determined to deny his father a last occasion to be disappointed in him. He will do the right thing and sit by his father's bed-side in Intensive Care until he dies. But, even when he is unconscious, his father manages to make Midgley's life a misery. This is another classic story by Alan Bennett, with brilliant portraits of social hypocrisy and stifling

family relationships. From one of England's most celebrated writers, a funny and superbly observed novella about the Queen of England and the subversive power of reading. When her corgis stray into a mobile library parked near Buckingham Palace, the Queen feels duty-bound to borrow a book. Discovering the joy of reading widely (from J. R. Ackerley, Jean Genet, and Ivy Compton-Burnett to the classics) and intelligently, she finds that her view of the world changes dramatically. Abetted in her newfound obsession by Norman, a young man from the royal kitchens, the Queen comes to question the prescribed order of the world and loses patience with the routines of her role as monarch. Her new passion for reading initially alarms the palace staff and soon leads to surprising and very funny consequences for the country at large. With the poignant and mischievous wit of *The History Boys*, England's best loved author Alan Bennett revels in the power of literature to change even the most uncommon reader's life. ** Ebook available for pre-order now -- released 8 July 2020 ** Two brand-new monologues in the Talking Heads series, as seen on BBC1 and iPlayer 'Given the opportunity to revisit the characters from Talking Heads I've added a couple more, both of them ordinary women whom life takes by surprise. They just about end up on top and go on, but without quite knowing how. Still, they're in good company, and at least they've made it into print.' Alan Bennett's twelve Talking Heads are acknowledged masterworks by one of our most highly acclaimed writers. Some thirty years after the original six, Bennett has written *Two Besides*, a pair of monologues. Each, in its way, is a devastating portrait of grief. In *An Ordinary Woman*, a mother suffers the inevitable consequences when she makes life intolerable for herself and her family by falling for her own flesh and blood; while *The Shrine* tells the story behind a makeshift roadside shrine, introducing us to Lorna, bearing witness in her high-vis jacket, the bereft partner of a dedicated biker with a surprising private life. The two new Talking Heads were recorded for the BBC during the

exceptional circumstances of coronavirus lockdown in the spring of 2020, directed by Nicholas Hytner and performed by Sarah Lancashire and Monica Dolan. The book contains a substantial preface by Nicholas Hytner and an introduction to each, by Alan Bennett. Now a major motion picture from Fox Searchlight Pictures, *The History Boys: The Film* contains Alan Bennett's diary of the filming, the shooting script, and an introduction by director Nicholas Hytner, as well as an extensive plate section that includes a look behind the scenes and stills from the film. An unruly bunch of bright, funny sixth-form (or senior) boys in a British boys' school are, as such boys will be, in pursuit of sex, sport, and a place at a good university, generally in that order. In all their efforts, they are helped and hindered, enlightened and bemused, by a maverick English teacher who seeks to broaden their horizons in sometimes undefined ways, and a young history teacher who questions the methods, as well as the aim, of their schooling. In *The History Boys*, Alan Bennett evokes the special period and place that the sixth form represents in an English boy's life. In doing so, he raises not only universal questions about the nature of history and how it is taught but also questions about the purpose of education today. Already a bestseller, this is a wonderfully entertaining collection of Alan Bennett's prose writings. *Writing Home* brings together diaries, reminiscences and reviews to give us a unique and unforgettable portrait of one of England's leading playwrights. As a memoir it covers the production of his very first play, *Forty Years On*, which starred John Gielgud. His television series 'Talking Heads' has become a modern-day classic; as part of the 1960s revue 'Beyond the Fringe' Bennett helped to kick-start the English satire revolution, and has since remained one of our leading dramatists, most recently with *The History Boys* at the National Theatre. At the heart of the book is *The Lady in The Van*, since adapted into a radio play featuring Dame Maggie Smith. It is the true account of Miss Mary Shepherd, a homeless tramp who took up residence in

Bennett's garden and stayed for fifteen years. This new edition also includes Bennett's introduction to his Oscar-nominated screenplay for *The Madness of King George* and his more recent diaries. Not content with walking the Pennine Way as a modern day troubadour, an experience recounted in his bestseller and prize-winning *Walking Home*, the restless poet has followed up that journey with a walk of the same distance but through the very opposite terrain and direction far from home. In *Walking Away* Simon Armitage swaps the moorland uplands of the north for the coastal fringes of Britain's south west, once again giving readings every night, but this time through Somerset, Devon and Cornwall, taking poetry into distant communities and tourist hot-spots, busking his way from start to finish. From the surreal pleasuredome of Minehead Butlins to a smoke-filled roundhouse on the Penwith Peninsula then out to the Isles of Scilly and beyond, Armitage tackles this personal *Odyssey* with all the poetic reflection and personal wit we've come to expect of one of Britain's best loved and most popular writers. *A Life Like Other People's* is a poignant family memoir offering a portrait of his parents' marriage and recalling his Leeds childhood, Christmases with Grandma Peel, and the lives, loves and deaths of his unforgettable aunts Kathleen and Myra. Bennett's powerful account of his mother's descent into depression and later dementia comes hand in hand with the uncovering of a long-held tragic secret. A heartrending and at times irresistibly funny work of autobiography by one of the best-loved English writers alive today. Adapted by the author from his autobiographical memoir, *The Lady in the Van* tells the story of Miss Mary Shepherd, whom Alan Bennett first came across when she was living in the street near his home in Camden Town. Taking refuge with her van in his garden originally for three months, she ended up staying fifteen years. Funny, touching and unexpectedly spectacular, *The Lady in the Van* marked the return to the stage of one of our leading playwrights. *The Lady in the*

Van with Maggie Smith opened at the Queen's Theatre, London, in December 1999. Two series of monologues written for BBC television and broadcast in 1988 and 1998, along with 'A woman of no importance', an earlier monologue first televised in 1982. * * * WINNER OF THE 2014 NATIONAL BOOK AWARDS POPULAR NON-FICTION BOOK OF THE YEAR * * * 'I adored this book, and I could quote from it forever. It's real, odd, life-affirming, sharp, loving, and contains more than one reference to Arsenal FC' Nick Hornby, *The Believer* 'Adrian Mole meets Mary Poppins mashed up in literary north London . . . Enormous fun' Bookseller 'What a beady eye she has for domestic life, and how deliciously fresh and funny she is' Deborah Moggach, author of *The Best Exotic Marigold Hotel* Nina Stibbe's *Love, Nina: Despatches from Family Life* is the laugh-out-loud story of the trials and tribulations of a very particular family. In the 1980s Nina Stibbe wrote letters home to her sister in Leicester describing her trials and triumphs as a nanny to a London family. There's a cat nobody likes, a visiting dog called Ted Hughes (Ted for short) and supertime visits from a local playwright. Not to mention the two boys, their favourite football teams, and rude words, a very broad-minded mother and assorted nice chairs. From the mystery of the unpaid milk bill and the avoidance of nuclear war to mealtime discussions on pie filler, the greats of English literature, swearing in German and sexually transmitted diseases, *Love, Nina* is a wonderful celebration of bad food, good company and the relative merits of Thomas Hardy and Enid Blyton. 'Breezy, sophisticated, hilarious, rude and aching with sweetness: *Love, Nina* might be the most charming book I've ever read' Maria Semple, author of *'Where'd You Go, Bernadette'* 'Nina Stibbe is the funniest new writer to arrive in years. *Love, Nina* is her first book - a memoir so warm, so witty and so wise, it's like finding the friend you always deserved' Andrew O'Hagan *A New York Times* Notable Book of 2015 From the writer of the hugely acclaimed *Love, Nina* comes a sharply funny debut novel about a gloriously eccentric

family. Soon after her parents' separation, nine-year-old Lizzie Vogel moves with her siblings and newly single mother to a tiny village in the English countryside, where the new neighbors are horrified by their unorthodox ways and fatherless household. Lizzie's theatrical mother only invites more gossip by spending her days drinking whiskey, popping pills, and writing plays. The one way to fit in, the children decide, will be to find themselves a new man at the helm. The first novel from a remarkably gifted writer with a voice all her own, *MAN AT THE HELM* is a hilarious and occasionally heart-breaking portrait of childhood in an unconventional family. The Shielding of Mrs Forbes Graham Forbes is a disappointment to his mother, who thinks that if he must have a wife, he should have done better. Though her own husband isn't all that satisfactory either. Still, this is Alan Bennett, so what is happening in the bedroom (and in lots of other places too) is altogether more startling, perhaps shocking, and ultimately more true to people's predilections. The Greening of Mrs Donaldson Mrs Donaldson is a conventional middle-class woman beached on the shores of widowhood after a marriage that had been much like many others: happy to begin with, then satisfactory and finally dull. But when she decides to take in two lodgers, her mundane life becomes much more stimulating... 'Writing Home' is a wonderfully entertaining collection of Alan Bennett's prose writings. Bringing together his diaries for 1980-1995, with reminiscences and reviews, the diary he kept during the production of his very first play, together with hilarious accounts of his many television plays. From his now-legendary address at Russell Harty's memorial service to recollections of growing up in Leeds, 'Writing Home' gives us a unique and unforgettable portrait of one of England's leading playwrights. *THE WILEY BLACKWELL COMPANION TO CONTEMPORARY BRITISH AND IRISH LITERATURE* An insightful guide to the exploration of modern British and Irish literature *The Wiley Blackwell Companion to Contemporary*

British and Irish Literature is a must-have guide for anyone hoping to navigate the world of new British and Irish writing. Including modern authors and poets from the 1960s through to the 21st century, the Companion provides a thorough overview of contemporary poetry, fiction, and drama by some of the most prominent and noteworthy writers. Seventy-three comprehensive chapters focus on individual authors as well as such topics as Englishness and identity, contemporary Science Fiction, Black writing in Britain, crime fiction, and the influence of globalization on British and Irish Literature. Written in four parts, *The Wiley Blackwell Companion to Contemporary British and Irish Literature* includes comprehensive examinations of individual authors, as well as a variety of themes that have come to define the contemporary period: ethnicity, gender, nationality, and more. A thorough guide to the main figures and concepts in contemporary literature from Britain and Ireland, this two-volume set: Includes studies of notable figures such as Seamus Heaney and Angela Carter, as well as more recently influential writers such as Zadie Smith and Sarah Waters. Covers topics such as LGBT fiction, androgyny in contemporary British Literature, and post-Troubles Northern Irish Fiction. Features a broad range of writers and topics covered by distinguished academics. Includes an analysis of the interplay between individual authors and the major themes of the day, and whether an examination of the latter enables us to appreciate the former. *The Wiley Blackwell Companion to Contemporary British and Irish Literature* provides essential reading for students as well as academics seeking to learn more about the history and future direction of contemporary British and Irish Literature.

Funny, touching and real, this second collection of Alan Bennett's classic work for television from the late 1970s and early 1980s is full of fine observations of life as it is lived. Often imitated but never equalled, Bennett's work is a masterclass in how to write for the small screen and gives as much enjoyment in the reading as it did

in the viewing. The television plays included in this volume are *Our Winnie*, *All Day on the Sands*, *One Fine Day*, *Marks*, *Say Something Happened*, *Rolling Home* and *Intensive Care*. This volume also contains a new general introduction by Alan Bennett. A companion volume of Alan Bennett's work from the 1970s is published as *Me, I'm Afraid of Virginia Woolf*. 'I seem to have banged on this year rather more than usual. I make no apology for that, nor am I nervous that it will it make a jot of difference. I shall still be thought to be kindly, cosy and essentially harmless. I am in the pigeon-hole marked 'no threat' and did I stab Judi Dench with a pitchfork I should still be a teddy bear.' Alan Bennett's third collection of prose *Keeping On Keeping On* follows in the footsteps of the phenomenally successful *Writing Home* and *Untold Stories*, each published ten years apart. This latest collection contains Bennett's peerless diaries 2005 to 2015, reflecting on a decade that saw four premieres at the National Theatre (*The Habit of Art*, *People*, *Hymn* and *Cocktail Sticks*), a West End double-bill transfer, and the films of *The History Boys* and *The Lady in the Van*. There's a provocative sermon on private education given before the University at King's College Chapel, Cambridge, and 'Baffled at a Bookcase' offers a passionate defence of the public library. The book includes *Denmark Hill*, a darkly comic radio play set in suburban south London, as well as Bennett's reflections on a quarter of a century's collaboration with Nicholas Hytner. This is an engaging, humane, sharp, funny and unforgettable record of life according to the inimitable Alan Bennett. The personal diaries of Alan Bennett, writer, actor and skilled observer of human foibles. These cassettes record his scrutiny of day-to-day events in a period ranging from 1980 to 1990. He also offers comments on life in New York and Camden, filming in Egypt, the Falklands War, and Mrs Thatcher. Theebok edition of Alan Bennett's celebrated monologues '*Alan Bennett's Talking Heads* is pretty much the best thing ever.' David Sedaris Alan Bennett sealed his reputation as the master of observation

with Talking Heads, a series of twelve groundbreaking monologues, originally filmed for BBC Television, starring Patricia Routledge, Thora Hird, Maggie Smith, Julie Walters, Stephanie Cole, Eileen Atkins, David Haig, Penelope Wilton and Alan Bennett himself. Uplifting, deeply moving, full of humanity and wit, they remain essential, glorious reading. Like everything Bennett does, these stories are playful, witty and painfully observant of ordinary people's foibles. They all have brilliant twists, are immensely entertaining and highly moral. And all are modern classics.

The Laying on of Hands The painfully observant account of a memorial service for a masseur to the famous.

The Clothes They Stood Up In The comic tale of an elderly couple's trials after their flat is stripped completely bare.

Father! Father! Burning Bright The savage satire on the family of a dying man who rules over them from his hospital bed.

The Lady in the Van The true story of the eccentric old woman who is invited to live in a homeowner's front garden. She stays there, in her van, for fifteen years. The home is Alan Bennett's. It became a West End hit, starring Maggie Smith.

A sale? Why not? Release all your wonderful treasures onto the open market and they are there for everyone to enjoy. It's a kind of emancipation, a setting them free to range the world ... a saleroom here, an exhibition there; art, Lady Stacpoole, is a rover. People spoil things; there are so many of them and the last thing one wants is them traipsing through one's house. But with the park a jungle and a bath on the billiard table, what is one to do? Dorothy wonders if an attic sale could be a solution. People premieres at the National Theatre, London, in October 2012. As with Alan Bennett's previous two plays, The History Boys and The Habit of Art, People will open in the Lyttelton Theatre in a production directed by the National's artistic director Nicholas Hytner.

- How're you doing? - Not sure. - Well why don't you get on the mobile to your dick and find out.

The Clothes They Stood Up In is Alan Bennett's first story. Like Charles Dickens' novels which were first published in magazines,

it originally appeared in the London Review of Books - which the author says 'seems to me (and not just because I occasionally contribute to it) the liveliest, most serious and also the most radical literary periodical we have'. The first ever collection in paperback of Alan Bennett's fiction - published in the year when he has been given the British Book Lifetime Achievement Award Here are Alan Bennett's hugely admired, triumphantly reviewed and bestselling novellas, brought together in one book for the first time: Father! Father! Burning Bright, the savage satire on a dying man's family reaction as he still asserts control over them from the hospital bed. Over 60,000 sold in small format. The Clothes They Stood Up In, has sold over 200,000 copies as a small novella and was 14 weeks in the Bestseller lists. It is the painful story of what happens to an elderly couple when their flat is stripped completely bare. The Laying on of Hands, a memorial service for a masseur to the famous that goes horribly wrong. Over 100,000 copies sold as a novella. Like everything Alan Bennett does, these stories are playful, witty and painfully observant of ordinary people's foibles. And they all have a brilliant and surprising twist; are immensely funny and profoundly moral. This deluxe edition of The House At Pooh Corner is the perfect way to celebrate the enduring popularity of A. A. Milne's classic work and a stunning companion to the Winnie-the-Pooh 80th Anniversary Edition. The interior features the unabridged text and Ernest H. Shepard's charming illustrations in full color on cream-colored stock. It is an impressive package for new fans and collectors both. Three cheers for Pooh! THE SUNDAY TIMES BESTSELLER 'Sparklingly sardonic ... There really is no one like Bennett' Independent 'Filled with elegiac memories and literary gossip ... a major National Treasure' Lynn Barber 4 March. HMQ pictured in the paper at an investiture wearing gloves, presumably as a precaution against Coronavirus. But not just gloves; these are almost gauntlets. I hope they're not the thin end of a

precautionary wedge lest Her Majesty end up swathed in protective get-up such as is worn at the average crime scene. 20 March. With Rupert now working from home my life is much easier, as I get regular cups of tea and a lovely hot lunch. A year in and out of lockdown as experienced by Alan Bennett. The diary takes us from the filming of *Talking Heads* to thoughts on Boris Johnson, from his father's short-lived craze for family fishing trips, to stair lifts, junk shops of old, having a haircut, and encounters on the local park bench. A lyrical afterword describes the journey home to Yorkshire from King's Cross station via fish and chips on Quebec Street, past childhood landmarks of Leeds, through Coniston Cold, over the infant River Aire, and on. The childhood memoir of one of Britain's best-loved writers. Benjamin Britten, sailing uncomfortably close to the wind with his new opera, *Death in Venice*, seeks advice from his former collaborator and friend, W. H. Auden. During this imagined meeting, their first in twenty-five years, they are observed and interrupted by, among others, their future biographer and a young man from the local bus station. Alan Bennett's new play is as much about the theater as it is about poetry or music. It looks at the unsettling desires of two difficult men, and at the ethics of biography. It reflects on growing old, on creativity and inspiration, and on persisting when all passion's spent: ultimately, on the habit of art. The inimitable Alan Bennett selects and comments upon six favorite poets and the pleasures of their works In this candid, thoroughly engaging book, Alan Bennett creates a unique anthology of works by six well-loved poets. Freely admitting his own youthful bafflement with poetry, Bennett reassures us that the poets and poems in this volume are not only accessible but also highly enjoyable. He then proceeds to prove irresistibly that this is so. Bennett selects more than seventy poems by Thomas Hardy, A. E. Housman, John Betjeman, W. H. Auden, Louis MacNeice, and Philip Larkin. He peppers his discussion of these writers and their verse with anecdotes, shrewd appraisal, and telling biographical detail:

Hardy lyrically recalls his first wife, Emma, in his poetry, although he treated her shabbily in real life. The fabled Auden was a formidable and off-putting figure at the lectern. Larkin, hoping to subvert snooping biographers, ordered personal papers shredded upon his death. Simultaneously profound and entertaining, Bennett's book is a paean to poetry and its creators, made all the more enjoyable for being told in his own particular voice. its creators, made all the more enjoyable for being told in his own particular voice. Alan Bennett is the acknowledged master of the television play. This vintage collection of his work from the 1970s illustrates his skill and mastery of the medium from the beginning. Perceptive, poignant, truthful and very funny, the work here gives as much enjoyment in the reading as it did in the viewing, and provides a welcome addition to the Bennett canon. The television plays included are *A Day Out*, *Sunset Across the Bay*, *A Visit from Miss Prothero*, *Me, I'm Afraid of Virginia Woolf*, *Green Forms*, *The Old Crowd* and *Afternoon Off*. This volume contains a new general introduction by Alan Bennett, as well as the original preface by Lindsay Anderson to *The Old Crowd*. A companion volume of Alan Bennett's work from the late 1970s and early 1980s is published as *Rolling Home*. *WRITING HOME* brings together Alan Bennett's diaries for 1980-1995, with reminiscences and reviews, the diary he kept during the production of his very first play, *Forty Years On*, which starred John Gielgud, together with hilarious accounts of his many television plays, notably *An Englishman Abroad* and *A Private Function*. At the heart of the book is *The Lady in the Van*, the true account of Miss Mary Shepherd, a homeless tramp who took up residence in Bennett's garden and stayed for fifteen years. From his now-legendary address at Russell Harty's memorial service to recollections of growing up in Leeds, *WRITING HOME* gives us a unique and unforgettable portrait of one of England's leading playwrights. *UNTOLD STORIES* contains new unpublished diaries, as well as a poignant memoir of his family and of growing

up in Leeds, together with his much celebrated diary for the years 1996-2004, and numerous other exceptional essays, reviews and comic pieces. Since the success of *Beyond the Fringe* in the 1960s Alan Bennett has delighted audiences worldwide with his gentle humour and wry observations about life. His many works include *Forty Years On*, *The Lady in the Van*, *Talking Heads*, *A Question of Attribution* and *The Madness of George III*. Bennett's most recent play, *The History Boys*, opened to great acclaim at the National in 2004, and is winner of the Evening Standard Award, the South Bank Award and the Critics' Circle Award for Best New Play. It came to Sydney in March 2006 and was also made into a hugely successful feature film. Alan Bennett is one of Britain's most successful and popular living writers. He is also one of the last survivors of a generation of rule-breakers and radicals that first found its voice with *Beyond the Fringe* in 1961. Since then, he has gone on to huge success with his plays (*Kafka's Dick*, and *An Englishman Abroad*), films (*A Private Function*, *Prick Up Your Ears*, and *The Madness of King George*), monologues (*Talking Heads*) and diaries (*Writing Home*, and *The Lady in the Van*). In this book, the author examines the life of this intriguing, private man and sheds light on his work.

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