

# Bluffing, Deception, and Self-Deception as Key Elements in Marber's *Dealer's Choice*

Ivona Mišterová

## ABSTRACT

*In the chapter on new comic voices in modern British drama, Christopher Innes noted that Patrick Marber's play Dealer's Choice (1995) "follows Mamet's American Buffalo or Glen Garry Glen Ross in focusing on an all-male society where dealings, whether in business or cards, become a vicious test of manhood." In Dealer's Choice, the border between reality and game is blurred; poker dominates the lives and everyday discourse of Marber's protagonists. Perhaps not accidentally, the play begins and ends with the toss of a coin. Despite the presence of comic elements, the play conveys a pessimistic view of society, dominated by self-deception and fraudulent schemes. This article aims to examine the production of Patrick Marber's Dealer's Choice by the Dejvice Theatre at the International Festival Theatre in Pilsen in 2011. The play explores a parallel between life and poker in terms of expectation, experience, and memory embedded in a given space and projected onto people and events. It is argued in this article that a particular social space gives rise to various types of identity through interrelationships and social patterns. Moreover, this paper focuses on the personalities of particular protagonists, their motivation to play, and how their relationships are developed and destroyed by poker, or rather, by their poker addiction.*

## KEYWORDS

Patrick Marber, *Dealer's Choice*, space, time, relocation, poker, identity, self-deception

## 1. Objectives and Interpretive Lenses

The primary aim of this article is to consider the role of deception and self-deception in Patrick Marber's *Dealer's Choice* in terms of spatial and temporal reality. Specifically the production by the Dejvice Theatre at the International Festival Theatre [Mezinárodní festival Divadlo] in Pilsen in 2011 will be examined. The objectives of this article are threefold.

Firstly, the complex character of Marber's protagonists will be explored in terms of the analogy between bluffing in poker and bluffing in life. The personalities of particular protagonists and their motivation to play as well as the development and destruction of their relationships through poker, or rather through their poker addiction will also be considered.

Next, spatio-temporal reality in the play/production in terms of real (the kitchen and restaurant) and emotional (the basement) space will be described. Although the physical and symbolic realities of these two spaces share some common features (e.g., the kitchen and the basement are all-male places), there are considerable differences between them. Whereas physical reality in the play is associated primarily with daytime and work, emotional reality is represented through poker. There is, however, an inseparable bond between these realms, as poker interferes in all spheres of both physical and emotional reality. Furthermore, it is possible to argue that the basement corresponds to a personal space which provides its occupants with a zone of privacy.

Thirdly, a parallel between life and poker in terms of expectation, experience, and memory embedded in a given space and projected onto people and events will

be dealt with, specifically how a particular social space gives rise to various types of identity through interrelationships and particular social patterns.

## 2. Bluffing and Deception in *Dealer's Choice*

*Dealer's Choice* was first performed at the Royal National Theatre in London in 1995. In the same year it won the Evening Standard Award for Best Comedy and the Writers Guild Award for Best West End Play.<sup>1</sup> The play takes place in a small London restaurant, one in which the relatively reliable staff members transform every Sunday night into passionate poker players. The three-act structure allows for development of the protagonists, whose true emotions and fears are revealed through the one activity which gives meaning to their lives. They seem to need the weekly game to maintain a sense of self-continuity and to survive from Sunday to Sunday. One day the regular ritual of playing is disturbed by the presence of a mysterious man who joins the poker game and finally wins. The newcomer's victory does not, however, discourage the other players, who will return the next Sunday night to play, win, and lose again.

Poker pervades the whole play and consumes all protagonists. It is a central focus of all activities and a connection between the characters. The rules of the game and bluffing strategies are virtually and symbolically transferred from the game table into interpersonal relations; the border between reality and game is thus blurred. The play tellingly begins and ends with the toss of a coin, an emblematic representation of the protagonists' belief that everyone can try (or rather make) their own luck. Deflecting responsibility for their lives onto someone else (i.e., the dealer) and blaming circumstances beyond their control (the flip of a coin) is symptomatic, further indicating to what extent the characters are misled by false or naive assumptions.

### 2.1 *Dealer's Choice* at the International Festival Theatre

The Czech premiere took place on 11 December 2010 at the Dejvice Theatre. It was directed by Jiří Pokorný from a translation by Dana Hábová. The production was also staged at the International Festival Theatre in Pilsen on 18 September 2011.<sup>2</sup> The director rooted himself firmly in the play and laid emphasis on the psychological complexity and plausibility of characters.

Chef Sweeney (Hynek Čermák) commanded respect with his "unconventional sex appeal"<sup>3</sup>, muscular body, bathed in sweat, and his skilled handling of a knife.<sup>4</sup> His

1 For more information, see Patrick Marber *Dealer's Choice* (London: Methuen Drama, 1996).

2 The International Festival Theatre introduces and presents significant Czech as well as foreign productions, including drama, music, dance, as well as puppet and street theatre. The festival not only connects performing artists from various parts of the world with theatre audiences, but also provides a creative space for non-traditional performances and interpretations, thus contributing to the Czech theatre's integration into European and world theatre structures. The programme of the nineteenth festival was rich and challenging, encompassing, for example, Chekhov's *Uncle Vanya* and *The Seagull*, Ibsen's verse play *Brand*, Stroupežnický's realistic drama *Our Young Bucks*, *La Petit Mord* performed by the Echt Street Puppets, Verdi's opera *Rigoletto*, Bergman's *After the Rehearsal*, and other presentations.

3 Tereza Vinická, "Dealer's Choice v Dejvickém stojí především na hercích – recenze," accessed October 29, 2013. [http://www.rozhlas.cz/mozaika/divadlo/\\_zprava/dealers-choice-v-dejvickem-stoji-predevším-na-hercich-recenze--8277371as.cz](http://www.rozhlas.cz/mozaika/divadlo/_zprava/dealers-choice-v-dejvickem-stoji-predevším-na-hercich-recenze--8277371as.cz).

4 The depiction of individual protagonists and their theatrical renditions in this article is based on the text of the play and the present author's reception of the production.

macho behaviour was reinforced by the suggestive simplicity of his gestures. Though rough in appearance and rude in manner (e.g., he flicked his cigarette ash directly into the vegetable salad), inside he was good-hearted and kind, indicated in the text by Sweeney's longing for more frequent contacts with his daughter and a more traditional family environment. For him, poker was a source of both entertainment and income.<sup>5</sup> He was apparently jealous of the life plans and love affairs of his friend Frankie (Martin Mišička)<sup>6</sup>, for whom work at the restaurant and the Sunday night poker ritual was only a temporary step on his way to Las Vegas. Frankie's would-be manly gestures, emphasised by his Elvis-like image, concealed sudden and unexpected bouts of tenderness for Sweeney. The youngest player, the immature and undisciplined Mugsy (Václav Neužil), wanted to launch his own private enterprise and become independent, but lacked the necessary financial capital. He pinned his hopes on cooperation with Carl, the restaurant owner's son. The athletic Carl (Jaroslav Plesl), dressed in modern stylish clothes, gave the impression of a metrosexual and a pathological liar, unable to tell his father the truth about his gambling addiction and debts, or reveal to him the true identity of the night guest Ash. Having been constantly exposed to stress from Stephen and Ash's presence, Carl desperately prevaricated between his father and creditor, becoming hopelessly mired in a web of lies that had gradually become more and more entangled.<sup>7</sup> He maintained his eel-like and conformist behaviour until the last tense poker game between Stephen and Ash, in which both players, literally and metaphorically, put their cards on the table.

For Carl's father Stephen (David Novotný), poker even more than work afforded repeated experiences of self-satisfaction and self-fulfilment. He stylised himself with gusto into an omnipotent man, keeping a tight grip on both the fates and money of others. His multirole of father, restaurant owner, employer, dealer, and banker thus symbolically associated him with a quasi-creator, one who directly and indirectly affected the lives of others. The relationship between father and son was presented against the backdrop of a poker game<sup>8</sup>:

Stephen (to Carl)	Look, you have to understand I can't keep lending you--
Carl	But that's not it, Dad--
Stephen	Will you just once, just once, let me finish a sentence?
...	
Carl	Why does it have to be so emotional? Why can't it be like you're a bank and I'm a customer?
Stephen	But, Carl--
Carl	So there's no emotional ties, so it's outside us, so it's just a transaction-- <sup>9</sup>

5 In line with the text, Hynek Čermák emphasized Sweeney's attempt to maintain balance between his fondness for poker and his parental responsibility. In order not to lose his money, which had been saved up for a visit of his daughter, during the poker session he asked Frankie to keep it. Despite his intentions, however, he lost control of himself during the game and insisted on getting the money back.

6 This theme was only implied, as it has no firm textual basis in the play.

7 His facial expression, nervous gestures, and his inability to maintain eye contact with his father were clear signs of deception and dishonesty.

8 The conflict between Stephen and Carl was overtly underlined by the stage image of the confident father and the desperate and unsuccessful son.

9 Marber, *Dealer's Choice*, 32.

The last member of the sextet, the ice-cold professional player Ash (Ivan Trojan), was the only one who completed his poker mission, during which he constantly displayed his impenetrable poker face and revealed almost no emotions. As interpreted by Trojan, there was no doubt about his gambling skill and experience. He discovered the intentions of his co-players immediately by reading their body language (e.g., their seemingly insignificant gestures, and glances, and the volume and tone of their voices).<sup>10</sup> His icy poker face and a minimum of gestures, however, confused both his opponents and the audience, and implied an insistent question as to whether his joining the game really arose out of the necessity to pay off his debt, the non-payment of which would have tragic consequences, or whether it was an ingenious bluff. The relationship of the six men developed out of their poker addiction and resulted in their mutual dependence. As Jana Machalická observed:

Everyone was constantly on edge, using this to help them with irony and invective that they did not mean seriously. They were basically dependant on each other, but it was a wild emotional pathology. In the second part of the play, they played poker. [...] Players jumped up like bottle-corks and fell to the depths of their frustrated hopes. Only Trojan's Ash kept a real poker face [...]!<sup>11</sup> (translation my own)

The clash between Ash and Stephen which came during the final round confirms both the interdependence of the players and the interconnection between life and poker in the play/production. In this context, Martin J. Švejda noted:

Stephen and Ash are sitting on opposite ends of the card table like the monumental and motionless figures of Carl's fathers, the real and the metaphorical. On the one hand, they symbolise safe slavery, but on the other hand, they epitomise risky freedom. When Ash pours out the keywords of the play at Stephen as an insult, 'Bit like aces, kids, I suppose. You fall in love with them, you can't pass', and Carl blames his father for his authoritarian manner, Stephen remains on stage alone, with only the replica of Caravaggio's painting *The Cardsharps* (hanging on the wall), which starts to phosphoresce like a holy image.<sup>12</sup> (translation my own)

It was apparently this ending which gave the production its distinctive quality. Moreover, a tableau of Caravaggio's painting, which depicts cheating at a card game, added a symbolic meaning to the whole production, and implied that deceit was a large part of Marber's protagonists' lives.<sup>13</sup> Accordingly, it can be argued that their behaviour in real life to a large degree reflected their behaviour during the game. Yet there was no escape from the cycle of deceit, self-deceit, hope, and failure. The poker *déjà vu* was to repeat itself the next Sunday, and from then on.

10 All the time he was carefully watching what the other players were doing or saying as a kind of eavesdropper who would eventually turn the situation to his financial advantage. His dominance was apparent particularly in the scene following Carl's departure during the final round.

11 Jana Machalická, "Brilantní pánská jízda v Dejvicích," *Lidové noviny* 21/290 (2010): 9.

12 Martin J. Švejda, "O dětech a kartách," *Divadelní noviny* 2 (2011): 4.

13 The main theme of Caravaggio's painting (circa 1594) is cheating at a card game. It portrays two card players and an onlooker giving signals to his young accomplice, a cardsharp who is removing a card from his clothes. See Dennis P. Weller, *Jan Miense Molenaer: Painter of the Dutch Golden Age* (Raleigh, Columbus, Manchester: North Carolina Museum of Art, 2002), 125.

There is, however, nothing in Marber's text which refers to Caravaggio's painting.

### 3. Space, Time, and Identity Formation

The nature of the relationship between space and time in *Dealer's Choice* can be depicted through Bakhtin's concept of the chronotope,<sup>14</sup> which expresses "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature," and in which "spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. This intersection of axes and fusion of indicators characterizes the artistic chronotope."<sup>15</sup>

The concept of space-time/time-space can be addressed from various points of view and assigned numerous definitions, which reflect different approaches and theories.<sup>16</sup> One of them is Bakhtin's notion of the chronotope and particularly its ability to account for issues such as the dependence of actions on the space-time in which they are enacted and the transmission of actions from one space-time to another. The representation of space in *Dealer's Choice* coincides with the representation of time, which makes them, in Bakhtinian's sense, intrinsically connected.<sup>17</sup> Furthermore, both space and time are associated with poker, which in the case of time implies dilation, and in the case of space is constricted to three locales.<sup>18</sup> All actions in the play/production constitute a chronological and logical spatio-temporal sequence. Each spatio-temporal segment corresponds to a different activity and a different period of time (dishes are prepared in the kitchen and then served in the dining area, and poker is played in the basement shortly afterwards). The horizontal and vertical shift of place (the kitchen and dining area ↔, and the basement ↓) obviously represents spatial and temporal translocation. Moreover, as stated earlier, all spaces and moments of time are dominated by poker, which may be perceived in the Bakhtinian sense as a chronotopic motif of the card game.<sup>19</sup> Here, Marber captured the essence of poker and transformed it into a plausible vision of addiction. Moreover, he juxtaposed the passionate life of gamblers with the much simpler life of restaurant staff. He thereby created two different space-time continuums; however, he inhabited them with the same characters and intertwined their fates.

Another chronotope that appears to intersect with that of the card game is that of chance. As Bakhtin explains with respect to the "time of random contingency," "should something happen a minute earlier or a minute later, that is, should there be no chance simultaneity or chance disjunctions in time, there would be no plot at all."<sup>20</sup> The pivotal

14 Chronotope literally means "time-space."

15 Mikhail M. Bakhtin and Michael Holquist, ed., *The Dialogic Imagination. Four Essays* by M. M. Bakhtin. trans. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981), 84.

16 The concept of space-time was introduced by Hermann Minkowski in 1907 and further developed in his speech "Space and Time" in 1908. A turning point in the history of science per se was undoubtedly marked by Einstein's Theory of Special Relativity (1905) and Theory of General Relativity (1915), in which time and space are combined into a single, four-dimensional continuum of space-time, which contains three spatial dimensions and one time dimension. In Bakhtin's notion of chronotope, time constitutes the fourth dimension of space.

17 The action of the plot unfolds at a given time (day/night) against three different locales, the kitchen, restaurant, and the basement. The spatial marker is inseparable from the temporal marker. Their unity (though not merging) is a basic condition which must be met in order to retain chronotopicity.

18 In the production, dilation of time was materialised in the staging of the game of poker; however, despite the use of technical terms and an apparent thickening of time, it was far from being tedious and wordy.

19 In terms of space, the card room is of great importance as a meeting place of all the protagonists. C gives them an illusion of stepping out of their loneliness and being a part of the poker community.

20 Bakhtin, *The Dialogic Imagination. Four Essays*, 92.

moments which move the plot forward and have a profound effect on its development are associated with poker and identified through the periods before and during the game. Although the events seem to be dictated by the game and the protagonists have little chance of altering their fates, everything that deflects them from the given trajectory can be perceived as coincidental rather than given.

From a chronotopic point of view, it is significant that interpersonal relations in *Dealer's Choice* are enacted through spatial relations. Whereas the kitchen and dining area are associated with workplace relations, a shift of place signals a social change towards a more egalitarian arrangement. However, even though professional relations are separated from more informal interpersonal relations during the game, the actual division of work and responsibility remains almost the same in both spaces, as Stephen occupies the most important (and privileged) position in the professional and poker hierarchies. Each space is also associated with different norms and accessibility. While the restaurant is open to the public and indicates the presence of mixed-gender customers, the basement is defined as a private and essentially male space, strictly segregated from other parts of the restaurant.<sup>21</sup> In the figurative sense, the underground part of the restaurant represents the emblematic, dark alter ego of the kitchen and restaurant.

In his monograph *Mapping Men and Empire*, Richard Phillips observed that identities are mapped in "real and imaginary, material and metaphorical spaces".<sup>22</sup> In his view, identity seems to emerge from a particular space, whose traces it reflects and bears. The nature of the three places in Marber's play shapes the identity and conduct of the characters. In different spaces they assume different social roles and occupational positions. In the world of work, Stephen is a restaurant owner and employer, Frankie and Mugsy are waiters, and Sweeney is a chef.<sup>23</sup> Shifting from one place to another, their sets of identities expand and alter. As time passes, they gradually distance themselves from their occupational and social identities, and eventually take on the identity of poker players. Carl and Ash, who are not fully rooted in the microcosm of the restaurant, are first and foremost associated with poker.<sup>24</sup>

Two different types of identities are developed during the game. First, there is the real-world identity of people playing. The second is an identity temporarily adopted during the game, one, based on the players' aspirations and directed towards winning. The poker identity, however, becomes stronger and supplants their other personas. In her work on gambling in Western culture, Gerda Reith discusses the creation of "a fluid gambling identity" as an act of leaving behind the everyday self and adopting a new one more suitable to "the ritualised social situation in which gamblers find themselves".<sup>25</sup> The same can be said of Marber's characters, whose identity alteration is associated with both the role of poker players that they take on and with spatio-temporal change. Regarding the latter, Reith further observes that gamblers' perception of space is affected and conditioned by the parameters of the game. Consequently, their identities (as well

21 Frankie confirms the presence of female customers in the restaurant by stating that a bottle of expensive wine, which he has stolen, was returned by a couple.

22 Richard Phillips, *Mapping Men & Empire* (London, New York: Routledge, 1997), 45.

23 In the world of poker, Frankie is an action player, Sweeney is a hesitator, Carl and Mugsy are losers, and Ash and Stephen are winners.

24 Both Carl and Ash may be perceived as outsiders. Concerning their sets of identities, Carl is Stephen's son, Mugsy's friend, and Ash's debtor. Ash is portrayed as a poker expert and Carl's creditor. During the game he further takes on the assumed identity of Carl's teacher.

25 Gerda Reith, *Age of Chance: Gambling in Western Culture* (London, New York: Routledge, 2002), 133.

as their day-to-day routines and poker rituals) get mixed up, thereby blurring the border between a lived and idealised poker experience.

Concerning the theatrical production (the staging of spatio-temporal conditions), the stage designer Martin Chocholoušek emphasised realistic details. His stage design replicated a typical layout of a restaurant (with direct insight into the parallel spatial organisation) and the gambling den in the basement.<sup>26</sup>

A sense of relocation from one space to another was underscored in the second half of the production, when the light dimmed and the game of poker started. All characters took turns shuffling and dealing the cards. The director provided the audience with a convincing illusion of a real game. Concerning the correspondence between the real and the performed game, Petr Christov noted:

it is worth noticing the realistic carefulness given to the correspondence between an utterance and a prop used for the dramatic action. Thanks to the realistic details, watching a game of poker on stage in this particular production can be as exciting as the real game, which does not have a fixed scenario.<sup>27</sup>

#### 4. Conclusion

The primary aim of this article was to explore the play and production of *Dealer's Choice* with a focus on deception and self-deception in terms of spatial and temporal reality. The objectives of the interpretation were threefold.

First, the personalities of the poker players have been analysed in terms of their motivation to play and their addiction to rematch sessions. The small gambling community, which meets every Sunday from evening until midnight or the early hours of the morning, consists of five players who know each other well. The newcomer Ash is, in accordance with his own intention, first perceived as an amateur player who is not up to the standard of the other players, and a potential dupe. Despite some differences (age, marital status, and children), all the poker players seem to have a high school education, and, apart from Ash and Carl, they all work in the same place, and earn lower-middle-class and middle-class incomes. They all enjoy poker and the poker lifestyle and represent various types of poker players. Of their motivational stimuli, ego satisfaction and profit play the crucial roles. In the case of Stephen, his reputation as a father, entrepreneur, and banker further emboldens his poker performance. Ash's involvement in the card game seems to be motivated by the need to pay off his debts, though the readership/audience is not given any clue as to whether his shortage of money is a fact or only a bluff.<sup>28</sup>

26 Separated from the dining area by swinging doors, the kitchen was approximately one third of the size of the dining area. It was equipped with enormous stainless steel equipment. Lighting was used to focus attention on a large kitchen range with a fume hood installed over it. The basement was dominated by the poker table and painting by Caravaggio. The entire space was pervaded by the colours grey and green. See Ivona Mišterová, *Angloamerické drama na plzeňských scénách* (Pilsen: University of West Bohemia in Pilsen, forthcoming 2013), 219.

27 Petr Christov, "Dealer's Choice," accessed September 25, 2012. [divadelniflora.cz/2011/index.php?page=dealers-choice](http://divadelniflora.cz/2011/index.php?page=dealers-choice).

28 Although Ash appears to be the most successful player of the sextet, his ongoing debt to others outside of the staged game indicates that he has not taken control over his obsession, a position which classifies him as a loser.

The whole play is imbued with poker allusions and practices. Moreover, the central event, the game, takes place in a specific poker setting<sup>29</sup>, and poker strategies determine the actual ending of the play. The basement, both in the physical sense of a lower place and the more specific sense of a card room, plays an important role in the perception of space and time within the play/production. In addition, below is a potentially dangerous and deceptive place.<sup>30</sup> Although the game seemingly promises to fulfil the players' aspirations, in fact, it fails them, and furthermore reveals their negative and positive character traits. This, too, is significant, as the protagonists are forced to confront themselves and their intentions regarding work and the game.

Second, the representation of space and time in the play/production is examined in terms of real (the kitchen and dining area) and emotional (the basement) space. In the Bakhtinian sense, the poker game enacted in the basement epitomises a chronotope of a card game, in which real (or physical) space is gradually replaced by a specifically emotional space. Moreover, in contrast to the light and spacious kitchen and dining area, the basement evokes darkness and isolation, a locus which produces a mixture of emotions and represents a form of escapism from real-life problems.

The third argument is that the identity of a place seems to affect and develop the identity of its temporary yet frequent dwellers. Also, Marber's protagonists are assigned sets of identities, embedded within and circumscribed by certain spaces. Whereas the dining area and kitchen represent the occupational status quo and real-life identity, the basement is restricted to poker identity. The latter is, however, twofold: the social identity brought from real life, and the idealised persona developed during the game. Gradually, both identities get mixed up, and the border between outside experience and idealised poker experience is blurred. Needless to say, this fusion of identities has considerable consequences. Finally, however, only hopes and dreams seem to remain. The theatrical production made use of the 1960s American pop song *California Dreaming* to express feelings of homesickness as well as dreams of better places.

## BIBLIOGRAPHY

- Alexander, Samuel. *Space, Time and Deity: The Gifford Lectures at Glasgow*. Part One. Whitefish: Kessinger Publishing, 2004.
- Bakhtin, Mikhail M., and Michael Holquist, ed. *The Dialogic Imagination. Four Essays by M. M. Bakhtin*. Translated by Caryl Emerson and Michael Holquist. Austin: University of Texas Press, 1981.
- Bakhtin, Mikhail M. "Forms of Time and of the Chronotope in the Novel." In Michael Holquist, ed. *The Dialogic Imagination. Four Essays by M. M. Bakhtin*. pp. 84 – 258. Translated by Caryl Emerson and Michael Holquist. Austin: University of Texas Press, 1981.
- Brettell, Jane, and Sally Rice, eds. *Public Bodies/Private States: New Views on Photography, Representation, and Gender*. Manchester: Manchester University Press, 1994.
- Christov, Petr. "Dealer's Choice." Accessed September 25, 2012. [divadelniflora.cz/2011/index.php?page=dealers-choice](http://divadelniflora.cz/2011/index.php?page=dealers-choice)

29 In Pokorný's production, a sense of reality was created through the set design, i.e. the gambling den. The place was dark and dirty. An oval table covered with a green cloth occupied the middle of the room.

30 It is, however, important to mention that the basement thus represents both a place of failure/victory and truth, especially when Stephen and Ash remain at the table alone.



- "Dealer's Choice." Accessed August 13, 2013. <http://www.dejvickedivadlo.cz/repertoar?-dealers-choice>.
- Heidegger, Martin. *Phenomenological Interpretation of Kant's Critique of Pure Reason*. Translated by Parvis Emad and Kenneth Maly. Indianapolis: Indiana University Press, 1997.
- Innes, Christopher. *Modern British Drama*. Cambridge: Cambridge University Press, 2002.
- Lacey, Alan R. *Bergson*. London, New York: Routledge, 1993.
- Lomax, Yve. "Telling Times." In Jane Brettle and Sally Rice, eds. *Public Bodies/Private States: New Views on Photography, Representation, and Gender*. pp. 38 – 54. Manchester: Manchester University Press, 1994.
- Marber, Patrick. *Dealer's Choice*. London, Methuen Drama, 1996.
- Kant, Immanuel, Guyer, Paul, and Alan Wood, eds. *Critique of Pure Reason*. Cambridge: Cambridge University Press, 1998.
- Machalická, Jana. "Brilantní pánská jízda v Dejvicích." *Lidové noviny* 21/290 (2010): 9.
- Mišterová, Ivona. *Angloamerické drama na plzeňských scénách*. [Anglo-American Drama on Pilsen's Stages]. Pilsen: University of West Bohemia in Pilsen, forthcoming 2013.
- Phillips, Richard. *Mapping Men and Empire*. London, New York: Routledge, 1997.
- Reith, Gerda. *Age of Chance: Gambling in Western Culture*. London, New York: Routledge, 2002.
- Švejda, Martin J. "O dětech a kartách." *Divadelní noviny* 2 (2011): 4.
- Vinická, Tereza. "Dealer's Choice v Dejvicím stojí především na hercích – recenze." Accessed October 29, 2013. [http://www.rozhlas.cz/mozaika/divadlo/\\_zprava/dealers-choice-v-dejvicem-stoji-predevsim-na-hercich-recenze--827737las.cz](http://www.rozhlas.cz/mozaika/divadlo/_zprava/dealers-choice-v-dejvicem-stoji-predevsim-na-hercich-recenze--827737las.cz)
- Weller, Dennis P. *Jan Miense Molenaer: Painter of the Dutch Golden Age*. Raleigh, Columbus, Manchester: North Carolina Museum of Art, 2002.

**Ivona Mišterová** is a senior lecturer at the Department of English language and literature at the University of West Bohemia in Pilsen. She received her Ph.D. in English and American Literature from Charles University in Prague. She conducts research in the area of theatrical interpretations of English and American plays performed in Pilsen theatres in the twentieth century. She has published the monograph *Shakespeare's Plays Performed in Pilsen* (2005); *The Reception of Anglo-American Drama on Pilsen Stages* is forthcoming in 2013.