



Hapgood: A Play

Tom Stoppard

[Download now](#)

[Read Online](#) 

Hapgood: A Play

Tom Stoppard

Hapgood: A Play Tom Stoppard

With his characteristically brilliant wordplay and extraordinary scope, Tom Stoppard has in *Hapgood* devised a play that "spins an end-of-the-cold-war tale of intrigue and betrayal, interspersed with explanations of the quixotic behavior of the electron and the puzzling properties of light" (David Richards, *The New York Times*). It falls to Hapgood, an extraordinary British intelligence officer, to try to unravel the mystery of who is passing along top-secret scientific discoveries to the Soviets, but as she does so, the web of personal and professional betrayals—doubles and triples and possibly quadruples—continues to multiply.

Hapgood: A Play Details

Date : Published September 30th 2008 by Farrar, Straus and Giroux (first published 1988)

ISBN : 9780571198573

Author : Tom Stoppard

Format : Paperback 96 pages

Genre : Plays, Drama, Fiction, Theatre

 [Download Hapgood: A Play ...pdf](#)

 [Read Online Hapgood: A Play ...pdf](#)

Download and Read Free Online Hapgood: A Play Tom Stoppard

From Reader Review Hapgood: A Play for online ebook

Paul Secor says

I think my I might have a higher opinion of this if I had seen it performed. Plays are meant to be seen, not to be read, or at least they're better experienced when seen. That's obvious. Unfortunately, the best I can do right now is to read it.

Bethany says

Interesting story but there was some confusion with the whole twin-plot thing. I couldn't keep the characters straight.

Daniel Jones says

This play is a fun little experiment with the characteristics of electrons, and subsequently, us. It explores elements of duality in nature-- one of my favorite topics.

Dan says

Hapgood isn't to the level of *Travesties*, *Rosencrantz & Guildenstern*, or *Arcadia*, but four-star Stoppard is probably five-star anybody else. A feast of language and a multi-layered pleasure, as per usual.

John says

Hapgood is a late 1980's A tour-de-force. This play looks at the cold war spy game. Stoppard has fun throwing in the particle/wave problem, the Konigsberg bridge problem, and the use of doppelgangers. Prepare to be confused.

Ms_prue says

Had to re-re-re-read because we saw Atomic Blonde on the weekend and I got all nostalgic for Cold War lady spies.

Jessica says

This was so much fun! I am long overdue for a re-read of *Arcadia* - it's probably been more than 10 years now since I last read it - but I would say *Hapgood* isn't quite as good, but is in the same vein and comes

close.

This short play opens in the men's changing room of a gym, and we quickly get a sense of what kind of tricks Stoppard will be playing on us in *Hapgood* as multiple people engage in an elaborate process of arriving, putting a briefcase under a changing stall door, moving a towel from one door to another, and then closing themselves into another stall. Some kind of swap is taking place, but there are too many players and too many briefcases, and the reader isn't sure which briefcase has ended up where.

From here we discover that our main characters are British spies during the Cold War. The information being passed along has to do with particle research coming out of CERN in Switzerland, conducted by a Russian scientist who is acting as a double agent. Or is he a triple agent? Something has gone wrong in the changing-room swap, and the spies realize someone in their midst is disloyal. From here, we enter scene after scene that can be read multiple ways: Which spies are playing a role to get another to confess, and which are really speaking the truth? Added to the mix are the Russian scientist's discussions of particle physics, which become an intriguing metaphor for the way the spies interact with each other and the way a double agent must interact with two countries, and even for the nature of truth itself.

It's handy that *Hapgood* is so short, because my head had been spun around so many times by the end of the first reading that I went right back to page one and read it a second time. It becomes much clearer on a second read and I imagine would benefit from even a third and fourth pass through. If you haven't read *Arcadia*, start there, but if you loved that one *Hapgood* is very much worth your time.

Andrew says

A very intriguing play. Mainly because it is full of it. This is a spy play that takes place during the cold war. Spy plays are not seen that often, and I wish they were. Sometimes it can get a little confusing, but still engaging. The characters are good, but not really great except for, Kerner. This is a light four star rating.

Kaethe says

Even after I'd stopped reading scripts by others, I've continued to read Stoppard. We've got spies, and physics, and guinea pigs and it's all tremendously fun, and so playful with the language. Has anyone had as much fun with words since Wodehouse?

Jeff says

While Stoppard's other venture into science and love doesn't deliver the emotional KO of *Arcadia*, this is still a deeply satisfying play--if you can figure out what is going on. After all, this a play about subatomic particles, secret love affairs and a spy caper involving three sets of twins!! It is worth the effort, though.

Rachel says

Godsdamnit, I like some emotion in my plays. Even from Stoppard, who can get away with leaving it out.

Joel says

"In a morally ambiguous universe, not even the plot lines are clear." -- imaginary trailer narration

Terrifically clever, emotionally engaging. I'd love to see this staged, but reading it gives a ton of valuable context. Those stage directions! I practically saw the whole thing in my head. I was scared away for a couple months by the complexity of the opening pas de quatre, but once I powered through I was amply rewarded.

Ted says

Read before seeing staged reading at ACT. Like most plays, hard to get full picture from own reading - much more fun to see performance. Nice, intricate-if-minor Stoppard.

Barbara Fang says

Not one of my favorite Stoppard plays, but it might be attributed to the fact that I read it in a state of extreme fatigue and near delirium. Shucks, shucks.

Patrick Nichols says

I still don't understand what happened in this play.
