

Golden Boy Clifford Odets Script

"These cautionary tales are provocative, highly instructive, occasionally brutal, and, from a safe distance, downright hilarious, making Second Act Trouble the perfect Broadway bedtime reader - unless you are prone to nightmares."--BOOK JACKET.

THE STORY: The Acting Edition contains notes showing how nearly all scene changes may be made with a minimum of effort. People are

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inclined to laugh at Joe, a moody young Italian with cockeyed notions. At heart a musician--he has a real talent for

Joel and Ethan Coen make up one of the most original and unconventional movie-making partnerships to come out of America at the end of the 20th century. From their debut tour de force Blood Simple to the hugely acclaimed The Man Who Wasn't There, the brothers' films have attracted critical kudos and commercial success in equal measure due to their irreverent, individual and technically virtuoso nature. Each of their films defies categorisation, yet you're

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never in any doubt you're watching a Coen brothers movie. This exploration of the movie career of Hollywood's best-loved outsiders charts their rise from cult favourites to box-office contenders, whilst combining indispensable reference material and critical analysis of their films.

The celebrated director discusses the techniques of his craft and presents his own directing notes for ten major productions

The Country Girl

Expanded Edition

Orphans

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*An International Guide
Coen Brothers - Virgin Film
Waiting for Lefty*

But soon, seduced by the myth of Hollywood and the reality of Warner Brothers, he made his movie debut, in 1938, in *Four Daughters* and immediately established himself as an earthy, rebellious and electrifying presence on the screen - in retrospect, the James Dean of the Depression era.

The one-liners fly like rockets in *THE NEW CENTURY*, the rollicking bill of short plays by Paul Rudnick...Building on time-honored traditions within

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gay and Jewish humor, Mr. Rudnick turns stereotypes into bullet-deflecting armor and jokes into an inexhaust Compelling drama...deliriously entertaining. --The New Yorker. Hilarious...raw and revealing. --EdgeNewYork.com. Playwright Jason Chimonides' script abounds with witty remarks, dirty allusions, and random tangents where high art and popular culture collide

Waiting for Lefty & Other PlaysGrove Press

Women Screenwriters is a study of more than 300 female writers from 60 nations, from the first film scenarios produced in 1986 to the present day.

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Divided into six sections by continent, the entries give an overview of the history of women screenwriters in each country, as well as individual biographies of its most influential.

Wild Cards I

The Broadway Musical in the 1960s

Play in 3 Acts

Success Story

And Other Stories

Interviews with Screenwriters of the 1940s and 1950s

Realism for the Masses is an exploration of how the concept of

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realism entered mass culture, and from there, how it tried to remake "America." The literary and artistic creations of American realism are generally associated with the late nineteenth century. But this book argues that the aesthetic actually saturated American culture in the 1930s and 1940s and that the Left social movements of the period were in no small part responsible. The book examines the prose of Carlos Bulosan and H. T. Tsiang; the photo essays of Margaret Bourke-White in *Life* magazine; the bestsellers of Erskine Caldwell and Margaret Mitchell; the boxing narratives of Clifford Odets, Richard Wright, Nelson Algren; and the Hollywood boxing film, radio soap operas, and the domestic dramas of Lillian Hellman and Shirley Graham, and more.

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These writers and artists infused realist aesthetics into American mass culture to an unprecedented degree and also built on a tradition of realism in order to inject influential definitions of "the people" into American popular entertainment. Central to this book is the relationship between these mass cultural realisms and emergent notions of pluralism. Significantly, Vials identifies three nascent pluralisms of the 1930s and 1940s: the New Deal pluralism of "We're the People" in *The Grapes of Wrath*; the racially inclusive pluralism of Vice President Henry Wallace's "The People's Century"; and the proto-Cold War pluralism of Henry Luce's "The American Century."

THE STORY: TIME STANDS STILL focuses on Sarah and

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James, a photojournalist and a foreign correspondent trying to find happiness in a world that seems to have gone crazy.

Theirs is a partnership based on telling the toughest stories, and together, m

Great for gift-giving, a specially packaged pocket-sized (4"x6") edition of the first volume of George R. R. Martin's Wild Cards shared-world series! Soon to be a TV show on Hulu! There is a secret history of the world—a history in which an alien virus struck the Earth in the aftermath of World War II, endowing a handful of survivors with extraordinary powers. Some were called Aces—those with superhuman mental and physical abilities. Others were termed Jokers—cursed with bizarre mental or physical disabilities. Some turned their

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talents to the service of humanity. Others used their powers for evil. Wild Cards is their story. Originally published in 1987, Wild Cards I includes powerful tales by Roger Zelazny, Walter Jon Williams, Howard Waldrop, Lewis Shiner, and George R. R. Martin himself. And this new, expanded edition contains further original tales set at the beginning of the Wild Cards universe, by eminent new writers like Hugo-winner David Levine, noted screenwriter and novelist Michael Cassutt, and New York Times bestseller Carrie Vaughn. Now in development for TV! Rights to develop Wild Cards for TV have been acquired by Universal Cable Productions, the team that brought you The Magicians and Mr. Robot, with the co-editor of Wild Cards, Melinda Snodgrass as executive

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producer. The Wild Cards Universe The Original Triad #1
Wild Cards #2 Aces High #3 Jokers Wild The Puppetman
Quartet #4: Aces Abroad #5: Down and Dirty #6: Ace in the
Hole #7: Dead Man's Hand The Rox Triad #8: One-Eyed
Jacks #9: Jokertown Shuffle #10: Dealer's Choice #11:
Double Solitaire #12: Turn of the Cards The Card Sharks
Triad #13: Card Sharks #14: Marked Cards #15: Black Trump
#16: Deuces Down #17: Death Draws Five The Committee
Triad #18: Inside Straight #19: Busted Flush #20: Suicide
Kings The Fort Freak Triad #21: Fort Freak #22: Lowball #23:
High Stakes The American Triad #24: Mississippi Roll #25:
Low Chicago #26: Texas Hold 'Em
Interviews with screenwriters

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Karl Freund

Realism for the Masses

Clifford Odets, Playwright

He Ran All the Way

How Plays Work

Global Scriptwriting

It's New York, 1952. Welcome to Broadway, the glamour and power capital of the universe. J.J. Hunsecker rules it all with his daily gossip column in the New York Globe, syndicated to sixty million readers across America. J.J. has the

goods on everyone, from the president to the latest starlet. And everyone feeds J.J. scandal, from J. Edgar Hoover and Senator Joe McCarthy down to a battalion of hungry press agents who attach their news to a client that J.J. might plug. When a young press agent, Sidney, tries to hitch his wagon to J.J. while keeping secrets about his client's new relationship with J.J.'s sister, he learns that you can become no one if J.J. turns on you. -- Publisher's website.

Maxine Elliott's Theatre, Elliott Theatre Company, lessee, direction Messrs. Lee and J.J. Shubert. The Group Theatre, Inc. presents "Success Story," by John Howard Lawson, production directed by Lee Strasberg, setting designed by Mordecai Gorelik. Technical director Philip Barber, stage manager Alixe Walker, assistant stage manager Robert Lewis.

THE STORY: The action of the play is comprised of a series of varied,

imaginatively conceived episodes, which blend into a powerful and stirring mosaic. The opening scene is a hiring hall where a union leader (obviously in the pay of the bosses) is trying to convince a committee of workers (who are waiting for their leader, Lefty, to arrive) not to strike. This is followed by a moving confrontation between a discouraged taxi driver, who cannot earn enough to live on, and his angry wife, who wants him to show some backbone

and stand up to his employer; a revealing scene between a scheming boss and the young worker who refuses to spy on his fellow employees; a sad/funny episode centering on a young cabbie and his would-be bride, who lack the wherewithal to get married; a disturbing scene involving a senior doctor and the underpaid young intern (a labor activist) whom the doctor has been ordered to discharge; and, finally, a return to the union hall where the workers, learning

that Lefty has been gunned down by the powers-that-be, resolve at last to stand up for their rights and to strike-and to stay off their jobs until their grievances are finally heard and acted upon by those who have so cynically exploited and misused them.

THE STORY: We witness the last few days of Charlie Castle, a top movie star and an idealist, whose years of compromise with his beliefs for the sake of a Hollywood career have resulted in the slow

destruction of his personality. We see his struggle

Time Stands Still

American Playwright : the Years from 1906 to 1940

To Broadway, To Life!

On Film-Making

Reading and Performance

Women Screenwriters

To Broadway, To Life! The Musical Theater of Bock and Harnick is the first complete book about these creative figures, one of

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Broadway's most important songwriting teams. The book draws from personal interviews with Bock and Harnick themselves to offer an in-depth exploration their shows, including *Fiddler on the Roof*, *She Loves Me*, and *Fiorello!*, and their greater place in musical theater history.

"Jean Negulesco worked in Hollywood first as an art director, then as a second unit director. He was later hired as a director. He achieved his greatest success, with Warner Brothers and 20th

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Century-Fox. This book--the first on Negulesco since his 1984 autobiography--covers his extraordinary life and career, with extensive analysis of his films"--

Global Scriptwriting offers a look at an exciting new phase in screen storytelling, as writers and directors from all over the world infuse traditional forms with their own cultural values to create stories that have an international appeal and suggest a universality among readers, viewers, and listeners. A unique blend of screenwriting

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technique and film studies, *Global Scriptwriting* discusses screen stories as they have evolved through the years, focusing first on the basics of scriptwriting, then going on to afford a more sophisticated look at script via different models of scriptwriting: the Hollywood model, the independent model, the national model, and various alternative models. It examines the internationalization of storytelling, and illustrates how particular innovations have helped national screen stories to

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international success. This book is the first to incorporate the basics of the classical form with the innovative edge of the last decade, as well the culture specific changes that have taken place outside of North America. It offers readers a view of the enriched repertoire available to writers resulting from the introduction of cultural perspectives into traditional story forms. Specific topics examined include, the ascent of voice, the search for new forms, the struggle between style and content, and the centrality of

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megagenre.

An influential acting instructor and co-founder of Group Theatre presents a long-awaited companion to *On Ibsen, Strindberg, and Chekhov* that evaluates America's most definitive 20th-century plays while sharing memories about her relationships with leading playwrights. 15,000 first printing.

The Life and Films

The Life of John Garfield

Acting

Open a New Window

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humane dramatist

The First Six Lessons

"Meisel begins with a look at matters often taken for granted in coding and convention, and then - under 'Beginnings' - at what is entailed in establishing and entering the invented world of the play. Each succeeding chapter is a gesture at enlarging the scope. The final chapters explore ways in which both the drive for significant understanding and the appetite for wonder can and do find satisfaction and delight." "Cultivated in tone and jargon-free, How Plays Work is illuminated by dozens of judiciously chosen examples from western drama - from classical Greek dramatists to contemporary playwrights, both

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canonical and relatively obscure. It will appeal as much to the serious student of the theatre as to the playgoer who likes to read a play before seeing it performed."--BOOK JACKET.

The classic text on the craft of Method acting by the founder of The American Laboratory Theatre. After studying at the Moscow Art Theatre under Konstantin Stanislavski, Richard Boleslavsky became one of the most important acting teachers of his or any generation. Bringing Stanislavski's system to America in the 1920s and 30s, he influenced many of the titans of American drama, from his own students—including Lee Strasburg and Stella Adler—to Marlon Brando, Paul Newman, and many

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others. In *Acting: The First Six Lessons*, Boleslavsky presents his acting theory and technique in a series of accessible and engaging dialogues. Widely considered a must-have for any serious actor, Boleslavsky's work has long helped actors better understand their craft.

Karl Freund is the most important film pioneer you've never heard of. From the silent film era to the rise of the American sitcom, Freund was there at every turn. Countless camera techniques can be traced back to his "unchained camera." His lighting setup for filming *I Love Lucy* live remains standard to this day. He was the man behind the lens for many influential and award-winning films, from *Metropolis* to *The Good Earth* to *Key Largo*. This biography is the first book-

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length look at one of the world's greatest cameramen. It details the events of his early life, his entrance into the world of film, his work in both Germany and America, and his legacy, while also putting his life and films into the historical context of the 20th century. The author gives particular attention to Freund's role in the early horror films *Der Golem*, *Dracula*, *Murders in the Rue Morgue*, *The Mummy*, and *Mad Love*. (Applause Books). Clifford Odets through his plays, which include "Waiting for Lefty" and "Awake" and "Sing!", was the champion of the oppressed, avenger for the poor. He and his plays, as presented by the influential Group Theatre, were the conscience of America during the Depression. Author Margaret

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Brenman-Gibson, a respected psychoanalyst and close personal friend, penned what is considered the classic biography of Odets. Based on exhaustive research, including access to his personal papers, plus her own insights into the man and his career, it is at last back in print. The book is richly annotated, with a thorough bibliography, personal chronology, a list of Odets' works, published and unpublished, and a section of rare photographs.

On Directing

Jean Negulesco

Behind the Scenes at Broadway's Big Musical Bombs

Backstory 2

Confessions of a Teenage Blockhead

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The Big Knife

A priceless examination of the filmmaker's craft, from the renowned director of "Sweet Smell of Success" After more than twenty years in the film industry as a screenwriter, storyboard editor, and director of memorable films such as "The Ladykillers," Alexander Mackendrick turned his back on Hollywood and began a new career as the Dean of one of the country's most demanding and influential film schools. His absolute devotion to the craft of filmmaking served as a powerful impetus to students at the California Institute for the Arts for almost twenty five years, with a teaching style that included prodigious notes, neatly crafted storyboards, and handouts containing excerpts of works by Kierkegaard, Aristotle, and others. At the core of Mackendrick's lessons

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lay a deceptively simple goal: to teach aspiring filmmakers how to structure and write the stories they want to tell, while using the devices particular to the medium of film to tell their stories effectively. In this impressive volume, edited by Paul Cronin, the myriad materials that made Mackendrick's reputation as an instructor are collected for the first time, offering a chance for professionals as well as students to discover a methodology of filmmaking that is challenging yet refreshing in its clarity. Meticulously illustrated and drawing on examples from such classic films as "North by Northwest," "Citizen Kane," and "Touch of Evil," Mackendrick's elegant lessons are sure to provide inspiration for a new generation of filmmakers.

Drawing on previously untapped archival materials including

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letters, interviews, and more, Bernard F. Dick traces the history of Columbia Pictures, from its beginnings as the CBC Film Sales Company, through the regimes of Harry Cohn and his successors, and ending with a vivid portrait of today's corporate Hollywood. The book offers unique perspectives on the careers of Rita Hayworth and Judy Holliday, a discussion of Columbia's unique brands of screwball comedy and film noir, and analyses of such classics as *The Awful Truth*, *Born Yesterday*, and *From Here to Eternity*. Following the author's highly readable studio chronicle are fourteen original essays by leading film scholars that follow Columbia's emergence from Poverty Row status to world class, and the stars, films, genres, writers, producers, and directors responsible for its transformation. A new essay on

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Quentin Tarantino's *Once Upon a Time...in Hollywood* rounds out the collection and brings this seminal studio history into the 21st century. Amply illustrated with film stills and photos of stars and studio heads, *Columbia Pictures* is the first book to integrate history with criticism of a single studio, and is ideal for film lovers and scholars alike.

In the 1960s, the Broadway musical was revolutionized from an entertainment characterized by sentimental standards, such as *Camelot* and *Hello, Dolly!*, to one of brilliant and bittersweet masterpieces, such as *Cabaret* and *Fiddler on the Roof*. In *Open a New Window*, Ethan Mordden continues his history of the Broadway musical with the decade that bridged the gap between the romantic, fanciful entertainments of the fifties, such as *Call Me, Madam*, to the

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seventies when sophisticated fare, such as *A Little Night Music* and *Follies*, was commonplace. Here in brilliant detail is the decade and the people that forever transformed the Broadway musical.

In her long-awaited book, the legendary acting teacher Stella Adler gives us her extraordinary insights into the work of Henrik Ibsen (“ The creation of the modern theater took a genius like Ibsen . . . Miller and Odets, Inge and O ’ Neill, Williams and Shaw, swallowed the whole of him ”), August Strindberg (“ He understood and predicted the forces that would break in our lives ”), and Anton Chekhov (“ Chekhov doesn ’ t want a play, he wants what happened in life. In life, people don ’ t usually kill each other. They talk ”). Through the plays of these masters, Adler discusses the arts of

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playwriting and script interpretation (“ There are two aspects of the theater. One belongs to the author and the other to the actor. The actor thinks it all belongs to the author . . . The curtain goes up and all he knows are the lines . . . It is not enough . . . Script interpretation is your profession ”). She looks into aspects of society and class, and into our cultural past, as well as the evolution of the modern spirit (“ The actor learns from Ibsen what is modern in the modern theater. There are no villains, no heroes. Ibsen understands, more than anything, there is more than one truth ”). Stella Adler—daughter of Jacob Adler, who was universally acknowledged to be the greatest actor of the Yiddish theater, and herself a disciple of Stanislavsky—examines the role of the actor and brings to

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life the plays from which all modern theater derives: Ibsen ' s Hedda Gabler, The Master Builder, An Enemy of the People, and A Doll ' s House; Strindberg ' s Miss Julie and The Father; Chekhov ' s The Seagull, Uncle Vanya, The Cherry Orchard, and Three Sisters (“ Masha is the sister who is the mystery. You cannot reach her. You cannot reach the artist. There is no logical way. Keep her in a special pocket of feelings that are complex and different ”). Adler discusses the ideas behind these plays and explores the world of the playwrights and the history—both familial and cultural—that informed their work. She illumines not only the dramatic essence of each play but its subtext as well, continually asking questions that deepen one ' s understanding of the work and of the human spirit. Adler ' s book, brilliantly

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edited by Barry Paris, puts her famous lectures into print for the first time.

Golden Boy

Dog Sees God

A Research and Production Sourcebook

The Musical Theater of Bock and Harnick

Clifford Odets

Briefly sketches the playwright's life, discusses each of his plays, and assesses his place in American literature

Six plays deal with unions, an anti-Nazi group, work, loneliness, the depression, and the American obsession with success

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Deep within the Junk Moon, a group of scientists has uncovered the secret to immortality, but an interloper from another dimension is threatening this important discovery and time is running out for two heroes to prevent the end of the universe. Reprint.

THE STORY: The title character is Georgie Elgin, a faithful, forgiving woman, whose long years of devotion to her actor husband, Frank, have almost obliterated her own personality. The life of an actor's wife is not as glamorous as many imagine. So

Three Dramas of American Individualism

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Portrait of a Studio
Sweet Smell of Success
Third series
Second Act Trouble
Odets, the Playwright

In a run-down house in North Philadelphia live two orphan brothers: the reclusive, sensitive Philip, sealed off in a world of StarKist tuna and Errol Flynn movies; and Treat, a violent pickpocket and thief. Into this ferocious and funny world enters Harold, a mysterious, wealthy, middle-aged man who is kidnapped by Treat, but who soon turns the tables on the two brothers, changing forever the delicate power balance of their relationship. Both hilarious and heartbreaking, Orphans is a

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story of the universal love of a father for his son, and a son's need to live his own life.

*Best known for political plays of the 1930s like *Waiting for Lefty* and *Awake and Sing!*, Odets created rich and varied drama well into the 1950s. That his plays continue to be appraised and performed is clearly evident in this detailed and carefully articulated sourcebook. A near-exhaustive resource for both literary and theatrical research materials on Odets' dramatic career, the volume includes a biographical essay; critical overview, production history, and plot summary of each dramatic product; annotated primary and secondary bibliographies and information on archival sources; and production credits.*

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*Lehman scathingly depicts the dark side of success through the twisted relationship of Sid Wallace, an ambitious publicist, and Harvey Hunsucker, a powerful and vindictive gossip columnist, fashioned after Walter Winchell. As scandals are manufactured and reputations ruined for sport, the story spirals downward toward one last, savage act of revenge. As brutally honest as Nathanael West's *The Day of the Locust*, *Sweet Smell of Success* is one of the most enduring and provocative stories in the literature of show business. Eugene O'Neill, Thornton Wilder, Clifford Odets, William Saroyan, Tennessee Williams, William Inge, Arthur Miller, Edward Albee*

Columbia Pictures

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Stella Adler on America's Master Playwrights

Catalog of Copyright Entries

Six Plays of Clifford Odets

Waiting for Lefty & Other Plays