

Waiting For Lefty Script

The Introspective Realist Crime Film A Biographical Dictionary of Silent Film Western Actors and Actresses Encyclopedia of Journalists on Film The Ultimate Scene and Monologue Sourcebook Waiting for Lefty The Actor's Script Film Dope Action Rob Wagner's Beverly Hills Script Introduction to the Short Story Readers' Guide to Periodical Literature Clifford Odets Time Out Film Guide World Film News Motion Picture Story Magazine The Spectator Schirmer Encyclopedia of Film Film Scholastic Literature Anthologies Film Fame Luis M. García-Mainar George A. Katchmer Richard R. Ness Ed Hooks Clifford Odets Charles S. Waxberg Martin Barker Robert W. Boynton Anna Lorraine Guthrie Robert Baird Shuman Barry Keith Grant Warren Goldsmith

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this book explores the formal and thematic conventions of crime film the contexts in which these have flourished and their links with the social issues of a globalized world the crime film has traditionally been identified with suspense a heterogeneous aesthetic and a tacit social mind however a good number of the crime films produced since the early 2000s have shifted their focus from action or suspense and towards melodrama in narratives that highlight the social dimension of crime intensify their realist aesthetics and dwell on subjectivity with the 1940s wave of hollywood semi documentary crime films and 1970s generic revisionism as antecedents these crime films find inspiration in hollywood cinema and constitute a transnational trend with a close look at steven soderbergh s traffic 2000 david fincher s zodiac 2007 jacques audiard s un prophète 2009 and tomas alfredson s tinker tailor soldier spy 2011 this book sets out the stylistic and thematic conventions contexts and cultural significance of a new transnational trend in crime film

long before sound became an essential part of motion pictures westerns were an

established genre the men and women who brought to life cowboys cowgirls villains sidekicks distressed damsels and outraged townspeople often continued with their film careers finding success and fame well into the sound era always knowing that it was in silent westerns that their careers began more than a thousand of these once silent western players are featured in this fully indexed encyclopedic work each entry includes a detailed biography covering both personal and professional milestones and a complete western filmography a foreword is supplied by diana serra cary formerly the child star baby peggy who performed with many of the actors herein

from all the president s men to zodiac some of the most compelling films of the last century have featured depictions of journalists in action while print journalism struggles to survive the emergence of news from social media outlets continues to expand allowing the world to be kept informed on a second bysecond basis despite attacks on journalists both verbal and physical a free press remains a crucial bastion for civilized society and just as the daily news reflects the current state of affairs films about journalism represent how reporting has evolved over the last few centuries in encyclopedia of journalists on film richard r ness provides a comprehensive examination of the fourth estate in cinema from newspaper reporters to today s cyber journalists in this volume ness provides in depth descriptions and analyses of more than five hundred significant films from the silent era to the present including international productions and made for television movies the entries focus on the image of the press on screen and ethical issues or concerns raised about the practices of the profession collectively the entries demonstrate that there is a recognizable genre of journalism films with definable plot patterns and iconography each entry features major credits including directors writers and producerslist of characters and the actors who portray themrunning timeplot synopsisanalysis of the role of journalismmany of the entries feature critical reviews as well as cogent selections of dialogue films discussed here include comedies such as his girl friday 1940 nail biting thrillers like foreign correspondent 1940 and the parallax view 1974 social commentaries like network 1976 and the china syndrome 1979 dramas like citizen kane 1941 and the post 2017 and of course academy award winners all the president s men 1976 and spotlight 2015 a definitive study of a film genre encyclopedia of journalists on film will be of interest to film scholars researchers journalists and students of popular culture

preparing for an audition and unsure of what you want to do the ultimate scene and monologue sourcebookis the book you ve been waiting for unlike scene books that reprint 50 to 75 monologues excerpted from plays but don t include any background information this annotated guide tells you what you really need to know about audition material from more than 300 contemporary plays here is how the book works suppose that you re looking for a dramatic male female scene when you scan part one play synopses and analyses you

come across an entry for the middle of the night by Paddy Chayefsky. This is what you see: the middle of the night by Paddy Chayefsky, Samuel French. Synopsis: A kindly 53-year-old widower falls in love with a 23-year-old woman who is unhappily married to a musician. No one in their circle of acquaintances approves of this union, but their love is true. Analysis: Excellent human drama, frequently touching. Actors who play the widower need to have a good feel for New York City/Brooklyn speech patterns. This sensitivity isn't as essential for the part of the woman. All levels. Scenes: Monologues: 1 female, 1 male. Female scenes: 1, male scenes: 2. In addition to basic information about the play, author, and publisher, the entry provides you with the story line, a critique of the play, and the number of audition-worthy monologues and scenes it contains. If the description of this particular play piques your interest, your next step is to turn to Part Six, Male/Female Scenes, for specifics about the selection. This is what you'll see there: the middle of the night by Paddy Chayefsky, Samuel French, Drama, Act II, Scene 2, pp. 40-44. The Manufacturer, 53 and the 23. After an unsatisfactory attempt at lovemaking, the Manufacturer feels awful that he wasn't able to perform. Usually, he is very understanding; he then asks her to marry him. The actor playing the Manufacturer must have a good feel for regional New York speech patterns. This skill is less critical for the actress playing the start of the Manufacturer. I'm sorry, Betty. End of the Manufacturer. Oh, my sweet, I love you so much you don't know if you change your mind tomorrow, I won't be angry with you. I won't lie to you, Betty. I'm afraid. This entry tells you what type of scene this is: dramatic. Where you'll find the selection: Act, scene, and page numbers, the length of the scene, the names and ages of the characters, the context in which the characters are speaking, and the first and last lines of the scene. If the material seems appropriate, all you have to do is get a copy of the play and get to work. Because the Ultimate Scene and Monologue Sourcebook enables you to make informed decisions about the suitability of more than 1,000 monologues and scenes, which you can find easily through the book's extensive cross indexes, you'll gain a critical edge in the auditioning process.

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 actor s script offers a clear concise and easily assimilated technique for beginning scriptwork specifically tailored to actor s requirements and sensibilities

an author subject index to selected general interest periodicals of reference value in libraries

chapters on the plays pointing out the allegorical overtones and demonstrating odet s sympathy with the proletariat over the years

this reference source covers all aspects of the cinema including film history production national cinemas genre theory and criticism and cultural contexts

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