

DRAMA

Module 28 (Semester 3)

(Option: "Literary and Cultural Studies")

Waiting for Lefty

by

Clifford Odets.

Pr. Khalid Channouch

CHARACTERS

PAT
JOE
BOB
MILLER
PATSY
BOB
FLORENCE
BOB

CLAYTON
AGATE KELLER
BENCHMAN
BELL
MR. BARNES
MR. BENJAMIN
A MAN

WAITING FOR LEFTY

As the curtain goes up we see a bare stage. On it are sitting six or seven men in a semi-circle. Lolling against the proscenium down left is a young man chewing a toothpick; a gunman. A fat man of porcine appearance is talking directly to the audience. In other words he is the head of a union and the men ranged behind him are a committee of workers. They are now seated in interesting different attitudes and present a wide diversity of type, as we shall soon see. The fat man is hot and heavy under the collar, near the end of a long talk, but not too hot: he is well fed and confident. His name is MARK PAT.

PAT: You're so wrong I ain't laughing. Any guy with eyes to read knows it. Look at the textile strike—out like lions and in like lambs. Take the San Francisco tie-up—starvation and broken heads. The steel boys wanted to walk out too, but they changed their minds. It's the trend of the times, that's what it is. All we workers got a good man behind us now. He's top man of the country—looking out for our interests—the man in the White House is the one I'm referin' to. That's why the times ain't ripe for a strike. He's working day and night—
BOB (from the audience): For what? (The audience also himself.)
PAT: For you! The records prove it. If this was the Hoover regime, would I say don't go out, boys? Not on your tin-type! But things is different now. You read the papers as well as me. You know it. And that's why I'm against the strike. Because we gotta stand behind the man who's standin' behind us! The whole country—
ANOTHER MAN: Is on the blink! (The audience looks on.)

Waiting For Lefty Script

Nandi Bhatia



Waiting For Lefty Script:

Waiting for Lefty Clifford Odets, 1962 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 *Hearings* United States. Congress. House. Committee on Un-American Activities, 1952

Communist Activities Hearings Before the Committee on Un-American Activities, House of Representatives, Eighty-second Congress, First-second Sessions United States. Congress. House. Committee on Un-American Activities, 1951

Communist Infiltration of Hollywood Motion-picture Industry United States. Congress. House. Committee on Un-American Activities, 1951 **Hearings Before the Committee on Un-American Activities, House of Representatives, Eighty-second Congress, Second Session** Estados Unidos. Congress. House. Committee on Un-American Activities, 1952 **Hearings [and Reports] 82nd Congress, 2nd Session** United States. Congress. House. Committee on Un-American Activities, 1952 Communist Infiltration of Hollywood Motion-picture Industry United States. Congress. House. Committee on Un-American Activities, 1951 Script for Scandal Renee Patrick, 2019-11-01 Sleuthing duo Lillian Frost and Edith Head investigate a behind the scenes scandal in this delightful Golden Age of Hollywood mystery 1939 Los Angeles Lillian Frost is shocked when her friend glamorous costume designer Edith Head hands her the script to a new film that s about to start shooting Streetlight Story is based on a true crime the California Republic bank robbery of 1936 Lillian s beau LAPD detective Gene Morrow was one of the officers on the case his partner Teddy was tragically shot dead It seems the scriptwriter has put Gene at the centre of a scandal twisting fact with fiction or has he With Gene reluctant to talk about the case the movie quickly becoming the hottest ticket in town a suspicious death on the Paramount studio lot and the police reopening the investigation into Teddy s death Lillian is determined to find answers Can Lillian and Edith uncover the truth of what happened that fateful day and clear Gene s name **Rediscovering Mordecai Gorelik** Anne Fletcher, 2009-03-30 Rediscovering Mordecai Gorelik explores the life and work of the pioneering scene designer whose career spanned decades in American theatre Anne Fletcher s insightful volume draws intriguing parallels and contrasts

between Gorelik's productions and the theatrical movements of the twentieth century exposing the indelible mark he left on the stage Through in depth analysis of his letters diaries designs and theoretical works Fletcher examines the ways in which Gorelik's productions can be used as a mirror to reflect the shifting dramatic landscapes of his times Fletcher places Gorelik against the colorful historical backdrops that surrounded him including the avant garde movement of the 1920s World War II the Cold War and absurdism using the designer's career as a window into the theatre during these eras Within these cultural contexts Gorelik sought to blaze his own unconventional path through the realms of theatre and theory Fletcher traces Gorelik's tenures with such companies as the Provincetown Players the Theatre Guild and the Theatre Union as well as his relationships with icons such as Bertolt Brecht revealing how his interactions with others influenced his progressive designs and thus set the stage for major dramatic innovations In particular Fletcher explores Gorelik's use of scenic metaphor the employment of stage design techniques to subtly enhance the tone or mood of a production Fletcher also details the designer's written contributions to criticism and theory including the influential volume *New Theatres for Old* as well as other articles and publications In addition to thorough examinations of several of Gorelik's most famous projects *Rediscovering Mordecai* Gorelik contains explications of productions by such legends as John Howard Lawson Clifford Odets and Arthur Miller Also included are numerous full color and black and white illustrations of Gorelik's work most of which have never been available to the public until now More than simply a portrait of one man this indispensable volume is a cultural history of American theatre as seen through the career of a visionary designer and theoretician

I Don't Need an Acting Class Milton Justice, 2021-11-01 *I Don't Need an Acting Class* explores critical aspects of the technique of acting utilizing conversations via email with countless actors Some are aspiring students others are seasoned professionals The conversations document the challenges these diverse actors face as they digest what they have learned in a class or rehearsal while exploring in practical terms how to use their growing technique Milton Justice first began receiving emails from actors in 2008 In this book Justice brings together email conversations between teacher and student along with observations and commentary about acting technique and craft Not all of the emails in the book are overly thought out or complete Quite the contrary they are meant to capture the feeling of a living breathing process as it happens When an actor sends a teacher or director an email with a problem be it a simple comment or confusion it is evidence of a creative artist exploring new ground Many years ago Stella Adler sent Justice a letter in response to a panicked note he had written to her while lost in the weeds during rehearsals for a new play She set a tone for him as she succinctly defined the problem and reminded him of its elegant solution He was overwhelmed by the care she had given him That letter still hangs over his desk perfectly demonstrating the power of a written exchange between a teacher and a student

Charlie Kaufman Doreen Alexander Child, 2010-07-01 This revealing study looks at the influences and creative impulses that shape one of today's most progressive thoughtful filmmakers Charlie Kaufman got his start in television but it was his first film the eccentric *Being John Malkovich* that won notice for his unique

storytelling style With the aid of a plethora of contributions from those with whom the writer has worked Charlie Kaufman's *Confessions of an Original Mind* presents the intriguing story of that movie and others as it examines one of the most innovative voices in modern film This exhaustive study of Kaufman's life and work is organized chronologically to cover his early influences as well as his most recent ventures Highlights include explorations of Kaufman's collaboration with Being John Malkovich director Spike Jonze who stood him up for their first meeting and the writer's conflict with George Clooney about whom Kaufman says I can tell you that George Clooney is my least favorite person There are analyses of *Human Nature* *Adaptation* and the hauntingly beautiful *Eternal Sunshine of the Spotless Mind* which led to an Academy Award The book also studies Kaufman's sound plays for Theatre of the New Ear and his directorial debut *Synecdoche New York*

Fiction Writing Demystified Thomas B. Sawyer, 2003 A guide to the techniques of fiction writing provides advice on story construction character development and dialogue

The Great European Stage Directors Volume 6 Clare Finburgh Delijani, Peter M. Boenisch, 2021-10-07 This volume examines the work of Joan Littlewood Giorgio Strehler and Roger Planchon demonstrating how these three directors take up key aesthetic prompts from earlier innovators Stanislavski the modernist avant garde and not least Brecht and thereby prepare the ground for contemporary politically engaged directors theatre It argues that in creating their major productions in the prosperous glorious decades that followed the devastation of the Second World War they represent a first expressly European generation of theatre directors Revisiting works from the classical dramatic canon by drawing on popular theatre traditions and reaching out to spectators beyond the educated middle class elite they put theatre in the service of uniting a traumatized continent This study posits that for Littlewood Strehler and Planchon theatre has the capacity to create communities

Twentieth-Century British and American Theatre Christopher Innes, Katherine Carlstrom, Scott Fraser, 2019-05-23 First published in 1999 this volume aims to develop the field of theatre studies by promoting the study of performative elements and thus fostering their consideration in the critical interpretation of dramatic literature The authors additionally suggest ways of approaching and evaluating the work of individual performers as well as of directors designers and producers It is an archival guide which covers manuscript and ephemera rather than published texts and attempts to indicate the potential value of the documentary material listed This unique reference guide provides descriptions and evaluations of archive manuscript materials and ephemera relating to twentieth century British and American theatre Over 100 archives across Europe North America and Britain were examined in the compilation of this volume The documents include unpublished playscripts stage and costume designs directors books prompt books lighting plots stage photos correspondence theatre programmes One hundred and seventy five entries are arranged alphabetically and cover playwrights directors designers and actors By its nature theatre is a collaborative enterprise a facet which is recognised in the comprehensive cross referencing of entries The last twenty years has seen a shift in drama studies from text based criticism to analysis of performance The materials covered in this book have therefore

become essential to future research in the field *The Chicago Jewish Forum* ,1949 Carl Hubbell Lowell L. Blaisdell,2014-01-10 This work is a biography of Carl Hubbell a baseball legend who was active in the 1930s for the New York Giants and an eight time All Star Hubbell was a left handed ace from Oklahoma who is still regarded as one of the greatest pitchers of all time and was inducted into the Baseball Hall of Fame in 1947 With an emphasis on his pitching career this biography covers both his personal life and his development as a player **Acts of Authority/Acts of Resistance**

Nandi Bhatia,2010-02-01 Explores the relationship between nationalism colonialism and the politics of theater in colonial and postcolonial India **The Politics of Culture in the Shadow of Capital** Lisa Lowe,David Lloyd,1997-11-17 Coming from a broad cross section of academic disciplines and theoretical positions this collection of essays questions and reworks Marxist critiques of capitalism that center on the West and which posit a uniform model of development More specifically *Modern American Drama: Playwriting in the 1930s* Anne Fletcher,2019-11-14 The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes Each volume equips readers with a detailed understanding of the context from which work emerged an introduction considers life in the decade with a focus on domestic life and conditions social changes culture media technology industry and political events while a chapter on the theatre of the decade offers a wide ranging and thorough survey of theatres companies dramatists new movements and developments in response to the economic and political conditions of the day The work of the four most prominent playwrights from the decade receives in depth analysis and re evaluation by a team of experts together with commentary on their subsequent work and legacy A final section brings together original documents such as interviews with the playwrights and with directors drafts of play scenes and other previously unpublished material The major playwrights and their works to receive in depth coverage in this volume include Clifford Odets *Waiting for Lefty* 1935 *Awake and Sing* 1935 and *Golden Boy* 1937 Lillian Hellman *The Children s Hour* 1934 *The Little Foxes* 1939 and *Days to Come* 1936 Langston Hughes *Mulatto* 1935 *Mule Bone* 1930 with Zora Neale Hurston and *Little Ham* 1936 Gertrude Stein *Doctor Faustus Lights the Lights* 1938 *Four Saints in Three Acts* written in 1927 published in 1932 and *Listen to Me* 1936

The Scandal of Adaptation Thomas Leitch,2023-04-21 The essays in this volume seek to expose the scandals of adaptation Some of them focus on specific adaptations that have been considered scandalous because they portray characters acting in ways that give scandal because they are thought to betray the values enshrined in the texts they adapt because their composition or reception raises scandalous possibilities those adapted texts had repressed or because they challenge their audiences in ways those texts had never thought to do Others consider more general questions arising from the proposition that all adaptation is a scandalous practice that confronts audiences with provocative questions about bowdlerizing ethics censorship contagion screenwriting and history The collection offers a challenge to the continued marginalization of adaptations and adaptation studies and an invitation to change their position by embracing rather than downplaying their

ability to scandalize the institutions they affront

Unveiling the Power of Verbal Artistry: An Mental Sojourn through **Waiting For Lefty Script**

In a global inundated with displays and the cacophony of fast interaction, the profound energy and psychological resonance of verbal artistry often diminish in to obscurity, eclipsed by the regular assault of noise and distractions. However, nestled within the musical pages of **Waiting For Lefty Script**, a charming work of fictional elegance that pulses with natural feelings, lies an unique trip waiting to be embarked upon. Penned by a virtuoso wordsmith, that exciting opus instructions readers on an emotional odyssey, softly revealing the latent possible and profound affect embedded within the complex web of language. Within the heart-wrenching expanse of this evocative analysis, we can embark upon an introspective exploration of the book is main styles, dissect its interesting writing style, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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