

OnePersonPlay

Michael B. Druyman

Orson Welles Michael B. Druxman, 2011-05-01 ORSON WELLES is a one-person play in two acts about the life and times of Orson Welles. [Acting Edition] Some say that Orson Welles was a genius, but he always denied that. He did give us CITIZEN KANE, considered by most critics to be the best film ever made, but after that, his career took one long downward plunge. The play finds Welles trying to find the financing for one of his film projects. It's a difficult task, since most of the Hollywood community considers him to be a screwball. Pondering his life with his other self, he tells us about his alcoholic father, his lonely years as a gifted child, his rise as the boy genius of Broadway and the War of the Worlds radio broadcast that panicked America and made his name a household word. But genius can be self-destructive -- as was the case with Welles. Time after time, with a new post-KANE success within his grasp, he would knowingly make the wrong move, thereby destroying everything he'd built. Containing wry stories about William Randolph Hearst, Columbia Pictures' Harry Cohn, and Rita Hayworth, Michael B. Druxman's ORSON WELLES is the boy genius at his best.

Promoting Your Acting Career Glenn Alterman, 2004-11-01 This is the definitive insider's guide to getting ahead in the worlds of theater, film, and commercials. Packed with both innovative strategies and practical advice, it covers how to obtain the perfect headshot; prepare for interviews and auditions; select flattering monologues; create professional-looking resumes and cover letters; compose promotional mailings and videos; produce an original play, video or film; launch a theater company; and much more. New sections include information on actor training; voice, speech and voiceovers; using the Internet for self-promotion; daytime serials; and

interviews with working professionals from every realm of entertainment.

Getting to Room Temperature Arthur

Milner, 2016-06-29 My mother was ninety-three and a half and quite healthy when she took a turn for the worse. I accompanied her to the doctor, who asked, What can I do for you, Rose? My mother said, Doctor, I would like to die. Can you help me? The doctor said, No, and dont ask me again. And I thought: I can write a play about this. ----
----- This is to tell you how much I enjoyed your wonderful new play. Undoubtedly it was by far the best piece of theatre I have seen in a very, very long time. I found it deep, challenging, thought provoking, humorous, and really well written. You tackled a very difficult subject and handled it superbly. It was remarkable how many people participated in the talkback. The dialogue underscored how facing the unknown around death and dying is so difficult. So, thank you. You are helping us with your work, which was vulnerable, funny, entertaining and educational.

Abe Vigoda Michael B Druxman, 2020-10-16 I got the role in BARNEY MILLER because the producer thought I looked tired. I looked tired because I had been jogging earlier that day. - Abe Vigoda Abe Vigoda worked as an actor for all of his adult life. He did theatre...He did television...But it wasn't until he was fifty-years-old that he got a role where the public even noticed him.He played Tessio in THE GODFATHER, and after appearing in that classic gangster film, major supporting roles in both films and television series came his way. Most of those roles were gangsters, but then he was cast on the other side of the law. He played Detective Phil Fish on BARNEY MILLER, and, later, he starred in his own series, FISH. Michael B. Druxman's humorous one-person play, ABE VIGODA, finds the actor with a major problem. The press has, erroneously, announced that he is dead, and

his agent's phone has stopped ringing. Now, Abe has to convince the entertainment industry that he is still with us.1 actor; one simple set.

Staging Emily Dickinson Grant Hayter-Menzies, 2023-04-17 With a writer who had never written a play, an actress who had never taken the stage alone, and a director who had never headed a live performance, *The Belle of Amherst* managed to become an American theater classic. Despite being savaged by critics attending its opening night in April 1976, the play, which details the life of Emily Dickinson, survived its baptism by fire and went on to appear in theaters across the world. This is the remarkable untold story of the little play that could. Covering the play's humble beginnings as well as its pioneers--like writer William Luce, director Charles Nelson Reilly and actress Julie Harris--this work also documents the modern efforts to keep the play alive. Exploring the show's enduring dramatic power, this book ultimately pays respect to the one-woman show that has triumphed for decades.

Meet William Shakespeare J. Ajlouny, 2018-07-23 Much has been explored about Shakespeare and his life, but little is known about how this small-town boy with a grammar-school education came to pen masterworks like *Hamlet* and *King Lear*. In *Meet William Shakespeare*, playwright J. Ajlouny creates authentic and plausible explanations that answer centuries-old questions about the man and his work. The result is an educational and fun portrait of Shakespeare, as told by The Bard himself.

Dick Powell Michael B. Druxman, 2019-01-29 Dick Powell made a career of reinventing himself. Born in Arkansas, the young tenor played horn, banjo and sang with various dance bands and orchestras in Pittsburgh and elsewhere before he was brought to Hollywood where he sang opposite Ruby Keeler and others in such classic Busby Berkeley musicals

as 42ND STREET, FOOTLIGHT PARADE, GOLD DIGGERS OF 1935 and the Al Jolson film, WONDER BAR. In the mid-1940s, Powell played Philip Marlowe in MURDER, MY SWEET, which began his period of doing tough guy roles in films like CORNERED, JOHNNY O'CLOCK and CRY DANGER. His astute mind for business led him to invest in real estate and, in the early 1950s, he moved his show business interests into producing and directing. Along with David Niven and Charles Boyer, he formed Four Star Productions, one of the most prolific production companies in television. Powell was married three times. His second wife was actress Joan Blondell and his third, actress June Allyson, twelve years his junior. Michael B. Druxman's DICK POWELL is a one-person play that looks in on the actor at two different periods in his life: during the mid-1940s when he is struggling to reinvent his career from singer to dramatic actor, and the mid-1950s, as he deals with billionaire Howard Hughes, producer of director Powell's ill-fated (and deadly) John Wayne-epic film, THE CONQUEROR.

Paul Henreid Michael B Druxman, 2020-09-24 I hate to think of the day when nobody remembers me as an actor, and I can't get good tables in restaurants. - Paul Henreid Although he had a long career as an actor and director, Paul Henreid is certainly best remembered for two films he made in the early 1940s: NOW, VOYAGER with Bette Davis, and CASABLANCA with Humphrey Bogart and Ingrid Bergman. Born in Trieste and raised in Vienna, Henreid began his acting career under the direction of legendary director Max Reinhardt, but left the European continent when the Nazis came to power. In England, he found work on both stage (VICTORIA REGINA) and in films (GOODBYE, MR CHIPS, NIGHT TRAIN TO MUNICH). However, after Hitler invaded Austria, his status in the U.K. became tenuous. He took his first opportunity to move to the United States where his film career

flourished...until he and other Hollywood folk opposed the House Committee on Un-American Activities. Michael B. Druxman's PAUL HENREID is set in 1968, and finds the actor in Nice, France, about to co-star in a film with Katharine Hepburn. He has just learned that his friend, the movie's original director, has quit the production, and now Henreid must decide whether he will do the same.

Jolson Michael B. Druxman, 2011-10-01 A One-Person Play About the Life and Times of Al Jolson (Acting Edition). Play relies on good writing and research by Druxman.... - Daily Variety Michael B. Druxman has written a fine play which captures the many moods of Jolson. - The Longboat Observer An exciting, withering portrait.... - Ft. Lauderdale Sun-Sentinel Al Jolson was the world's greatest entertainer. He made immortal such songs as Swanee and April Showers, and starred in THE JAZZ SINGER, the movies' first talkie. He was also one of the most disliked men in show business. Revolving around the making of THE JOLSON STORY in 1946, the play looks in on Jolie at the lowest point of his career. He's a wealthy show business has been, unwanted on the set of his own film biography. As he sits in his dressing room, he recalls the early years: an unloving father, a feud with his older brother, and his four marriages, including one to Ruby Keeler. We see that Jolson was ruthless, both in his career and personal life. JOLSON is the story of a great performer, a lovable s.o.b. and the most sensational comeback in the history of show business.

Bud Abbott Alone Michael B Druxman, 2020-05-21 Bud Abbott was the greatest straight man ever. - Groucho Marx. During their prime in the 1940s and early 1950s, Abbott and Costello were the most popular comedy duo in show business. They first became a team in burlesque, graduated to radio with Kate Smith, then Broadway with comedian Bobby

Clark and Carmen Miranda; and, ultimately, to the movies, making their debut supporting Allan Jones and Nancy Kelly in ONE NIGHT IN THE TROPICS (1940). Their own films, including BUCK PRIVATES and IN THE NAVY (1941), RIO RITA (1942), HIT THE ICE (1943) and their biggest hit, ABBOTT AND COSTELLO MEET FRANKENSTEIN (1948) made them one of the biggest movie box-office stars of their day. Yet, all was not well with Bud and Lou. Aside from both of them having major health problems, there were disputes over money, billing and a tragedy that changed their lives forever. The team broke up in 1957. Costello would die two years later, and Abbott would be faced with major issues from the Internal Revenue Service. Michael B. Druzman's one-person play, BUD ABBOTT ALONE, joins the retired straight man, now living on his Social Security, contemplating voicing himself in an animated cartoon TV series based on him and his late partner. He ponders his life, remembering the salad days of his career. One simple set.

Clifton Webb: A One-Person Play in Two Acts

Michael B. Druzman, 2019-03-08 Clifton Webb was one of those rare motion picture actors who became a major box-office star when he was in his mid-fifties. Indeed, his first sound movie was LAURA (1944), and his role as Waldo Lydecker in that classic film noir earned him the first of three Oscar nominations. Four years later, Clifton Webb became a household name when he played Lynn Belvedere and poured a bowl of mush onto a baby's head in SITTING PRETTY. He would appear as Belvedere in two subsequent films, and also star in such memorable entertainments as THE RAZOR'S EDGE, CHEAPER BY THE DOZEN, STARS AND STRIPES FOREVER, TITANIC (1953) and THREE COINS IN THE FOUNTAIN. Webb was no novice when he began his motion picture career. He started his journey in show business at age five, when his stage mother, Maybelle, left her husband in Indiana and took

young Clifton to New York. Maybelle would remain the most important and influential person in her son's life until she died when Webb was in his seventies. Over the years, Webb would become one of the most revered actor-dancers in nightclubs, on Broadway; in London and Paris. He introduced Irving Berlin's Easter Parade to the public, and worked with the likes of Noel Coward, Fred Allen and The Dolly Sisters, as well as enjoying troubled relationships with actresses Jeanne Eagels and Libby Holman. Michael B. Druxman's one-person play, CLIFTON WEBB, finds the actor in his Beverly Hills home, still mourning the death of his mother. He ponders returning to work in a new film while, at the same time, struggling with his and Maybelle's unsettled relationship.

ROY SCHEIDER & The Bigger Boat Michael B Druxman, 2019-11-14 The important thing is to do good work, no matter what medium you do it in. - Roy Scheider He's been called the Humphrey Bogart of the 1970s and the thinking man's action hero. He was nominated twice for the Academy Award, and appeared in such bona-fide film classics as THE FRENCH CONNECTION, KLUTE, MARATHON MAN, ALL THAT JAZZ and, of course, JAWS. A native of New Jersey, Roy Scheider was his own man. He did his work well, and was not afraid to butt heads with producers and directors with whom he disagreed, even to the detriment of his career. Michael B. Druxman's ROY SCHEIDER & THE BIGGER BOAT finds the actor in 2002 during a lull in his career. He hasn't done a major film for several years, as he ponders how he can change his luck.

Gary Cooper at HIGH NOON Michael B Druxman, 2019-06 Gary Cooper was a Hollywood icon whose career spanned over thirty-five years. Many of his films, including MR. DEEDS GOES TO TOWN, SERGEANT YORK, THE PRIDE OF THE YANKEES and HIGH NOON, are still revered by audiences and critics well over half a century after his death. On

screen, Coop may have been America's staunch hero, but in private life, he was anything but that. A man of indecision, he enjoyed torrid romances with the likes of Clara Bow, Lupe Velez and Ingrid Bergman, as well as a three-year relationship with actress Patricia Neal, which almost brought an end to his marriage. Michael B. Druxman's GARY COOPER AT HIGH NOON finds the 50-year-old actor at a critical point in his life. Dealing with health issues and no longer a major box-office draw, he has accepted the role in HIGH NOON at a fraction of his usual fee, and now, as he sits in his dressing room, he ponders his deteriorating bond with Patricia Neal, as well as what to do about his friend, Carl Foreman, the screenwriter of HIGH NOON who is about to be blacklisted. Gary Cooper has reached a point in his life where he must make a life-changing choice.

Rathbone Michael B. Druxman, 2013-01-26 To the average moviegoer, the name of Basil Rathbone conjures an image of fiction's most famous detective - Sherlock Holmes. Certainly, of all the actors who have played the Baker Street sleuth, his interpretation was the most definitive. Yet, for the true aficionado of the cinema, the actor was much more than the personification of Sir Arthur Conan Doyle's creation. He was also Mr. Murdstone in DAVID COPPERFIELD, Richard III in TOWER OF LONDON, Louis XI in IF I WERE KING, Tybalt of ROMEO AND JULIET, Captain Estaban Pasquale in THE MARK OF ZORRO, Sir Guy of Gisbourne from THE ADVENTURES OF ROBIN HOOD and, of course, the SON OF FRANKENSTEIN. For most of his years in motion pictures, Rathbone was the victim of type-casting. During the 1930s, he was known as the screen's ultimate villain - constantly in demand by producers to carry out dastardly deeds. Later, he assumed the guise of Sherlock Holmes and his past accomplishments were virtually forgotten. However, the fame that

accompanied that role came at a high price: in a twist of fate, the role of a lifetime managed to irrevocably damage Rathbone's career. Michael B. Druxman's RATHBONE joins the actor near the end of his life while, because of his troubled financial condition, he is working on still another less than memorable film. The play delves into Rathbone's "dark side," exploring his relationships with his first wife, the son he virtually abandoned and Ouida, the divisive woman to whom he was married for over forty years, yet perhaps never really knew.

Jack Oakie Michael B Druxman, 2021-04-14 Jack Oakie's forte was comedy. He appeared in over a hundred motion pictures, mostly as a good-natured, somewhat dimwitted buffoon, and often in his early films, in a college setting. Although he co-starred with the likes of Clara Bow, W. C. Fields, Bing Crosby, Alice Faye, Betty Grable and Doris Day, his most durable performances were in THE CALL OF THE WILD (1935) with Clark Gable and Loretta Young, and THE GREAT DICTATOR (1940) in which he spoofed Benito Mussolini to Charlie Chaplin's Adolph Hitler. That role earned him an Academy Award nomination for Best Supporting Actor. Michael B. Druxman's one-person play, JACK OAKIE, joins the long-retired actor in 1973, as he recalls the sparkle and heartbreak of his long career

Eugene O'Neill Jeffrey W. Ryback, 1990

Flynn Michael B. Druxman, 2011-05-01 A One-Person Play About the Life and Times of Errol Flynn. [Acting Edition] As Captain Blood, Robin Hood and the Sea Hawk, he was the King of the Swashbucklers. As Errol Flynn, he was Hollywood's number one rogue. He was married three times, and also was the defendant in three rape trials. Indeed, it's fitting that his last major swashbuckling film cast him in the role of Don Juan. The play joins Flynn a few weeks before his premature death. Knowing that the end is near, he

is in a New York airport, waiting to fly west to see his children for the last time. Reminiscing about his life, he talks about his mischievous youth in Tasmania, the mother who always berated him as a wicked, wicked boy, his days as a New Guinea slave trader, and his Hollywood adventures with the likes of John Barrymore, Jack Warner, Bette Davis, Olivia de Havilland and director Michael Curtiz. Amusing, yet tragic, Michael B. Druxman's FLYNN is the saga of the screen's most lovable rascal.

Gig Young Michael B Druxman, 2022-01-26 I think all actors are shy children - Gig Young. To the public, Gig Young was suave, handsome and charming. Privately, he dealt with tremendous insecurities that he attempted to mask with a dependence on alcohol. On film, he was almost always the other man. He lost Doris Day to Clark Gable, Frank Sinatra, and Cary Grant, and, of course, Katharine Hepburn to Spencer Tracy. He did, however, win an Academy Award for his performance in THEY SHOOT HORSES, DON'T THEY? (1969). Married five times, Young killed both his wife and then himself in 1978. His motive remains a mystery. GIG YOUNG, Michael B. Druxman's one-person stage play, joins the actor shortly before the tragic event, as he ponders the unfortunate choices he has made in his life.

Gable Michael B. Druxman, 2011-05-01 A one-person play about the life and times of Clark Gable. [Acting Edition] ...we actually forget our surroundings and believe we're listening to Gable's life story. -- News Enterprise. For nearly thirty years, Clark Gable was the King of Hollywood. Female fans swooned, male admirers were made envious of his unaffected masculinity. Through jaunty, self-assured performances in films like IT HAPPENED ONE NIGHT, SAN FRANCISCO, MUTINY ON THE BOUNTY and GONE WITH THE WIND, he carved a niche for himself as the quintessential American

movie star. The play is set on the Nevada location of Gable's last picture, THE MISFITS. While waiting for his perennially tardy co-star Marilyn Monroe to arrive on the set, Gable reminisces about his Horatio Alger life and career, touching on his stormy relationship with his oil wildcatter father, his marriages to older women, his numerous affairs and his great love, wife Carole Lombard, who died in a 1942 plane crash...a tragedy from which Gable never recovered. Insightful, funny, and racy are words that audiences have used to describe Michael B. Druzman's GABLE.

Paul Muni Michael B Druzman, 2021-04-23 Paul Muni was the most respected actor of his day. Few people can forget a Muni performance: SCARFACE, I AM A FUGITIVE FROM A CHAIN GANG, BORDERTOWN, BLACK FURTY, THE STORY OF LOUIS PASTEUR, for which he won an Oscar, THE GOOD EARTH, THE LIFE OF EMILE ZOLA, JUAREZ and THE LAST ANGEY MAN are all cinema classics that remain vivid in the memories of most viewers. A product of the Yiddish Theatre, Muni was a very private man. Directors often found him difficult, as he insisted on developing his own characterizations without their help. Michael B. Druzman's one-person stage play, PAUL MUNI, joins the actor after he has had a major Broadway success (INHERIT THE WIND), as he decides whether he wants to do another film for Columbia Pictures' head, Harry Cohn, an executive who he has never gotten along with. 1 actor; one simple set

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Table of Contents **OnePersonPlay**

1. Understanding the eBook OnePersonPlay
 - The Rise of Digital Reading OnePersonPlay
 - Advantages of eBooks Over Traditional Books
2. Identifying OnePersonPlay
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an OnePersonPlay
 - User-Friendly Interface
4. Exploring eBook Recommendations from OnePersonPlay
 - Personalized Recommendations
 - OnePersonPlay User Reviews and Ratings
 - OnePersonPlay and Bestseller Lists
5. Accessing OnePersonPlay Free and Paid eBooks
 - OnePersonPlay Public Domain eBooks
 - OnePersonPlay eBook Subscription Services
 - OnePersonPlay Budget-Friendly Options
6. Navigating OnePersonPlay eBook Formats
 - ePub, PDF, MOBI, and More
 - OnePersonPlay Compatibility with Devices
 - OnePersonPlay

- Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of OnePersonPlay
 - Highlighting and Note-Taking OnePersonPlay
 - Interactive Elements OnePersonPlay
- 8. Staying Engaged with OnePersonPlay
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers OnePersonPlay
- 9. Balancing eBooks and Physical Books OnePersonPlay
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection OnePersonPlay
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine OnePersonPlay
 - Setting Reading Goals OnePersonPlay
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of OnePersonPlay
 - Fact-Checking eBook Content of OnePersonPlay
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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without friendship life
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