

# **Who's on First?**

*A Nightmare Comedy*

by Jack Sharkey

SAMUEL FRENCH

# Whos On First A Nightmare Comedy

**Samuel French, Inc**



## **Whos On First A Nightmare Comedy:**

**Catalog of Copyright Entries** Library of Congress. Copyright Office,1977      Samuel French's Basic Catalogue of Plays Samuel French, Inc,1997      **Catalog of Copyright Entries, Third Series** Library of Congress. Copyright Office,1976 The record of each copyright registration listed in the Catalog includes a description of the work copyrighted and data relating to the copyright claim the name of the copyright claimant as given in the application for registration the copyright date the copyright registration number etc      **Who's on First?** Jack Sharkey,1975 Jack Sharkey Full Length Comedy Characters 2 male 2 female Interior Set Take a husband wife lover and friend add a strange lamp a gun and a rubber chicken plus a party that begins at 8 p m then again at 8 p m and then again at 8 p m and you have this nightmare comedy Four people find themselves reliving one horrible hour over and over as themselves as Japanese as British aristocrats as gangsters and almost anything else you can think of Camille is giving the party Don shows up in a jealous funk about his wife Alice whom he suspects of seeing another man When Alice and Ben have arrived it turns out their relationship is innocent But by the time Don realizes this he has already shot Ben Alice and even Camille Camille wishes that things might have turned out differently and that is what happens All concerned find themselves back at the party s beginning again and again doomed to live that same hour over and over again until they get it right Is it all an accident Or is their dilemma part of someone s fiendish plan A labyrinth of hilarity exits to a shocker of an ending      LIFE ,1963-03-08 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century It now lives on at LIFE com the largest most amazing collection of professional photography on the internet Users can browse search and view photos of today s people and events They have free access to share print and post images for personal use      Catalogue of Title-entries of Books and Other Articles Entered in the Office of the Librarian of Congress, at Washington, Under the Copyright Law ... Wherein the Copyright Has Been Completed by the Deposit of Two Copies in the Office Library of Congress. Copyright Office,1976      Jack Sharkey's Audition Pieces and Classroom Exercises Jack Sharkey,1984      LIFE ,1963-03-08 LIFE Magazine is the treasured photographic magazine that chronicled the 20th Century It now lives on at LIFE com the largest most amazing collection of professional photography on the internet Users can browse search and view photos of today s people and events They have free access to share print and post images for personal use      **The Horror Film** Stephen Prince,2004-02-09 In this volume Stephen Prince has collected essays reviewing the history of the horror film and the psychological reasons for its persistent appeal as well as discussions of the developmental responses of young adult viewers and children to the genre The book focuses on recent postmodern examples such as The Blair Witch Project In a daring move the volume also examines Holocaust films in relation to horror Part One features essays on the silent and classical Hollywood eras Part Two covers the postWorld War II era and discusses the historical aesthetic and psychological characteristics of contemporary horror films In contrast to horror during the classical Hollywood period contemporary horror features more graphic and prolonged visualizations of disturbing and

horrific imagery as well as other distinguishing characteristics Prince's introduction provides an overview of the genre contextualizing the readings that follow Stephen Prince is professor of communications at Virginia Tech He has written many film books including *Classical Film Violence Designing and Regulating Brutality in Hollywood Cinema 1930-1968* and has edited *Screening Violence* also in the *Depth of Field Series*      **Basic Catalogue of Plays and Musicals** Samuel French, Inc, 2000      **A Short History of Film** Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2013-02-15 *A Short History of Film* Second Edition provides a concise and accurate overview of the history of world cinema detailing the major movements directors studios and genres from 1896 through 2012 Accompanied by more than 250 rare color and black and white stills including many from recent films the new edition is unmatched in its panoramic view conveying a sense of cinema's sweep in the twentieth and early twenty-first centuries as it is practiced in the United States and around the world Wheeler Winston Dixon and Gwendolyn Audrey Foster present new and amended coverage of the industry in addition to updating the birth and death dates and final works of notable directors Their expanded focus on key films brings the book firmly into the digital era and chronicles the death of film as a production medium The book takes readers through the invention of the kinetoscope the introduction of sound and color between the two world wars and ultimately the computer-generated imagery of the present day It details significant periods in world cinema including the early major industries in Europe the dominance of the Hollywood studio system in the 1930s and 1940s and the French New Wave of the 1960s Attention is given to small independent efforts in developing nations and the more personal independent film movement that briefly flourished in the United States the significant filmmakers of all nations and the effects of censorship and regulation on production everywhere In addition the authors incorporate the stories of women and other minority filmmakers who have often been overlooked in other texts Engaging and accessible this is the best one-stop source for the history of world film available for students teachers and general audiences alike      **The Movie Book** Gary Jennings, 1963 History of motion pictures presenting historical summaries of early inventions the star system film spectacles comedies westerns cartoons etc      *A Short History of Film, Third Edition* Wheeler Winston Dixon, Gwendolyn Audrey Foster, 2018-03-30 With more than 250 images new information on international cinema especially Polish Chinese Russian Canadian and Iranian filmmakers an expanded section on African American filmmakers updated discussions of new works by major American directors and a new section on the rise of comic book movies and computer-generated special effects this is the most up-to-date resource for film history courses in the twenty-first century      **Life**, 1963      *Hollywood As Historian* Peter C. Rollins, 2014-07-11 Motion picture images have influenced the American mind since the earliest days of film and many thoughtful people are becoming ever more concerned about that influence as about the pervasive influence of television In eras of economic instability and international conflict the film industry has not hesitated to use motion pictures for definite propaganda purposes During less troubled times the American citizen's ability to deal with political and social issues has been enhanced or thwarted by images absorbed in the

nation's theatres Hollywood As Historian tracks the interaction of Americans with important motion picture productions. Considered are such topics as racial and sexual stereotyping, censorship of films, comedy as a tool for social criticism, the influence of great men and their screen images, and the use of film to interpret history. Opportunities for future study are suggested for those who wish to conduct their own examinations of American film in a cultural context. Hollywood As Historian benefits from a variety of approaches. Literary and historical influences are carefully related to *The Birth of a Nation* 1915 and *Apocalypse Now* 1979, two highly tendentious epics of war and cultural change. How political beliefs of filmmakers affected cinematic styles is illuminated in a short survey of documentary films made during the Great Depression. Historical distance has helped analysts to decode messages unintended by filmmakers in the study of *The Snake Pit* 1948 and *Dr Strangelove* 1964. While pluralism of approach has been encouraged, balance has also been a goal, a concern for institutional and thematic considerations never obscures matters of film aesthetics. In twelve chapters dealing with more than sixteen films, *Hollywood As Historian* offers a versatile text for classes in popular culture, American studies, film history, or film as history. The visual awareness promoted by this text has immediate application in that students can begin to consider the impact of motion pictures and television on their own lives. The films considered: *The Birth of a Nation* 1915, *The Plow that Broke the Plains* 1936, *The River* 1937, *March of Time* 1935, 1953, *City Lights* 1931, *Modern Times* 1936, *The Great Dictator* 1940, *The Grapes of Wrath* 1940, *Native Land* 1942, *Wilson* 1944, *The Negro Soldier* 1944, *The Snake Pit* 1948, *On the Waterfront* 1954, *Dr Strangelove* 1964, *Who's Afraid of Virginia Woolf* 1966, and *Apocalypse Now* 1979.

**Anthony Burgess, Stanley Kubrick and A Clockwork Orange** Matthew Melia, Georgina Orgill, 2023-01-01. This book brings together a diverse range of contemporary scholarship around both Anthony Burgess's novel 1962 and Stanley Kubrick's film *A Clockwork Orange* US 1971, UK 1972. This is the first book to deal with both together, offering a range of groundbreaking perspectives that draw on the most up-to-date contemporary archival and critical research carried out at both the Stanley Kubrick Archive held at University of the Arts London and the archive of the International Anthony Burgess Foundation. This landmark book marks both the 50th anniversary of Kubrick's film and the 60th anniversary of Burgess's novel by considering the historical, textual, and philosophical connections between the two. The chapters are written by a diverse range of contributors covering such subjects as the Burgess-Kubrick relationship, Burgess's recently discovered sequel *The Clockwork Condition*, the cold war context of both texts, the history of the script, the politics of authorship, and the legacy of both, including their influence on the songwriting and personas of David Bowie.

**Psychology Today**, 1985.

**Encyclopedia of Film Themes, Settings and Series** Richard B. Armstrong, Mary Willems Armstrong, 2009-12-07. The first edition was called the most valuable film reference in several years by *Library Journal*. The new edition, published in hardcover in 2001, includes more than 670 entries. The current work is a paperback reprint of that edition. Each entry contains a mini-essay that defines the topic, followed by a chronological list of representative films. From *The Abominable Snowman* to *Zorro*, this encyclopedia provides film scholars

and fans with an easy to use reference for researching film themes or tracking down obscure movies on subjects such as suspended animation viral epidemics robots submarines reincarnation ventriloquists and the Olympics Excellent said Cult Movies The volume also contains an extensive list of film characters and series including B movie detectives Western heroes made for television film series and foreign film heroes and villains

**Classics of International Relations** Henrik Bliddal, Casper Sylvest, Peter Wilson, 2013-07-24 Classics of International Relations introduces contextualises and assesses 24 of the most important works on international relations of the last 100 years Providing an indispensable guide for all students of IR theory from advanced undergraduates to academic specialists it asks why are these works considered classics Is their status deserved Will it endure It takes as its starting point Norman Angell's best selling *The Great Illusion* 1909 and concludes with Daniel Deudney's award winning *Bounding Power* 2006 The volume does not ignore established classics such as Morgenthau's *Politics Among Nations* and Waltz's *Theory of International Politics* but seeks to expand the IR canon beyond its core realist and liberal texts It thus considers emerging classics such as Linklater's critical sociology of moral boundaries *Men and Citizens in the Theory of International Relations* and Enloe's pioneering gender analysis *Bananas Beaches and Bases* It also innovatively considers certain alternative format classics such as Kubrick's satire on the nuclear arms race *Dr Strangelove* and Errol Morris's powerful documentary on war and US foreign policy *The Fog of War* With an international cast of contributors many of them leading authorities on their subject *Classics of International Relations* will become a standard reference for all those wishing to make sense of a rapidly developing and diversifying field *Classics of International Relations* is designed to become a standard reference text for advanced undergraduates post graduates and lecturers in the field of IR

*Listening to Stanley Kubrick* Christine Lee Gengaro, 2013 The musical scores of Stanley Kubrick's films are often praised as being innovative and forward looking Despite playing such an important part in his productions however the ways in which Kubrick used music to great effect is still somewhat mysterious to many viewers Although some viewers may know a little about the music in *2001* or *A Clockwork Orange* few are aware of the particulars behind the music in Kubrick's other films In *Listening to Stanley Kubrick The Music in His Films* Christine Lee Gengaro provides an in depth exploration of the music that was composed for Kubrick's films and places the pre-existent music he utilized into historical context Gengaro discusses the music in every single work from Kubrick's first films including the documentary shorts *The Flying Padre* and *Day of the Fight* through all of his feature films from *Fear and Desire* to *Eyes Wide Shut* No film is left out no cue is ignored Besides closely examining the scores composed by Gerald Fried for Kubrick's early works Gengaro pays particular attention to five of the director's most provocative and acclaimed films *2001 A Space Odyssey* *A Clockwork Orange* *Barry Lyndon* *The Shining* and *Eyes Wide Shut* For each film she engages the reader by explaining how the music was excerpted and changed in some cases and how the historical facts about a musical piece add layers of meaning sometimes unintended to the films Meant for film lovers music lovers and scholars *Listening to Stanley Kubrick* is a

thoroughly researched examination into the musical elements of one of cinema's most brilliant artists. Appropriate for a cinema studies or music classroom, this volume will also appeal to any fan of Kubrick's films.

## Unveiling the Magic of Words: A Overview of "**Whos On First A Nightmare Comedy**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their capability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Whos On First A Nightmare Comedy**," a mesmerizing literary masterpiece penned by a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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### **Table of Contents Whos On First A Nightmare Comedy**

1. Understanding the eBook Whos On First A Nightmare Comedy
  - The Rise of Digital Reading Whos On First A Nightmare Comedy
  - Advantages of eBooks Over Traditional Books
2. Identifying Whos On First A Nightmare Comedy
  - 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 Whos On First A Nightmare Comedy
  - User-Friendly Interface
4. Exploring eBook Recommendations from Whos On First A Nightmare Comedy
  - Personalized Recommendations
  - Whos On First A Nightmare Comedy User Reviews and Ratings
  - Whos On First A Nightmare Comedy and Bestseller Lists



5. Accessing Whos On First A Nightmare Comedy Free and Paid eBooks
  - Whos On First A Nightmare Comedy Public Domain eBooks
  - Whos On First A Nightmare Comedy eBook Subscription Services
  - Whos On First A Nightmare Comedy Budget-Friendly Options
6. Navigating Whos On First A Nightmare Comedy eBook Formats
  - ePub, PDF, MOBI, and More
  - Whos On First A Nightmare Comedy Compatibility with Devices
  - Whos On First A Nightmare Comedy Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Whos On First A Nightmare Comedy
  - Highlighting and Note-Taking Whos On First A Nightmare Comedy
  - Interactive Elements Whos On First A Nightmare Comedy
8. Staying Engaged with Whos On First A Nightmare Comedy
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Whos On First A Nightmare Comedy
9. Balancing eBooks and Physical Books Whos On First A Nightmare Comedy
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Whos On First A Nightmare Comedy
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Whos On First A Nightmare Comedy
  - Setting Reading Goals Whos On First A Nightmare Comedy
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Whos On First A Nightmare Comedy
  - Fact-Checking eBook Content of Whos On First A Nightmare Comedy
  - 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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