

SCENES

Act I—Scene

The English classroom and hallway, 1:00 P.M., a wintry afternoon in December.

Act I—Scene 2

The English classroom and hallway, the following Sunday around midnight.

Act II—Scene 1

The English classroom, 8:00 P.M., the following Wednesday night.

Act II—Scene 2

The English classroom, 1:30 P.M., the following Thursday afternoon.

Act II—Scene 3

A Psychiatrist's office in the hospital, 2:00 P.M., the same afternoon.

Act III

The school auditorium and stage, 8:00 P.M., one week later, and a few days before Christmas.

Notes: The entire action of the play takes place in a rehabilitation center for juvenile neurotic subjects located on an island in a river bordering a large industrial city.

SPECIAL SOUND TAPE

A tape containing the special sound prepared for the professional production of *DOES A TIGER WEAR A NECKTIE?* may be obtained by contacting Mr. James Reichert, 129 East 28th Street, Apartment 4E, N.Y., N.Y. 10016.

CAST OF CHARACTERS

MAJOR ROLES

LINDA—a extremely beautiful, Negro girl about 18 years old.
COPPELAD—a tall, muscular, shyly handsome Negro boy about 20 years old.
MR. WINTERS—the English teacher, a young 37.
BROOKMAN—a tall, curly-haired blond boy about 20, rugged and popular.
DR. WEBER—a psychiatrist, early 40's, small, round.

SUPPORTING ROLES

TOMATO RIVERA—Puerto Rican boy about 20, well-built, looking average heavy.
PONTI—short, slimy, Puerto Rican boy about 21 years old.
FULLENDORF—Puerto's blond counterpart, short, swollen-chested, a suspected 19.
MR. O'MALLEY—the Principal, a silver-haired, semi-wild man about 70 years old.
BINGO—a guard, a big, raw-boned man between 40 and 50.
FRANCE—a stocky, rough, blond boy about 20 years old.
ETTA—a tall, long-haired, rough and detached blonde about 20 years old.

SMALLER ROLES

MARSETTA—short, plump, Puerto Rican girl about 21 years old, bright red hair.
DEEC—a tall, bushy, Negro boy about 22.
BUCCO—a slender, Puerto Rican boy about 20.
BACE—short, wiry, Puerto Rican, about 20, sports mustache and thin whiskers.
ORLANDO—short, heavily-muscled Puerto Rican about 22 years old.
RAYMOND—a tall but very slender Negro boy about 18 years old.
CHICKA—a cute, sassy little Puerto Rican girl about 20 years old.

Does a Tiger Wear a Necktie?

ACT I

Scene 1

Time: Around 1:00 P.M. on a wintry afternoon in December.

Scene: The English classroom of the school and the adjacent hallway. Most of the main action of the first act takes place in the classroom, but some incidental and simultaneous action, and all entrances and exits, take place in the hallway. The classroom is small, rectangular, and cramped. There are two windows in the n. wall of the room, through which one might see the hospital, auditorium, and the river beyond. The walls of the room are covered with magazine photos of modern paintings, posters containing the alphabet, definitions of the parts of speech, and various quotes such as: "WE KNOW WHAT WE ARE, BUT KNOW NOT WHAT WE MAY BE," Shakespeare, and "WE ARE TRULY TO OURSELVES WHEN WE ARE INCONSISTENT," Oscar Wilde. The room also contains a portable blackboard, bookcase, the teacher's desk, and eight student desks (facing each other four by four like a round table) in front of the teacher's desk. There is a door to the classroom connected to the hallway, which runs the full length of n. Entrances and exits are made e. and w. from this hallway. While the n. wall of the classroom is obviously open to the view of the audience, the walls of the hallway on either side of the room are constructed. The only peep in the hall is a fire extinguisher, but the school has seen much worse, and the hall walls are covered, scratched and chipped with in-

Does A Tiger Wear A Necktie Script

Puja Mehta



Does A Tiger Wear A Necktie Script:

Does a Tiger Wear a Necktie? Don Petersen,1969 THE STORY The New York Daily News comments With sunny patience Holbrook plays an English teacher in this rehabilitation center which is really a prison for young junkies male and female and black and white Pacino portrays the most evil of th *Catalog of Copyright Entries. Third Series* Library of Congress. Copyright Office,1969 **Catalog of Copyright Entries** Library of Congress. Copyright Office,1971 **My Casting Couch Was Too Short** Marion Dougherty,Robert Rousel,2015-01-14 A personal memoir based on of the life of a Hollywood casting icon Marion Dougherty lent a helping hand with discovering the careers of legendary actors such as James Dean Warren Beatty Robert De Niro Dustin Hoffman Al Pacino Robert Redford Mel Gibson Danny Glover Jon Voight Robert Duvall Gene Hackman Bette Midler Glenn Close Diane Lane Brooke Shields and countless others Dougherty began her casting profession in New York during the Golden Age of Television casting well over six hundred episodes of Kraft Television Theatre Naked City and Route 66 which led to her very successful career in the motion picture industry She became the first female casting executive at Paramount Pictures in 1975 before securing the position of vice president of talent at Warner Brothers in 1979 a position she held up until her retirement in the year 2000 Doughertys casting career spanned over fifty years and the many personal anecdotes that she shares in My Casting Couch Was Too Short are a must read **Sidney J. Furie** Daniel Kremer,2015-11-12 Known for his visual style as well as for his experimentation in virtually every genre of narrative cinema award winning director Sidney J Furie also has the distinction of having made Canada s first ever feature length fictional film in English A Dangerous Age 1957 With a body of work that includes The Ipcress File 1965 Lady Sings the Blues 1972 and The Entity 1982 he has collaborated with major stars such as Marlon Brando Frank Sinatra Robert Redford and Michael Caine and his films have inspired some of Hollywood s most celebrated directors including Stanley Kubrick and Quentin Tarantino In this first biography of the prolific filmmaker author Daniel Kremer offers a comprehensive look at the director s unique career Furie pioneered techniques such as improvisation in large scale film productions and sometimes shot his films in sequence to develop the characters from the ground up and improve the performers in the moment spontaneity Not only has Stanley Kubrick acknowledged that Furie s The Boys in Company C 1978 informed and influenced Full Metal Jacket 1987 but Martin Scorsese has said that he considers The Entity to be one of the scariest horror films of all time However Furie was often later criticized for accepting lowbrow work and as a result little serious study has been devoted to the director Meticulously researched and enhanced by Kremer s close relationship with the filmmaker this definitive biography captures the highs and lows of an exceptional but underexamined career taking readers behind the scenes with a director who was often ahead of his time *The Last Kings of Hollywood* Paul Fischer,2026-02-10 NEW YORK TIMES BESTSELLER Riveting grade A smack for cinema junkies Fischer s writing pulsates Steven Soderbergh filmmaker The untold intimate story of how three young visionaries Francis Ford Coppola George Lucas and Steven Spielberg

revolutionized American cinema creating the most iconic films in history while risking everything redefining friendship and shaping Hollywood as we know it In the summer of 1967 as the old Hollywood studio system was dying an intense uncompromising young film school graduate named George Lucas walked onto the Warner Bros backlot for his first day working as an assistant to another up and coming largely unknown filmmaker a boisterous father of two called Francis Ford Coppola At the exact same time across town on the Universal Studios lot a film obsessed twenty year old from a peripatetic Jewish family Steven Spielberg longed to break free from his apprenticeship for the struggling studio and become a film director in his own right Within a year the three men would become friends Spielberg prioritizing security got his seven year contract directing television Lucas and Coppola hungry for independence left Hollywood for San Francisco to found an alternative studio American Zoetrope and make films without answering to corporate capitalism Based on extensive research and hundreds of original interviews with the inner circle of these Hollywood icons *The Last Kings of Hollywood* tells the thrilling dramatic inside story of how over the next fifteen years the three filmmakers rivalled and supported each other fell out and reconciled and struggled to reinvent popular American cinema Along the way Coppola directed *The Godfather* then the highest grossing film of all time until Spielberg surpassed it with *Jaws* whose record Lucas broke with *Star Wars* which Spielberg surpassed again with *E T* By the early 1980s they were the richest best known filmmakers in the world each with an empire of their own *The Last Kings of Hollywood* is an unprecedented chronicle of their rise their dreams and demons their triumphs and their failures intimate extraordinary and supremely entertaining

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Table of Contents Does A Tiger Wear A Necktie Script

1. Understanding the eBook Does A Tiger Wear A Necktie Script
 - The Rise of Digital Reading Does A Tiger Wear A Necktie Script
 - Advantages of eBooks Over Traditional Books
2. Identifying Does A Tiger Wear A Necktie Script
 - 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 Does A Tiger Wear A Necktie Script
 - User-Friendly Interface
4. Exploring eBook Recommendations from Does A Tiger Wear A Necktie Script

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

- Fact-Checking eBook Content of Does A Tiger Wear A Necktie Script
 - 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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