

## 1: Sorry, Wrong Number (Audiobook) by Gene Grossman | [www.enganchecubano.com](http://www.enganchecubano.com)

*This is a perfect example of the volatile nature of drama. I imagine "Sorry Wrong Number" was quite tense in its day. I also imagine that it is a story most deserving of being performed and not simply read in script form.*

In the preface to the published version, Fletcher writes, "This play was originally designed as an experiment in sound and not just as a murder story. However, when her play was performed, the playwright realized that the drama had even more potential. The drama, in the hands of her actress, took on the quality of a character study—a look into the mind of a desperate and helpless woman. As it was performed, the drama became a thriller, which, the dramatist writes, was much more than she "had originally intended. Barbara Stanwyck, who portrayed the protagonist, earned an Academy Award nomination for her performance. The play also won the Edgar Allan Poe Award from the Mystery Writers of America for best radio play, was remade for cable television in 1953, and inspired an opera by Jack Beeson in 1954. Shortly afterward, she worked at the Columbia Broadcasting System CBS, typing up radio plays, managing the music library, and writing publicity. She became convinced during this time that she could write radio dramas at least as good as the plays she was typing. Fletcher is best known for the thrillers she would go on to write for radio. Her most notable play is *Sorry, Wrong Number*, which first aired in 1941. She later adapted the radio play into a screenplay, which was produced in 1948. Her drama *Hitch-Hiker* is often considered her second most popular play. *Hitch-Hiker* was adapted as a television drama. Her radio-, screen-, and teleplays attracted some of the most outstanding actors of her generation, including Orson Wells, Vincent Price, Agnes Moorehead, Ida Lupino, and Elizabeth Taylor. Fletcher also wrote novels, beginning with *The Daughter of Jasper Clay*, published in 1942. Other novels include *Blindfold*, adapted to film in 1954, starring Rock Hudson; *Presumed Dead*; *The Girl in Cabin B54*; *Eighty Dollars to Stamford*, which was adapted to film in 1954 as *Hit and Run*; and her last novel *Mirror Image*, about a young woman who follows false leads in her search for her kidnapped sister. The couple had two daughters before they were divorced in 1947. Fletcher was married a second time, in 1948, to John Douglass Wallop, an author. Fletcher was still married to Wallop when he died in 1954. Fletcher lived much of her younger years in New York. After marrying Wallop, she moved with her husband to the Washington, D. C. area. Later, they settled in Oxford, Maryland, where she lived for thirty years. She was living in Pennsylvania when she died of a stroke on August 31, 1965.

The stage is to be divided into three sections. In the center is a large bed. This is where the main character, Mrs. Stevenson, will remain throughout the play. The other characters, who appear only briefly and play minor roles, will be seen on either side of the bed in the separated sections. Stevenson interacts with these characters except for the murderer indirectly, while she is talking on the phone. Stevenson whom the playwright refers to as "a querulous, self-centered neurotic," is attempting to make a phone call. She slams the receiver down in frustration. She is trying to call her husband, who is supposed to be working late. But every time she dials the number, she receives a busy signal. After calling her husband for almost an hour, Mrs. Stevenson dials the operator. She requests that the operator try the number, hoping the operator will be able to get through. When the operator is successful, Mrs. Stevenson does not recognize the man who answers. She repeatedly asks who the man is then asks for her husband, but the man does not hear her. Instead, the man begins a conversation with a second male, who is also not Mrs. Stevenson. In the course of the conversation, Mrs. Stevenson learns much more. The first man tells George that their client has told him that "the coast is clear for tonight. The pertinent details are the time that the guard who patrols the neighborhood leaves his post to get a drink, which is at eleven in the evening. Exactly fifteen minutes later, a subway train crosses a bridge nearby, which the first man states will cover any noises the woman might make should she scream. The murder, the man says, should be done quickly and with as little blood as possible. Their client does not want the woman to "suffer long. He tells George exactly where the jewelry is located, then explains that this will make the act look like a robbery. Stevenson, who listens to the entire phone conversation, is completely distraught. She is convinced that she must save this anonymous woman who is about to be killed. She calls the operator again and becomes frustrated when the operator tells her that it is impossible to trace the phone call Mrs. Stevenson had been mistakenly connected to. Stevenson

replies by calling the operator "stupid. Stevenson had previously requested, but the line is once again busy. Stevenson tells the operator that of course the line is busy. It has been busy for over an hour. The operator must have mistakenly dialed a different number when Mrs. Stevenson overheard the conversation about the murder. She wants the operator to try to call the wrong number again. The operator does not know how to do this and Mrs. Stevenson is turned over to the chief operator. When the chief operator comes to the phone, Mrs. Stevenson repeats her story of how she has overheard a murder plot, but she can provide no names nor can she tell the operator the number where these men can be called. Stevenson demands that the chief operator trace the phone call. When the chief operator discovers that Mrs. Stevenson has no official police or government title, that she is just an ordinary private citizen, she tells Mrs. Stevenson that she should call the police first. Stevenson finally hangs up and then calls the local police station. Barbara Stanwyck played Mrs. Stevenson and was nominated for an Academy Award Oscar for her performance. Burt Lancaster played in an extended role as Mr. Hal Wallis produced the film. It is available on DVD from Paramount. It starred Lillian Bronson. Loni Anderson played the role of Mrs. This adaptation was directed by Tony Wharmby. In , Jack Beeson adapted *Sorry, Wrong Number* to a forty-minute conversational chamber opera performed in one act. It is available on CD from Albany Records. Duffy is on duty when Mrs. Just before Duffy answers the phone, he has ordered a snack. He is disappointed when a delivery boy gives him the wrong type of pastry. He is about to eat the snack when Mrs. At the mention of a murder, Duffy forgets about the food and gives Mrs. Stevenson his full attention. Stevenson provides all the details she has overheard. She knows that two men are involved and what time the murder is planned. But she only has vague hints about the location. The more Duffy questions Mrs. Stevenson, the less interested he is in her story. He starts eating his pastry while Mrs. She does not know the telephone number that the men called from. All she knows about the address of the proposed murder is that it is close to Second Avenue. Duffy reminds her how long Second Avenue is and, since she does not know what city these men were talking about, it could be taking place anywhere. Duffy also tells her that there are many murders committed in the city every day. If the police could do something to prevent them, they would. But with the scant information that Mrs. Stevenson has provided, there is nothing else that Duffy can do. Stevenson finds this statement preposterous.

### 2: Sorry, Wrong Number - Wikipedia

*[Sorry, Wrong Number, REV ] Page 1 Sorry, Wrong Number By Lucille Fletcher As Lucille once explained in an interview, Sorry, Wrong Number was partially inspired.*

Saturday, February 16, Sorry, Wrong Number Radio plays were quite popular in the first half of the 20th century, and movies were regularly adapted into radio plays often with the same actors even , and vice versa. Moorehead performed the radio play several times between and It was such an over-night success that Lucille Fletcher turned it into a book as well as a screenplay for a movie. Stanwyck plays Leona Stevenson, a spoiled woman who is bedridden due to a weak heart and she has a lot of problems walking or even moving her legs which, as we learn along the way, is all inside her head. The movie takes place in a single evening, but in true film noir fashion, has plenty of flashbacks, even flashbacks within flashbacks. The telephone rings and naturally Leona answers. However, it seems some lines are crossed as she ends up listening in on another phone conversation between 2 unidentified men. The conversation details the murder of a woman that will happen at Before Leona can hear who is the target, the line gets cut off. She tries to frantically get the details of the callers from the operator but is unsuccessful. Slowly but surely, by calling her husband and various other persons close to her, she becomes more and more convinced that the 2 men she overheard were talking about murdering her. Slowly but surely the hour of That is the basic plot of the radio-play. Sally later calls Leona back and explains as much as she knows about the investigation, including following her husband and his associates to a remote corner of Staten Island. By following up on new leads given to Leona by the people she talks to, Leona slowly finds out about the case Lord is working on. When Henry decides to cut out the middle-man, Morano William Conrad , things start to go awry for him and Evans, which leads to the connection between the intercepted call and Henry, and to Leona. Even as I watched the movie for a second time, I was on the edge on my seat. A great ending to a pretty good movie. Barbara Stanwyck does a really good job at portraying Leona. She has a tendency to fall ill whenever she gets too distressed, so her father pampers her. In , Barbara Stanwyck starred in a radio-play adaptation of the movie adaptation of the original radio-play. Lancaster is fairly decent as Henry Stevenson, but also unremarkable. To be fair, most of the other roles are fairly one-dimensional, which might be a consequence of Fletcher having to create all these characters as well a pretty decent side-plot for the movie. So Lancaster might have felt too good for the part? The movie was directed by Anatole Litvak with cinematography by Sol Polito and the musical score was done by the great Franz Waxman. It really exemplifies her solitary confinement and how the walls of her room are closing in on her, as well as creates a lot of tension. None of its characters, apart from Waldo Evans and Sally Hunt maybe, are very likeable.

### 3: Sorry, Wrong Number Summary & Study Guide

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The call cuts off without Leona learning very much other than it is scheduled for. She calls the telephone company and the police, but with few concrete details, they can do nothing. Complicating matters, her husband Henry is overdue and their servants have the night off, leaving her all alone in a Manhattan apartment. As she makes a number of phone calls trying to locate Henry, Leona inadvertently begins to piece together the mystery in flashbacks. Sally Lord turns out to be the former Sally Hunt. From overheard conversations, she learned that her husband was close to resolving an investigation that involves Henry somehow. Sally became so concerned that she followed her husband and two associates to a mysterious meeting in a seemingly abandoned house on Staten Island. The house, according to a "no trespassing" sign, belongs to a Waldo Evans, a chemist working for her father. Sally arranged to meet Henry for lunch, but before she could warn him, he left the table and did not return. Later, Sally calls Leona with more news. The house on Staten Island has burned down, and three men, including one named Morano have been arrested. Waldo Evans, however, has escaped. Leona then receives a message from Henry stating he has gone out of town on business he had forgotten about and will not be back until Sunday. Leona next gets in touch with Dr. Phillip Alexander, a specialist she had come to New York to see regarding her lifelong heart troubles. Alexander reveals that he gave Henry her prognosis 10 days before, something that Henry kept from her. Henry had married Leona without being aware of her health problems. James Cotterell sabotaged his job interview. Her attacks became more and more frequent, until she finally took to her bed about a year ago. Leona goes into hysterics and phones a hospital, asking to hire a nurse for the night. The receptionist tells her that they are short staffed and she can only have a nurse if the doctor feels it is an emergency. She thinks it is only Leona receives a telephone call from Waldo. He reluctantly discloses that Henry recruited him to steal valuable chemicals from the Cotterell drug company to sell to Morano. When Henry protested that he did not have that much money, Morano pointed out that Leona must have a large insurance policy. With Morano now in custody, Waldo stresses that Henry no longer has to raise the now-overdue sum. Waldo leaves Leona with a telephone number to call to locate Henry, but when she calls the number she discovers to her horror that it is for the city morgue. Seeing that it is only minutes from When the intruder enters her bedroom, she begs for her life, then screams. The intruder strangles and kills Leona. Unaware of the policemen about to apprehend him, Henry frantically calls back, only to have a man answer, "Sorry, wrong number."

### 4: SORRY, WRONG NUMBER by | Kirkus Reviews

*THE STORIES: SORRY, WRONG NUMBER. A mystery thriller, the tale of a neurotic invalid, whose only contact with the outside world is her phone. Over this, one night, because of a crossed wire, she hears plans for a murder, which turns out to be her o.*

### 5: Sorry, Wrong Number () - IMDb

15 American One Act Plays - Thursday Evening, Dust of the Road, Undercurrent, Man who Died at 12 O'Clock, Aria Da Capo, Lottery, Red Carnations, Feathertop, Sorry Wrong Number, Still Alarm, Trifles, Trysting Place, Neighbors, Impromptu, Davil & Daniel Web.

### 6: Sorry Wrong Number: The Hitch-Hiker - Lucille Fletcher - Google Books

*Sorry, Wrong Number is a play written by Lucille Fletcher in The main character is Mrs. Stevenson, an invalid, who has been attempting to get in touch with her.*

## SORRY WRONG NUMBER BOOK pdf

### 7: Lucille Fletcher - Wikipedia

*Interesting at the beginning, when h. and H begin talking to each other by phone and h. doesn't know the real identity of "James", in reality his neighbor Nick.*

### 8: sorry wrong number | Download eBook pdf, epub, tuebl, mobi

*No, the film was adapted from a radio play written by American screenwriter Lucille Fletcher, who also wrote the screenplay for the movie, expanding the minute radio play into an minute movie by adding 67 minutes of backstory.*

### 9: Reviews From The Bottom Of The Barrel: Sorry, Wrong Number ()

*Sorry, Wrong Number is a American thriller film noir directed by Anatole Litvak and starring Barbara Stanwyck and Burt Lancaster. It tells the story of a woman.*

*Art and cities of Islam Stories from Shakespeares comedies Origins of medical attitudes toward drug addiction in America Multimodality in practice The Adventures of Ernie Bert in Twiddlebug Land Mathematical statistics with applications 6th edition wackerly Electrical conductivity of materials Cultivating Words The black Jews of South Africa The mountain of the good men Great Zimbabwe In search of Sena. Contemporary perspectives on property, equity, and trusts law Manual for enterprise privatization in the Republic of Serbia One Coin in the Fountain Fundamentals of heat and mass transfer 7th edition incropera Windows server 2003 active directory Easy walks in Israel Edit the formatting of a Simulation of the effects of streambed-management practices on flood levels in Vermont Proposals for enlarging inter-Korean economic relations Lumbar spine injuries Peggy A. Houglum, Brett A. Taylor John Addington Symonds V1 Taming the Highlander Stedmans Abbreviations, Acronymns Symbols (Stedmans Word Book Series) Holt people, places, and change Sol study material Dynamics of administrative reform Revisionist social sciences: pre-state colonization and the 1948 War My soul in China. Old friends book ends classical guitar scribd Instruments and Experimentation in the History of Chemistry (Dibner Institute Studies in the History of S Council house : assistant and secretary Random hearts novel The works of Flavius Josephus Continuing appropriations, 1966. Little Bill Signs of Spring (Paint Box) George Macdonald Complete Works V. 13. Henrik Ibsen by E. Goose ; with essays on Ibsen by E. Dowden and J. Huneker. Brinkmann smoker cooking recipe book Elementary treatise on sound Study guide of statistical procedures in Evaluation in physical education Rootless But Green are the Boulevard Trees*