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Albert Wertheim's study of Fugard's plays is both extremely insightful and beautifully written--a book that held my attention from beginning to end. It was a pleasure to read! Wertheim succeeds in communicating the greatness of Fugard as a playwright, actor, and director. He also conveys well what Fugard has learned from other plays and dramatists. Thus, he places Fugard's works not so much in a South African context as in a theatrical context. He also illuminates his interpretations with the help of Fugard's manuscripts, previously available only in South Africa. This book is aimed not only at teachers, students, scholars, and performers of Fugard but also at the person who simply loves going to see a Fugard play at the theatre. --Nancy Topping Bazin, Eminent Scholar and Professor Emeritus, Old Dominion University

Hello and Goodbye
First performed in 1965, this play seeks to rise above political issues to explore themes of personal freedom and self-realization. It is aimed at students of 20th century drama, South African literature and readers with an interest in contemporary theatre and politics of South Africa.

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Hello and Goodbye by Athol Fugard - Russ Lori Rosensweig - 1983

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Hello and Goodbye, by Athol Fugard - 1976
Presented by the Adelaide Festival Centre Trust at the Space from August 11-20, 1976, starring Anthony Wheeler and Olive Bodill.

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New York Magazine - 1969-09-29
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A Study Guide for Athol Fugard's "Boesman & Lena" - Gale, Cengage Learning -
A Study Guide for Athol Fugard's "Boesman & Lena," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

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Drawing on recent post-structuralist and cultural materialist concepts, Orkin (English, Witwatersrand U., South Africa) examines how South African drama over the past several decades has constructed the subject and the landscape, presented the body, and sometimes sought to define a national culture. He considers both individual playwrights and theatre companies. Distributed in Anglo-America by St. Martin's. Paper edition (unseen), $16.95. Annotation copyrighteded by Book News, Inc., Portland, OR

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Athol Fugard - John Read - 1991

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The World in an Orange - Irene Stephanou - 2011-01-04
Barney Simon (1932-1995) was the legendary artistic director, writer, and co-creator of the Market Theatre in Johannesburg, one of the most influential and distinguished theatres in South Africa and the world. He workedshopped, wrote, and directed unforgettable and pertinent plays in his quest to "hold a mirror up high to society." These works stand as a testament to South Africa's recent history. Here are 80 testaments from international artists about Barney's often mysterious creative process. Barney was especially known for his
The Family Theme as Emerging From, the Blood Knot, Hello and Goodbye and Boesman and Lena by Athol Fugard - Roelien Petronella Van Niekerk - 1984

color illustrations throughout, this is an essential book for students and teachers of theatrical expression, and indeed for anyone who strives to understand their own voice. With the passing of a decade of democracy in South Africa, The World in an Orange is a record of the last years of apartheid and the role of the arts community in bringing it down.

The Modern Monologue - Michael Earley - Michael Earley - 1993-12-06
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Literature and Language Teaching - Gillian Lazar - 1993-01-28
Literature and Language Teaching is for teachers and trainers who want to incorporate literature into the language classroom. It is suitable for teacher trainers, teacher development groups or teachers working on their own. This book contains tasks and activities which encourage reflection on some of the issues and debates involved in using literature in the language classroom and explore different approaches to using literature with teenage and adult learners at all levels. It suggests criteria for selecting and evaluating materials for classroom use and identifies some of the distinctive features of novels, short stories, poems and plays so that these can be successfully exploited in the classroom. A wide range of practical ideas and activities for developing materials is provided. Tasks also encourage the observation and assessment of lessons using literacy texts, and draw on English language material by a variety of authors from all over the world.

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The Modern Monologue in two volumes, one for men and one for women, is an exciting selection of speeches drawn from the landmark plays of the 20th century. The great playwrights of the British, American and European theatre— and the plays most constantly performed on stage throughout the world—are represented in this unique collection. Monologues of all types—both serious and comic, realistic and absurdist—provide a dynamic challenge for all actors: the student, the amateur and the professional. A fuller appreciation of each speech is enhanced by the editors’ introduction and commentaries that set the plays and individual speeches in their dramatic and performance contexts.

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Solomon and Marion - Lara Foot Newton - Lara Foot Newton - 2013-06-07
Over the years, Marion has watched her life drain away. Children and husband gone, she ekes out her life in a country utterly transformed. But it's the only home she has. As the new South Africa prepares for the World Cup finals, old divisions and suspicions seem as deep as ever, and the intruder she has been expecting, dreading and needing, arrives. Will true reconciliation turn darkness into hope? Solomon and Marion is a brand new play from an award winning South African writer, and it recently won the Fleur Du Cap Award for Best New South African Play. Foot is Artistic Director of the Baxter Theatre Centre and has won a bevy of South African theatre accolades. Foot has put most of her energy into helping other playwrights and theatre-makers realise their work, and she has nurtured several dozen new South African plays to their first staging. This includes producing the international hit Mies Julie written and directed by Yael Farber. Her own hard-hitting plays tackle social issues and have laid bare the brutality and sickening frequency of child rape in South Africa; Tshepang (2002) was based on a real event, the alleged gang rape of a nine-month-old baby by six men in a remote, impoverished community. Foot used refined, ironic humour to sketch a portrait of the community, then turned everyday objects into symbols with horrific poetic effect. Karoo Moose (2007) returned to the subject of child rape and a rural town — a shuttered, forsaken community where 'there are no fathers'. A 15-year-old girl is sold for sex to pay off the gambling debts of her jobless and spiritually crushed father; 'an opportunism with no opportunities'. And in Solomon and Marion, Foot explores the cruelty of the meaningless murders which betrays her country. Hear and Now, Karoo Moose and Tshepang are also published by Oberon Books. Winner of the Fleur Du Cap Award for Best New South African Play

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The search for a means to an end to apartheid erupts into conflict between a black township youth and his "old-horrific poetic effect. Karoo Moose (2007) returned to the subject of child rape and a rural town — a shattered, forsaken community where "there are no fathers." A 15-year-old girl is sold for sex to pay off the gambling debts of her jobless and spiritually crushed father,'an opportunist with no opportunities'. And in Solomon and Marion, Foot explores the cruelty of the meaningless murders which betray her country. Hear and Now, Karoo Moose and Tshepang are also published by Oberon Books. Winner of the Fleur Du Cap Award for Best New South African Play

**South African Theatre as/and Intervention** - 2021-11-22

One of the most striking features of cultural life in South Africa has been the extent to which one area of cultural practice - theatre - has more than any other testified to the present condition of the country, now in transition between its colonial past and a decolonized future. But in what sense and how far does the critical force of theatre in South Africa as a mode of intervention continue? In the immediate post-election moment, theatre seemed to be pursuing an escapist, nostalgic route, relieved of its historical burden of protest and opposition. But, as the contributors to this volume show, new voices have been emerging, and a more complex politics of the theatre, involving feminist and gay initiatives, physical theatre, festival theatre and theatre-for-education, has become apparent. Both new and familiar players in South African theatre studies from around the world here respond to or anticipate the altered conditions of the country, while exploring the notion that theatre continues to 'intervene.'

This broad focus enables a wide and stimulating range of approaches: contributors examine strategies of intervention among audiences, theatres, established and fledgling writers, canonical and new texts, traditional and innovative critical perspectives. The book concludes with four recent interviews with influential practitioners about the meaning and future of theatre in South Africa: Athol Fugard, Fatima Dike, Reza de Wet, and Janet Suzman.

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**The Blood Knot** - Athol Fugard - 1992

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The search for a means to an end to apartheid erupts into conflict between a black township youth and his "old-fashioned" black teacher.

In the Company of Actors - Carole Zucker - 2016-12-05
In the Company of Actors is a wonderful ensemble of entertaining and illuminating discussions with sixteen of the most celebrated and prestigious actors in contemporary theatre, film and television. The impressive list of actors includes: Eileen Atkins, Alan Bates, Simon Callow, Judi Dench, Brenda Fricker, Nigel Hawthorne, Jane Lapotaire, Janet McTeer, Ian Richardson, Miranda Richardson, Stephen Rea, Fiona Shaw, Anthony Sher, Janet Suzman, David Suchet, and Penelope Wilton. Carole Zucker covers a wide range of topics including the actors’ main childhood influences, their actor training, early acting experience, preparation for roles and sound advice for coping with actors’ problems such as creative differences with other actors or directors.

“A Century of South African Theatre” is not part of our vocabulary”: Sipho Sepamla’s provocation in 1981, the year of famous anti-apartheid play Woza Albert!, prompts the response, yes indeed, it is. A Century of South African Theatre demonstrates the impact of theatre and other performances-pageants, concerts, sketches, workshops, and performance art-over the last hundred years. Its coverage includes African responses to pro-British pageants celebrating white Union in 1910, such as the Emancipation Centenary of the abolition of British colonial slavery in 1934 organized by Griffiths Motsielea and HIE Dhlomo, through anti-apartheid testimonial theatre by Athol Fugard, Maihe Maponya, Gcina Mhlophe, and many others, right up to the present dramatization of state capture, inequality and state violence in today’s unevenly democratic society, where government has promised much but delivered little. Building on Loren Kruger’s personal observations of forty years as well as her published research, A Century of South African Theatre provides theoretical coordinates from institution to public sphere to syncretism in performance in order to highlight South Africa’s changing engagement with the world from the days of Empire, through the apartheid era to the multi-lateral and multi-lingual networks of the 21st century. The final chapters use the Constitution’s injunction to improve wellbeing as a prompt to examine the dramaturgy of new problems, especially AIDS and domestic violence, as well as the better known performances in and around the Truth and Reconciliation Commission. Kruger critically evaluates internationally known theatre makers, including the signature collaborations between animator/designer William Kentridge, and Handspring Puppet Company, and highlights the local and transnational impact of major post-apartheid companies such as Magnet Theatre.

A Lesson from Aloes - Athol Fugard - 1993-01-01
Two former political activists confront each other and the events which led to their sudden falling-out years ago.

A Study Guide for Athol Fugard’s “Valley Song” - Gale, Cengage Learning - 2016
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