



Rescuers Speaking

Anthony Howell,A. Howell



Rescuers Speaking:

Rescuers Speaking Wilfred Harrison, 1997 Pp 1 19 contain an introduction by Harrison to the play a documentary about Holocaust rescuers first performed in London in July 1988 The play is based on research on the altruistic motivations and characters of rescuers as elucidated by Samuel p and Pearl M Oliner The stories or accounts of rescuers and partly of rescuees are taken directly from their responses to the questionnaire distributed by the Oliners Describes the background the writing and the presentation of the play Water Rescue: Principles and Practice to NFPA 1006 and 1670: Surface, Swiftwater, Dive, Ice, Surf, and Flood (includes Navigate Advantage Access) Steve Treinish, 2021-03-30 The third edition of Water Rescue Principles and Practice to NFPA 1006 and 1670 Surface Swiftwater Dive Ice Surf and Flood is a complete resource for water rescue personnel and their organizations *Recording Women* Geraldine Cousin, 2024-10-02 First Published in 2000 Recording Women documents the work of three leading feminist theatre companies Sphinx Theatre Company Scarlett Theatre and Foresight Theatre through a combination of interviews with theatre practitioners and detailed descriptions of productions in performance Each of the six productions is innovative in content and style Scarlett Theatre s Paper Walls and Foresight Theatre s Boadicea The Red Bellied Queen employ a skillful mixture of text music physical performance humour and seriousness to explore respectively domestic abuse and rape of women and community Scarlett Theatre s The Sisters and Sphinx s Voyage in the Dark adapt existing texts The sisters is a ritualized re enactment of Chekhov s Three Sisters in which only the female characters from the play appear Voyage in the Dark uses film noir like theatrical effects and the insistent rhythms of the tango to evoke the rootlessness and sense of alienation that characterizes Jean Rhys s novel Slap Foursight Theatre and Goliath Sphinx are both one woman shows Slap performed by Naomi Cooke explores images of motherhood including lesbian motherhood and the concept of virgin birth Goliath performed by Nicola McAuliffe is a dramatization by Bryony Lavery of Beatrix Campbell s powerful study of the 1991 riots in Cardiff Oxford and Tyneside This is a must read for scholars and researchers of theatre studies **Edward Bond Letters: Volume 5** Ian Stuart, 2014-06-03 First Published in 1994 Edward Bond Letters Volume V contains over thirty letters and papers covering Bond s controversial views on violence and justice plays writers and directors and a postscript that is Bond s discussion of the funeral of Diana Princess of Wales The explosive content of these letters applies to Bond s plays and society as a whole Bond believes that all violence is the manifestation of an unbalanced and dangerous society As with the four preceding volumes in this collection Edward Bond is critical of present theatre but at the same time his observations are useful in indicating how theatre can be changed Bond s illustrations provide accompaniment to the letters **Who Keeps the Score on the London Stages?** Kalina Stefanova, 2013-12-19 How does one become a theater critic in London What do the theater critics think of their profession How are they judged by those they critique What do both critics and theatre makers think of their mutual object of desire the British Theatre Who Keeps the Score on the London Stages sets out to find the answers to these

questions and many more in this long overdue publication on Britain's current theatre scene. Included are comprehensive interviews with more than fifty major London theatre critics and theater makers including Sir Alan Ayckbourn, Stephen Berkoff, Michael Billington, Martin Coveney, Nicholas de Jongh, Sir Richard Eyre, Sir Peter Hall, Sir Cameron Mackintosh, Adrian Noble, Sir Trevor Nunn, and Irving Wardle. The author has gathered together a lively discussion about the contemporary state of the British theatre, drawing a picture of its strengths, weaknesses, and the problems it faces today. This volume serves as a long overdue guide to the Theatre critics profession in Britain.

Serbian Sturgeon Anthony Howell, 2001. In this account, Anthony Howell, a frequent visitor to Serbia, describes the intellectual life which continued to flourish in Belgrade at least until his last visit in the Spring of 1997: lectures by Victor Burgin and by the British Ambassador, exhibitions, theatre festivals and events by Serb artists, his own performances, and how they were received, his excursions to historical sites, and his intimate relationship with a young woman in Belgrade which revitalised his existence after the death of his mother. The journal is thus a contemporary sentimental journey and concerned with describing the self as well as the environment. An afterword charts the author's reaction to the Kosovo conflict of 1999.

African Theatre in Performance Dele Layiwola, 2013-11-05. In this lively and varied tribute to Martin Banham, Layiwola has assembled critical commentaries and two plays which focus primarily on Nigerian theatre, both traditional and contemporary. Dele Layiwola, Dapo Adelugba, and Sonny Oti trace the beginnings of the School of Drama in 1960 at the University of Ibadan, Nigeria, where Martin Banham played a key and influential role in the growth of thriving Nigerian theatre repertoire and simultaneously encouraging the creation of a new theatre based on traditional Nigerian theatre forms. This comparative approach is taken up in Dele Layiwola's study of ritual and drama in the context of various traditions worldwide, while Oyin Ogunba presents a lucid picture of the complex use of theatre space in Yoruba ritual drama. Harsh everyday realities, both physical and political, are graphically demonstrated by Robert McClaren, Zimbabwe, and Oga Steve Abah, Nigeria, who both show surprising and alarming links between extreme actual experiences and theatre creation and performance. The texts of the two plays, *When Criminals Turn Judges* by Ola Rotimi and *The Hand that Feeds the King* by Wale Ogunyemi, are followed by Austin O Asagba's study of oral tradition and text in plays by Osofisan and Agbeyegebe, and Frances Harding's study on power, language and imagery in Wole Soyinka's plays.

Beyond The Echoes Of Soweto Geoffrey V. Davis, 2020-11-25. This book provides the reader with a comprehensive view of Matsemela Manaka's plays, namely *Egoli*, *Pula*, *Children of Asazi*, *Toro*, and *Goree*, and discusses three of his essays: *Theatre of the dispossessed*, *The Babalaz people*, and *Theatre as a physical word*.

Edward Bond Letters Edward Bond, 1994. *Edward Bond Letters* 5 contains over thirty letters and papers covering Bond's controversial views on violence and justice, plays, writers and directors, and a postscript that is Bond's discussion of the funeral of Diana, Princess of Wales. As always, the explosive content of these letters applies to Bond's plays and society as a whole. We learn through these absorbing letters his attitude to violence; Bond believes that all violence is the manifestation of

an unbalanced and dangerous society As with the four preceding volumes in this collection Edward Bond is critical of our present theatre but at the same time his observations are useful in indicating how theatre can be changed Bond's illustrations provide a lively accompaniment to the letters

Performer Training Ian Watson, 2013-11-05 Performer Training is an examination of how actors are trained in different cultures Beginning with studies of mainstream training in countries such as Poland Australia Germany and the United States subsequent studies survey Some of Asia's traditional training methods and recent experiments in performer training Eugenio Barba's training methods Jerzy Grotowski's most recent investigations The Japanese American NOHO companies attempts at integrating Kyogen into the works of Samuel Beckett Descriptions of the training methods developed by Tadashi Suzuki and Anne Bogart at their Saratoga International Theatre Institute Recent efforts to re-examine the role and scope of training like Britain's International Workshop Festival and the European League of Institutes of Arts masterclasses The reformulation of the use of emotions in performer training known as Alba Emoting

The Analysis of Performance Art Anthony Howell, A. Howell, 2013-11-05 This finely illustrated book offers a simple yet comprehensive grammar of a new discipline Performance Art first became popular in the fifties when artists began creating happenings Since then the artist as a performer has challenged many of the accepted rules of the theatre and radically altered our notion of what constitutes visual art This is the first publication to outline the essential characteristics of the field and to put forward a method for teaching the subject as a discipline distinct from dance drama painting or sculpture Taking the theory of primary and secondary colours as his model Anthony Howell posits three primaries of action and shows how these may be mixed to obtain a secondary range of actions Based on a taught course the system is designed for practical use in the studio and is also entertaining to explore Examples are cited from leading performance groups and practitioners such as Bobbie Baker Orlan Stelarc Annie Sprinkle Robert Wilson Goat Island and Station House Opera This volume however is not just an illustrated grammar of action it also shows how the syntax of that grammar has psychoanalytic repercussions This enables the performer to relate the system to lived experience ensuring a realisation that meaning is being dealt with through these actions and that the system set forth is more than a dry structuring of the characteristics of movement Freud's notion of transference and Lacan's understanding of repetition are compared to a performer's usage of the same terms Thus the book provides a psychoanalytic critique of performance at the same time as it outlines an efficient method for creating live work on both fine art and theatre courses

Art Into Theatre Nick Kaye, 2013-11-05 Art Into Theatre investigates the processes of hybrid forms of performance developed between 1952 and 1994 through a series of interviews with key practitioners and over 80 pieces of documentation many previously unpublished of the works under discussion Ranging from the austerity of Cage's 4.33 through the inter-species communication of Schneeman's Cat Scan and the experimental theatre work of Schechner Foreman and Kirby to the recent performances of Abramovic Forced Entertainment and the Wooster Group Art Into Theatre offers a fascinating collection of perspectives on

the destabilizing of conventional ideas of the art object and the theatrical text Nick Kaye's introductory essay to the volume offers a useful context for the reader and each interview is preceded by an informative biographical sketch **The Politics of Compassion** Ala Sirriyeh, 2018-06-13 Whether addressing questions of loss or longing fears of an immigration invasion or perceived injustices in immigration policies immigration debates are infused with strong emotions Emotion is often presented as a factor that complicates and hinders rational discussion This book explores how emotion is in fact central to understanding how and why we have the immigration policies we do and what kinds of policies may be beneficial for various groups of people in society The author looks beyond the negative emotions of fear and hostility to examine on the politics of compassion and empathy Using case studies from Australia Europe and the US the book offers a new and original analysis of immigration policy and immigration debates **David Rudkin** David Ian Rabey, 1997 Authoritative in its reference to all Rudkin's work for theatre cinema radio and television this profound critical study aims to prompt a reappraisal of his work in current dramatic theoretical and sexual contexts **The Volksbühne Movement** Cecil Davies, 2013-12-19 This publication is the first comprehensive account in English of the history of the Freie Volksbühne founded in Berlin in 1890 through the interaction of Social Democracy and Theatrical Naturalism Cecil Davies details the nationwide growth of the Volksbühne Movement during the 1920s through the 1990s including Germany's stormy history up to World War I the problems associated with building the Volksbühne's own theatre and the reunification of Germany Weight is given to the contributions of major figures in the movement such as Bruno Wille Siegfried Nestriepke and Erwin Piscator **The Arab in Israeli Drama and Theatre** Dan Urian, 2013-09-13 What is Israeli theatre Is it only a Hebrew theatre staged in Israel Are performances by Arab Israelis working in an Arabic theatre framework not part of the repertoire of Israeli theatre Do they perhaps belong to the Palestinian theatre What are the borders of Palestinian theatre Are not theatrical works created in East Jerusalem by Arab Israeli playwrights and actors and staged on occasion before Jewish Israeli audiences part of a dialogue between Palestinian and Israeli cultures Does theatre only include works staged under that title These and other similarly absorbing questions arise in Dan Urian's wide ranging and detailed study of the image of the Arab in Israeli drama and theatre By the use of extensive examples to show how theatre politics and personal perceptions intertwine the author presents us with a model which can be used as a basis for the further discussion and study of similar social and artistic phenomena in other cultures in relation to their theatre and drama **The Mask: A Periodical Performance by Edward Gordon Craig** Olga Taxidou, 2014-06-03 No study of modern theater is complete without a thorough understanding of the enormous influence of visionary genius Edward Gordon Craig Born in England in 1872 Craig went on to become famous world wide as an actor manager director playwright designer and most importantly an author and theorist whose books were translated into German Russian Japanese Dutch Hungarian and Danish Although an essential parallel to the European avant garde Craig was often read as exceptional and highly innovative in his native Britain thus The Mask not only appears as Craig

s main cosmopolitan project but also at times functions as a surrogate stage for his experiments in theater practice The book has a comprehensive chronology extensive notes and a bibliography making it an essential text for undergraduates postgraduates actors theatre professionals designers directors researchers and writers in the fields of theatre studies especially theater set and lighting and theater history The Judaic Nature of Israeli Theatre Dan Urian, 2013-12-19 Theatre has since the time of the Jewish Enlightenment served the secular community in its conflict with the religious This book surveys the secular religious rift and then describes the enhanced concern of the secular community in Israel for its own Jewishness and its expression in the theatre especially following the 1967 War It then moves on to a specific study of the play *Bruira* and finally reviews the phenomenon of the return to Orthodox Judaism by secular individuals *Edward Bond: Letters 4* Ian Stuart, 2013-12-19 Edward Bond *Letters Volume IV* focuses on four significant areas of Edward Bond's work education imagination and the child theatre in education At the Inland Sea language and imagery The letters represent a coruscating attack on our present society as well as offering insights into how the situation might be improved Bond's letters attack modern education arguing that children are being educated to sell themselves and suggesting that social problems are caused by an oppression of the imagination Many letters refer directly to a play for instance *Tuesday* which presents an assessment of the many difficulties faced by contemporary society The language and imagery of one of Bond's most recent plays *In the Company of Men* is animatedly discussed and Bond reminds us in a final description that the good image is always absent because it is present in the mind **Edward Bond: Letters 2** Ian Stuart, 2013-10-31 First Published in 1996 *Contemporary Theatre Studies* is a book series of special interest to everyone involved in theatre It consists of monographs on influential figures studies of movements and ideas in theatre as well as primary material consisting of theatre related documents performing editions of plays in English and English translations of plays from various vital theatre traditions worldwide Complementing the first volume of Edward Bond's letters which provided a theoretical introduction to many of the social and political issues in his plays *Edward Bond Letters Volume II* is organized into seven chapters which explore Bond's approach to some of the plays in performance

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