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Statements Playland The Dramatic Art of Athol Fugard Athol Fugard Coming Home Sorrows and Rejoicings Victory Sorrows and Rejoicings "Master Harold"...and the Boys The Township Plays Blood Knot The Train Driver and Other Plays Tsotsi Plays One Athol Fugard Blood Knot and Other Plays MASTER HAROLD AND THE BOYS Truths the Hand Can Touch Valley Song Interior Plays A Lesson from Aloes Athol Fugard, a Source Guide Exits and Entrances Athol Fugard People are Living There The Guest The Captain's Tiger The Shadow of the Hummingbird The Road to Mecca The Road to Mecca Dry Remains Writer and Region Notebooks Athol Fugard File on Fugard Three Port Elizabeth Plays The Dramatic Art of Athol Fugard Port Elizabeth Plays Dimetos and Two Early Plays A Study Guide for Athol Fugard's "A Lesson from Aloes"

This collection of Athol Fugard's plays confirms his reputation as 'South Africa's

most accomplished playwright' (The Times). The collection includes the plays *The Road to Mecca*, *A Place with the Pigs*, *My Children! My Africa!*, *Playland* and *Valley Song*, and is introduced by the author. This new volume by Athol Fugard completes the selection of Fugard's most important work by making available four plays and a screenplay written between 1968 and 1978. All of these plays explore white anguish and alienation and the role of the artist during a period of liberal impotence and rising black power. The greatest active playwright in the English-speaking world.--Time 'elegant reissue' -Plays International, Summer 2000 'They are the wonderfully moving and amusing *'Sizwe Bansi is Dead'*, ... *'The Coat'* (previously unavailable), the urgently profound *'The Island'*... Anyone interested in freedom or drama should buy this book.' Day by Day A playwright whose work is appreciated on a global scale, Athol Fugard's plays have done more to document and provide a cultural commentary on Apartheid-era South Africa than any other writer in the last century. Using mostly migrant workers and

township dwellers, and staging guerrilla-raid productions in black areas, Fugard frequently came into conflict with the government, forcing him to take his work overseas. Consequently, powerful plays such as *The Blood Knot*, *Sizwe Banzi is Dead*, and *Master Harold... and the boys* came to broadcast the inequities of the Apartheid-era to the world. Fugard's work retains an insistent influence, and is studied and performed the world over. Alan Shelley's study is an accessible but profound analysis of the man, his work and its influence, the social injustices that drive him, and the lives of those who people his remarkable plays. "Albert Wertheim's study of Fugard's plays is both extremely insightful and beautifully written... 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 Emerita, Old Dominion University

Athol Fugard is considered one of the most brilliant, powerful, and theatrically

astute of modern dramatists. The energy and poignancy of his work have their origins in the institutionalized racism of his native South Africa, and more recently in the issues facing a new South Africa after apartheid. Albert Wertheim analyzes the form and content of Fugard's dramas, showing that they are more than a dramatic chronicle of South African life and racial problems. Beginning with the specifics of his homeland, Fugard's plays reach out to engage more far-reaching issues of human relationships, race and racism, and the power of art to evoke change. *The Dramatic Art of Athol Fugard* demonstrates how Fugard's plays enable us to see that what is performed on stage can also be performed in society and in our lives; how, inverting Shakespeare, Athol Fugard makes his stage the world. Part of a series providing chronologies of the essential facts about the creative lives of playwrights of international stature, including detailed performance histories of their plays, this book focuses on the life and work of the South African playwright Athol Fugard. Athol Fugard is

widely recognised as one of the most important living dramatists, a total man of the theatre. Professor Walder's study asks how successfully the South African's dramatist's work continues the search for reconciliation and harmony in a country still haunted by its terrible past. *Blood Knot* is a parable of two brothers who share a one-room shack near Port Elizabeth, South Africa: Zachariah is dark-skinned and Morris, light-skinned. They share the same mother but find their differences lead them to a common bond as brothers and men. Saving to buy a farm where they may retire Morris is the "slave", cooking and cleaning while Zach earns money for them both. When Morrie joins a lonely hearts club on his brother's behalf, they find themselves awaiting the visit of a White woman who will never arrive. A legendary playwright mines the depth of the human heart. Playwright Athol Fugard's meditation on life in the theater. A white South African teenager's relationships with his parents and, more particularly, with two of their Black servants--Willie and Sam--have a

painful, tragic outcome A South African pastor and a young teacher from Cape Town battle over the fate of an eccentric elderly widow. Two women meet in a small Karoo village after the funeral of David, the man they both loved. One is white and was his wife. The other is black and the mother of his child. David, who was driven into exile because of his political activism against apartheid, reappears in the searing memories of the women. During a hot afternoon of truth and reconciliation, treaties of love are painfully hammered out. The young confront the old, and what is hope for these individuals is hope for the new South Africa. [?] These three Port Elizabeth plays, which established South African playwright Athol Fugard's international reputation more than twenty years ago, examine with passion and grace close family relationships strained almost unendurably by the harshest of economic and political conditions. "A rare playwright, who could be a primary candidate for either the Nobel Prize in Literature or the Nobel Peace Prize."--Mel

Gussow, *The New Yorker* CRADLE AND ALL is a smart, pitch-perfect play that is a cut-to-the-bone look at how babies can expose secrets their parents want hidden. With evident humor, Goldfarb has churned up all those little things that drive couples crazy. The play often feels so A contemporary companion piece to *The Temperamentals*, this engrossing three-character drama addresses the struggle for many to accept their homosexuality while adhering to their religious beliefs, in this case those of Orthodox Judaism...The play explores "Albert Wertheim's study of Fugard's plays is both extremely insightful and beautifully written... 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 Emerita, Old Dominion University Athol Fugard is considered one of the most brilliant, powerful, and theatrically astute of modern dramatists. The energy and poignancy of his work have their origins

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Genre: Drama Characters: 2 males, 1 female Scenery: Bare Stage On board the SS Graigaur a young sailor begins to pen his first novel. Assisted by his muse, a portrait of his mother comes to life, and supported by his friend, an illiterate ship's mechanic, he struggles

to balance romance and reality. This most personal of Athol Fugard's works is strictly autobiographical; at twenty he abandoned his university education, hitch hiked up Africa and ended up on a tramp steamer in Port Sudan. This play reflects his attempts to come to terms with the conflicting emotions evoked by memories of his courageous mother and flawed father. "Charming... Admire The Captain's Tiger and the lovely way in which it is told." - The New York Daily News The latest works by one of the world's foremost playwrights. A Study Guide for Athol Fugard's "A Lesson from Aloes," 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. This collection of four plays, set in Port Elizabeth, South Africa, portrays tense family relationships or situations against a background of wider suffering and

tensions, engaging our sympathies for South Africans of all races. *THE STORY:* Years ago, Veronica Jonkers departed for the big city in the brave New South Africa, set on making her dreams of fame and fortune come true. In *COMING HOME*, Veronica returns to Nieu Bethesda several years later to die of AIDS, but she is A compelling drama of South African apartheid and a universal coming-of-age story, from "the greatest active playwright in the English-speaking world" (*Time*). Originally produced in 1982, "Master Harold and the Boys" is now an acknowledged classic of the stage, whose themes of injustice, racism, friendship, and reconciliation traverse borders and time. Two former political activists confront each other and the events which led to their sudden falling-out years ago. In the Johannesburg township of Soweto, a young black gangster in South Africa, who leads a group of violent criminals, slowly discovers the meaning of compassion, dignity, and his own humanity. Paul Auster meets Samuel Beckett. *Dry Remains* is both literary detective story and dazzlingly

macabre anti-biography, co-written by one of South Africa's most celebrated authors. Developed in workshops with award-winning actors, these are the works in Fugard's canon that most directly confront the dehumanizing brutality of apartheid. Includes: *Sizwe Bansi is Dead*, *The Island*, and *Statements After an Arrest Under the Immorality Act*.

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