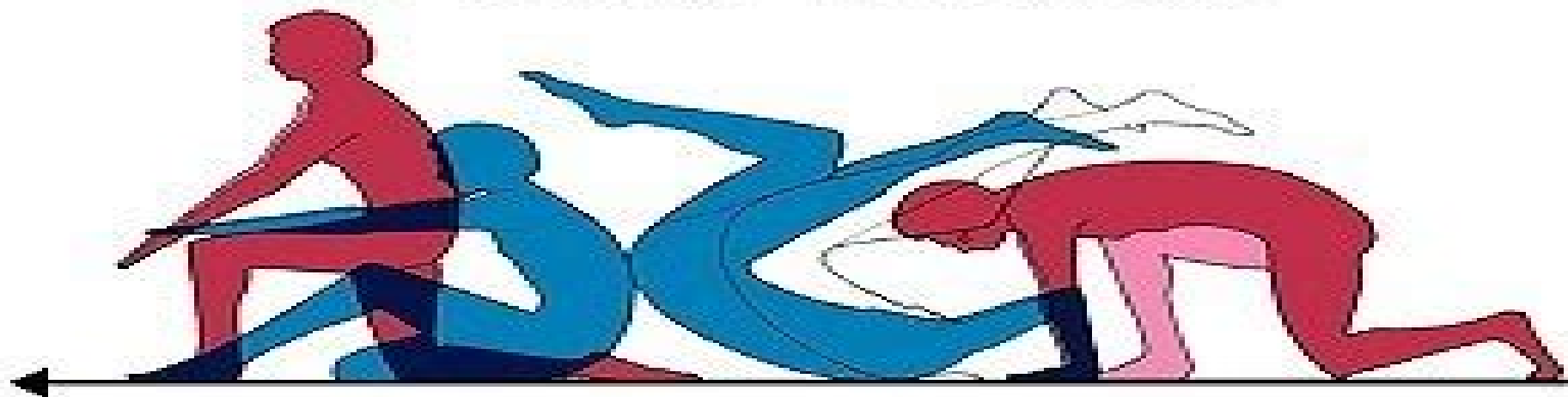


COMBAT MIME

**A Non-Violent Approach
to Stage Violence**



J. D. Martinez

illustrated by Caren Caraway

Combat Mime A Nonviolent Approach To Stage Violence

Michael Pedretti



Combat Mime A Nonviolent Approach To Stage Violence:

Combat Mime J. D. Martinez, 1982 This book outlines in simple terms and illustrations how to safely create the illusions of unarmed stage violence This book is intended for actors directors or stage managers who are new to stage violence however experienced fight choreographers may find new techniques as well This work aims to help prevent injuries related to stage fights

Combat Mime J. D. Martinez, Caren Caraway, 1982-01-01 This book outlines in simple terms and illustrations how to safely create the illusions of unarmed stage violence This book is intended for actors directors or stage managers who are new to stage violence however experienced fight choreographers may find new techniques as well This work aims to help prevent injuries related to stage fights

The Inside Story of Movement Theatre International's Mime and Clown Festivals Michael Pedretti, 2022-12-23 This book tells the story of ground breaking movement theater performers of the late twentieth century It explores how the virtuoso stage clowns and mimes drew on all the performing arts to create and star in shows in order to reveal our deepest thoughts and feelings They ignored taboos and busted boundaries to redefine the relationship between performer and audience making a theater of kindness a theater of joy Complete with over two hundred photos the book tells how these performers came together at the International Movement Theatre Festivals and reached American audiences with their work It also details the author's story his devotion to and love of the art and the artists and his sometimes harrowing journey into non profit management It offers a peek behind the curtain to describe the process of engaging artists audiences funders and the international press in this mission

Movement for Actors (Second Edition) Nicole Potter, Barbara Adrian, Mary Fleischer, 2017-01-03 In this updated rich resource for actors renowned movement teachers and directors reveal the physical skills needed for the stage and the screen Readers will gain remarkable insights into the physical skills and techniques used in a wide variety of performance styles through ready to use exercises and approaches Included in this new edition are chapters covering Stage combat Yoga for actors Martial arts Body mind centering Authentic movement Bartenieff fundamentals Grotowski based movement Those who want to pursue serious training will be able to consult the appendix for listings of the best teachers and schools in the country This inspiring collection is a must read for all actors directors and teachers of theater looking for stimulation and new approaches Allworth Press an imprint of Skyhorse Publishing publishes a broad range of books on the visual and performing arts with emphasis on the business of art Our titles cover subjects such as graphic design theater branding fine art photography interior design writing acting film how to start careers business and legal forms business practices and more While we don't aspire to publish a New York Times bestseller or a national bestseller we are deeply committed to quality books that help creative professionals succeed and thrive We often publish in areas overlooked by other publishers and welcome the author whose expertise can help our audience of readers

From the Greek Mimes to Marcel Marceau and Beyond Annette Lust, 2000 Annette Bercut Lust has spent a lifetime developing the knowledge to produce this definitive work on mime One of

the few studies covering the historical flow of mime from its beginnings to postmodern movement theatre this book explores the evolution of mime and pantomime from the Greeks to the twentieth century depicting the role of mime in dance clowning the cinema and verbal theatre throughout the centuries It is also an in depth study of twentieth century mime masters including Jacques Lecoq Etienne Decroux Jean Louis Barrault and Marcel Marceau In addition to defining and tracing the history of mime Lust documents present day training programs in North America and Europe providing contact addresses and information on mime festivals and centers A filmography listing mime and mime related films and an extensive bibliography contribute to the usefulness of the book There is also a chart tracing the origins of mime to the present and a chart demonstrating exponents of the various styles and schools of mime With over 60 illustrations this worldwide study is indispensable for the student teacher or fan of mime

Text & Presentation, 2006 Stratos E. Constantinidis, 2009-12-21 Text Presentation is an annual publication devoted to all aspects of theatre scholarship It represents a selection of the best research presented at the international interdisciplinary Comparative Drama Conference This anthology includes papers from the 30th annual conference held in Los Angeles California Topics covered include Beckett Brecht Goethe Tom Stoppard dance performance staged violence the Comedie Francaise and Greek and Japanese drama Reviews of selected books are also included

The High School Theatre Teacher's Survival Guide Raina S. Ames, 2013-10-08 A reference for high school theatre teachers covering both curricular and extracurricular problems everything from how to craft a syllabus for a theatre class to what to say to parents about a student's participation in a school play

Sports Plays Eero Laine, Broderick Chow, 2021-08-19 Sports Plays is a volume about sports in the theatre and what it means to stage sports The chapters in this volume examine sports plays through a range of critical and theoretical approaches that highlight central concerns and questions both for sports and for theatre The plays cut across boundaries and genres from Broadway style musicals to dramas to experimental and developmental work The chapters examine and trouble the conventions of staging sports as they open possibilities for considering larger social and cultural issues and debates This broad range of perspectives make the volume a compelling resource for students and scholars of sport theatre and performance studies whose interests span feminism sexuality politics and race

Techniques and Training for Staged Fighting James D. Strider, 1999 This study offers practical suggestions for training actor combatants in a university environment Guidelines for teaching staged fighting are based on the author's first hand experience in both performance and education at the college level The study also examines the ethics of staging violence in light of modern sociological studies

Movement Robert Barton, Barbara Sellers-Young, 2017-09-19 Movement Onstage and Off is the complete guide for actors to the most effective techniques for developing a fully expressive body It is a comprehensive compilation of established fundamentals a handbook for movement centered personal growth and a guide to helping actors and teachers make informed decisions for advanced study This book includes fundamental healing conditioning processes essential techniques required for versatile performance specialized

skills various training approaches and ways to frame the actor's movement training Using imitation exercises to sharpen awareness accessible language and adaptable material for solo and group work the authors aim to empower actors of all levels to unleash their extraordinary potential The Non-violent Spectator as Critic Melissa Friesen,2005 *Theatrical Movement* Bob Fleshman,1986 Bibliographic essays on theatre dance and movement throughout Asia Africa the Middle East Oceania and the Americas theoretical papers on analysis notation psychology and non verbal communication paper by S A Wild separately annotated **Baker's Plays** ,1987 *The Voice in Violence* Rocco Dal Vera,2001 This collection from The Voice and Speech Trainers Association focuses on the voice in stage violence addressing such questions as How does one scream safely What are the best ways to orchestrate voices in complex battle scenes How to voice coaches work collaboratively with fight directors and the rest of the creative team What techniques are used to re voice violent stunt scenes on film How accurate are actor presentations of extreme emotion What is missing from many portrayals of domestic violence Written by leading theatre voice and speech coaches the volume contains 63 articles essays interviews and reviews covering a wide variety of professional concerns *Play Directing in the School* David Grote,1997 Directing plays in schools requires knowledge and talents far different than directing for community or professional theatre In ten comprehensive chapters the author explains the real world of producing effective theatricals in the school environment He details the pitfalls and the problems while providing ideas for consistently successful shows *Iowa Alumni Magazine* ,2001 *Acting is Believing* Charles McGaw,Larry D. Clark,Kenneth L. Stilson,2004 ACTING IS BELIEVING emphasizes that an actor must believe to make his audience believe ACTING IS BELIEVING is a classic text in the field having been used by many generations of actors and now updated to speak to a new generation of acting students It has a strong theoretical grounding while providing numerous exercises to help the acting student apply the key concepts of actor training It maintains the three part structure of Actor the Actor and The Play and The Actor and the Production *The Articulate Body* Anne Dennis,1995 Lights go up the actor takes the space and is perceived by the audience Communication has begun The Articulate Body The Physical Training of the Actor considers the unique responsibility of the actor to convey through his physical being the thoughts and feelings of the theatrical event The actor's training must provide a process through which the actor gains the physical skill imagination and confidence necessary to be as articulate with his body as he is with words This book attempts to re think and analyse a contemporary actor's physical needs looking at the actor's physical training not as a series of skills but as a skill in itself specific to the actor Exercises are included to serve the actor teacher director movement director and actor's choreographer as a point of departure in applying the principles and concepts of the book to their own work □□□ □□□□ □□□□ □□□□ ,1999 **Techniques and Training Fro Staged Fighting** James Dwight Strider,1995

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