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Elephant Man A Study Guide for Bernard Pomerance's "The Elephant Man" Bernard Pomerance's The Elephant Man A Study Guide for Bernard Pomerance's "The Elephant Man" Romancing the Elephant Man The True History of the Elephant Man Taming the Beast The Elephant Man The Collected Plays of Bernard Pomerance Scenic Design for "the Elephant Man" by Bernard Pomerance The Elephant Man Costume Design for "The Elephant Man" a Drama by Bernard Pomerance The Elephant Man CLASSICS The Elephant Man Three Plays The Elephant Man and Other Reminiscences We Need to Dream All this Again Articulating the Elephant Man Elephant man One for the Road The Other Side of the Lantern The Disfigured Face in American Literature, Film, and Television The Picture of Health Peering Behind the Curtain Tribes Quantrill in Lawrence The Facts on File Companion to American Drama John Simon on Theater The Elephant Man The Elephant Man The Elephant Man The Tyranny of the Normal The Elephant Man Bitch Boxer Venus We Are All Completely Beside Ourselves Morning Sea Stranger Faces The True History of the Elephant Man Teenage Dick

Sir Frederick Treves, 1st Baronet GCVO CH CB FRCS KStJ (15 February 1853 - 7 December 1923) was a prominent British surgeon, and an expert in anatomy. Treves was renowned for his surgical treatment of appendicitis, and is credited with saving the life of King Edward VII in 1902. He is also widely known for his friendship with Joseph Merrick, dubbed the "Elephant Man" for his severe deformities. Treves is one of the main characters in *The Elephant Man*, Bernard Pomerance's 1977 play about Joseph Merrick's life, as well as David Lynch's 1980 film, in which he was portrayed by Anthony Hopkins. In that film, the English actor Frederick Treves, Sir Frederick's great-nephew, plays an alderman. Working at the London Hospital and coming into contact with criminal cases, he is also depicted by Paul Ready in the BBC historical crime drama *Ripper Street*, set in the East End in the 1890s. A fictional version of *The Tale of a Field Hospital* and Treves are featured in an episode of horror fiction podcast *The Magnus Archives* by Jonathon Sims. In real life, Sir Frederick Treves appeared as himself amongst other society Britons helping out with the war effort in D. W. Griffith's lost silent film *The Great Love* (1918). (wikipedia.org) First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company. At head of title: "The Royal Court Theatre presents." (Applause Books). This provocative collection and major publishing event brings together the critical highlights of the well-known New York cultural critic John Simon. Covering a span of more than three decades, it includes previously published work from New York, the Hudson Review, National Review, Opera News, the New Leader, and other notable publications. The theatre volume contains selected reviews that are as eloquent as they are famously

provocative--reviews that can enrage but always entertain. Simon covers a wide range of New York productions, from the East Village to Broadway, examining all with the same rigor and high expectations. A SAMPLE: Simon on Vanessa Redgrave in *Long Day's Journey into Night*: "The highly accomplished Redgrave gets some details right, but the overarching mental unstableness she exudes is so excessive as to make one wonder whether she is playing or being unhinged." The surgeon Frederick Treves and the anthropologist Ashley Montagu helped make him famous. Filmmaker David Lynch and playwright Bernard Pomerance made him a star. According to the popular press, singer Michael Jackson wanted to buy his bones from London Hospital. Stories about Joseph Merrick--the "Elephant Man" of Victorian England--combine elements of myth and fable, tragedy and melodrama, freak show and farce. And they seem to have perennial appeal. In *Articulating the Elephant Man*, Peter W. Graham and Fritz H. Oehlschlaeger examine how the phenomenon called "the Elephant Man" has been constructed and reconstructed--how Joseph Merrick has been transformed from a suffering individual into an exhibit, a shape-shifting curiosity whose different guises variously suit the needs of particular audiences, genres, and interpreters. Merrick's "presenters" have been a varied group of artists, medical experts, scholars, and biographers. But preceding them all is Merrick himself, no mere passive sufferer but an individual who bravely endured--and, when he had to, successfully exploited--his outrageous bodily disorder. According to Graham and Oehlschlaeger, each account--starting with Merrick's autobiographical pamphlet--blends description and creation, observation and self-revelation, and the selective recording, alteration, and suppression of details. Telling the story of the Elephant Man, whether as a drama, a film, a sequence of poems, or a medical case study, often reveals as much about the observer as it does about the subject. The Victorians' accounts of Merrick, for example, reflect that era's tendency to normalize the extraordinary, to colonize the exotic. For them, Merrick was both an ideal object of charity and a challenge to their most basic assumptions about humanity. In our own time, Merrick is cast as the ultimate outsider. If it was culturally convenient for the Victorians to patronize Merrick and congratulate his "benefactors", contemporary cultural biases make it easier for us to admire him as a subversive hero and to debunk his "exploiters". Like the hero of a folk tale, the real Merrick suffered indignities but enjoyed a dramatic change of fortune. At the end of his life, he had attained a measure of comfort, a small portion of fame, and the courteous notice of the eminent, the beautiful, even the royal. At the heart of his story, the authors suggest, is Merrick's humanity--and telling his story helps us define our own. Merrick faced what every human being who grows old or falls ill must endure, the sufferer's painful questions about cause and effect, about personal guilt or

cosmic cruelty. He knew the isolation felt by every outsider--the poor, the homeless, the victimized, even the modern "superstar". And, like each of us, he must have wondered if appearance is, after all, a misleading mask. Speculative essays that probe the mythology of the face by the author of *The Old Drift* Features a comprehensive guide to American dramatic literature, from its origins in the early days of the nation to the groundbreaking works of today's best writers. When the Water is Safer than the Land As Gaddafi clings to power in Libya, Farid and his mother Jamila chance their luck on the hazardous crossing to Sicily. But as they hunker down in a trafficker's battered old boat, the vastness of the Mediterranean begins to dawn. Meanwhile, in Sicily, Vito wanders the desolate beaches recalling his mother's stories of her idyllic childhood in Libya. She has never forgotten - nor forgiven - the forces that tore her from her childhood love, a young Arab boy whose fate was very different from her own. Moving back and forth between the continents, this deeply moving portrait focuses on two families and one stretch of water, and in terse, lyrical language, captures perfectly the dark, uncertain quality of our times. In this collection of four plays, Tony Award winner Bernard Pomerance demonstrates once again that he is a writer unafraid to address, in the words of *The New York Times*, "challenging -- and very human -- historical subjects." In his fiction and plays, from *The Elephant Man* to *Melons*, Pomerance explores greed, despair, darkness, redemption, and most of all the human impulse to try to make sense of the world we live in. *Superhighway* presents the relatives of a woman ill with cancer who are unable to cope with her death. The protagonist of *Quantrill in Lawrence*, set during the Civil War, leads the townspeople of Lawrence into chaos. In *Melons*, an Apache chief and a retired army major reprise the Indian wars and embody, respectively, an imperiled traditional way of life and the century just dawning. *Hands of Light* is a contemporary exploration of the story of King Midas and an allegory for greed's power to disrupt the world's natural balance. Two renowned playwrights take a satirical look at three vaudevillians in Hollywood, portray an eccentric, but lovable, family, and relate the havoc that a convalescing guest wreaks on his unwitting hosts. Due to horrible physical deformities, he spent much of his life as a fair-ground freak. He was hounded, persecuted, and starving, until his fortune changed and he was rescued, housed, and fed by the distinguished surgeon, Frederick Treves. The subject of several books, a Broadway hit, and a film, Joseph Merrick has become part of popular mythology. Here, in this fully revised edition containing much fresh information, are the true and unromanticized facts of his life. A Study Guide for Bernard Pomerance's "The Elephant Man," 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. Story of John M. Merrick, owner of a deformed body, who endured frequent scorn and derision, yet remained a profoundly humane man. John Merrick had lived for more than twenty years imprisoned in a body that condemned him to a miserable life in the workhouse and to humiliation as a circus sideshow freak. But beneath that tragic exterior, within that enormous and deformed head, thrived the soul of a poet, the heart of a dreamer, the longings of a man. Merrick was doomed to suffer forever—until the kind Dr. Treves gave him the first real home in the London Hospital and the town's most beautiful and esteemed actress made possible Merrick's cherished dream of human contact—and love. Joseph Carey Merrick, born in Leicester on 5th August 1852, is better known as the Elephant Man. Through horrible physical deformities which were almost impossible to describe, he spent much of his life exhibited as a fairground freak until even nineteenth-century sensibilities could take no more. Hounded, persecuted and starving, he ended up one day at Liverpool Street Station where he was rescued, housed and fed by the distinguished surgeon Frederick Treves. To Treves' surprise, he discovered during the course of their friendship that lurking beneath the mass of Merrick's corrupting flesh lived a spirit that was as courageous as it had been tortured, and a nature as gentle and dignified as it had been deprived and tormented. The subject of several books, a Broadway hit, and a film, Joseph Merrick has become a part of popular mythology. Here, in this fully revised edition containing much fresh information, are the true and unromanticised facts of his life. An extraordinary and moving story, set amongst the brutal realities of the Victorian world, telling of a tragic individual and his survival against overwhelming odds. "An enthralling and luminous play" about the nineteenth-century man whose physical deformity doomed him to the life of an outcast: "haunting [and] splendid" (The New York Times). The Elephant Man is based on the life of John Merrick, who lived in London during the latter part of the nineteenth century. A horribly deformed young man, a freak attraction in traveling side shows, is found abandoned and helpless and is admitted for observation to Whitechapel, a prestigious London hospital. Under the care of a famous young doctor who educates him and introduces him to London society, Merrick changes from a sensational object of pity to the urbane and witty favorite of the aristocracy and literati. But his belief that he can become a man like any other is a dream never to be realized. After premiering in London, The Elephant Man went on to

Broadway where it won the Tony for Best Play in 1979. It was later revived in a Broadway production starring Bradley Cooper. "The Elephant Man is a moving drama. Lofted on poetic wings, it nests on the human heart." —Time Magazine The New York Times bestselling author of The Jane Austen Book Club introduces a middle-class American family that is ordinary in every way but one in this novel that won the PEN/Faulkner Award and was a finalist for the Man Booker Prize. Meet the Cooke family: Mother and Dad, brother Lowell, sister Fern, and Rosemary, who begins her story in the middle. She has her reasons. "I was raised with a chimpanzee," she explains. "I tell you Fern was a chimp and already you aren't thinking of her as my sister. But until Fern's expulsion...she was my twin, my funhouse mirror, my whirlwind other half and I loved her as a sister." As a child, Rosemary never stopped talking. Then, something happened, and Rosemary wrapped herself in silence. In *We Are All Completely Beside Ourselves*, Karen Joy Fowler weaves her most accomplished work to date—a tale of loving but fallible people whose well-intentioned actions lead to heartbreaking consequences. "A gripping, big-hearted book...through the tender voice of her protagonist, Fowler has a lot to say about family, memory, language, science, and indeed the question of what constitutes a human being."—Khaled Hosseini The face, being prominent and visible, is the foremost marker of a person's identity as well as their major tool of communication. Facial disfigurements, congenital or acquired, not only erase these significant capacities, but since ancient times, they have been conjured up as outrageous and terrifying, often connoting evil or criminality in their associations – a dark secret being suggested "behind the mask," the disfigurement indicating punishment for sin. Complemented by an original poem by Kenneth Sherman and a plastic surgeon's perspective on facial disfigurement, this book investigates the exploitation of these and further stereotypical tropes by literary authors, filmmakers, and showrunners, considering also the ways in which film, television, and the publishing industry have more recently tried to overcome negative codifications of facial disfigurement, in the search for an authentic self behind the veil of facial disfigurement. An exploration of fictional representations of the disfigured face, this book will appeal to scholars of sociology, cultural and media studies, American studies and literary studies with interests in representations of disfigurement and the Other. A Study Guide for Bernard Pomerance's "The Elephant Man," 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. Film and literature have long been mined for interesting examples and case studies in order to teach biomedical ethics to students. This volume presents a collection of about 80 very brief, accessible essays written by international experts from medicine, social sciences, and the humanities, all of whom have experience using film in their teaching of medical ethics. Each essay focuses on a single scene and the ethical issues it raises, and the volume editors have provided strict guidelines for what each essay must do, while also allowing for some creative freedom. While some of the films are obvious candidates with medical themes -- "Million Dollar Baby", "The Diving Bell and the Butterfly" -- some are novel choices, such as "Pan's Labyrinth" or "As Good as it Gets". The book will contain several general introductory chapters to major sections, and a complete filmography and cross-index at the end of the book where readers can look up individual films or ethical issues. In this brilliant retelling of Shakespeare's Richard III, one of the most famous disabled characters in history is reimagined as a 16-year-old outsider taking on the political turmoil of high school. Bullied for his cerebral palsy (and his sometimes disturbing tendency to speak with a Shakespearean affect), Richard plots his revenge...as well as his glorious path to the senior class presidency. But as he falls deeper into a pattern of manipulation and greed, Richard is faced with an unexpected choice: Is it better to be feared or loved? TEENAGE DICK is a hilarious and sharp-witted adaptation about perception, disability, and the treacherous road to ascendancy. Bitch Boxer was the winner of the Holden Street Theatres Awards 2013 at the Edinburgh Fringe Festival. Meet Chloe, 21 from Leytonstone. She likes the simple things in life: cherry sambuca, hairbrush-in-the-mirror karaoke with Rihanna and winding her Dad up. Oh, and she's a boxer. London, 2012. Women will step into the Olympic boxing ring for the very first time. And it's in Stratford. Down the road. As Chloe trains for the fight of her life, she is left winded by two life-changing events. In a man's world, can she prove she's still worth the title? Parks' latest and most controversial work. Among our greatest dramatic works that also makes for great student reading. A study of the experiences of those who live outside social norms for beauty, size and shape, as well as the reactions of normal people to those who appear grotesque. The text contains essays on treating those with disorders or deformities, and over 40 stories, poems and plays about abnormality.