Troupe:Primary

SA Dillow

The San Francisco Mime Troupe Reader Susan Vaneta Mason,2013-07-03 The San Francisco Mime Troupe Reader is a long-overdue collection of some of the finest political satires created and produced by the Tony Award-winning company during the last forty years. It is also a history of the company that was the theater of the counterculture movement in the 1960s and that, against all odds, has managed to survive the often hostile economic climate for the arts in the United States. The plays selected are diverse, representing some of the Troupe's finest shows, and the book's illustrations capture some of the Troupe's most memorable moments. These hilarious, edgy, and imaginative scripts are accompanied by insightful commentary by theater historian and critic Susan Vaneta Mason, who has been following the Troupe for more than three decades. The Mime Troupe Reader will engage and entertain a wide range of audiences, not only general readers but also those interested in the history of American social protest, the counterculture of the 1960s-particularly the San Francisco scene-and the evolution of contemporary political theater. It will also appeal to the legions of Troupe fans who return every year to see them stand up against another social or corporate Goliath.

Yiddish Empire Debra Caplan,2018-04-02 Yiddish Empire tells the story of how a group of itinerant Jewish performers became the interwar equivalent of a viral sensation, providing a missing chapter in the history of the modern stage. During World War I, a motley group of teenaged amateurs, impoverished war refugees, and out- of- work Russian actors banded together to revolutionize the Yiddish stage. Achieving a most unlikely success through their productions, the Vilna Troupe (1915– 36) would eventually go on to earn the attention of theatergoers around the world. Advancements in modern transportation allowed Yiddish theater artists to reach global audiences, traversing not only cities and districts but also countries and continents. The Vilna Troupe routinely performed in major venues that had never before allowed Jews, let alone Yiddish, upon their stages, and operated across a vast territory, a strategy that enabled them to attract unusually diverse audiences to the Yiddish stage and a precursor to the organizational structures and travel patterns that we see now in contemporary theater. Debra Caplan's history of the Troupe is rigorously researched, employing primary and secondary sources in multiple languages, and is engagingly written.

Hippies Micah Issitt,2009-10-22 An insightful introduction to hippie culture and how its revolutionary principles in the 1960s helped shape modern culture. This title explores how hippies, and 1960s counterculture in general, developed and influenced popular culture in America. Covering the years between 1961 and 1972, this is the first volume focused exclusively on the emergence, growth, and lasting legacy of hippie culture, on everything from clothing, hair styles, and music to attitudes toward sex and drugs, and anti-war, anti-establishment activism. Hippies includes a chronology, topical chapters on hippie culture, biographies, primary documents, and a glossary. Coverage ranges from an examination of hippie involvement in drug use, politics, sexual behavior, and music, and a contemporary perspective on lasting impact of hippies on modern American life. Readers will encounter famous icons of the era, from Abbie Hoffman to Timothy Leary, while getting a real sense of what life inside the hippie counterculture was like.

Beyond 'Innocence': Amis Aboriginal Song in Taiwan as an Ecosystem ShzrEe Tan,2017-07-05 Taiwan aboriginal song has received extensive media coverage since the launch and settlement of a copyright lawsuit following pop group Enigma's allegedly unauthorized use of Amis voices in the 1996 Olympics hit, Return To Innocence. Taking as her starting point the ripple effects of this case, Shzr Ee Tan explores the relationship of this song culture to contemporary Amis society. She presents Amis song in its multiple manifestations as an ecosystem, symbiotic components of which interact and feed back upon one another in cross-cutting platforms of village life, festival celebration, cultural performance, popular song, art music and Christian hymnody. Tan's investigation hinges upon drawing a conceptual line between ladhiw, the Amis term for 'song' - a word vested with connotations of life-force, tradition, ritual and taboo - and the foreign term of yinyue ('music' - borrowed from Mandarin). This difference forms the

basis of how Amis song is (re)constructed through processes of modernization, Christianization and politico-economic change. A single Amis melody, for example, can exist in several guises that are contextually exclusive but functionally mutually-supportive. Thus, a weeding song (ladhiw), which may have lost its traditional context of existence following advancements in farming technology, becomes sustained within a larger ecosystem, finding new life on the interacting platforms of Amis Catholic hymnody, karaoke and tourist shows. The latter genres (collectively, yinyue) may not rely on traditional livelihoods for survival, but thrive on a traditional melody's deeper associations to local memory and idealized Amis identities. While these new and old genres are stylistically separate, they feed into each other and back into themselves - through transforming contexts and cross-referenced memes - in organic and developing cycles of song activity. Drawing from fieldwork conducted from 2000-2010 as well as a background in ethnomusicology and journalism, Ta

Between Jerusalem and Athens Nurit Yaari,2018-11-10 How does a theatrical tradition emerge in the fields of dramatic writing and artistic performance? How can a culture in which theatre played no part in the past create a theatrical tradition in the modern world? How do political and social conditions affect the encounter between cultures, and what role do they play in creating a theatre with a distinctive identity? This volume attempts to answer these and other questions in the first in-depth study of the reception of ancient Greek drama in Israeli theatre over the last 70 years. Exploring how engagement with classical culture has shaped the evolution of Israel's theatrical identity, it draws on both dramatic and aesthetic issues - from mise en scène to 'post dramatic' performance - and offers ground-breaking analysis of a wide range of translations and adaptations of Greek drama, as well as new writing inspired by Greek antiquity. The detailed discussion of how the performances of these works were created and staged at key points in the development of Israeli culture not only sheds new light on the reception of ancient Greek drama in an important theatrical and cultural context, but also offers a new and illuminating perspective on artistic responses to the fateful political, social, and cultural events in Israel's recent history.

Lineage of Loss Max Katz,2017-11-07 In the middle of the nineteenth century a new family of hereditary musicians emerged in the royal court of Lucknow and subsequently rose to the heights of renown throughout North India. Today this musical lineage, or ghar n, lives on in the music and memories of only a small handful of descendants and players of the family instrument, the sarod. Drawing on six years of ethnographic and archival research, and fifteen years of musical apprenticeship, Max Katz explores the oral history and written record of the Lucknow ghar n ,tracing its displacement, loss of prestige, and erasure from the collective memory. In doing so he illuminates a hidden history of ideological and social struggle in North Indian music culture, intervenes in ongoing debates over the anti-Muslim agenda of Hindustani music's reform movement, and reanimates a lost vision in which Muslim scholar-artists defined the music of the nation. An interdisciplinary, postmodern counter-history, Lineage of Loss offers a new and unsettling narrative of Hindustani music's encounter with modernity.

Silent Film Stars on the Stages of Seattle Eric L. Flom,2009-03-05 Before they became household names, many would-be Hollywood stars began their careers as small-time actors in regional theatres and playhouses. Few of them earned much recognition based on their time in the footlights, but often the stage provided these Hollywood hopefuls with their first break in show business. Drawing on material from the J. Willis Sayre Collection, a nearly unbroken accumulation of theatrical programs from 1865 to 1955, this book chronicles the Seattle stage engagements of more than 30 silent film personalities. Such Hollywood giants as Douglas Fairbanks, Charlie Chaplin, Cecil B. DeMille, D.W. Griffith, and Buster Keaton, to name just a few, can trace their early careers through the Emerald City.

Black Patience Julius B. Fleming Jr.,2022-03-29 This book argues that, since transatlantic slavery, patience has been used as a tool of anti-black violence and political exclusion, but shows how during the Civil Rights Movement black artists and activists used theatre to demand freedom now,

staging a radical challenge to this deferral of black freedom and citizenship--

Anthems and Minstrel Shows Brian Christopher Thompson,2015-05-01 Calixa Lavallée, the composer of "O Canada," was the first Canadian-born musician to achieve an international reputation. While primarily remembered for the national anthem, Lavallée and his work extended well beyond Canada, and he played a multitude of roles in North American music as a composer, conductor, administrator, instrumentalist, educator, and critic. In Anthems and Minstrel Shows, Brian Thompson analyzes Lavallée's music, letters, and published writings, as well as newspapers and music magazines of the time, to provide a detailed account of musical life in nineteenth-century North America and the relationship between music and nation. Leaving Quebec at age sixteen, Lavallée travelled widely for a decade as musical director of a minstrel troupe, and spent a year as a bandsman in the Union Army. Later, as a performer and conductor, he built a repertoire that prepared audiences for the intellectually challenging music of European composers and new music by his US contemporaries. His own music extended from national songs to comic operas, and instrumental music, as he shifted between the worlds of classical and popular music. Previously portrayed as a humble French Canadian forced into exile by ignorance and injustice, Lavallée emerges here as ambitious, radical, bohemian, and fully engaged with the musical, social, and political currents of his time. While nationalism and nation-building are central to this story, Anthems and Minstrel Shows asks to which nation – or nations – Lavallée and "O Canada" really belong.

Radical People's Theatre Eugène Van Erven,1988

Research Awards Index ,1986

Case Study of the San Francisco Mime Troupe Sung Hee Choi,1991

Subject Index of Current Extramural Research Administered by the National Cancer Institute ,1978

Unspeakable Acts Carol Fisher Sorgenfrei,2005-08-31 Terayama Shûji (1935–1983) was one of postwar Japan's most gifted and controversial playwrights/directors. Since his death more than twenty years ago, he has been transformed into a cult hero in Japan. Despite this notoriety, Unspeakable Acts is the first book in any language to analyze the theater of Terayama in depth. It interrogates postwar Japanese culture and theater through the creative work of this unique yet emblematic artist. By situating Terayama in his historical milieu and by using tools derived from Japanese and Western theories of psychoanalysis, anthropology, sociology, gender studies, and aesthetics, Carol Fisher Sorgenfrei has woven a sophisticated and provocative study.

The Chicago Daily News Almanac and Year Book for ... ,1915

Chicago Daily News Almanac ,1920

Italian Culture in the Drama of Shakespeare & His Contemporaries Michele Marrapodi,2007 Applying recent developments in new historicism and cultural materialism-along with the new perspectives opened up by the current debate on intertextuality and the construction of the theatrical text-the essays collected here reconsider the pervasive infl

Sports Psychology and Sociology Dr. R.K.S. Dagar,Dr. Shiv Kumar Chauhan,2020-09-03 The course content integrates both psychological and sociological content that will give deeper insights and help athletes/players become better at their technique and coaches become better trainers. The book covers: Meaning and Scope of Sports Psychology and Sociology Growth and Development, Human Behavior in relation to Physical Education and Sports, Learning, Personality, Motivation, Aggression, Anxiety, Stress and its impact on sports performance, Relation between social science and physical education and Culture.

Federal Register ,1983-08-17

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