

Mermaid A Puppet Theatre In Motion

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Shakespeare's Works William Shakespere 1897

The Works of William Shakespeare, Complete. With Life and Glossary

William Shakespeare 1876

The Dramatic Works of William Shakspeare, with Remarks on His Life and Writings, by Thomas Campbell. A New Edition William Shakespeare 1859

The Plays of William Shakespeare William Shakespeare 1827

The Devil is an Ass Ben Jonson 1905

Motion Picture Exhibition in Washington, D.C. Robert K. Headley

2015-08-13 From inauspicious beginnings in the kinetoscope parlors and nickelodeons to the movie palaces of the golden era, and finally to the pared down multiplexes of today, this is the history of motion picture viewing in the nation's capital and vicinity. The research is supported by numerous interviews. The book includes a 200-page listing of all the movie theaters in the area past and present, with data such as location, dates of operation, architect, and seating capacity, as well as a summary of each theater's history and current status. Maps, drawings and photographs (most of which have never before been published) round out this comprehensive study.

The Plays and Poems of William Shakespeare William Shakespeare 1840

The Plays of William Shakspeare, Accurately Printed from the Text of the Corrected Copies, Left by the Late George Steevens, and Edmond Malone, with a Sketch of His Life, and a Glossary. New Ed. Rev William Shakespeare 1853

The Plays of William Shakespeare, Accurately Printed from the Text of the Corrected Copies, Left by the Late George Steevens, Esq., and Edmond Malone, Esq. With a Sketch of His Life, and a Glossary. New Edition, Revised William Shakespeare 1853

The Plays of William Shakspeare William Shakespeare 1826

The Plays and Poems William Shakespeare 1833

Mermaid Alice Walsh 2005 First established in response to the need for live theatre in rural areas, Mermaid Theatre - based in Windsor, Nova Scotia - swiftly rose to international acclaim. Author Alice Walsh uses Mermaid's productions, from *The Happy Prince* to *Guess How Much I Love You*, to tell the story of the company's evolution in the history of Canadian theatre. Walsh describes the first steps taken by its founders

and provides an extensive look at the development of each production, as well as the creative trends and decisions that have contributed to Mermaid's stellar reputation amongst children, parents, educators and directors. Founded in 1972 by Evelyn Garbary, Lee Lewis and Tom Miller, Mermaid Theatre, over the course of 30 years, has incorporated the work of many actors, collaborating authors, educators, youth, reviewers, designers and audiences worldwide. Beginning with the group's first seasons touring Nova Scotia with adaptations of fairy tales and fables, Walsh tells the story of Mermaid's development, going behind the scenes and into the audiences, capturing the spirit of its success. In the early 1970s, Mermaid's dramatizations of Mi'kmaq legends laid the foundation for its innovative design. This era, remembered by many of today's parents, is described from the ground up. Walsh brings us into the company's workshop and its early experiments with the masks and giant puppets that would become synonymous with the theatre's name. What followed was a boldly creative approach to local literature, which integrated an astonishing variety of traditions, including Bunraku, Kathakali, black light, collage and mummers. Walsh takes a critical look at the personalities and influences that have shaped Mermaid's evolving style and management as a company. Highlighting key players - Garbary, Lewis and Miller, along with Jim Morrow, Graham Whitehead, Chris Heide, Stephen Naylor and others - she examines the theatre's growth from a garage in Wolfville to the current multi-storeyed headquarters and full-time staff based in Windsor. For decades now, the company's adventurous and ambitious approach to children's theatre has proved successful both on stage and off, with hits like *The Very Hungry Caterpillar*, *When Dinosaurs Dine by Moonlight*, *Borrowed Black*, *Gulliver's Travels*, *Peter & the Wolf* and *Sam Slick*. Mermaid provides insight into the business and politics of managing a theatre company, as well as the creative energy and raw materials involved in building and touring productions around the world. In 30 years, Mermaid has become known for its dramatizations of fairy tales, legends, contemporary literature, and most recently, stories for very young audiences. Recreating productions from their inception, through the design and rehearsal phases, to opening night at children's festivals, cultural exchanges and school gymnasiums at home and abroad, Walsh captures the magic of Mermaid. Photographs, quotes and reviews, coupled with

Walsh's clarity and comprehensive telling, bring the theatre's history of inspiring designs to life on the page. This book measures 5.75 x 8.5 inches and is a Smyth-sewn paperback bound in an offset-printed cover. The text is printed offset on laid paper. Included are 32 pages of black & white and colour photo reproductions.

Yale Studies in English 1912

Canadian Books in Print. Author and Title Index 1975

The Works of Sir William Shakspeare [sic] William Shakespeare 1906

The Plays of William Shakspeare Accurately Printed from the Text of the Corrected Copies, Left by the Late George Steevens, Esq. and Edmond Malone, Esq William Shakespeare 1826

Cynthia's Revels Ben Jonson 1912

Phenomenology of a Puppet Theatre Jan Mrázek 2005 No previous work on wayang has treated in depth what is the focus of this book: the power of the theatrical medium, the actuality of the performance as a physical, emotional, and social experience and event, and the sensations and feelings involved in performing and watching an all-night wayang performance. A single puppeteer moves puppets, delicately carved and painted according to a complex iconography, in dance-like patterns integrated with continuous music, which he also directs; he speaks the voices of all characters; and he represents beings and a mythological world that reflect (on) the human world, including the specific occasion and the people present. Paying attention to the wholeness of the 'multimedia' performance as an event, as well as to the sensations, subtle movements, and particular intonations of the performance, the author of this book bases his 'thick description' on years of learning to perform wayang, attending and participating in performances, interviews and discussions with people involved with wayang, supplemented by study of texts, from old manuscripts and performance manuals to newspaper articles and reports on performances. He shows the need not to be limited to any single discipline: in wayang, the relationships and interaction, for example, between visual movements and music, or between actions on the screen and actions among the audience-participants, are no less significant than, for example, the relationships within music. The book includes the most extensive discussion of recent changes in wayang theatre, its interaction with various traditional and modern entertainments, and the ways it is affected by politics and economy. A postscript focuses on the post-Soeharto era. The book is a contribution to the study of Indonesian performing arts and culture, but it is also intended for anyone interested in theatre and performing arts generally. Book jacket.

The Plays and Poems of William Shakspeare William Shakespeare 1833

Motion Picture Almanac 1999

The Dramatic Works of William Shakspeare William Shakespeare 1838

Early Motion Pictures Library of Congress. Motion Picture, Broadcasting, and Recorded Sound Division 1985

The Complete Works William Shakespeare 1836

Quill & Quire 2005

Yale Studies in English Ben Jonson 1912

The Complete Works of Shakespeare with Life, Compendium, and Concordance ...: Pericles; King Lear; Romeo and Juliet; Hamlet; Othello William Shakespeare 1891

The Dramatic Works of William Shakspeare. With Remarks on His Life and Writings by T. Campbell William Shakespeare 1838

The Plays and Poems of William Shakspeare, Accurately Printed from the Text of the Corrected Copies Shakespeare 1833

The Plays of William Shakespeare, Accurately Printed from the Text ... Left by ... George Steevens, Esq. and Edmond Malone, Esq., with a Sketch of His Life, and a Glossary William Shakespeare 1823

The Complete Works of Shakespeare William Shakespeare 1903

The London Life of Yesterday Arthur Compton-Rickett 1909

The Plays of Wiliam Shakespeare, Accurately Printed from the Text of the Corrected Copies, Left by the Late George Steevens, Esq and Edmond Malone, Esq. with a Sketch of His Life, and a Glossary William Shakespeare 1823

Marionette Theatre in Quanzhou Robin Ruizendaal 2006 From the 1990's to 2003 the author followed four marionette theatre companies in the Quanzhou area. Based on this unique fieldwork the author describes both the theatrical and social context of the marionette theatre. He shows it as a complex entity in which elements of religion, ritual, language, history and social structure all come together. The study includes an analysis of the companies' organization, libretti, music and puppets, as well as of the social and religious context of the performances and their ritual aspects. Its important insights into the functioning of a traditional form of theatre in the economically advanced region of southern Fujian provide a fascinating window on contemporary China.

Dictionary of Puppetry Alexis Robert Philpott 1969

The Plays of W. Shakespeare William Shakespeare 1846

Writing for Television Eric Heath 1955

Punch in the Italian Puppet Theatre Michael Byrom 1983

The Complete Works of William Shakespeare William Shakespeare 1855
Cue 1972

The Dramatic Works of William Shakespeare. With Remarks on His Life and Writings by T. Campbell. A New Edition William Shakespeare 1848