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| Titolo | 1996 IEEE MTT-S International Microwave Symposium Digest |
| Pubbl/distr/stampa | [Place of publication not identified], : IEEE, 1996 |
| Descrizione fisica | 1 online resource (3 volumes) : illustrations |
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| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
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| 2. Record Nr. | UNINA9911049141903321 |
| Autore | Campbell Ray |
| Titolo | Cultural History of British Alternative Cabaret (1979-1991) |
| Pubbl/distr/stampa | Liverpool University Press, 2023 |
| ISBN | 1-83764-484-5 |
| Edizione | [1st ed.] |
| Descrizione fisica | 1 online resource (264 p.) |
| Collana | Liverpool Studies in the Politics of Popular Culture Series |
| Disciplina | 792.7094209048 |
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| Nota di contenuto | Cover -- Contents -- Acknowledgements -- 1. An Introduction -- 2. A Journey through Time -- 3. The Outsider -- 4. An Ethnography of Alternative Cabaret -- 5. CAST, New Variety, and the Hackney Empire -- 6. Conclusion -- Bibliography -- Index. |
| Sommario/riassunto | Ebook available to libraries exclusively as part of the JSTOR Path to Open initiative. Many people will be familiar with the term 'alternative comedy' and what it was or what it wasn't. They will remember its anarchic and confrontational nature. and its rejection of the traditional |

comedy aesthetic. Yet, few will remember that the scene and the physical spaces, the clubs, were collectively referred to as 'alternative cabaret'. Ray Campbell's book represents the first cultural studies investigation of the alternative cabaret scene of the 1980s and early 1990s. Campbell unearths the events before alternative cabaret and charts its rise throughout the 1980s and eventual transformation into the stand-up comedy industry we recognize today. To do this, Campbell makes use of autoethnography, ethnography and archive study to uncover alternative cabaret's past and interrogate its many claims. The book departs from the position of other works on the period because it firmly situates alternative cabaret within the post-punk countercultural milieu of the late 1970s and early 1980s. Campbell also discusses how political theatre groups like CAST and movements like Rock Against Racism helped to shape the aesthetic and the discourses of the movement.
