

1. Record Nr.	UNINA9911103780303321
Autore	Nemerov Alexander
Titolo	Acting in the night : Macbeth and the places of the Civil War / / Alexander Nemerov
Pubbl/distr/stampa	Berkeley, : University of California Press, c2010
ISBN	9786613277282 9781283277280 128327728X 9780520947443 0520947444
Edizione	[1st ed.]
Descrizione fisica	1 online resource (313 p.)
Classificazione	15.85 18.05
Disciplina	792.0973/09034
Soggetti	Theater and society - Washington (D.C.) - History - 19th century Theater - Washington (D.C.) - History - 19th century United States History Civil War, 1861-1865 Theater and the war United States History Civil War, 1861-1865 Social aspects Washington (D.C.) History Civil War, 1861-1865 Social aspects Virginia History Civil War, 1861-1865 Social aspects Washington (D.C.) Social conditions 19th century Virginia Social conditions 19th century
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Livello bibliografico	Monografia
Note generali	"Ahmanson-Murphy fine arts imprint."
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Introduction: A Drop That Dyes the Seas -- 1. A Stone's Throw: Charlotte Cushman -- 2. The Flame of Place: Abraham Lincoln -- 3. The Glass Case: Interior Life in Washington, D.C. -- 4. Acoustic Shadows: The Battle of Bristoe Station -- 5. Center of Echoes: Castle Murray, Fauquier County, Virginia -- 6. Ghosts: The Death of Colonel Thomas Rusk, October 17, 1863 -- 7. Sound and Fury: Nature in Virginia -- Acknowledgments -- Notes -- Selected Bibliography -- Illustrations -- Index
Sommario/riassunto	What can the performance of a single play on one specific night tell us about the world this event inhabited so briefly? Alexander Nemerov

takes a performance of Macbeth in Washington, DC on October 17, 1863-with Abraham Lincoln in attendance-to explore this question and illuminate American art, politics, technology, and life as it was being lived. Nemerov's inspiration is Wallace Stevens and his poem "Anecdote of the Jar," in which a single object organizes the wilderness around it in the consciousness of the poet. For Nemerov, that evening's performance of Macbeth reached across the tragedy of civil war to acknowledge the horrors and emptiness of a world it tried and ultimately failed to change.

2. Record Nr.	UNINA9911140659603321
Autore	Rommen Timothy
Titolo	Funky Nassau : Roots, Routes, and Representation in Bahamian Popular Music / / Timothy Rommen
Pubbl/distr/stampa	Berkeley, CA : , : University of California Press, , [2011] ©2011
ISBN	9786613277862 9781283277860 1283277867 9780520948754 0520948750
Edizione	[1st ed.]
Descrizione fisica	1 online resource (332 p.)
Collana	Music of the African Diaspora ; ; 15
Disciplina	781.64097296
Soggetti	Popular music - Bahamas - History and criticism Popular music -- Bahamas -- History and criticism Popular music - History and criticism - Bahamas
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- Preface -- Acknowledgments -- Map of the Bahamas -- 1. Nassau's Gone Funky: Sounding Some Themes in Bahamian Music -- 2. "Muddy da Water": Provincializing the Center, or Recentring the Periphery through Rake-n-Scrape -- 3. "Calypso Island": Exporting the Local, Particularizing the Region, and Developing

the Sounds of Goombay -- 4. "Gone ta Bay": Institutionalizing Junkanoo, Festivalizing the Nation -- 5. "A New Day Dawning": Cosmopolitanism, Roots, and Identity in the Postcolony -- 6. "Back to the Island": Travels in Paradox-Creating the Future-Past -- Epilogue -- Notes -- Bibliography -- Index

Sommario/riassunto

This book examines the role music has played in the formation of the political and national identity of the Bahamas. Timothy Rommen analyzes Bahamian musical life as it has been influenced and shaped by the islands' location between the United States and the rest of the Caribbean; tourism; and Bahamian colonial and postcolonial history. Focusing on popular music in the second half of the twentieth and early twenty-first centuries, in particular rake-n-scrape and Junkanoo, Rommen finds a Bahamian music that has remained culturally rooted in the local even as it has undergone major transformations. Highlighting the ways entertainers have represented themselves to Bahamians and to tourists, Funky Nassau illustrates the shifting terrain that musicians navigated during the rapid growth of tourism and in the aftermath of independence.
