



Bob Dylan Pablo Kahn

Charles J. Hall



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Calling Dr. Strangelove George Case, 2014-08-21 Stanley Kubrick's *Dr Strangelove or How I Learned to Stop Worrying and Love the Bomb* is one of the most celebrated and significant films ever made. This book traces the movie's origins as a thriller novel through its evolution into a devastating black comedy to its ultimate reception as an undisputed cinema classic. A wealth of fresh detail is provided on *Dr Strangelove*'s production, its initial reception, and its lasting influence. The book also examines the film within the context of the real-life superpower standoff it satirized and evaluates its place alongside director Kubrick's entire catalog of famous works. Drawn from interviews, biographical research, and extensive cultural analysis, this work is an indispensable resource for Kubrick fans, movie buffs, and students of Cold War history. **Learned Ignorance in the Medicine Bow Mountains** Craig Clifford, 2008-01-01 This book is an apologia for the rooted intellectual against the disdainful condescension of the cosmopolitan intellectual, an apology in the Socratic sense of the word. It reflects the author's Texas rootedness unabashedly and offers a polemical but thoughtful indictment of the intellectual prejudice against rootedness, but it is ultimately about the universal human struggle with origins. **Billboard**, 1978-08-26 In its 114th year, *Billboard* remains the world's premier weekly music publication and a diverse digital events brand, content, and data licensing platform. *Billboard* publishes the most trusted charts and offers unrivaled reporting about the latest music, video, gaming, media, digital, and mobile entertainment issues and trends. **Beat Film, Beat Writers** David Stephen Calonne, 2024-10-25 *Beat Film Beat Writers* is the first monograph to analyze the films of Christopher Maclaine, Lawrence Jordan, Ruth Weiss, Ron Rice, Robert Frank, Barbara Rubin, Shirley Clarke, William S. Burroughs, and Joanne Kyger. The book is noteworthy for its emphasis on women filmmakers who have traditionally been excluded from close analysis by film scholars. *Beat Film Beat Writers* also explores the ways Beat authors such as Philip Lamantia, Michael McClure, Diane di Prima, William S. Burroughs, Allen Ginsberg, Jack Kerouac, Peter Orlovsky, Gregory Corso, Joanne Kyger, and others became deeply involved with the film communities of New York and California. The book discusses their roles as both actors and participants in the making of these films and demonstrates how many of the same themes that characterized Beat literature surfaced in cinema. The anxiety over the possibilities of nuclear war, the search for deeper modes of spirituality in the study of Buddhism, as well as occult and esoteric systems, the struggle for equality for the LGBTQ community, the beginnings of the ecological movement, and the fight against censorship and the open depiction of sexuality are all themes that occur both in Beat film and in Beat literature. *Beat Film Beat Writers* also features an Epilogue on the cinema of singer and poet Jim Morrison, who although not part of the Beat movement, was deeply influenced by Beat literature and carried on many of the aesthetic and philosophical aims of the Beats into the late sixties. **Catalog of Copyright Entries** Library of Congress. Copyright Office, 1964 **American Heritage**, 1983 *Billboard*, 1982-11-06 In its 114th year, *Billboard* remains the world's premier weekly music publication and a diverse digital events brand, content, and data licensing platform. *Billboard* publishes the most trusted charts and offers

unrivaled reporting about the latest music video gaming media digital and mobile entertainment issues and trends Poem and Symbol Wallace Fowlie,2010-11-01 A Chronicle of American Music, 1700-1995 Charles J. Hall,1996 Documents the extraordinary history of our distinguished musical tradition Music as Propaganda Arnold Perris,1985-12-11 Perris examines the past and present uses of music as a means for political and social change overt or disguised He presents evidence of music as propaganda ranging from Broadway to the official compositions of the totalitarian regimes of Nazi Germany Soviet Russia and Communist China as well as from concert halls to the protest movements of the 1960s Familiar classics are analyzed as well as operas of nineteenth century nationalist composers Shostakovich Henze and Penderecki as well as Bob Dylan and many rock and roll bands are shown as composers who were adversaries of the state while others consciously or not reinforced the status quo of their particular era The sensuous encroachment of music in Western religious services is compared and contrasted with the status and use of music in Eastern religions

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