

1: Bread And Puppet™s Peter Schumann: 'What Will Happen When I™m Not Around?' | The ARTERY

The Bread and Puppet Theater was founded in by Peter Schumann on New York City's Lower East Side. Besides rod-puppet and hand puppet shows for children, the concerns of the first productions were rents, rats, police, and other problems of the neighborhood.

This paper was written for a graduate course in puppetry history and theory, co-taught by Bradford Clark. Peter Schumann views theatre, and all forms of art, as absolutely essential. In , he described theatre in its ideal form this way: Theatre is a form of religion. It is fun "Bread" Answering an interviewer in New Theatre Quarterly in the s, Schumann was less optimistic about art in our contemporary democratic society. Concerning a trip to Central America, and the excitement and vitality of the work there, Schumann was asked if he thought Bread and Puppet, or any other committed artistic group, could come to have the same kind of significance here in the United States. They used to serve funerals, they used to serve weddings, they used to serve childbirths, and they used to serve a lot of functions. Now all of these functions are taken care of by society in a very commercial and controllable way, so the arts have come to fulfil a sort of elitist function. In the early s, he wrote about the possibilities and challenges of the puppet theatre for a Russian audience, noting that the ideas were not bound by culture. He cites five aspects of puppet theatre which give it life but also cause it to be questioned by the status quo. First, he says, puppetry is free of any kind of seriousness or respect for human constructs of authority or responsibility. It is possible to poke fun at all kinds of targets with a puppet where a live performer might be less accepted. On one level, we simply expect puppets to make us laugh, and often they do. On another, they offer social criticism and hopefully cause the audience to think about the questions they raise. The next shift or unique element in the puppet theatre as Schumann sees it is an emphasis on action over dialogue; a redefinition of language to include more than just written or spoken words. Puppets must communicate primarily through gesture, even when they are given voices and texts to read. When they do speak, Schumann says, it is not in conventional forms, but in slurs and stutters. Similarly, naturalistic acting style is by no means appropriate for puppet performance. The acting of puppets must be unpredictable, and also unpretentious. Motivations are simple and straightforward, and there is little complexity. On the other hand, the fact that their actions cannot be limited or pinned down quite so easily as can those of human actors, makes puppet "actors" more complex to some audiences. Puppet theatre is also important because of what it borrows from other disciplines. In the commercial theatre and films, music is used to underscore an action or a visual scene, and is hardly ever utilized on its own merit. Schumann uses all sorts of found instruments and found objects from life in producing the sounds which are common to all of us. The sound ideas do not have to be directly related to a particular visual, but can stand alone as one kind of artistic expression. He describes his own "puppets" as "socially embedded sculptures" which are most important and easy to understand in the context where they were created. These ideas sound much more like the idealistic Schumann of the s. Though he recognizes the problems, he hopes for change. He comments to this effect in the early s: The annual Domestic Resurrection Circus incorporates political satire, dancing, music, a parade, and the all-important sideshows, put on by the volunteers as expressions of their own which are somewhat independent of the group project. There is a definite challenge in dealing with Peter Schumann simply through descriptions of his work or video recordings. After awhile the lengthy descriptions of the action, even when accompanied by numbers of still photographs, come to emphasize the fact that these are simply plans for action to be elaborated and developed in performance. However, there do seem to be common features. Whether that character is Jesus with his large hands in some kind of gesture of blessing, or Uncle Fatso, or some other puppet, there is usually at least one puppet which is greater than human-size. These puppets are operated by means of at least one long pole which supports the head, made of either Celastic or papier machi, and a variety of methods for the arms. Usually the arms are controlled independently of each other and the head, either by means of additional rods or direct human manipulation. Often the "arms" themselves are simply draped cloth hanging from the "shoulder" of the head to the hand, supported either by a rod or a performer. At different periods in his career, Schumann has made more or less use of the individual

human performer, but in most cases this performer is "neutralized" by the use of a mask. Again, these are oversized full head pieces, which the actors wear and manipulate as part of themselves. On occasion they may have large hands to accompany the large head. These puppets remain abstractions. In this way, Schumann finds that they reach a kind of universality in their diversity of interpretation. They find diversity in their practical application as well. Because the puppets are not limited to one very specific character, they can be used over and over again. Four examples are offered below. The first example is the Christ figure. Of course this character comes into play over and over again, particularly in the performances the group puts on at Christmas and Easter each year in churches in New York. In the case of Jesus, it is not so much that this same puppet is used in other productions to add the Messianic resonance, but rather that different kinds of Jesus puppets are used each year to fit in with the particular retelling and political slant of the production. Uncle Fatso is another important character, who has been used in Schumann productions for years. With his big head and business suit often performed by a live actor wearing a full-head mask Uncle Fatso represents the United States and Western capitalism in its greediest form. Robert Hamilton notes in his dissertation that this puppet can be used to represent "the evil landlord, the businessman, President Nixon, President Johnson, and a giant" Characters in the Bread and Puppet Theatre do not have to be human, either. A bomber becomes a prominent image in several pieces by Schumann at various points in his career, reflecting his own experience of fleeing Nazi Germany with his family in the s, as well as the many bombings of innocent women and children all over the world since then. This airplane may be represented by anything from a huge plane which effects the Crucifixion in "The Cry of the People for Meat" to tiny toys which still suggest the great amount of destruction effected by one little plane and its cargo. The plane image figures strongly in scenes with the "Gray Ladies," characters invented early on by Schumann and used over and over again in different contexts. Hamilton groups them with the "idea masks and idea puppets" which are not particularly specific. These women may represent peasants in Central America, the mothers of soldiers in W. II, or any other war , in general the oppressed by society. Peter Schumann is a fascinating character himself. His wide interests and his dedication to his art give him a strong basis for his often politically-oriented performances. He has made use of a variety of materials and types of puppets over the course of his career. His history in the United States has lasted over 30 years, during which time he has made repeated use of a number of images and characters. Like Schumann himself, however, the puppets continue to change. His own sense of change is illustrated in his repeated trips abroad, to people who are in need of something to hold onto. These people may be Soviet citizens trying to learn how to live in a republic, Nicaraguan Catholics in tiny village, or any other of a number of places he has visited or taken time to teach at least briefly. Why, for example, should Schumann have to go abroad to find people who "need" art? The fact that he continually does suggests to me that he retains hope for the world but has given up on the United States. Even this is probably an over-simplification, for Schumann writes in the February TDR that he, who has always favored pacifism, is now willing after seeing Sarajevo first hand to see the United States send in bombers to save the city. This position is particularly interesting given the bombing sorties of this past week August September 1, The complexities of Peter Schumann and his work can only be suggested in a paper of this length. The production descriptions are important starting places for learning about his career, but there appears to be no substitute for spending the summer at the farm in Vermont, or traveling around the world with his company, and learning by doing. Works Consulted Bell, John. Bread and Puppet Theatre by Stephan Brecht. The Bread and Puppet Theatre. The original theatre of the City of New York from the mid-sixties to the mid-seventies 4. The Drama Review Brown, Helen and Jane Seitz. Taylor, Karen Malpede, ed. Drama Book Specialists,

2: Peter Schumann interviewed | Bread and Puppet Theater

For the 37th year, Peter Schumann's Bread and Puppet Theater will return to Theater for the New City December 4 to 21, with two new works, one for adults and one for children. For the grownups, it'll be "The Sourdough Philosophy Spectacle and Circus," a play which was developed out of.

Peter Schumann was introduced to puppetry and avant-garde theatre from a young age; his family experienced the dislocation and trauma of refugees during World War II. Puppeteer Max Jacob was a family friend. They quickly became immersed in the avant-garde arts scene in New York City. In 1965, Bread and Puppet presented *Fire*, an understated yet hard-hitting indoor piece about the Vietnam War, to critical acclaim at the Nancy Theatre Festival in France. This launched the theater into international prominence and helped secure over a decade of seasonal touring in Europe and beyond. Bread and Puppet was also set apart by its economic independence. In 1970, Peter and Elka Schumann and their family relocated Bread and Puppet to Goddard College in Plainfield, Vermont, where they worked as a theatre-in-residence on a farm. Inspired by the Vermont countryside, Schumann began to create giant outdoor spectacles of pageantry, sideshows, and circus acts, which he called *Our Domestic Resurrection Circus*. With the puppeteers of his Glover company, Schumann also created dozens of significant works performed in the Americas, Europe, North Africa, and Asia. The Bread and Puppet Press, created by Elka Schumann, has printed hundreds of books, posters, pamphlets, and calendars. His pageants with giant puppets and masks presented in the streets of New York City and the hills of Vermont created a radical redefinition of performance as a conscious response to the challenges and inspirations of contemporary life. See United States of America. Bread and Puppet Pageants in the 1970s. Bread and Puppet Press, *The Bread and Puppet Theater. An Existing Better World: Notes on the Bread and Puppet Theater. Brother Bread, Sister Puppet.* DVD Green, Susan, ed. Green Valley Film and Art, *The Hopeful Pageantry of Bread and Puppet.* Video Ilari-Defina, Mayumi Denise. *Le Bread and Puppet Theatre. La cattedrale de cartapesta. Il teatro dei sogni materializzati: History and Myth of the Bread and Puppet Theater*]. La Casa Usher, Simon, Ron, and Marc Estrin.

3: Bread and Puppet Theater | Puppeteers and Sourdough Bakers of Glover

The Bread and Puppet Theater (often known simply as Bread & Puppet) is a politically radical puppet theater, active since the 1960s, currently based in Glover, www.enganchecubano.com founder and director is Peter Schumann.

So, Peter, a lot of people were upset that the Circus, which had been going since 1960, was going to end. What was it that made that decision? The exact motivation was the total shock at the killing of the father of four children, and the need for an immediate response to that by the theater. But this was only the culmination a lot of things leading up to that "trouble and mischief we have heard complaints about for some years. Had the killing not occurred, do you think the need for change would have made this decision anyway? But it would have come as the result of long discussions. And that is a big difference. How was the decision reached? We had three meetings on the farm "one right after the Circus for performers to say our thank-yous; second, a meeting with the campground owners and other community people involved. Even though they felt really bad about what happened, they still voted for continuation. Because they make money out of it? Did it seem that way to other puppeteers? People responded strongly to that on both. So this decision was consistent with some feeling among puppeteers, but finally it was your decision to stop and change it. What was the reaction of the community, the people who make money off it? How are the relations between Bread and Puppet and the town going to be affected by this decision? Naturally we want to be on good terms with the town. The people who live here have pretty much supported our doing this, and have participated in great numbers. I think this man talks only for him and his cronies who are in political disagreement with what we do here. We have often been astonished of how generally welcoming and friendly the atmosphere in Glover is. Naturally there are exceptions like that one selectman and some others, but overall we have experienced lots of examples of good will and support "much, much more than the opposite. In the Northeast Kingdom and Vermont in general there are families who travel pretty far to come for either a performance, or bring their kids for a rehearsal, to partake in a family community, a community of generations. A lot of the grownups we have working with us now worked with us as babies or tiny little toddlers. We want to make this big mass and mass participation event into an event with smaller masses, but saying basically what wants to be said. How will we distribute these shows into the year, from June until October? But it will be spread out. Instead, we will hopefully be able to continue our gardening through the summer, to spread the shows and allow us to do our normal chores and normal lives. It has to change. We want to try to live more on the farm to make more use of it. We can perform here. We have our land, our buildings, and people do come. Searching for audiences is a bit silly. Why search if we can do things here, and integrate local folks and schools and colleges, and make it a more wiser event? Why do we have to travel as far as Kentucky or France or Poland to make such contacts? It can also be done here and we are available. But we are also always trying to improve our little bits of agriculture, and to find more tricks of living cheaper. Without the Circus poster and banner sales, things will get tighter. Is it conceivable that they will get beyond the limit where you can really support the theater? So if we get a good contract during the summer, we want to be big enough to split into two groups and have a group continue to work here and another group accept that invitation. But do you also want to increase the poster and other art for Bread and Puppet folks and get them out there? Maybe the museum is the actual gathering place where more will have to come, with more offered. But see, that is not really the question, Marc. The finances we are very willing to take chances with. If something is not possible, again we have to go. It always means more work. But the real gist of the thing is art as practice, as common practice. Acrobatism in art is something that is disgusting to me and has nothing to do with community and community-building. The interest of being inclusive "we have sort of developed models for this "these models can be intensified and expanded upon. They can be made bigger and teach us more. By the same token, plays can be designed incredibly simpler, Circus acts with dozens of kids participating is no problem. We do it on tours all the time. To insurrect means to allow people to see that their manner is invented, comes down from them from the top, is given to them as something didactically unchangeable. When they liberate themselves from that, or see that in groups, in talking to many "that messaging with each other is cultural

insurrection. You want to go into schools. But we are educated enough, I hope, to not bombard children with messages that are not for the comprehension of children. So we are going to do circuses in schools that are quite acceptable to even the parents and teachers of the children. Even though, in some schools when we did our Circus, we added a Pentagon bit about the money cuts for education in favor of Pentagon, we made a sketch about that and the teachers were going like this [stern expression] but the kids understood what we were talking about. How can you be faithful to that if the teachers are sitting with their arms folded? There is no pre-decided, no decision that can be made beforehand. What have you learned in thirty years of dealing with crowds and big level political messages? Well, if you take a look at the landscape and the culture in America, we have probably very well succeeded to be invisible more than anything. The theater to be invisible? When people do any parades, any kind. The whole concept of how to do a political demonstration or a parade has been changed nationally, internationally. Naturally you might even say on Broadway they probably nowadays do mannerisms that stem from Bread and Puppet, or they use these ideas. And also, you can go now in any city or small town and get real bread. The energy of breadmaking in Vermont which clearly came out of Bread and Puppet has changed the way people eat. The theater has been at the center of that " at least in Vermont. A little baker sets out to make good bread. He will find enough customers even in these small towns here.. Sorry I interrupted you. What have you learned doing the Circuses that you or somebody else will be able to use? But it suddenly has improved. Suddenly it is something that is getting better and deeper and where the politics of the thing and the actual lives of people are more integral. To have the clarity that we can now have in a discussion all together is only possible now. I want to get back to the dimensions of the audience experience where people would come and camp. People would see their ex-spouses with new partners, kids would maintain friendships with kids from the campsite. It used to remind me of Henry V before the battle of Agincourt, going from camp fire to camp fire. I had the most pleasant walks through these campfires, I must tell you. Only a few times, and found it surprising too. Are there any plans for camping? It has become a dirty word for the Circus because it has become a club hangout for a certain club of kids. It has nothing to do with the Phish Concert by the way. It is a different group of kids, mostly local kids, very young teenagers, who collect here and get drunk and get busted and have a lot of drugs made available, much cheaper than the Phish Concert. The drugs or the tickets? Why buy a ticket if you can have cheap drugs without a ticket? If they come to us, we want to engage them, we want to have them tighter, much closer. How would you do that? Well, there were mentions of instead of having them live somewhere and come to us, we should go there and perform there " so there are possibilities. We are not going to ask our neighbors to do camping for us. Then that person could make money, and be happy and we would be happy too, one bother less. What is the schedule of discussion and decision-making for the next year? Then people who come and work with us, who come to various projects " they become the next circle of discussers. We want our neighbors to invite us, for the towns and villages in Vermont to invite us, for the institutions in Vermont to invite us. As soon we get into those levels of Vermont that will change the whole picture here.

4: Peter Schumann: Puppets, Bread and Art

The decor and music are distinctively and the homemade. by Schumann performed www.enganchecubano.com model of the poor theater is one that allows uncompromising control by in fact the entire ambience. can to impersonate. lighting and music by Peter Schumann. demanding or bodies and voices that are trained without puppeteers glamor. his Bread and Puppet.

Meanwhile, the puppets grew bigger and bigger—some up to 18 feet high—leading processions that spanned blocks and mobilized hundreds of people. Tuesday, October 6th, 7pm. No one will be turned away due to lack of funds. This show may not be appropriate for young children. Doors open at 6: Pop Up exhibit runs Oct Free to the Public. Wednesday, October 7th, 7pm. Friday, Oct 9, 7pm. Pre-show reception begins at 6 p. Parade participants are welcome—wear white and meet at 10 a. Bread and Puppet will lead the We are All in the Same Boat parade with volunteers, musicians and community members, asking a provocative question for the Bay Area in In the Luggage Store Annex Gallery: Free and open to all. The Hopeful Pageantry of Bread and Puppet. All this leads up to a performance of FIRE. Essentially war is the ferocious stupidity that insists on the application of brutality for problem solution, whether the brutality is directed at humans or mountaintops. FIRE shows six days in a Vietnamese community, followed by a bombing raid and ending with a self-immolation. Dedicated to three Americans who immolated themselves in protest against the Vietnam War, FIRE is performed with life-size puppets that resemble their masked manipulators. The concerns of the first productions were rents, rats, police and the other pressing problems of the neighborhood. A dancer, sculptor and baker, Schumann started baking and serving bread to his audiences. The Austin-Kahles milked cows and created paper mache puppets. They paraded as chickens in Bread and Puppet pageants.

5: Peter Schumann's Bread and Puppet Theater - NewsBlaze News

For the first time in fourteen years, artist Peter Schumann and the Bread and Puppet Theater will tour the West Coast, from Los Angeles to Seattle, with a series of performances, workshops, lectures, exhibits and parades.

For kids of all ages, there will be matinee 3: It takes a lesson from how apple cider is made. Our republic teases us with the possibility of democracy, but citizens are raised like military apple orchards, pruned down to their predictable minimums, yielding controlled fruits that lack the ecstasy of nature. However, human fermentation occurs in parts of the human body that are not governed by the government, like the guts and the gutsy parts of the brain. Fermented citizens are corrupted by the ecstasy of nature and from that corruption, derive strength to corrupt military-orchard citizens. The show is run by a bunch of cooks, specialists in cooking the various stews and pancakes of our everyday first world existence. Shutup and Do What I Say gets his arm stuck in a voting machine. Photo by Jack Sumberg. The cooks are featured again. Additional commentary is provided by the Rotten Idea Theater Company. Music is by the Sourdough Philosophy Brass Band. The theater will be decorated with the unique Bread and Puppet collection of powerful black-line posters, banners, masks, curtains, programs and set-props. Once again, all pieces will be created by Schumann with input from the company. Both plays will be accompanied by a brass band, singing and miscellaneous gongs and horns. Schumann will sculpt and paint all of the major masks and puppets. Dancing cooks in Sourdough Philosophy Circus, August Photo by Greg Cook. The Bread and Puppet Theater is an internationally recognized company that champions a visually rich, street-theater brand of performance art that filled with music, dance and slapstick. Its shows are political and spectacular, with huge puppets made of paper mache and cardboard; a brass band for accompaniment, and anti-elitist dance. Besides rod-puppet and hand-puppet shows for children, the concerns of the first productions were rents, rats, police and other problems of that neighborhood. More complex theater pieces, in which sculpture, music, dance and language were equal partners, followed. The puppets grew bigger and bigger. Annual presentations for Christmas, Easter, Thanksgiving and Memorial Day often included children and adults from the community as participants. Many performances were done in the street. During the Vietnam War, Bread and Puppet staged block-long processions and pageants involving hundreds of people. The year-old hay barn was transformed into a museum for veteran puppets. Bread and Puppet Theater in Glover, Vermont. Tigers preparing for the Sourdough Philosophy Circus, August Internationally, Bread and Puppet Theater performs massive spectacles with hundreds of participants, sometimes devoted to social, political and environmental issues and sometimes simply to the trials of everyday life. The traveling puppet shows range from tightly composed theater pieces presented by members of the company, to extensive outdoor pageants which require the participation of many volunteers. At most performances, the company distributes bread and aioli garlic sauce to the audience. Peter Schumann takes center stage at Theater for the New City in Schumann studied and practiced sculpture and dance in Germany and in , with a childhood friend, musician Dieter Starosky, Schumann, created the New Dance Group, which invented dances which sought to break out of the strict limits of both classical ballet and the expressionist dance tradition. He moved to the USA with his wife, Elka, and their two children in He embraced Outsider Art: Street Theater productions followed, at rent strikes and voter registration rallies in the East Village, with crankies on garbage cans and speeches by a Puerto Rican neighborhood organizer, Bert Aponte. He admired the abstraction of Merce Cunningham, and attended lectures at the Cunningham studio, but ultimately rebelled against it. I had traveled around in Europe teaching dance; to Sweden, to a dance academy and various places, pretending I was a great ass in dance, and gave them classes. And they took meâ€”I was fresh and I just did it. In subsequent weeks, the schedule will be Wednesdays through Sundays at 8: The box office number is Online ticketing is available at [www](http://www.breadandpuppettheater.com).

6: Peter Schumann's Bread and Puppet Theatre - Stefan Brecht - Google Books

Peter Schumann (born) is the founder and director of the Bread & Puppet www.enganche cubano.com in Silesia, he was a sculptor and dancer in Germany before moving to the United States in

Transcript This is a rush transcript. Copy may not be in its final form. This is Democracy Now! Today, a special on art and resistance. Its first productions ranged from puppet shows for children to pieces protesting poor housing conditions. Today, Bread and Puppet remains one of the longest-running nonprofit, self-supporting theater companies in the United States. It continues to use theater to protest the most urgent political issues of our time, from nuclear weapons to mass spying by the National Security Agency. His first solo museum exhibition is on display now at the Queens Museum. Fifty years of Bread and Puppet. Talk about how you started this very unusual theater company. You come from Germany. You were born in what year? Born in the Shatterer period, yeah. And so, talk about what life was like then and how you came to live in the United States. I was born in Silesia, in the outskirts, in a small town, Lubin. When the war ended, or came close to an end, we were bombarded by the Allies, and we heard the Russian tanks approaching, and everybody fled. And my family fled to the Baltic Sea, where they had some friends. It was called Schleswig-Holstein. And so, we lived as refugees for a few years on the farm, five kids. There we lived, having to make a new life, gleaning the fields, grinding the rye and wheat berries, making sourdough, making bread, in an old-fashioned village where they still had a communal bakery. So, everybody brought their loaves in one day a week to the big oven, and the baker baked them. What was your family doing during the Nazi period? My father was a teacher, literature teacher at the high school. My mom was busy with five kids. And what did your father think of Hitler? Whispering was the manner of speech. So, we were locked out of these conversations. So, how did you end up coming here? By the grace of my wife. We had two kids. She was a student in Munich on some scholarship. And we learned to know each other, and we came to visit. Then something happened, some glue in the seats or something, so we got stuck in New York City. Now, she is the granddaughter of Scott Nearing? Scott Nearing, who wasâ€”how would you describe Scott Nearing? Scott and Helen Nearing. Well, Scott, yeah, my god, he was an incredible influence on all of us. So, he moved to Vermont, started farming, started gardening, and inspired a lot of other people to do so. A whole movement of self-sustenance homestead making started through his activities. And, as they called him, an advocate of simple living. Yeah, I would say so. So he was there in Vermont, but you came to New York City. And you began this theater. Why the title, the name of the theater, Bread and Puppet? Well, because I was baking anyway. I had the habit of baking. I helped my mother baking. My mother always baked bread. We never knew that other bread was edible. And my starter is years old. Youâ€”at each event, you set up a brick oven to bake for the people who are coming to the performance? Well, when we can, you know. Brick ovens that we build now on tour is one pallet of bricks. The secret is that you have to find real brick, meaning clay brick. And then we stack it. And you build a dome, and takes an hour to build an oven. No bigâ€”no big thing. No mortar, no nothing. You just stack it. So, I want to go to a clip from the film, Ah! The Hopeful Pageantry of Bread and Puppet. We makeâ€”Peter Schumann, the director, learned how to bake this from a Polish servant girl inâ€”or like babysitter, who helped his mother in Silesia. And they have very good rye bread, sourdough rye. And the grain, we have a grinder over there, and we grind the grain ourselves. And the bread is not at all like your supermarket bread. You really have to chew it. You really have to put some work into it. But then you get something very good for that. And if the play is successful, then at the end you probably feel it was worth the work. Just an excerpt from a film about those ovens and about Bread and Puppet, most importantly. So talk about the title, Bread and Puppet. We just took a liking to that idea, that when people come to the theater, that we give them a piece of bread to eat. You went from performing to making puppets. Me and my brother, and I think my sisters also, made always puppet shows when we were kids, when theâ€”at any occasion, birthday party or whatever. There would be a bed sheet strung between two chairs, and then puppets would be taken out, and we would perform for each other. So, endless variants are possible to be performed. But your puppets got bigger and bigger. Well, that came from New York City, from being here and realizing,

when you play out in the street, that the little stuff is too little. So want to be bigger, and bigger meant really bigger. So we kept growing them to larger sizes and, yeah, still growing. What is the process you go through? So, we found it easy to find people, either directly at the demonstrationâ€”for example, the one that you mentionedâ€”that you mentioned in Washington at the occasion of the Afghan invasion. Right, this was a march in where I interviewed you. Right, and we took two or three hundred puppets to that demo. And we worked on the outskirts of the speeches that were being delivered at that time, and asked people to join us. We had about 15 friends who would choreograph a group of 30 or 40 people into particular movements with these puppets. And we walked around on the outskirt doing these practices. And when the march started, we headed together. We could pull all of that together and could do this big street dance. I want to go to that moment in , because I bumped into you at this protest. And naturally, not a tiny minority of terrorists, but a gigantic part of the world is basically in the background of such an attack. We have been taking this arrogant stance of the number one country and the number one culture. We export our culture into every hut around the globe, boasting with our riches, eating up 80 percent of the resources of the planet for a relatively small group of consumers. All the anger and hate and horror by those who are being terrorized by us continuously concentrates into such an attack. I remember that, yes. That was, what, 13 yearsâ€”that was 12 years ago. I remember that, yeah. Nothing seemed to have been learned from it. It was always taken as an attack as if the civilians, who were the fallout and the horror in it, were theâ€”had been the target.

7: Peter Schumann - Wikipedia

Founded in New York City in , The Bread and Puppet Theater's first productions ranged from puppet shows for children to pieces opposing poor housing conditions.

8: Bread and Puppet Theater - Wikipedia

Well, for more, I'm joined right now by Peter Schumann himself, the founder and director of the Bread and Puppet Theater. His first solo museum exhibition is on display now at the Queens Museum.

9: Bread and Puppet Theater Founder Peter Schumann on 50 Years of Art and Resistance | Democracy N

Peter Schumann's Bread and Puppet Theater The Bread and Puppet Theater was deeply involved with the civil rights and anti-war protest movements and is marked by their.

Optimal a2 The cake companion 1 The Seduction of Influence: A Forschungsbericht 11 Manufacturing engineering and technology seventh edition Hawke, Hayden, Cairns, Renouf The scrolls from the Dead Sea. Microsoft project training manual 1. Is and Was: Poststructural Indians without Ancestry Dnd 5e players handbook Women and the use of military force Dyslexia and reading Cathy Svensson. White hero, Black beast 101 successful interviewing strategies Romancing San Francisco The Papers of Queen Victoria on Foreign Affairs Spanish phrases for dummies 1605 Remodeled, Parenting at its Best Science, Technology and Moral Education 128 Evaluation of worksite wellness programs : a selective review of the literature A ministry of love and faith : photo essay : Prison ministry Joel Sartore Denial Management Sample handling and trace analysis of pollutants Magic Finger Technique Book 1 V. 1. Ramesses I, Sethos I and contemporaries Behavioral neuroscience 8th edition download Urinary Tract Infection (UTI in Females Gaap 2003 Handbook of Policies and Procedures (Gaap Handbook of Policies and Procedures, 2003) Drug Therapy in Nursing, Second Edition and Lippincotts Nursing Drug Guide 2007, Canadian Version Elsewhere the clowns New rays of light : Martin of Tours and Hilary of Poitiers Psychological adjustment and rehabilitation Queenswrath (TORG Roleplaying Game Supplement) I Have Heard Your Prayer Epilogue : Who killed Joe McCarthy? From Talking Nails to Lions Tales Engineering physics 2 Marine fauna of Oman Shape of you trumpet sheet music Najwa zebian book mind platter The Executioner #13 Washington I.o.u.