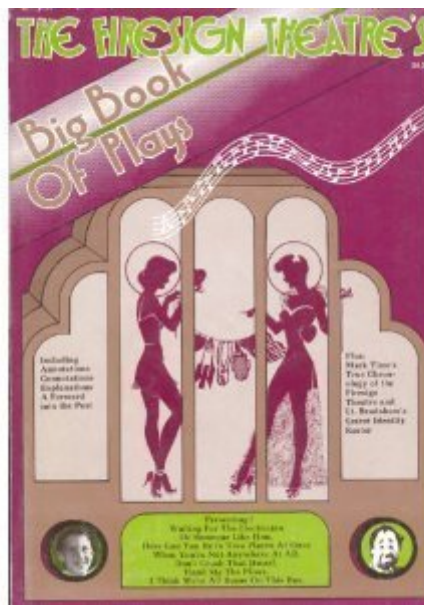
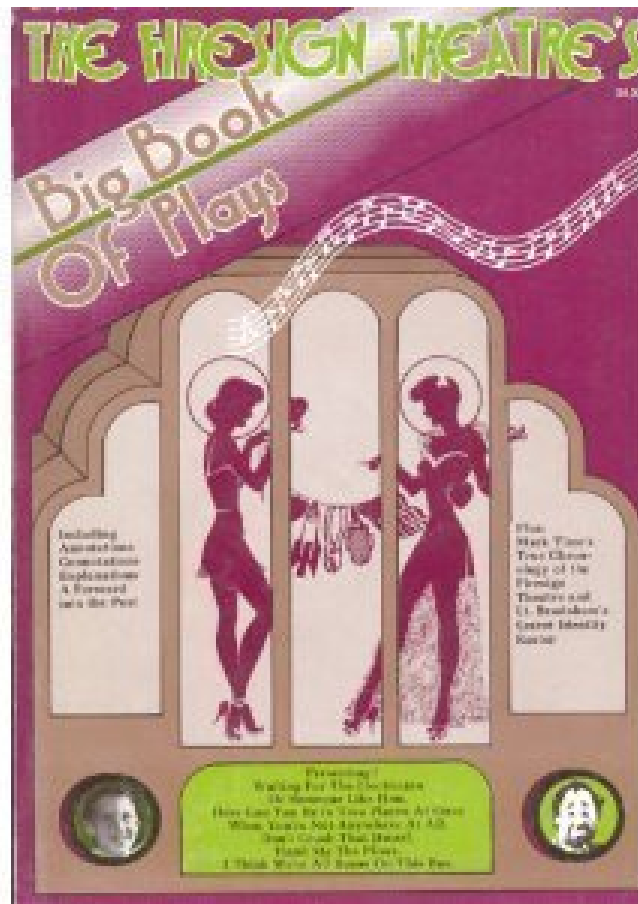


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# THE FIRESIGN THEATRE'S BIG BOOK OF PLAYS BY PHILIP AUSTIN, PETER BERGMAN, DAVID OSSMAN, PHILIP PROCTOR PDF

Includes:

Waiting for the Electrician or Someone Like Him;

How Can You Be Two Places At Once When You're Not Anywhere At All;

Don't Crush That Dwarf Hand Me the Pliers;

I Think We're All Bozos On This Bus

- Sales Rank: #580613 in Books
- Published on: 1972
- Number of items: 1
- Binding: Paperback
- 143 pages

Features

- Publisher: Straight Arrow Books, San Francisco; 1972
- Paperback: 144 pages

Most helpful customer reviews

1 of 1 people found the following review helpful.

Not Quite the Solution I Was Expecting

By Chris Porter

I love the FT, and despite having listened over & over to the recordings scripted in this book, there were elements I could never make out--stuff buried under multiple layers of sound (e.g. Ralph Spoilsport), or words here & there I just couldn't make out. At last, I found and bought this fabled and sought-after book, thinking it would explicate all--but no. Some of the dialogue--the stuff buried under other stuff--simply isn't here. My guess it was improv'd and therefore unscripted.

Howsoever, I don't regret buying it; it did indeed make clear what I hadn't understood or had misheard, and it's great how it ties stories from the first four albums together into a single surreal odyssey. But it wasn't all I'd hoped for, hence the deducted star. My rating shouldn't and probably won't sway any FT fan from getting this if it's available.

17 of 18 people found the following review helpful.

FT's Big Book of Plays: Surreal Humour / Social Criticism

By A Customer

We need a term for all those expressions we utter so commonly these days: little soundbites, references drawn from films or commercial ads, that sum up so many situations, so perfectly, that they get used over and over again and enter common parlance. "Where's the Beef?" is an example. These references obviously don't just serve to succinctly express a sentiment; they reinforce our sense of belonging to the community of people who get the reference. I am a member of one such community, for whom the works of FT remains a

mother load of these kinds of expressions; I literally use them daily. When I utter one of these expressions half-consciously at a party, and someone I don't know recognizes and riffs the next line out, there is a bond revealed, as strong as those between veterans of the Lincoln Brigade. Still, this is not even the central genius of FT.

Neither is it to be found in their unequalled mastery of the subtlest details of the aural landscape of the late 20th century, as filtered through its various media: the distinct equalizations, dynamics compression and fidelities of various radio and TV talkshows, news programs and ads, the educational 16 mm film with its invariably bad framing loops. FT's ear for such textures, and their perfect mastery at reproducing them, is simply instrumental: this is a vehicle, as is their vaudeville humour, for something much more important.

The legacy of this troupe will be how perfectly they realized the attitude of my generation toward its own culture: that we found (and still find) its reality and portend so surreal, so alien, and so odious, that the only way to adequately represent it was with social criticism in the form of psychedelic satire. FT brought precognition to that effort as well, although prophesy is not much appreciated by subsequent generations, because the world that was prophesied is now their context, their backdrop, and they find it unremarkable that their reality was once presented as just one disturbing, even improbable, possible future.

Given that during the late sixties, pop music defined (not expressed, defined!) the historical moment, the Record Album was the only possible medium for this literature. And yes, for many of us, FT played a significant role in that moment-definition.

These days, music rarely even truly expresses the historical moment, much less defines it. So if you manage to find and read a copy of FT's Big Book of Plays, and you've never heard the performance of these pieces, you may very well not get it. Instead, buy "Dwarf" or "Bozos", put on a good set of headphones, drop a hit of something clean, and enter their world. Later, when you're "grounded, safe and sound...trailing clouds of glory..." you can get out that Big Book and marvel at all the scripting that subliminally zipped right by you. By then, hopefully, you'll be changed forever.

6 of 6 people found the following review helpful.

A great collection - long out of print.

By A Customer

"The Big Book of Plays" is the first of two books put out by the legendary comedy troupe the Firesign Theatre (Phil Austin, Peter Bergman, Philip Proctor, and David Ossman) during their heyday (it was published in 1972). It is a collection of pieces from the troupe's first four albums. As such, it allows the reader to finally fully penetrate the oft-times impenetrable texts of the group's records. The pieces included are "Waiting For the Electrician or Someone Like Him" and "How Can You Be In Two Places At Once When You're Not Anywhere At All?" from the albums of the same name, and the titles "Don't Crush That Dwarf, Hand Me the Pliers" and "I Think We're All Bozos On This Bus" in their entirety. The plays are accompanied by a plethora of photos, a foreword from each member, and a chronology of the group's career to that point. Good luck finding a copy but, if you do, grab it! It's great.

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