

The crazy mirror: Hollywood comedy and the American image

Durgnat, Raymond

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Crazy Mirror Hollywood Comedy And The American Image

Enda Duffy



Crazy Mirror Hollywood Comedy And The American Image:

The Crazy Mirror: Hollywood Comedy and the American Image Raymond Durgnat, 1970 **Passions and Deceptions** Sabine Hake, 2020-12-08 A collaborator with Warner Brothers and Paramount in the early days of sound film the German film director Ernst Lubitsch 1892 1947 is famous for his sense of ironic detachment and for the eroticism he infused into such comedies as *So This Is Paris* and *Trouble in Paradise* In a general introduction to his silent and early sound films 1914 1932 and in close readings of his comedies Sabine Hake focuses on the visual strategies Lubitsch used to convey irony and analyzes his contribution to the rise of classical narrative cinema Exploring Lubitsch's depiction of femininity and the influence of his early German films on his entire career she argues that his comedies represent an important outlet for dealing with sexual and cultural differences The readings cover *The Oyster Princess* *The Doll* *The Mountain Cat* *Passion Deception* *So This Is Paris* *Monte Carlo* and *Trouble in Paradise* which are interpreted as part of an underlying process of negotiation between different modes of representation narration and spectatorship a process that comprises the conditions of production in two different national cinemas and the ongoing changes in film technology Drawing attention to Lubitsch's previously neglected German films this book presents the years until 1922 as the formative period in his career **Classical Hollywood Comedy** Kristine Brunovska Karnick, Henry Jenkins, 2013-02-01 Applies the recent return to history in film studies to the genre of classical Hollywood comedy as well as broadening the definition of those works considered central in this field Guidebook to Film Ronald Gottesman, Harry M. Geduld, 1972 **Focus On: 100 Most Popular Vaudeville Performers** Wikipedia contributors, *Female Spectacle* Susan A. Glenn, 2009-07-01 When the French actress Sarah Bernhardt made her first American tour in 1880 the term feminism had not yet entered our national vocabulary But over the course of the next half century a rising generation of daring actresses and comics brought a new kind of woman to center stage Exploring and exploiting modern fantasies and fears about female roles and gender identity these performers eschewed theatrical convention and traditional notions of womanly modesty They created powerful images of themselves as ambitious independent and sexually expressive New Women *Female Spectacle* reveals the theater to have been a powerful new source of cultural authority and visibility for women Ironically theater also provided an arena in which producers and audiences projected the uncertainties and hostilities that accompanied changing gender relations From Bernhardt's modern methods of self promotion to Emma Goldman's political theatrics from the female mimics and Salome dancers to the upwardly striving chorus girl Glenn shows us how and why theater mattered to women and argues for its pivotal role in the emergence of modern feminism *Dark Laughter* Juan F. Egea, 2013 In *Dark Laughter* Juan F. Egea provides a remarkable in depth analysis of the dark comedy film genre in Spain as well as a provocative critical engagement with the idea of national cinema the visual dimension of cultural specificity and the ethics of dark humor Egea begins his analysis with General Franco's dictatorship in the 1960s a regime that opened the country to new economic forces while maintaining its repressive nature

exploring key works by Luis Garc a Berlanga Marco Ferreri Fernando Fern n G mez and Luis Bu uel Dark Laughter then moves to the first films of Pedro Almod var in the early 1980s during the Spanish political transition to democracy before examining Alex de la Iglesia and the new dark comedies of the 1990s Analyzing this younger generation of filmmakers Egea traces dark comedy to Spain s displays of ultramodernity such as the Universal Exposition in Seville and the Barcelona Olympic Games At its core Dark Laughter is a substantial inquiry into the epistemology of comedy the intricacies of visual modernity and the relationship between cinema and a wider framework of representational practices

Another Frank Capra Leland Poague,1994 Another Frank Capra offers a new interpretation of the great Hollywood director beyond the patriotic sentimentalist or the cynical opportunist that he has been taken for Often cast as a cinematic simpleton or primitive Capra s exploitation of the stylistic and narrative resources of cinema was in fact extremely self conscious and adventurous in ways typical of artistic modernism His modernism is also evident in his repeated and strong identification with female characters Informed by recent work in genre theory and feminist psychology Another Frank Capra shows Capra to be a proto feminist director whose feminism has been entirely neglected by previous critics

Laurel & Hardy Harry Lime,2019-02-28 Laurel and Hardy were a comedy duo who performed during the early Classical Hollywood era of American cinema comprising Englishman Stan Laurel June 16th 1890 February 23rd 1965 with American Oliver Hardy January 18th 1892 August 7th 1957 They became famous for their slapstick comedy during the late 1920s to the mid 1940s with Laurel playing the clumsy and childlike friend of the pompous bully Hardy The duo s signature tune known as The Cuckoo Song Ku Ku or The Dance of the Cuckoos was played over the opening credits of their movies having become as emblematic of the duo as their bowler hats

Crime Films Thomas Leitch,2002-08-15 This book surveys the entire range of crime films including important subgenres such as the gangster film the private eye film film noir as well as the victim film the erotic thriller and the crime comedy Focusing on ten films that span the range of the twentieth century Thomas Leitch traces the transformation of the three leading figures that are common to all crime films the criminal the victim and the avenger Analyzing how each of the subgenres establishes oppositions among its ritual antagonists he shows how the distinctions among them become blurred throughout the course of the century This blurring Leitch maintains reflects and fosters a deep social ambivalence towards crime and criminals while the criminal victim and avenger characters effectively map the shifting relations between subgenres such as the erotic thriller and the police film within the larger genre of crime film that informs them all

Jerry Lewis Chris Fujiwara,2010-10-01 Well known for his slapstick comedic style Jerry Lewis has also delighted worldwide movie audiences with a directing career spanning five decades One of American cinema s great innovators Lewis made unmistakably personal films that often focused on an ideal masculine image and an anarchic manic acting out of the inability to assume this image Films such as The Bellboy The Errand Boy Three on a Couch and The Big Mouth present a series of thematic variations on this tension in which such questions as how to be a man how to be popular and how to

maintain relationships are posed within frameworks that set up a liberating and exhilarating confusion of roles and norms. The Nutty Professor and The Patsy are especially profound and painful examinations of the difficulty experienced by Lewis's character in reconciling loving himself and being loved by others. With sharp concise observations, Chris Fujiwara examines this visionary director of self-referential comedic masterpieces. The book also includes an enlightening interview with Lewis that offers unique commentary on the creation and study of comedy.

Goodbye Cinema, Hello Cinephilia Jonathan Rosenbaum, 2010-10-15 The esteemed film critic Jonathan Rosenbaum has brought global cinema to American audiences for the last four decades. His incisive writings on individual filmmakers define film culture as a diverse and ever-evolving practice, unpredictable yet subject to analyses just as diversified as his own discriminating tastes. For Rosenbaum, there is no high or low cinema, only more interesting or less interesting films, and the pieces collected here, from an appreciation of Marilyn Monroe's intelligence to a classic discussion on and with Jean-Luc Godard, amply testify to his broad intellect and multifaceted talent. Goodbye Cinema, Hello Cinephilia gathers together over fifty examples of Rosenbaum's criticism from the past four decades, each of which demonstrates his passion for the way we view movies as well as how we write about them. Charting our changing concerns with the interconnected issues that surround video, DVDs, the Internet, and new media, the writings collected here also highlight Rosenbaum's polemics concerning the digital age. From the rediscovery and recirculation of classic films to the social and aesthetic impact of technological changes, Rosenbaum doesn't disappoint in assembling a magisterial cast of little-known filmmakers as well as the familiar faces and iconic names that have helped to define our era. As we move into this new decade of moviegoing, one in which Hollywood will continue to feel the shockwaves of the digital age, Jonathan Rosenbaum remains a valuable guide. Goodbye Cinema, Hello Cinephilia is a consummate collection of his work, not simply for fans of this seminal critic but for all those open to the wide variety of films he embraces and helps us to elucidate.

Funny Pictures Daniel Ira Goldmark, Charles Keil, 2011-07-21 This collection of essays explores the link between comedy and animation in studio-era cartoons from film's earliest days through the twentieth century. Written by a who's who of animation authorities, Funny Pictures offers a stimulating range of views on why animation became associated with comedy so early and so indelibly and illustrates how animation and humor came together at a pivotal stage in the development of the motion picture industry. To examine some of the central assumptions about comedy and cartoons and to explore the key factors that promoted their fusion, the book analyzes many of the key filmic texts from the studio years that exemplify animated comedy. Funny Pictures also looks ahead to show how this vital American entertainment tradition still thrives today in works ranging from The Simpsons to the output of Pixar.

A Mickey Mouse Reader Garry Apgar, 2014-09-30 Contributions by Walter Benjamin, Lillian Disney, Walt Disney, E. M. Forster, Stephen Jay Gould, M. Thomas Inge, Jim Korkis, Anna Quindlen, Diego Rivera, Gilbert Seldes, Maurice Sendak, John Updike, Irving Wallace, Cholly Wood, and many others. Ranging from the playful to the fact-filled and to the thoughtful, this collection tracks the fortunes of Walt Disney.

s flagship character From the first full fledged review of his screen debut in November 1928 to the present day Mickey Mouse has won millions of fans and charmed even the harshest of critics Almost half of the eighty one texts in A Mickey Mouse Reader document the Mouse s rise to glory from that first cartoon Steamboat Willie through his seventh year when his first color animation The Band Concert was released They include two important early critiques one by the American culture critic Gilbert Seldes and one by the famed English novelist E M Forster Articles and essays chronicle the continued rise of Mickey Mouse to the rank of true icon He remains arguably the most vivid graphic expression to date of key traits of the American character pluck cheerfulness innocence energy and fidelity to family and friends Among press reports in the book is one from June 1944 that puts to rest the urban legend that Mickey Mouse was a password or code word on D Day It was however the password for a major pre invasion briefing Other items illuminate the origins of Mickey Mouse as a term for things deemed petty or unsophisticated One piece explains how Walt and brother Roy Disney almost single handedly invented the strategy of corporate synergy by tagging sales of Mickey Mouse toys and goods to the release of Mickey s latest cartoons shorts In two especially interesting essays Maurice Sendak and John Updike look back over the years and give their personal reflections on the character they loved as boys growing up in the 1930s

The Speed Handbook Enda Duffy,2009-07-20 An argument that the sensation of speed made available to many through the mass produced automobile was the quintessential way that people experienced modernity

Pretend the World Is Funny and Forever S. Fisher,R. L. Fisher,2014-01-14 First published in 1982 The intent of this book is to build an understanding of the people who create humor and are expert at making people laugh Who are the comedians and clowns of the world Where do they come from Why are they so dedicated to tickling funny bones In what ways are they unique It is primarily to studying comedians clowns and other funny people It seeks to provide an understanding of the origins the motivations and personalities of those who make humor and in exploring the factors that shape actors and other public entertainers

The Music Documentary Benjamin Halligan,Robert Edgar,Kirsty Fairclough-Isaacs,2013-06-26 The Music Documentary offers a wide range of approaches across key moments in the history of popular music in order to define and interrogate this prominent genre of film making The writers in this volume argue persuasively that the music documentary must be considered as an essential cultural artefact in documenting stars and icons and musicians and their times particularly for those figures whose fame was achieved posthumously In this collection of fifteen essays the reader will find comprehensive discussions of the history of music documentaries insights in their production and promotion close studies of documentaries relating to favourite bands or performers and approaches to questions of music documentary and form from the celluloid to the digital age

The Chaplin Machine Owen Hatherley,2016-05-20 Could Buster Keaton have starred in Battleship Potemkin Did Trotsky plan to write the great Soviet comedy And why did Lenin love circus clowns The Chaplin Machine reveals the lighter side of the Communist avant garde and its unlikely passion for American slapstick Set against the backdrop of the great Russian

revolutionary experiment Owen Hatherley tells the tragic comedic story of the cinema art and architecture of the early 20th Century and spotlights the unlikely intersections of East and West *Transcending Boundaries* Sandra L.

Beckett,2013-10-11 *Transcending Boundaries* Writing for a Dual Audience of Children and Adults is a collection of essays on twentieth century authors who cross the borders between adult and children s literature and appeal to both audiences This collection of fourteen essays by scholars from eight countries constitutes the first book devoted to the art of crosswriting the child and adult in twentieth century international literature Sandra Beckett explores the multifaceted nature of crossover literature and the diverse ways in which writers cross the borders to address a dual readership of children and adults It considers classics such as Alice s Adventures in Wonderland and Pinocchio with particular emphasis on post World War II literature The essays in *Transcending Boundaries* clearly suggest that crossover literature is a major widespread trend that appears to be sharply on the rise *Intrepid Laughter* Andrew Dickos,2013-04-01

The life and career of the pioneering writer director whose name is synonymous with sophisticated screwball comedies Preston Sturges was known for bringing sophistication and wit to the genre of comedy establishing himself as one of the most valuable writer directors in 1940s Hollywood Today more than a half century after they were originally produced his films have lost little of their edge and remain extremely popular *Intrepid Laughter* is an essential guide to the life and work of this luminary of the stage and screen following Sturges from his unusual childhood to his early success as a Broadway playwright to his whirlwind career in Hollywood

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