

Reeling With Laughter American Film Comedies From Anarchy To Mockumentary

Kinds of American Film Comedy Class, Language, and American Film Comedy Another Fine Mess American Film Movies in America Reeling with Laughter American Film-index 1908-1915 Black Manhood on the Silent Screen American Film Comedy Movies of the Silent Years Class, Language, and American Film Comedy The Film Comedy Reader German Film Directors in Hollywood Mock Classicism The Origins of American Film Criticism, 1909-1939 Small-town America in Film Cinematic Cold War Moderator Special Effects in the Movies Popular Film Culture in Fascist Italy Wes D. Gehring Christopher Beach Saul Austerlitz William Kuhns Michael V. Tueth Einar Lauritzen Gerald R. Butters Scott Siegel Ann Lloyd Christopher Beach Gregg Rickman Ernst Schürmann Nilo Couret Myron Lounsbury Emanuel Levy Tony Shaw John Culhane James Hay

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this groundbreaking film study begins with a survey of american print humorists from eras leading up to and overlapping the advent of film including some who worked both on the page and on the screen like robert benchley will rogers groucho marx and w c fields six comic film genres are identified as outgrowths of a national tradition of cracker barrel philosophers personality comedy parody screwball comedy romantic comedy and dark comedy whether it is mark twain or a parody film involving steve martin comedy is most often about blowing raspberries at the world and a reminder you are not alone

this book examines the evolution of american film comedy through the lens of language and the portrayal of social class christopher beach argues that class has been an important element in the development of sound comedy as a cinematic form with the advent of sound in the late 1920s and early 1930s filmmakers recognized that sound and narrative enlarged the semiotic and ideological potential of film analyzing the use of language in the films of the marx brothers frank capra woody allen and the coen brothers among others class language and american film comedy traces the history of hollywood from the 1930s to the present while offering a new approach to the study of class and social relationships through linguistic analysis

from city lights to knocked up this history examines american film from the perspective of its unwanted stepbrother the comedy and puts the comic titans of the present in the context of their predecessors the 30 chapters and 100 essays follow the connections that link mae west to marilyn monroe and w c fields to will ferrell offering unvarnished insight into comedians and directors such as buster keaton christopher guest eddie murphy and ben stiller this eye opening entertaining and enlightening tour encompasses the

masterpieces the box office smashes and all the little known gems in between laurel and hardy marilyn monroe peter sellers mel brooks richard pryor steve martin and the coen brothers are among others profiled while a list of the top 100 american film comedies is also included

this work tries to follow two main threads of development the sophistication and broadening of the movies as an art form and the complex interrelationships between a period and the movies of that period

film comedy has been around as long as cinema itself over the years particular forms of the genre have emerged evolved and spawned other branches of comedy while these subgenres may vary in their approach to humor all of them have the same goal amusing audiences in *reeling with laughter american film comedies from anarchy to mockumentary* michael v tueth examines some of the most enjoyable comic movies of all time beginning with the anarchic romp *duck soup* 1933 each chapter explores a specific subgenre through a representative film along with the marx brothers classic other subgenres discussed in this volume include romantic comedy *it happened one night* screwball comedy *bringing up baby* and *what s up doc* musical comedy *singin in the rain* sex farce *some like it hot* satire *dr strangelove* parody *young frankenstein* neurotic comedy *annie hall* dionysian comedy *animal house* mockumentary *waiting for guffman* and animated comedy *south park bigger longer uncut* in this volume tueth provides the background of each film s production and discusses their audience reception critical appraisal and the qualities that have characterized these enduring works *reeling with laughter* will appeal to film students as well as the general public eager to revisit these great american films

production credits for 35 000 films made between 1908 1920

in early twentieth century motion picture houses offensive stereotypes of african americans were as predictable as they were prevalent watermelon eating chicken thievery savages with uncontrollable appetites sambo and zip coon were all representations associated with african american people most of these caricatures were rendered by whites in blackface few people realize that from 1915 through 1929 a number of african american film directors worked diligently to counter such racist definitions of black manhood found in films like d w griffith s *the birth of a nation* the 1915 epic that glorified the ku klux klan in the wake of the film s phenomenal success african american filmmakers sought to defend and redefine black manhood through motion pictures gerald butters s comprehensive study of the african american cinematic vision in silent film concentrates on works largely ignored by most contemporary film scholars african american produced and directed films and white independent productions of all black features using these race movies to explore the construction of masculine identity and the use of race in popular culture he separates cinematic myth from historical reality the myth of the euro american controlled cinematic portrayal of black men versus the actual black male experience through intense archival research butters reconstructs many lost films expanding the discussion of race and representation beyond the debate about good and bad imagery to explore the construction of masculine identity and the use of race as device in the context of western popular culture he particularly examines the filmmaking of oscar micheaux the most prolific and controversial of all african american silent film directors and creator of the recently rediscovered *within our gates* the legendary film that exposed a virtual litany of white abuses toward blacks black manhood on the silent screen is unique in that it takes contemporary and original film theory applies it to the distinctive body of african american independent films in the silent era and relates the meaning of these films to larger political social and intellectual events

in american society by showing how both white and black men have defined their own sense of manhood through cinema it examines the intersection of race and gender in the movies and offers a deft interweaving of film theory american history and film history

an a to z guide to film comedies illus

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this lavishly illustrated collection of essays recalls the movies that over the past century have created never ending waves of hilarity their authors include such prominent critics as james agee j hoberman robin wood david thomson and jonathan rosenbaum beginning as the book does with the silent era it also features louella parsons writing about harold lloyd and buster keaton writing about more or less himself

cantinflismo and relajo s peripheral vision the call of the screen niní marshall and the radiophonic stardom of argentine cinema timing is everything sandrini s stutter and the representability of time fictions of the real the currency of the brazilian chanchada comedy circulates circuitously toward an odographic film history of latin america

the first book length survey of cinema s vital role in the cold war cultural combat between the u s and the ussr focuses on 10 films five american and five soviet both iconic and lesser known works showing that cinema provided a crucial outlet for the global debate between democratic and communist ideologies

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