# PERSONALITY COMEDIANS AS GENRE

Selected Players

Wes D. Gehring

# **Personality Comedians As Genre Selected Players**

**David McGowan** 

## **Personality Comedians As Genre Selected Players:**

Personality Comedians as Genre Wes D. Gehring, 1997-05-21 The success of clown comedy is dependent on the comic or comics who take center stage These comics are usually identified with a specific comedic shtick physical or visual humor and their underdog status This study by film scholar Wes Gehring presents a brief historical overview of major figures in the genre including W C Fields Charlie Chaplin Bob Hope and Woody Allen The comedians discussed are drawn from four genre periods the silent era the depression era the post World War II period and the modern era **Movie Comedians of the** 1950s Wes D. Gehring, 2016-11-03 The 1950s were a transitional period for film comedians The artistic suppression of the McCarthy era and the advent of television often resulted in a dumbing down of motion pictures Cartoonist turned director Frank Tashlin contributed a funny but cartoonish effect through his work with comedians like Jerry Lewis and Bob Hope A new vanguard of comedians appeared without stock comic garb or make up fresh faces not easily pigeonholed as merely comedians such as Tony Randall Jack Lemmon and Tony Curtis Some traditional comedians like Charlie Chaplin Red Skelton and Danny Kaye continued their shtick though with some evident tweaking This book provides insight into a misunderstood decade of film history with an examination of the personality comedians The talents of Dean Martin and Bob Hope are reappraised and the dumb blonde stereotype as applied to Judy Holliday and Marilyn Monroe is deconstructed Animated **Personalities** David McGowan, 2019-02-26 This pioneering book makes the case that iconic cartoon characters such as Mickey Mouse are legitimate cinematic stars just as popular human actors are Mickey Mouse Betty Boop Donald Duck Bugs Bunny Felix the Cat and other beloved cartoon characters have entertained media audiences for almost a century outliving the human stars who were once their contemporaries in studio era Hollywood In Animated Personalities David McGowan asserts that iconic American theatrical short cartoon characters should be legitimately regarded as stars equal to their live action counterparts not only because they have enjoyed long careers but also because their star personas have been created and marketed in ways also used for cinematic celebrities Drawing on detailed archival research McGowan analyzes how Hollywood studios constructed and manipulated the star personas of the animated characters they owned He shows how cartoon actors frequently kept pace with their human counterparts granting interviews allowing candid photographs endorsing products and generally behaving as actual actors did for example Donald Duck served his country during World War II and Mickey Mouse was even embroiled in scandal Challenging the notion that studios needed actors with physical bodies and real off screen lives to create stars McGowan demonstrates that media texts have successfully articulated an off screen existence for animated characters Following cartoon stars from silent movies to contemporary film and television this groundbreaking book broadens the scope of star studies to include animation concluding with provocative questions about the nature of stardom in an age of digitally enhanced filmmaking technologies Animated Personalities is impressive for its lucid historical structure and exceptionally enjoyable content McGowan breathes life into celluloid figures giving readers a

backstory for some of the most enduring iconic characters of screen history This is a truly gratifying book Choice Combining historical formal and theoretical modes of analysis Animated Personalities represents a vital contribution to both star studies and the study of animation in classical Hollywood and beyond By embracing a key problematic of the study of stardom the inability to take any element of its construction as authentic McGowan does not undermine the validity of this approach so much as craft a more honest and complete understanding of it Synoptique Parody as Film Genre Wes D. Gehring, 1999-09-30 Parody is the least appreciated of all film comedy genres and receives little serious attention even among film fans This study elevates parody to mainstream significance A historical overview places the genre in context and a number of basic parody components which better define the genre and celebrate its value are examined Parody is differentiated from satire and the two parody types traditional and reaffirmation are explained Chapters study the most spoofed genre in American parody history the Western pantheon members of American Film Comedy such as The Marx Brothers W C Fields Mae West and Laurel and Hardy pivotal parody artists Bob Hope and Woody Allen Mel Brooks whose name is often synonymous with parody and finally parody in the 1990s Films discussed include Destry Rides Again 1939 The Road to Utopia 1945 My Favorite Brunette 1947 The Paleface 1948 Butch Cassidy and the Sundance Kid 1969 Blazing Saddles 1974 Young Frankenstein 1974 Hot Shots Part Deux 1993 and Scream 1996 This examination of parody will appeal to scholars and students of American film and film comedy as well as those interested in the specific comedians discussed and the Western genre Gehring's work will also find a place in American pop culture studies and sociological studies of the period from the 1920s to the 1990s The book is carefully documented and includes a selected bibliography and filmography

Genre-Busting Dark Comedies of the 1970s Wes D. Gehring,2016-03-29 This examination of dark comedies of the 1970s focuses on films which concealed black humor behind a misleading genre label All That Jazz 1979 is a musical about death hardly Fred and Ginger territory This masking goes beyond misnomer to a breaking of formula that director Robert Altman called anti genre Altman s MASH 1970 ridiculed the military establishment in general the Vietnam War in particular under the guise of a standard military service comedy The picaresque Western Little Big Man 1970 turned the bluecoats vs Indians formula upside down the audience roots for the Indians instead of the cavalry The book covers 12 essential films including Harold and Maude 1971 Slaughterhouse Five 1972 One Flew Over the Cuckoo s Nest 1975 and Being There 1979 with notes on A Clockwork Orange 1971 These films reveal a compounding complexity that reinforces the absurdity at the heart of dark comedy

Understanding Comedy through College Comedies Norman Kagan, 2018-08-15 Understanding Comedy through College Comedies explains the nature of comedy through the study of college comedy films including classics College The Freshman romantic screwball comedies Where the Boys Are Ball of Fire Sterile Cuckoo famous comedian comedies Horse Feathers The Nutty Professor The Klumps intergenerational college comedies Getting Straight Strawberry

Statement Last Supper ethnic comedies School Daze Soul Man How High and college farces Charlie's Aunt Animal House Revenge of the Nerds Slackers In this book Norman Kagan explains comic terminology concepts and theories including Freud's displaced sexual content in Decline of the American Empires Langer's vitalism in Slacker Bergson's anesthesia of the heart in The Squid and the Whale and Frye's reversal of literary modes in Storytelling The reader will discover the reasons why they are laughing new reasons to laugh and new films that will provide new sources of laughter **Loud** Andrew Horton, 2023-04-28 Whoever wrote Make em laugh knew that it s easier said than done But people love to laugh and good comedy will always sell With the help of this complete and entertaining guide writers and would be writers for film and television can look forward to writing comedy that goes far beyond stereotypic jokes and characters In Laughing Out Loud award winning screenwriter and author Andrew Horton blends history theory and analysis of comedy with invaluable advice Using examples from Chaplin to Seinfeld Aristophanes to Woody Allen Horton describes comedy as a perspective rather than merely as a genre and then goes on to identify the essential elements of comedy His lively overview of comedy's history traces its two main branches anarchistic comedy and romantic comedy from ancient Greece through contemporary Hollywood by way of commedia dell arte vaudeville and silent movies Television and international cinema are included in Horton's analysis which leads into an up close review of the comedy chemistry in a number of specific films and television shows The rest of the book is a practical guide to writing feature comedy and episodic TV comedy complete with schedules and exercises designed to unblock any writer s comic potential. The appendices offer tips on networking marketing and even producing comedies and are followed by a list of recommended comedies and a bibliography This title is part of UC Press s Voices Revived program which commemorates University of California Press s mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 2000 Whoever wrote Make em laugh knew that it's easier said than done But people love to laugh and good comedy will always sell With the help of this complete and entertaining guide writers and would be writers for film and television can look Joe E. Brown Wes D. Gehring, 2014-12-24 As a young boy in the depths of the 1890s depression Joe E Brown had forward a job making faces at the firemen on passing coal burning trains so they would throw coal at him As a child he also worked as a circus acrobat and newsboy His inventiveness and spunk helped his family get through hard times but also fueled his fascination with entertainment and he built up a repertoire of rubber faced expressions and funny antics that would make his stage and screen work memorable Baseball was a favorite pursuit in his life and thus a recurring theme in his films and skits In this biography the first on one of the top film comedians of the 1930s the reader learns of Joe's challenging childhood and how it prepared him for later screen roles and how his love of baseball translated into screen successes His early career in vaudeville is discussed his work as a Broadway comedian in the Roaring Twenties his road to movie stardom and how he

parlayed his love of sports into big hits like 1930 s Elmer the Great The year 1935 gets its own chapter its films are considered the pinnacle of Brown s career including Alibi Ike Bright Lights and A Midsummer Night s Dream The final chapters reveal what happened after he left Warner Bros including the bittersweet 1940s when he entertained troops around the globe while mourning a son lost to the war The book concludes with a comprehensive filmography of his features from Comic Venus Kristen Anderson Wagner, 2018-03-05 Examines the social and historical significance of women's contributions to American silent film comedy For many people the term silent comedy conjures up images of Charlie Chaplin's Little Tramp Buster Keaton's Stoneface or Harold Lloyd hanging precariously from the side of a skyscraper Even people who have never seen a silent film can recognize these comedians at a glance But what about the female comedians Gale Henry Louise Fazenda Colleen Moore Constance Talmadge these and numerous others were wildly popular during the silent film era appearing in countless motion pictures and earning top salaries and yet their names have been almost entirely forgotten As a consequence recovering their history is all the more compelling given that they laid the foundation for generations of funny women from Lucille Ball to Carol Burnett to Tina Fey These women constitute an essential and neglected sector of film history reflecting a turning point in women's social and political history. Their talent and brave spirit continues to be felt today and Comic Venus Women and Comedy in American Silent Film seeks to provide a better understanding of women s experiences in the early twentieth century and to better understand and appreciate the unruly and boundary breaking women who have followed The diversity and breadth of archival materials explored in Comic Venus illuminate the social and historical period of comediennes and silent film In four sections Kristen Anderson Wagner enumerates the relationship between women and comedy beginning with the question of why historically women weren t seen as funny or couldn't possibly be funny in the public and male eye a question that persists even today Wagner delves into the idea of women's delicate sensibilities which presumably prevented them from being funny and in chapter two traces ideas about feminine beauty and what a woman should express versus what these comedic women did express as Wagner notes comediennes challenged the assumption that beauty was a fundamental component of ideal femininity In chapter three Wagner discusses how comediennes such as Clara Bow Marie Dressler and Colleen Moore used humor to gain recognition and power through performances of sexuality and desire Women comedians presented sexuality as fun and playful suggesting that personal relationships could be fluid rather than stable Chapter four examines silent comediennes relationships to the modern world and argues that these women exemplified modernity and new womanhood The final chapter of Comic Venus brings readers to understand comediennes and their impact on silent era cinema as well as their lasting influence on later generations of funny women Comic Venus is the first book to explore the overlooked contributions made by comediennes in American silent film Those with an interest in film and representations of femininity in comedy will be fascinated by the analytical connections and thoroughly researched histories of these women and their groundbreaking

movements in comedy and stage Buffoon Men Scott Balcerzak, 2013-10-01 Fans and scholars of film history gender studies and broadcast studies will appreciate Balcerzak s thorough exploration of the era s fascinating gender constructs

Hitchcock and Humor Wes D. Gehring, 2019-05-13 Woody Allen's Manhattan Murder Mystery has been described as a kind of Rear Window for retirees As this quote suggests an analysis of Alfred Hitchcock's methodical use of comedy in his films is past due One of Turner Classic Movies on screen scholars for their summer 2017 online Hitchcock class the author grew tired of misleading throwaway references to the director's comic relief. This book examines what should be obvious Hitchcock systematically incorporated assorted types of comedy black humor parody farce screwball comedy and romantic comedy in his films to entertain his audience with comic thrillers Film Clowns of the Depression Wes D. Gehring, 2014-11-21 The 1930s are routinely considered sound film s greatest comedy era Though this golden age encompassed various genres of laughter clown comedy is the most basic type This work examines the Depression decade s most popular type of comedy the clown or personality comedian Focusing upon the Depression era the study filters its analysis through twelve memorable pictures Each merits an individual chapter in which it is critiqued The films are deemed microcosmic representatives of the comic world and discussed in this context While some of the comedians in this text have generated a great deal of previous analysis funnymen like Joe E Brown and Eddie Cantor are all but forgotten Nevertheless they were comedy legends in their time and their legacy as showcased in these movies merits rediscovery by today s connoisseur of comedy Even this book s more familiar figures such as Charlie Chaplin and the Marx Brothers are often simply relegated to being recognizable pop culture icons whose work has been neglected in recent years. This book attempts to address these oversights and to re expose the brilliance and ingenuity with which the screen clowns contributed a comic resiliency that was desperately needed during the Depression and can still be greatly appreciated today. The films discussed are City Lights 1931 Chaplin The Kid From Spain 1932 Cantor She Done Him Wrong 1933 Mae West Duck Soup 1933 Marx Brothers Sons of the Desert 1933 Laurel and Hardy Judge Priest 1934 Will Rogers It s a Gift 1934 W C Fields Alibi Ike 1935 Brown A Night at the Opera 1935 Marx Brothers Modern Times 1936 Chaplin Way Out West 1937 Laurel and Hardy and The Film Genre Reader IV Barry Keith Grant, 2012-12-01 From reviews of the third edition Cat and the Canary 1939 Bob Hope Film Genre Reader III lives up to the high expectations set by its predecessors providing an accessible and relatively comprehensive look at genre studies. The anthology's consideration of the advantages and challenges of genre studies as well as its inclusion of various film genres and methodological approaches presents a pedagogically useful overview Scope Since 1986 Film Genre Reader has been the standard reference and classroom text for the study of genre in film with more than 25 000 copies sold Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study This fourth edition adds new essays on genre definition and cycles action movies science fiction and heritage films along with a comprehensive and updated bibliography The volume includes more than thirty essays by some of film s most

distinguished critics and scholars of popular cinema including Charles Ram rez Berg John G Cawelti Celestino Deleyto David Desser Thomas Elsaesser Steve Neale Thomas Schatz Paul Schrader Vivian Sobchack Janet Staiger Linda Williams and Robin **Film Comedy** Geoff King, 2002 Comedy is one of the most popular forms in film But what exactly is film comedy and what might be the basis of its widespread appeal This book takes a multi perspective approach to answering these Studies in American Humor ,1999 Farce Jessica Milner Davis, 2017-07-05 Farce has always been relegated questions to the lowest rung of the ladder of dramatic genres Distinctions between farce and more literary comic forms remain clouded even in the light of contemporary efforts to rehabilitate this type of comedy Is farce really nothing more than slapstick the putting out of candles kicking down of tables falling over joynt stools as Thomas Shadwell characterized it in the seventeenth century Or was his contemporary Nahum Tate correct when he declared triumphantly that there are no rules to be prescribed for that sort of wit no patterns to copy and tis altogether the creature of imagination Davis shows farce to be an essential component in both the comedic and tragic traditions Farce sets out to explore the territory of what makes farce distinct as a comic genre Its lowly origins date back to the classic Graeco Roman theatre but when formal drama was reborn by the process of elaboration of ritual within the mediaeval Church the French term farce became synonymous with a recognizable style of comic performance Taking a wide range of farces from the briefest and most basic of fair ground mountebank performances to fully fledged five act structures from the late nineteenth century the book reveals the patterns of comic plot and counter plot that are common to all The result is a novel classification of farce plots which serves to clarify the differences between farce and more literary comic forms and to show how quickly farce can shade into other styles of humor The key is a careful balance between a revolt against order and propriety and a kind of Realpolitik which ultimately restores the social conventions under attack A complex array of devices in such things as framing plot characterization timing and acting style maintain the delicate balance Contemporary examples from the London stage bring the discussion u

Leo McCarey Wes D. Gehring,2005 This first full length biography of a legendary and award winning Hollywood writer producer and director Duck Soup My Favorite Wife An Affair to Remember Going My Way and The Bells of St Mary s explores the director s life as filtered through his art Gehring maintains that McCarey s films were often a reworking of his antiheroic self In addition the apparent diversity of his films actually represents an interrelated web of various comedy genres and a pattern of antiheroic characters and themes A Century of the Marx Brothers Joseph Mills,2009-03-26 In 1905 Julius Marx began his vaudeville career with the singing group The Leroy Trio and was abandoned in the middle of the tour It was an inauspicious start for the person who would become Groucho A hundred years later the Marx Brothers have permeated our culture from the plastic noses and glasses worn at parties to a Smithsonian exhibition which explains DNA recombination using A Night at the Opera Although they completed relatively few films together the brothers have become icons recognizable even to people who have never seen their movies Most scholarly work on the Marx Brothers has focused

on biographical aspects of their careers and lives A Century of the Marx Brothers suggests a myriad of other useful approaches to their film and stage productions The collection s eleven essays examine the Marx Brothers work from a number of critical perspectives ranging from reader response theory to film semiotics. The contributors include international scholars in a variety of fields such as literature cultural studies performance studies and film history and A Woman of Paris Wes D. Gehring, 2021-01-12 Charlie Chaplin's A Woman of Paris 1923 was a groundbreaking film which was neither a simple recycling of Peggy Hopkins Joyce's story nor quickly forgotten Through heavily documented period research this book lands several bombshells including Paris is deeply rooted in Chaplin's previous films and his relationship with Edna Purviance Paris was not rejected by heartland America Chaplin did romantic research especially with Pola Negri and Paris many ongoing influences have never been fully appreciated These are just a few of the mistakes about **Laughing matters** John Mundy, Glyn White, 2017-10-03 Laughing Matters takes an analytic approach to film Paris television and radio comedy and provides an accessible overview of its forms and contexts The introduction explains the value of studying comedy concisely outlines the approach taken and summarises the relevant theories. The subsequent chapters are divided into two parts The first part examines the specific forms comedy has taken as a constant and key element in film and broadcast comedy from their origins to the present The second part shows how the genre gravitates towards contentious issues in British and American culture as it finds humour in the boundaries of class gender sexuality race and logic The authors cover silent cinema comedy including Chaplin Lloyd and Keaton sound film comedies including the Marx Brothers and Laurel and Hardy Romantic film comedy radio television situation and sketch comedy comedy and genre including parody and spoof animations from cartoons to CGI issues of gender and sexuality from drag comedy to queer reading issues of taste and humour from Carry On to contemporary gross out and issues of race and ethnicity including a case study of African American screen comedy Numerous opportunities for following up are highlighted and advice on further reading writing academically about comedy and an extensive bibliography add to the value of this textbook

Uncover the mysteries within Crafted by is enigmatic creation, Discover the Intrigue in **Personality Comedians As Genre Selected Players**. This downloadable ebook, shrouded in suspense, is available in a PDF format (\*). Dive into a world of uncertainty and anticipation. Download now to unravel the secrets hidden within the pages.

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