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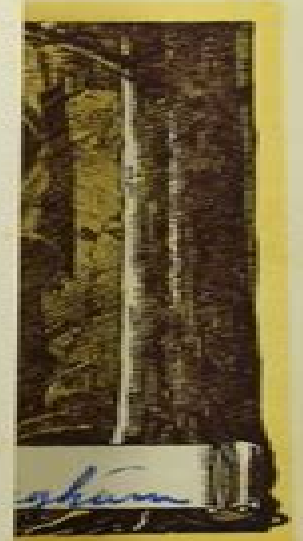
Over a half century ago the Society for the Prevention of Cruelty to Children complained to Mayor Van Wyck of New York that Joe Keaton, a vaudeville actor, was brutally mistreating his five-year-old son. At each afternoon and evening performance the child, billed as "The Human Mop," was slammed on the floor, hurled into the scenery and out into the wings, and sometimes banged on the bass drum. Unable to find a bruise or scratch on the lad, Mayor Van Wyck refused to ban the act. "The Human Mop" bounced on to world-wide fame as Buster Keaton, one of this century's greatest comedians.

MY WONDERFUL WORLD OF SLAPSTICK

By BUSTER KEATON with CHARLES SAMUELS

In this intimate autobiography Buster Keaton tells his whole personal and professional story, beginning with his colorful and exciting childhood as the undentable tot in "The Three Keatons," whose proudest boast was having "the rowdiest, roughest act in vaudeville." Buster has played with all of the great ones, from George M. Cohan and Bojangles Robinson and Al Jolson to Jack Paar and Ed Sullivan and Red Skelton, during his sixty years as a star in vaudeville, silent and talking pictures, night clubs and television.

(continued on back flap)



My Wonderful World Of Slapstick 1st Edition

Lisa Stein Haven



My Wonderful World Of Slapstick 1st Edition:

The Untouched Key Alice Miller, 2012-05-09 As in her former books Alice Miller again focusses on facts She is as determined as ever to cut through the veil that for thousands of years now has been so meticulously woven to shroud the truth And when she lifts that veil and brushes it aside the results are astonishing as is amply demonstrated by her analyses of the works of Nietzsche Picasso Kollwitz Keaton and others With the key shunned by so many for so long childhood she opens rusty looks and offers her readers a wealth of unexpected perspectives What did Picasso express in Guernica Why did Buster Keaton never smile Why did Nietzsche heap so much opprobrium on women and religion and lose his mind for eleven years Why did Hitler and Stalin become tyrannical mass murderers Alice Miller investigates these and other questions thoroughly in this book She draws from her discoveries the conclusion that human beings are not innately destructive that they are made that way by ignorance abuse and neglect particularly if no sympathetic witness comes to their aid She also shows why some mistreated children do not become criminals but instead bear witness as artists to the truth about their childhoods even though in purely intuitive and unconscious ways

Buster Keaton James Curtis, 2022-02-15 One of Literary Hub's Five Most Critically Acclaimed Biographies of 2022 From acclaimed cultural and film historian James Curtis a major biography the first in more than two decades of the legendary comedian and filmmaker who elevated physical comedy to the highest of arts and whose ingenious films remain as startlingly innovative modern and irresistible today as they were when they beguiled audiences almost a century ago It is brilliant I was totally absorbed couldn't stop reading it and was very sorry when it ended Kevin Brownlow It was James Agee who christened Buster Keaton The Great Stone Face Keaton's face Agee wrote ranked almost with Lincoln's as an early American archetype it was haunting handsome almost beautiful yet it was also irreducibly funny Keaton was the only major comedian who kept sentiment almost entirely out of his work and he brought pure physical comedy to its greatest heights Mel Brooks A lot of my daring came from Keaton Martin Scorsese influenced by Keaton's pictures in the making of Raging Bull The only person who had the right attitude about boxing in the movies for me Scorsese said was Buster Keaton Keaton's deadpan stare in a porkpie hat was as recognizable as Charlie Chaplin's tramp and Harold Lloyd's straw boater and spectacles and with W C Fields the four were each considered a comedy king but Keaton was and still is considered to be the greatest of them all His iconic look and acrobatic brilliance obscured the fact that behind the camera Keaton was one of our most gifted filmmakers Through nineteen short comedies and twelve magnificent features he distinguished himself with such seminal works as Sherlock Jr The Navigator Steamboat Bill Jr The Cameraman and his masterpiece The General Now James Curtis admired biographer of Preston Sturges definitive Variety W C Fields by far the fullest fairest and most touching account we have yet had Or are likely to have Richard Schickel front page of The New York Times Book Review and Spencer Tracy monumental definitive Kirkus Reviews gives us the richest most comprehensive life to date of the legendary actor stunt artist screenwriter director master

Early Buster Keaton Lisa Stein Haven, 2025-04-28

Offers a fresh perspective on Buster Keaton's early career examining his formative years in entertainment through rare archival photos and industry publications Since nearly every aspect of Keaton's story and work has been written about in some form it is the goal of this book to present a new perspective on Keaton's early life in the entertainment business beginning before vaudeville and moving through the Comique films Keaton's first foray into the industry A microscopic approach to this early period has the goal of illuminating in great detail the formative years of Keaton's career in order to better understand the brilliance of his independence and the tragedy of his years at MGM bringing him to a place in entertainment history that celebrates the little gems and sparks of brilliance in his later creative life and career This study will utilize the minute detail provided by industry rags such as *The New York Clipper* and *The Moving Picture World* and the publication of rare archival photos to differentiate itself from other works by delving deeper into each moment during the specified twenty four early years of Keaton's life and career up to and including the transition to his independent productions with Joseph Schenk beginning with *The High Sign* 1920 *The Saphead* 1920 and *One Week* 1920 his first efforts in the new era

Catalogue R.L. Shep (Firm), *Roscoe "Fatty" Arbuckle* Stuart Oderman, 2005-07-29 Fatty Arbuckle's career came to a sudden halt amidst allegations that he raped and caused the death of a young starlet named Virginia Rappe Though he was acquitted the comedian who was at one time second in popularity only to Charlie Chaplin was ruined Interviews with many of Arbuckle's contemporaries including Minta Durfee his first wife and extensive research inform this serious study of the once fabled comedian His early days in the Keystone comedies and his relationship with Chaplin are recounted The details of the Rappe trial and his life afterwards are also provided

A Critical History of Television's The Red Skelton Show, 1951-1971 Wesley Hyatt, 2015-05-07 The Red Skelton Show was on the air for 20 years the longest running primetime network comedy variety series on television It was a top 10 series for nine years an accomplishment surpassed only by *Gunsmoke* and *Home Improvement* The series has a few unimpressive achievements too such as becoming the first top 10 series to be cancelled by a network Here is the history of The Red Skelton Show beginning with its debut in 1951 one of the top five that year The show then declined in popularity moved from CBS to NBC in 1953 slowly rose back to the top In its glory days of the 1960s it became an hour long show and finished at number two in two different years The cancellation of the show by CBS in 1970 despite its place in the top 10 was a surprise the last season back with NBC was a failure

Appendices list cast and crew credits and special guests by season and offer information on the post Red Skelton lives of many of the principal players

The Law and Comedy Giuseppe Rossi, Paola Carbone, 2023-10-04 Despite their inherent seriousness the law and those who practice it be it lawyers judges politicians or bureaucrats are amongst the most popular objects of comedy and humour Sometimes even the mention of the law or the mere use of legal vocabulary can trigger laughter This is deeply counterintuitive but true across cultures and historical eras while the law is there to prevent and remedy injustice it often ends up becoming the butt of comedy But laughter and comedy too are also infused with seriousness

as universal social phenomena they are extremely complex objects of study This book maps out the many intersections of the law and laughter from classical Greece to the present day Taking on well known classical and modern works of literature and visual culture from Aristophanes to Laurel and Hardy and from Nietzsche to Tot and Fernandel laughter and comedy bring law back to the complexity of human soul and the unpredictability of life **Vitagraph** Andrew A. Erish,2021-06-08 Winner of the 2022 Peter C Rollins Book Award and the 2022 Browne Best Edited Reference Primary Source Work in Popular and American Culture Award In Vitagraph America s First Great Motion Picture Studio Andrew A Erish provides a comprehensive examination and reassessment of the company most responsible for defining and popularizing the American movie This history challenges long accepted Hollywood mythology that Paramount and Fox invented the feature film that Universal created the star system and that these companies along with MGM and Warner Bros developed motion pictures into a multimillion dollar business In fact the truth about Vitagraph is far more interesting than the myths that later moguls propagated about themselves Established in 1897 by J Stuart Blackton and Albert E Smith Vitagraph was the leading producer of motion pictures for much of the silent era Vitagraph established America s studio system a division of labor utilizing specialized craftspeople and artists and developed fundamental aspects of American movies from framing lighting and performance style to emphasizing character driven comedy and drama in stories that respected and sometimes poked fun at every demographic of Vitagraph s vast audience For most of its existence America s most influential studio was headquartered in Brooklyn New York before relocating to Hollywood A historically rigorous and thorough account of the most influential producer of American motion pictures during the silent era Erish draws on valuable primary material long overlooked by other historians to introduce readers to the fascinating forgotten pioneers of Vitagraph The Indian Territory Journals of Colonel Richard Irving Dodge Richard Irving Dodge,Will Rogers,1996 These journals also provide insight into Dodge s character with reports of his official duties as a military man and of several landmark events in his family life Extensive commentaries and notes by Wayne R Kime provide further detail including a history of Cantonment North Fork Canadian River a six company post Dodge established and commanded in the region **BOOK JACKET** *The Curse of Beauty* James Bone,2016-04-12 A riveting scandle filled biography of the most famous nude model in America Audrey Munson 1891 1996 whose beauty brought her extraordinary success and great tragedy Many readers will recognize Audrey Munson even without knowing her name She was America s first supermodel Munson s beauty though was also her curse exactly as a fortune teller predicted in her youth Her looks won her entry to high society but at a devastating cost In 1919 she became a recluse eventually being admitted to an asylum whre she remained until her death This is her story **The Cinema of Extractions** Brian R. Jacobson,2025-02-04 From the petroleum used to make film stock to the carbon and tungsten needed for studio lights and theater projectors every movie relies on extractive processes The film industry of Hollywood moreover rose alongside the oil and aeronautics industries that transformed Southern California In this book Brian Jacobson traces the

surprising and inextricable connections between extractive industries and cinema developing new ways to read films in light of the typically unseen material practices out of which they are built *The Cinema of Extractions* explores the ties between the worlds of movies and the materials that make movies possible and between the industries that make movies and the industries that use movies to reshape the world Jacobson retells the history of cinema through the lens of extraction considering its roots as a material form and its use as a tool for corporate and industrial world making He brings together the material and industrial history of cinema with close formal analyses of films that depict extractive processes juxtaposing early films and classics such as *The Treasure of the Sierra Madre* with industrial films made by companies like Shell Oil Linking film and media studies with the energy and environmental humanities this book models innovative historical and materialist approaches to formal film analysis and proposes a new poetics of industrial cinema *Funny Dostoevsky* Lynn Ellen Patyk,Irina Erman,2024-06-13 Tapping into the emergence of scholarly comedy studies since the 2000s this collection brings new perspectives to bear on the Dostoevskian light side *Funny Dostoevsky* demonstrates how and why Dostoevsky is one of the most humorous 19th century authors even as he plumbs the depths of the human psyche and the darkest facets of European modernity The authors go beyond the more traditional categories of humor such as satire parody and the carnivalesque to apply unique lenses to their readings of Dostoevsky These include cinematic slapstick and the body in *Crime and Punishment* the affective turn and hilarious and deadly impatience in *Demons* and ontological jokes in *Notes from Underground* and *The Idiot* The authors coincidentally all women including some of the most established scholars in the field alongside up and comers address gender and the marginalization of comedy culminating in a chapter on Dostoevsky's funny and furious women and explore the intersections of gender and humor in literary and culture studies *Funny Dostoevsky* applies some of the latest findings on humor and laughter to his writing while comparative chapters bring Dostoevsky's humor into conjunction with other popular works such as Chaplin's *Modern Times* and Lin Manuel Miranda's *Hamilton* Written with a verve and wit that Dostoevsky would appreciate this boldly original volume illuminates how humor and comedy in his works operate as vehicles of deconstruction pleasure play and transcendence **Any Resemblance to Actual Persons** Hal Erickson,2017-11-28 Most film buffs know that *Citizen Kane* was based on the life of publisher William Randolph Hearst But few are aware that key characters in films like *Double Indemnity* *Cool Hand Luke* *Jaws* *Rain Man* *A Few Good Men* and *Zero Dark Thirty* were inspired by actual persons This survey of a clef characters covers a selection of fictionalized personalities beginning with the Silent Era The landmark lawsuit surrounding Rasputin and the Empress 1932 introduced disclaimers in film credits assuring audiences that characters were not based on real people even when they were Entries cover screen incarnations of Wyatt Earp Al Capone Bing Crosby Amelia Earhart Buster Keaton Howard Hughes Janis Joplin and Richard Nixon along with the inspirations behind perennial favorites like Charlie Chan and Indiana Jones **The Movies in the Age of Innocence, 3d ed.** Edward Wagenknecht,2014-10-27 Upon its original publication in 1962 Edward

Wagenknecht's *The Movies in the Age of Innocence* immediately earned recognition as a classic in the history of early cinema. A tribute to American silent film from the first person perspective of one who grew up with the medium, the volume surveys the pre-feature and feature era of silent films from a distinctly literary standpoint and considers the careers of directors like D.W. Griffith and Erich von Stroheim and actors such as Charlie Chaplin, Mary Pickford, and Lillian Gish. With nearly 90 illustrations from early film fan magazines and brochures, indices of film titles and names, and an appendix containing Wagenknecht's otherwise unavailable 1927 pamphlet *Lillian Gish: An Interpretation*, this third edition retains its significance today.

Becoming Film Literate Vincent LoBrutto, 2005-03-30 Though movies have remained our foremost cultural pastime for over 100 years, many of us still know very little about the tools used to create them. In this groundbreaking new book, Vincent LoBrutto provides an enjoyable and accessible education in the art of cinema using 50 landmark films spanning the history of the medium. LoBrutto illustrates such important concepts as editing, production design, cinematography, sound, screen acting, narrative structure, and various genres, nationalities, and film eras. Each concept is illustrated by the selection of a film that epitomizes its use so that readers will learn about film authorship in *Citizen Kane*, multiplot narrative in *Nashville*, widescreen filmmaking in *Rebel without a Cause*, and screen violence in *The Wild Bunch*. Explaining the various tricks of the moviemaking trade, *Becoming Film Literate* offers a crash course in cinema, one designed to give even the novice reader a solid introduction to this complex and multifaceted medium. Though movies have remained our foremost cultural pastime for over 100 years, many of us still know very little about the tools used to create them. In this groundbreaking new book, Vincent LoBrutto provides an enjoyable and accessible education in the art of cinema using 50 landmark films spanning the history of the medium. LoBrutto illustrates such important concepts as editing, production design, cinematography, sound, screen acting, narrative structure, and various genres, nationalities, and film eras. Each concept is illustrated by the selection of a film that epitomizes its use so that readers will learn about film authorship in *Citizen Kane*, multiplot narrative in *Nashville*, widescreen filmmaking in *Rebel without a Cause*, and screen violence in *The Wild Bunch*. Providing a unique opportunity to become acquainted with important movies and the elements of their greatness, *Becoming Film Literate* offers a crash course in cinema, one designed to give even the novice reader a solid introduction to this complex and multifaceted medium.

Biographical Books, 1950-1980 R.R. Bowker Company, Department of Bibliography, 1980 **Focus On: 100 Most Popular Vaudeville Performers** Wikipedia contributors, **Buster Keaton** Imogen Sara Smith, 2008-09-01 Smith tells of the most dazzling and enigmatic of the silent clowns, a man who began his career in vaudeville as one third of the Three Keatons at age four, only to fall from grace with shattering swiftness in the early 1930s, before eventually making a comeback on television in the 1950s.

[Camera Man](#) Dana Stevens, 2023-02-28 They were calling it the Twentieth Century. She is a little animal, surely. He's my son, and I'll break his neck any way I want to. The locomotive of juveniles. A little hell-raising Huck Finn. The boy who couldn't be damaged. Make me laugh. Keaton. Speed mania in the kingdom of shadows. Pancakes at Childs.

Comique Roscoe Broome Mabel at the wheel Famous players in famous plays Home made Rice shoes and real estate The shadow stage Battle scarred risibilities One for you one for me The darkie shuffle The collapsing facade Grief slipped in The road through the mountain Not a drinker a drunk Old times The coming thing in entertainment Coda Eleanor *Louis B. Mayer and Irving Thalberg* Kenneth Turan, 2025-02-04 Kenneth Turan brings to life the extraordinary partnership of Louis B. Mayer and Irving Thalberg and their role in creating the film industry as we know it One was a tough junkman's son the other a cosseted mama's boy but they dreamed the same mighty dream that the right movies could make a profit and change both the culture and individual lives Sharing a religion and an evangelical zeal for film Louis B. Mayer 1884-1957 and Irving Thalberg 1899-1936 were unlikely partners in one of the most significant collaborations in movie history Over the course of their decade-long relationship as key players at Metro Goldwyn Mayer and major players in Hollywood they joined forces in redefining and mastering the template for the film industry Mayer older by more than a dozen years was the business-minded face of the studio while Thalberg worked closely with the creative corps especially writers together they rarely set a foot wrong And while Mayer initially viewed Thalberg as the son he never had the two would go from passionate friends to near enemies before Thalberg's shocking death at the age of thirty-seven In the first joint biography of the two men in fifty years film critic Kenneth Turan traces their fraught relationship while examining the complicated history of Jewish identity in Hollywood

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