

Reeling With Laughter American Film Comedies From Anarchy To Mockumentary

Antisemitism in Film Comedy in Nazi Germany Shaping the Future of African American Film The Last Laugh Reeling with Laughter The Routledge Companion to Cinema & Gender Film Review The New Spirit in the Cinema Beyond the Stars: The material world in American popular film Soviet Film The Outlook Newsweek The Macmillan Film Bibliography: Index Class The Cosby Show Silent Film Performers Brick Life The New Yorker American Film The Film Comedy Reader Valerie Weinstein Monica White Ndounou Murray Pomerance Michael V. Tueth Kristin Hole Huntly Carter Paul Loukides Lyman Abbott George Rehrauer Arthur Marwick Linda K. Fuller Roy Liebman Harold Wallace Ross Gregg Rickman Antisemitism in Film Comedy in Nazi Germany Shaping the Future of African American Film The Last Laugh Reeling with Laughter The Routledge Companion to Cinema & Gender Film Review The New Spirit in the Cinema Beyond the Stars: The material world in American popular film Soviet Film The Outlook Newsweek The Macmillan Film Bibliography: Index Class The Cosby Show Silent Film Performers Brick Life The New Yorker American Film The Film Comedy Reader Valerie Weinstein Monica White Ndounou Murray Pomerance Michael V. Tueth Kristin Hole Huntly Carter Paul Loukides Lyman Abbott George Rehrauer Arthur Marwick Linda K. Fuller Roy Liebman Harold Wallace Ross Gregg Rickman

today many germans remain nostalgic about classic film comedies created during the 1930s viewing them as a part of the nazi era that was not tainted with antisemitism in antisemitism in film comedy in nazi germany valerie weinstein scrutinizes these comic productions and demonstrates that film comedy despite its innocent appearance was a critical component in the effort to separate jews from germans physically economically and artistically weinstein highlights how the german propaganda ministry used directives pre and post production censorship financial incentives and influence over film critics and their judgments to replace jewish wit with a slower simpler and more

direct german humor that affirmed values that the nazis associated with the aryan race through contextualized analyses of historical documents and individual films weinstein reveals how humor coded hints and traces absences and substitutes in third reich film comedy helped spectators imagine an abstract jewishness and a german identity and community free from the former as resurgent populist nationalism and overt racism continue to grow around the world today weinstein s study helps us rethink racism and prejudice in popular culture and reconceptualize the relationships between film humor national identity and race

in hollywood we hear it s all about the money it s a ready explanation for why so few black films get made no crossover appeal no promise of a big payoff but what if the money itself is color coded what if the economics that governs film production is so skewed that no film by about or for people of color will ever look like a worthy investment unless it follows specific racial or gender patterns this monica ndounou shows us is precisely the case in a work as revealing about the culture of filmmaking as it is about the distorted economics of african american film ndounou clearly traces the insidious connections between history content and cash in black films how does history come into it hollywood s reliance on past performance as a measure of potential success virtually guarantees that historically underrepresented underfunded and undersold african american films devalue the future prospects of black films so the cycle continues as it has for nearly a century behind the scenes the numbers are far from neutral analyzing the onscreen narratives and off screen circumstances behind nearly two thousand films featuring african americans in leading and supporting roles including such recent productions as bamboozled beloved and tyler perry s diary of a mad black woman ndounou exposes the cultural and racial constraints that limit not just the production but also the expression and creative freedom of black films her wide ranging analysis reaches into questions of literature language speech and dialect film images and narrative acting theater and film business practices production history and financing and organizational history by uncovering the ideology behind profit driven industry practices that reshape narratives by about and for people of color this provocative work brings to light existing limitations and possibilities for reworking stories and business practices in theater literature and film

for scholars of film and readers who love cinema these essays will be rich and playful inspiration

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

comprised of 43 innovative contributions this companion is both an overview of and intervention into the field of cinema and gender the essays included here address a variety of geographical contexts from an analysis of cinema islam and women and television under eastern european socialism to female audience reception in nigeria to changing class and race norms in bollywood dance sequences a special focus is on women directors in a global context that includes films and filmmakers from asia africa australia europe north and south america the collection also offers a solid overview of feminist contributions to thinking on genre from the chick flick to the action or western film to film noir and the slasher readers will find contributions on a variety of approaches to spectatorship reception studies and fandom as well as transnational approaches to star studies and essays addressing the relationship between feminist film theory and new media other topics include queer and trans cinema eco cinema and the post human finally readers interested in the history

of film will find essays addressing the methodological dimensions of feminist film history essays on silent and studio era women in film and histories of female filmmakers in a variety of non western contexts

the third of five volumes of new scholarship on american movie conventions the 19 essays explore cinematic representations of such material items as food weapons clothing tools technology and art and literature not illustrated no index paper edition unseen 13 95 annotation copyright by book news inc portland or

a provocative and wide ranging historical overview of this vital social subject of class distinctions the author compares american french and british society since the depression and concludes that in all three class is still an important factor

this volume chronicles the phenomenon of a television program that commanded first place for much of the time since its premiere in september 1984 each week in the united states it has consistently drew a loyal audience of up to 60 million people breaking records for ratings and shares the show is credited with lifting a third place network into commanding leadership advancing the image of black families being the object of the greatest syndication barter deal in history and regenerating the sitcom genre approached from a systems theoretical perspective this book considers the cosby show historically economically politically legally and socioculturally the book provides detailed examination of the show s production audience profiles and international reviews and reactions to it fuller includes the results of a survey conducted by her and translated into appropriate languages for more than 800 responses from a dozen countries media scholars continue to call for future research on acculturation effects of television and for research on complete contextual studies of specific television genres the cosby show audiences impact and implications attempts to fill those gaps

provides biographical and career data for each listed performer an overview of published books and articles about or written by the performer and a list of archival materials including photographs and stills letters and scrapbooks

journal of the film and television arts

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

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