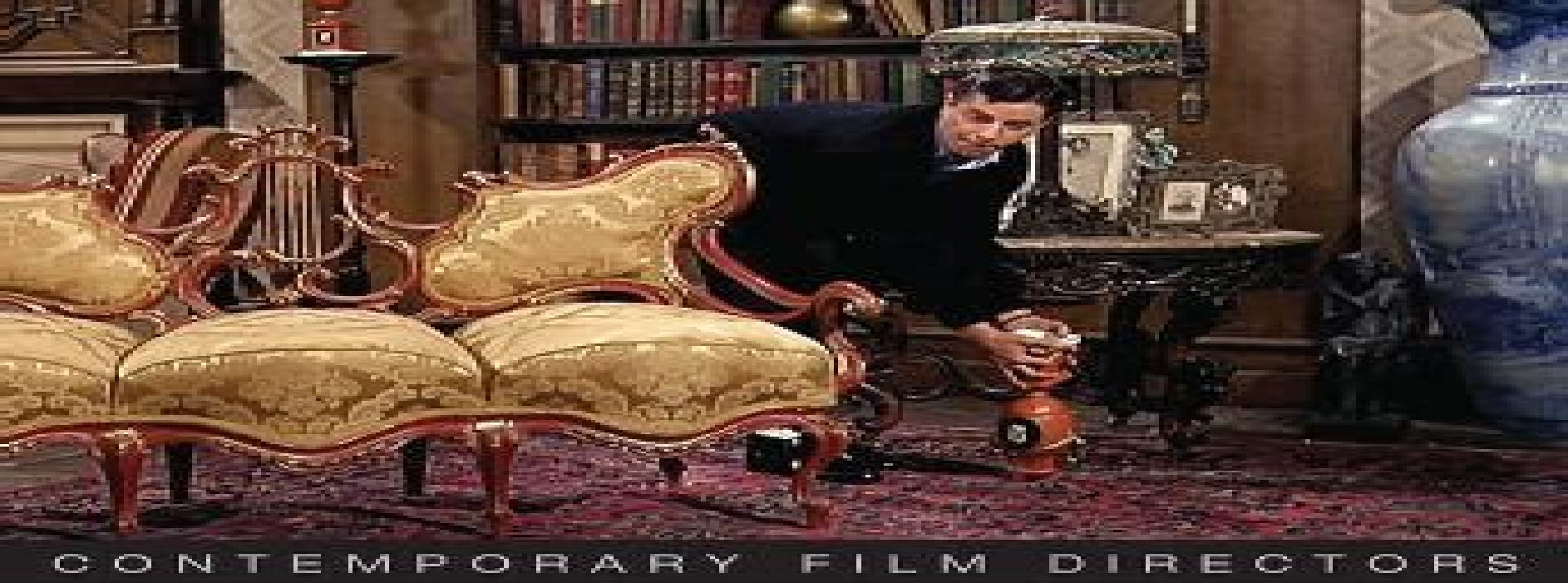




Jerry Lewis

Chris Fujiwara

Jerry Lewis Chris Fujiwara

Joe McElhaney



Jerry Lewis Chris Fujiwara:

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

Beyond Realism Robert Singer, 2024-04-30 *Beyond Realism* *Naturalist Film in Theory and Practice* is the first major critical study of international naturalist cinema Often mistaken for realist film international naturalist cinema has a unique cultural and critical history From its earliest representation in silent films such as Walsh's *Regeneration* 1915 and Eisenstein's *Stachka* *Strike* 1925 to recent productions such as Chukwu's *Clemency* 2019 and Aronofsky's *The Whale* 2022 the naturalist film narrative encompasses the whole of film history traversing language movement and genre The naturalist film is predicated on two foundational intersecting paradigms that configure as one ideological system in an overarching scientific and social experimental narrative Either the scientific or social paradigm may be dominant in the film narrative or they may simply co-exist but a naturalist film reveals both templates and most significantly suggests an implicit cinematic anthropology that renders the body as an observed spectacle

Lars von Trier Linda Badley, 2011-02-24 Scandinavia's foremost living auteur and the catalyst of the Dogme95 movement Lars von Trier is arguably world cinema's most confrontational and polarizing figure Willfully devastating audiences he takes risks few filmmakers would conceive mounting projects that somehow transcend the grand follies they narrowly miss becoming Challenging conventional limitations and imposing his own rules he restlessly reinvents the film language The Danish director has therefore cultivated an insistently transnational cinema taking inspiration from sources that range from the European avant-garde to American genre films This volume provides a stimulating overview of Trier's career while focusing on the more recent work including his controversial *Gold Heart Trilogy* *Breaking the Waves* *The Idiots* and *Dancer in the Dark* the as yet unfinished *USA Trilogy* *Dogville* and *Manderlay* and individual projects such as the comedy *The Boss of It All* and the incendiary horror psychodrama *Antichrist* Closely analyzing the films and their contexts Linda Badley draws on a range of cultural references and critical approaches including genre gender and cultural studies performance theory and trauma culture Two revealing interviews that Trier granted during crucial stages of *Antichrist*'s

development are also included Michael Bay Lutz Koepnick,2018-02-05 If size counts for anything Michael Bay towers over his contemporaries His summer defining event films involve extraordinary production costs and churn enormous box office returns His ability to mastermind breathtaking spectacles of action mayhem and special effects continually push the movie industry as much as the medium of film toward new frontiers Lutz Koepnick engages the bigness of works like Armageddon and the Transformers movies to explore essential questions of contemporary filmmaking and culture Combining close analysis and theoretical reflection Koepnick shows how Bay s films knowingly or not address profound issues about what it means to live in the late twentieth and early twenty first centuries According to Koepnick s astute readings no one eager to understand the state of cinema today can ignore Bay s work Bay s cinema of world making and transnational reach not only exemplifies interlocking processes of cultural and economic globalization It urges us to contemplate the future of moving images of memory matter community and experience amid a time of rampant political populism and ever accelerating technological change An eye opening look at one of Hollywood s most polarizing directors Michael Bay illuminates what energizes the films of this cinematic and cultural force **Cinematic Encounters 2** Jonathan Rosenbaum,2019-05-30

Eschewing the idea of film reviewer as solitary expert Jonathan Rosenbaum continues to advance his belief that a critic s ideal role is to mediate and facilitate our public discussion of cinema Portraits and Polemics presents debate as an important form of cinematic encounter whether one argues with filmmakers themselves on behalf of their work or with one s self Rosenbaum takes on filmmakers like Chantal Akerman Richard Linklater Manoel De Oliveira Mark Rappaport Elaine May and B la Tarr He also engages implicitly and explicitly with other writers arguing with Pauline Kael and Wikipedia over Jacques Demy with the Hollywood Reporter and Variety reviewers of Jarmusch s The Limits of Control with David Thomson about James L Brooks and with many American and English film critics about misrepresented figures from Jerry Lewis to Yasujiro Ozu to Orson Welles Throughout Rosenbaum mines insights pursues pet notions and invites readers to join the fray

The Slapstick Camera Burke Hilsabeck,2020-02-01 Demonstrates that slapstick film comedies display a canny and sometimes profound understanding of their medium Slapstick film comedy may be grounded in idiocy and failure but the genre is far more sophisticated than it initially appears In this book Burke Hilsabeck suggests that slapstick is often animated by a philosophical impulse to understand the cinema He looks closely at movies and gags that represent the conditions and conventions of cinema production and demonstrates that film comedians display a canny and sometimes profound understanding of their medium from Buster Keaton s encounter with the film screen in Sherlock Jr 1924 to Harpo Marx s lip sync turn with a phonograph in Monkey Business 1931 to Jerry Lewis s film on film performance in The Errand Boy 1961 The Slapstick Camera follows the observation of philosopher Stanley Cavell that self reference is one way in which film exists in a state of philosophy By moving historically across the studio era the book looks at a series of comedies that play with the changing technologies and economic practices behind film production and describes how comedians offered their own

understanding of the nature of film and filmmaking Hilsabeck locates the hidden intricacies of Hollywood cinema in a place where one might least expect them the clowns idiots and scoundrels of slapstick comedy From its analysis of the vaudevillian Victorian origins to early Hollywood expressions and from defining classical performances by the likes of Keaton to recent postmodern recapitulations Hilsabeck s theoretically rigorous and wide ranging study masterfully weaves a path through the historical technical and philosophical art of slapstick comedy A must for scholars working in this field Daniel Varndell author of *Hollywood Remakes Deleuze and the Grandfather Paradox* **Film Trilogies** C. Perkins,C. Verevis,2012-02-21 Drawing on a wide range of examples this book the first devoted to the phenomenon of the film trilogy provides a dynamic investigation of the ways in which the trilogy form engages key issues in contemporary discussions of film remaking adaptation sequelization and serialization *Larger Than Life* R. Barton Palmer,2010 A Volume in the Star Decades American Culture American Cinema series edited by Adrienne L McLean and Murray Pomerance Book Jacket A Companion to Fritz Lang Joe McElhaney,2015-01-27 A Companion to Fritz Lang Fritz Lang s movie making spans a major part of the history of cinema across genres styles and national contexts With smartness and sharpness the essays in this essential volume come from many angles to capture the richness of Lang s cinema and bring great insight to its study Dana Polan Cinema Studies NYU Fritz Lang s influence on cinema cannot be overstated with a career that stretched from the silent era in Germany to the decline of the Hollywood studio system in the late 1950s from the Weimar Republic to Nazi Germany from Depression America to the McCarthy era One of the best known migr s from Germany s school of Expressionism Lang is also credited with influencing the emergence of film noir A Companion to Fritz Lang offers the first full scale collection of scholarship available in English on one of the most important filmmakers of all time Addressing much of Lang s voluminous body of work from *Metropolis* and *M* to lesser known titles such as *Western Union* and *Clash by Night* this volume offers a superb overview of Lang s cinema with revealing insights into his enduring influence on directors such as Godard Scorsese Chabrol and Tarantino The two dozen essays presented here are an unrivaled and up to the minute assessment of the prolific and resilient life and vision of one of cinema s greatest auteurs **Lonely Places, Dangerous Ground** Steven Rybin,Will Scheibel,2014-02-01 A range of approaches to the director s life and work The director of such classic Hollywood films as *In a Lonely Place* *Johnny Guitar* and *Rebel Without a Cause* Nicholas Ray nevertheless remained on the margins of the American studio system throughout his career and despite his cult status among auteurist critics and cinephiles he has also remained at the margins of film scholarship *Lonely Places Dangerous Ground* offers twenty new essays by international film historians and critics that explore the director s place in the history of the Hollywood industry and in the larger institution of cinema as well as a 1977 interview with Ray that has never before been published in its entirety in English In addition to readings of Ray s most celebrated films the book provides a range of approaches to his life and work engaging new questions of his cinematic authorship with areas that include history and culture politics and society gender

and sexuality style and genre performance technology and popular music The collection also looks at Ray's lesser known and underappreciated films and devotes attention to the highly experimental *We Can't Go Home Again* his recently restored final film made in the 1970s with his students at Binghamton University State University of New York Rediscovering what Ray means to contemporary film studies the essays show how his films continue to possess a vital power for film history and criticism and for film culture *Cigarette Lighter* Jack Pendarvis, 2016-01-28 An eclectic and poetic exploration of the cigarette lighter and its association with romance magic art science immortality and death in literature and popular culture

The Elusive Auteur Barrett Hodsdon, 2017-05-21 The director's authorial role in filmmaking the extent to which a film reflects his or her individual style and creative vision has been much debated among film critics and scholars for decades Drawing on generations of criticism this study describes how the designation auteur has gone from stylistic criterion to product label in what has always been an essentially collaborative industry Examining the controversy in regard to Hollywood directors the author compares directors and would be auteurs of the classic studio system with those of contemporary Hollywood and its new climate of cultural entrepreneurship **Neglected Scorsese** Phillip Sipiora, Gary D. Rhodes, 2025-09-18 This collection examines over a dozen of Martin Scorsese's most overlooked works including the television shows music videos television commercials and feature films that have been largely ignored by film critics and or the moviegoing public From *After Hours* 1985 and *New York Stories* 1989 to *Il Mio Viaggio* 1999 *The Age of Innocence* 1993 and *The Aviator* 2004 *Neglected Scorsese* reclaims the director's less appreciated works giving them the respect and attention they deserve Scorsese is one of the finest directors in film history Of all New Hollywood directors he remains the most active the most indispensable the most new not only changing with the times but changing the times through the magnitude of his work Without Scorsese's gangster films the global gangster genre would not be the same nor anywhere near as accomplished and without his filmography the entirety of American cinema would be greatly diminished The purpose of this book is not about bringing more attention to Scorsese the director or to his most notable films Rather it argues that Scorsese's lengthy career has produced individual works that have been neglected even while others have been lauded *Neglected* in this collection is defined as those Scorsese films that were underappreciated by mainstream critics by mainstream audiences by scholars or by any combination of the three Further the book's focus goes beyond feature films as Scorsese has directed shorts music videos television programs and TV commercials There is intrinsic value in these film forms just as there is value in the analysis of those Scorsese directed **The World and Its Double** Chris Fujiwara, 2008 Otto Preminger was one of Hollywood's first truly independent producer directors He sought to address the major social political and historical questions of his time in films designed to appeal to a wide public Blazing a trail in the examination of controversial issues such as drug addiction *The Man with the Golden Arm* and homosexuality *Advise and Consent* and in the frank sophisticated treatment of adult material *Anatomy of a Murder* Preminger broke the censorship of the Hollywood Production

Code and the blacklist He also made some of Hollywood's most enduring film noir classics including *Laura* and *Fallen Angel* More than anyone else Preminger represented the transition from the Hollywood of the studios to the decentralized wheeling and dealing New Hollywood of today Chris Fujiwara's studious informative often astutely argued Gerald Peary *The Phoenix* biography follows Preminger throughout his varied career penetrating his carefully constructed public persona and revealing the many layers of his work

Laughter After David Slucki, Avinoam Patt, Gabriel N. Finder, 2020-04-07 *Laughter After* will appeal to a number of audiences from students and scholars of Jewish and Holocaust studies to academics and general readers with an interest in media and performance studies

The Biggest Thing in Show Business Murray Pomerance, Matthew Solomon, 2024-02-01 From 1946 to 1956 Dean Martin and Jerry Lewis provoked audiences into rollicking laughter as they shook up and delighted a culture they both mediated and made fun of Using the duo's phenomenal popularity as a starting point *The Biggest Thing in Show Business* looks askance at postwar America with a fast moving sweep jam packed with unexpected connections revealing details and surprising insights Aiming to be as unconventional as their subjects Murray Pomerance and Matthew Solomon enact a highly spontaneous and up to the minute approach to coauthorship that re-establishes the importance of Martin Lewis in the cultural pantheon As a result the book's structure methodology and writing style are thoroughly dialogic and firmly opposed to stale convention

Michael Haneke Peter Brunette, 2010-10-01 In this book Peter Brunette analyzes the theatrical releases of Austrian film director Michael Haneke including *The White Ribbon* winner of the 2009 Palme d'Or at the Cannes Film Festival Perhaps best known to U.S. audiences for *Caché* *The Piano Teacher* and his remake of his own disturbing *Funny Games* Haneke has consistently challenged critics and film viewers to consider their own responsibility for what they watch when they seek to be merely entertained by such studio produced Hollywood thrillers Brunette highlights Haneke's brilliant use of uncompromising visual and aural techniques to express complex themes His most recent films contain what has become his hallmark a moment of violence or shock that is not intended to be exploitative but that nevertheless goes beyond the conventional boundaries of most art cinema Lauded for graphically revealing the powerful influence of contemporary media on social behavior his films offer a chilling critique of contemporary consumer society Brunette discusses Haneke's major releases in English French and German including the film that first brought him to international attention *Benny's Video* The first full length study of Haneke's work in any language this book also includes an interview with the director that explores his motivations and methods

D.A. Pennebaker Keith Beattie, 2011-09-28 This book presents the career and works of D.A. Pennebaker one of the pioneers of direct cinema a documentary form that emphasizes observation and a straightforward portrayal of events The author examines the ways in which Pennebaker's presentation of unscripted everyday performances is informed by connections between documentary filmmaking and other experimental movements such as the New American Cinema He also includes a recent interview with the director and a full filmography

Philip Kaufman Annette Insdorf, 2012-02-28

American director Philip Kaufman is hard to pin down a visual stylist who is truly literate a San Franciscan who often makes European films he is an accessible storyteller with a sophisticated touch Celebrated for his vigorous sexy and reflective cinema Kaufman is best known for his masterpiece *The Unbearable Lightness of Being* and the astronaut saga *The Right Stuff* In this study Annette Insdorf argues that Kaufman's cinema is both stylistically and philosophically rich and that his versatility is what distinguishes him as an auteur She demonstrates Kaufman's skill at adaptation and how he finds the precise cinematic device for a story drawn from seemingly unadaptable sources by using his cinematic eye to translate the authorial voice in many of the books that serve as inspiration for his films Closely analyzing his films to date Insdorf links Kaufman's versatile cinema by exploring the recurring and resonant themes of sensuality artistic creation and manipulation by authorities She illustrates while there is no overarching label or bold signature that can be applied to his oeuvre there is a consistency of themes techniques images and preoccupations that permeates all of Kaufman's works

Emir Kusturica

Giorgio Bertellini, 2014-12-30 Emir Kusturica is one of Eastern Europe's most celebrated and influential filmmakers Over the course of a thirty year career Kusturica has navigated a series of geopolitical fault lines to produce subversive playful often satiric works On the way he won acclaim and widespread popularity while showing a genius for adjusting his poetic pitch shifting from romantic realist to controversial satirist to sentimental jester Leading scholar critic Giorgio Bertellini divides Kusturica's career into three stages dissent disconnection and dissonance to reflect both the historic and cultural changes going on around him and the changes his cinema has undergone He uses Kusturica's Palme d'Or winning *Underground* 1995 the famously inflammatory take on Yugoslav history after World War II as the pivot between the tone of romantic yet pungent critique of the director's early works and later journeys into Balkanist farce marked by slapstick and a self-conscious primitivism Eschewing the one-sided polemics Kusturica's work often provokes Bertellini employs balanced discussion and critical analysis to offer a fascinating and up to date consideration of a major figure in world cinema

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