



CONTEMPORARY FILM DIRECTORS

Jerry Lewis

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Zhe Xu



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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 *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*

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 **Francis Ford Coppola** Jeff Menne, 2014-12-15 Acclaimed as one of the most influential and innovative American directors Francis Ford Coppola is also lionized as a maverick auteur at war with Hollywood's power

structure and an ardent critic of the postindustrial corporate America it reflects However Jeff Menne argues that Coppola exemplifies the new breed of creative corporate person and sees the director's oeuvre as vital for reimagining the corporation in the transformation of Hollywood Reading auteur theory as the new American business theory Menne reveals how Coppola's vision of a new kind of company has transformed the worker into a liberated and well utilized artist but has also commodified individual creativity at a level unprecedented in corporate history Coppola negotiated the contradictory roles of shrewd businessman and creative artist by recognizing the two roles are fused in a postindustrial economy Analyzing films like *The Godfather* 1970 and the overlooked *Tucker The Man and His Dream* 1988 through Coppola's use of opera Menne illustrates how Coppola developed a defining musical aesthetic while making films that reflected the idea of a corporation as family and how his studio American Zoetrope came to represent a new brand of auteurism and the model for post Fordist Hollywood

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

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

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

Publications of the State of Illinois Illinois. Office of Secretary of State, 2009

Lonely Places, Dangerous Ground Steven Rybin, Will Scheibel, 2014 Examines the director's place in the history of Hollywood and the institution of cinema Provided by publisher

□□□□□□□□□□, 2004 Film festival program for the 28th Hong Kong International Film Festival held in Hong Kong from 6 4 2004 until 21 4 2004 The

program contains information on the films that were shown running times cast directorial and production members language and a synopsis of the films *New York*, 2009-11 **The Film Comedy Reader** Gregg Rickman, 2001 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 *The World and Its Double* Chris Fujiwara, 2025-06-25 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 in the process 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* An Austrian migr Preminger began his Hollywood career in 1936 as a contract director When the conditions emerged that led to the fall of the studio system he had the insight to perceive them clearly and the boldness to take advantage of them turning himself into one of America's most powerful filmmakers 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 critical biography the first in more than thirty years follows Preminger throughout his varied career penetrating his carefully constructed public persona and revealing the many layers of his work **Buenos Aires Festival Internacional de Cine Independiente**, 2005 *Jacques Tourneur, une esthétique du trouble* Gilles Menegaldo, 2006 Cet ouvrage retrace la filmographie du réalisateur J Tourneur 1904 1977 et aborde la diversité des genres et des thèmes de ses films thriller western film de guerre ou d'aventures Mais pour l'auteur c'est surtout dans le fantastique qu'il saura donner toute sa mesure avec la mise en scène du secret et l'esthétique du trouble de *La feline L'homme l'opard* en passant par *Le Vaudou* The Guinness Encyclopedia of Popular Music: Tillotson, Johnny to Z.Z. Top Colin Larkin, 1992 **The Federal Legal Directory** Richard Lee Hermann, Linda Plant Sutherland, 1990 The Guinness Encyclopedia of Popular Music Colin Larkin, 1992 Plays International, 1997 **Who's who in America** John W. Leonard, Albert Nelson Marquis, 2004 Vols 28 30 accompanied by separately published parts with title Indices and necrology

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