

Chapter 1 : The Three Stooges - Wikipedia

Two Slapstick Biographies Once Upon A Time A Story Of The Brothers Grimm Quick Annie Give Me A Catchy Line Download theses, download theses mercredi 10 juin

There are accounts of Healy threatening to bomb theaters if Howard, Fine and Howard ever performed there, which worried Shemp so much that he almost left the act; reportedly, only a pay raise kept him on board. Healy reportedly took one look at Jerry, who had long chestnut-red hair and a handlebar mustache, and remarked that he did not look like he was funny. They appeared in feature films and short subjects, either together, individually, or with various combinations of actors. The trio was featured in a series of musical comedy shorts, beginning with *Nertserly Rhymes*. The short was one of a few shorts to be made with an early two-strip Technicolor process, including one featuring Curly without Healy or the other Stooges, *Roast Beef and Movies*. The shorts themselves were built around recycled Technicolor film footage of production numbers cut from MGM musicals, such as *Children of Pleasure*, *Lord Byron of Broadway* and the unfinished *March of Time* all. Both Healy and the Stooges went on to separate successes, with Healy dying under mysterious circumstances in 1935. In 1936, the trio—now officially named "The Three Stooges"—signed on to appear in two-reel comedy short subjects for Columbia Pictures. The Stooges thought that their days were numbered and would sweat it out each year, with Cohn renewing their contract at the last moment. This deception kept the insecure Stooges unaware of their true value, resulting in them having second thoughts about asking for a better contract without a yearly option. Del Lord directed more than three dozen Stooge films, Jules White directed dozens more and his brother Jack White directed several under the pseudonym "Preston Black". Silent film star Charley Chase also shared directorial responsibilities with Lord and White. Nearly every film produced became a classic in its own right. *Hoi Polloi* adapted the premise of *Pygmalion*, with a stuffy professor making a bet that he can transform the uncultured trio into refined gentlemen; the plotline worked so well that it was reused twice, as *Half-Wits Holiday* and *Pies and Guys*. *Three Little Beers* featured the Stooges running amok on a golf course to win prize money. *Disorder in the Court* features the team as star witnesses in a murder trial. However, taken in bulk, the wartime films are decidedly substandard. The highlight of the film features the Stooges engaging in nonsensical gymnastics; the real spies are renowned acrobats for a skeptical group of enemy agents. The fact that Curly had to shave his head for the act led him to feel unappealing to women. To mask his insecurities, he ate and drank to excess and caroused whenever the Stooges made personal appearances, which was approximately seven months of each year. His weight ballooned in the 1930s, and his blood pressure became dangerously high. During a five-month hiatus from August through January 1937, the trio committed themselves to making a feature film at Monogram, followed by a two-month-long live appearance gig in New York City, with performances seven days a week. Curly also entered a disastrous third marriage in October 1937, leading to a separation in January and divorce in July. That unhappy union wrecked his already fragile health. They had only 24 days of work over the next three months, but eight weeks of time off could not help the situation. In those last six shorts, ranging from *Monkey Businessmen* through *Half-Wits Holiday*, Curly was seriously ill, struggling to get through even the most basic scenes. They hoped for a full recovery, but Curly never appeared in a film again except for a single cameo appearance in the third film after Shemp returned to the trio, *Hold That Lion!* It was the only film that contained all four of the original Stooges: the three Howard brothers and Larry on screen simultaneously. According to Jules White, this anomaly came about when Curly visited the set one day, and White had him do this bit for fun. His scene was deleted from the final release. Shemp wanted assurance that rejoining them would be only temporary, and that he could leave the Stooges once Curly recovered. Shemp resumed being a Stooge. Curly remained ill until his death of a cerebral hemorrhage from additional strokes on January 18, 1938. Jules White, however, persisted in employing the "living cartoon" style of comedy that reigned during the Curly era. White would force either Shemp or Moe to perform similar gags and mannerisms originated by Curly, resulting in what appeared to be lackluster imitation. *Brideless Groom* and *Who Done It?* White also contributed a few fair entries, such as *Hold That Lion!* Another benefit from the Shemp era was that Larry was given more time on screen. Columbia Pictures

blocked the series from going into production, but allowed the Stooges to make television guest appearances. The studio decided to downsize its short-subject division, resulting in producer Hugh McCollum being discharged and director Edward Bernds resigning out of loyalty to McCollum. Bernds had been contemplating his resignation for some time, as he and Jules White were often at odds. In another cost-cutting measure, White would create a "new" Stoooge short by borrowing footage from old ones, setting it in a slightly different storyline and filming a few new scenes often with the same actors in the same costumes. White was initially very subtle when recycling older footage: White came to rely so much on older material that he could film the "new" shorts in a single day. Shemp, in particular, disliked working with White after Moe was stunned and contemplated disbanding the Stooges. However, Cohn reminded him that the team owed Columbia four additional films with Shemp. Several comedians were considered, including noted African-American actor Mantan Moreland , [20] but Columbia insisted on a comedian already under contract. Besser had been starring in his own short-subject comedies for the studio since and appeared in supporting roles in a variety of movies, making his persona sufficiently well known. Besser was the only Stoooge other than Curly who dared to hit Moe back in retaliation. Both Moe and Jules White approved of the idea, but used it sparingly in order to match the old footage in films that were remakes. The American space craze also led to three entries focusing on space travel: The final comedy produced was *Flying Saucer Daffy*, filmed on December 19â€”20, No formal goodbyes or congratulatory celebrations occurred in recognition of their work and of the money that their comedies had earned for the studio. Moe visited Columbia several weeks after the dismissal to say goodbye to several executives. With no active contract in place, Moe and Larry discussed plans for a personal appearance tour. Larry suggested former Ted Healy stoooge Paul "Mousie" Garner , but based on his tryout performance, Moe later remarked that he was "completely unacceptable". Weeks later, Larry came across burlesque performer Joe DeRita , and thought he would be a good fit. With so many films available for broadcast, daily television airings provided heavy exposure aimed squarely at children. Parents who had grown up seeing the same films in the theaters began to watch alongside their children and, before long, Howard, Fine and DeRita were in high demand. This lineup, now frequently referred to as "Larry, Moe and Curly Joe," starred in six full-length feature films from to Throughout the early s, the Stooges were one of the most popular and highest-paid live acts in America. The first episode, "Home Cooking", featured the boys rehearsing for a new television show. Like *Jerks of All Trades* in , the pilot did not sell. However, Norman Maurer was able to reuse the footage reprocessed in black and white for the first ten minutes of *The Three Stooges in Orbit*. The Stooges appeared in live-action color footage, which preceded and followed each animated adventure in which they voiced their respective characters. On January 9, , during production of the pilot, Larry suffered a paralyzing stroke , ending his acting career along with plans for the television series. The pilot was unfinished and several key shots were missing, but producer Norman Maurer edited the available footage and made the pilot a minute special that was released to the Cartrivision videocassette home video market in The film would have been a departure from typical Stoooge fare, with dark-edged humor and scenes of war violence, but insufficient funding prevented production from advancing beyond the script stage. The act fared poorly with minimal bookings. For the next several years, Moe appeared regularly on talk shows and did speaking engagements at colleges, while DeRita quietly retired. Larry suffered another stroke in mid-December , and four weeks later an even more massive one. After slipping into a coma, he died a week later from a cerebral hemorrhage on January 24, Producer Sam Sherman briefly considered having former Stoooge Joe Besser appear in his place, but ultimately decided against it. Emil Sitka was announced as a Stoooge but never performed as such; he died on January 16, , six months after being disabled by a stroke. Legacy and perspective[edit] Over half a century since their last short film was released, the Three Stooges remain popular with audiences. Their films have never left American television since first appearing in , and they continue to delight old fans while attracting new viewers. Aesthetically, the Stooges violated every rule that constitutes "good" comedic style. Their characters lacked the emotional depth of Charlie Chaplin and Harry Langdon ; they were never as witty or subtle as Buster Keaton. They were not disciplined enough to sustain lengthy comic sequences; far too often, they were willing to suspend what little narrative structure their pictures possessed in order to insert a number of gratuitous jokes. Nearly every premise they have employed

spoofs of westerns, horror films, costume melodramas has been done to better effect by other comedians. And yet, in spite of the overwhelming artistic odds against them, they were responsible for some of the finest comedies ever made. Their humor was the most undistilled form of low comedy; they were not great innovators, but as quick laugh practitioners, they place second to none. If public taste is any criterion, the Stooges have been the reigning kings of comedy for over fifty years. In addition, the DVD market has allowed fans to view the entire Stoooge film corpus as distinct periods in their long, distinguished career rather than unfairly comparing one Stoooge to another the Curly vs. Shemp debate continues to this day [16] [17] [18]. The team appeared in films, but it is the durability of the short films the Stooges made at Columbia Pictures that acts as an enduring tribute to the comedy team.

A special two-books-in-one reprint edition in paperback of two hardcover books from the popular humorous biography series by Robert Quackenbush that were formerly published by Simon & Schuster.

It places me on a far higher plane than any politician. Here are 42 not-so-silent facts about this charming man. A Star Is Born Chaplin was born in , but his parents split up when he was still very young, with his father moving away from England to New York. His mother, Hannah, tried to get her career on stage going again after this, but her voice often failed her. In these instances, the stage manager sent a five-year-old Chaplin out to sing for the crowd. First row, third from left Some say his real name is Israel Thornstein and that he was born in France. Because immigration records back in those days was scant, no one can really say for sure where he was born or under what circumstances. Puzzled Pagan Presents For Chaplin, it did. Creating a Career Though he first appeared on stage when he was five, Chaplin was eight when he really started his career. He toured with the Eight Lancashire Lads, and when he was 18 he toured with a vaudeville troupe. From there, he went to California in where he signed with Keystone Studios, and went on to star in and direct 35 of their films. He even had Syd come on as his manager. No Rest for the Busy His career then seemed to take off. In , he went to Essanay and starred in 15 more films, before moving on to Mutual in where he made 12 films. Over a period of 26 years, The Tramp was the star of about 70 movies, shorts, and features. The Imaginative Conservative Play That Funky Music Keep this in mind next time you find something and decide you want to test it out: The Courts, Not the Greens He was a big fan of tennis, and even played the sport until he was in his 70s. One sport he hated? Griffith, Chaplin created United Artists in United Artists was formed as a means to finance their own movies and keep their creative control. Chaplin sold his shares in the company in , just eight years before the company released the first James Bond film. Unnaturally Right Chaplin was naturally a lefty. However, like other lefties, he was forced to learn to write with his right hand because of the writing tools at the time. Redmond was the perfect man for the job since he was deaf. Even the head of the FBI, J. The Daily Beast It was at that time that Chaplin and his family moved to Switzerland. Cementing His Fate Although he had his handprints, footprints, and signature preserved in cement at the Chinese Theater, no one knows where that chunk of cement is now. After his fall from grace, it was removed and has never been found. Sonya and Travis Irish Eyes Are Smiling There is a place where you can honor the actor thoughâ€”you just need to travel to Ireland. There are film competitions and a bronze statue of the man himself! His guests still loved it, and Chaplin continued to entertain and hold screenings of his films there. At the End of the Day He also quite enjoyed spending 45 minutes in his sauna after a long day of work. Sometimes, if he was feeling refreshed enough, he would get dressed up and go out for dinner. But, if he was too tired, he would just go to his room and have his staff bring him his dinner there. After they had broken up, she told Chaplin she was pregnant and that the baby was his. Spreading That Chaplin Vibe Despite that drama, Chaplin did actually have kids of his ownâ€”11 to be exact! And with four different wives. Sadly, his first child died only a few days after birth, and that first marriage to Mildred Harris lasted only two years. His fourth wife, Oona, gave him eight children! House of Stark One of his granddaughters, also named Oona, is an actress in her own right. You might recognize her from such places as Game of Thrones, where she played Talisa Stark. Sugar Daddy Chaplin was quite a bit older than all four of his wives. In fact, his fourth wife Oona was only 17 when she married the 54 year old Chaplin. Credit Where Credit is Due He had a couple of firsts in his time. Well-Deserved At the 44th Annual Academy Awards, Chaplin received an honorary Oscar and returned to the States from his decades-long self-imposed exile. It was very emotional for him: Words seem so futile and so feeble. I can only say thank you for the honor of inviting me here and you are all wonderful, sweet people. Charming Charlie It was long believed that Chaplin and Buster Keaton had a feud, but when all was said and done, there was an obvious respect for each other. Mutual Distaste Marlon Brando had mixed feelings about Chaplin. For his part, Chaplin said that it was impossible working with Brando. Ince, and Marion Davies. Hearst took chase, and Chaplin ran onto the deck. Heart brandished a gun and shot Ince instead, killing him. He also worked for the film company as a distributor. When Chaplin was 13, he stopped by a place called the

Crown Public House to ask the landlord for a glass of water. That landlord was George Chapman—a man who killed three of his wives by poisoning them and who was also a candidate for the identity of the infamous London serial killer Jack the Ripper. They were actually blue. He wrote in his autobiography that people were always struck by that fact. Actors go to far lengths sometimes in their roles, and Chaplin is no exception. He ended up in hospital once for insulin shock. Well, he reshot one scene for *The Gold Rush* 63 times, and had to eat a prop boot made of black licorice over and over again. The Red List 8. Who Wore It Better? Chaplin is pretty well known for it, but so is Adolf Hitler. The latter was incorrectly told that Chaplin was Jewish, so he automatically disliked him. It was a fake! Belgian film freak 7. Roosevelt actually called Chaplin up, telling him to go forward with it. Well, judges of one contest thought so. Eat drink films 5. A strange genre of film came up in the latter half of the s where actors pretended to be Chaplin. The actors, who ranged from Billie Ritchie, Stan Jefferson, and Billy West, were made up to look exactly like Chaplin, and the film distributors were adamant that they actually were him when promoting the films. This letter, locked away in a drawer, was written by a man named Jack Hill. He had become very ill as a child, having to spend weeks in bed. While recovering, his mother sat beside the window and re-enacted anything she saw for her son. Joke All You Can 2. Because of all this, Chaplin and Syd, his half-brother, spent a lot of time in charity homes and workhouses. Police found the two men responsible, and they confessed to it all. After that, Chaplin was reburied in a vault surrounded by cement.

Chapter 3 : Slapstick | Revolv

Get this from a library! Two slapstick biographies. [Robert Quackenbush] -- The first story recounts the lives of two German brothers who collected folktales such as "Hansel and Gretel" and "Rumpelstiltskin" in order to preserve them for future generations.

Common schticks included crying in cases of great predicaments, taking instructions literally at all times and mixing up his lines. He and Hardy often had a scene in their films where they would get into a fight with another person that consisted solely of destroying property. The duo would destroy something the opponent values while the opponent looks on and does not resist. When they are done, the opponent does the same to them, while they refrain from resisting, and so on. Wide, "hanger-in-my-mouth" smile, spiky hair sported in all of his films, and of course, the "whiny face" for which he is famous. Completely vacant stare into the camera, accentuated by white pancake makeup. Gaze into the camera with arms up and palms out in a "What now? Trivia His light blue eyes almost ended his movie career before it began. Until the early s, filmmakers used black-and-white Orthochromatic film stock, which was "blue blind". When Laurel teamed with Oliver Hardy , the team made Stevens their cameraman of choice. Had two children with his first wife, Lois: Laurel first appeared with his future partner, Oliver Hardy , in *The Lucky Dog* , which was filmed in , but not released until He always thought that his "whining face" was humiliating, but the producers forced him to do it in most of his movies since the public loved it. Suffered a nervous breakdown on the death of his longtime film partner and friend, Oliver Hardy , and according to his friends, never fully recovered. Had always been a huge fan of westerns, and after he became a success, his company, Stan Laurel Productions, financed a series of low-budget musical westerns starring singing cowboy Fred Scott. He is shown with his partner Oliver Hardy. The stamp designs were drawn by caricaturist Al Hirschfeld. He and Mae Laurel lived as a common-law couple, as Mae was legally married to someone in her native Australia when she met Stan in They parted in by mutual consent and Mae returned to Australia. Van Dyke even got to perform that impersonation on one of the episodes of *The Dick Van Dyke Show* and after it premiered, he called Laurel to ask his opinion. The death of his partner Oliver Hardy left him a broken man, so much so that he fell into a deep depression and swore never to do comedy again. Fell off a platform and tore ligaments in his right leg during the filming of *Babes in Toyland* An extra named John Wood from the film *Babes in Toyland* sued him and his stunt double, Ham Kinsey , claiming back injuries after Laurel and Kinsey threw him in the ducking pond on the set. Is portrayed by Jim Plunkett in *Harlow* In his later years, he was a close friends with Dick Van Dyke. He was greatly admired by Jerry Lewis. When Lewis had his own production company in the early s, he repeatedly tried to hire Stan for his creative team. Stan refused, despite the impressive salary. According to Lewis, he would send scripts to Stan who would read them and write suggestions in the margins. Is portrayed by Matthew Cottle in *Chaplin* Stan was greatly admired by Peter Sellers. Sellers claimed that the "Laurel" character was his inspiration when he created the "gardener" character in *Being There* While rarely credited as a writer or director, he was the driving creative force behind the team of he and Oliver Hardy --whenever Hardy was asked a question about a gag, story idea, plotline, etc. In his later years, he was arguably the most approachable of all movie stars, keeping his phone number in the phone book, welcoming all sorts of visitors, and responding to his fan mail personally. His partner Oliver Hardy was an inveterate golfer, often setting up his own little putting green on the set so he could practice between takes. When the reporter asked if he had any bad habits, Laurel--who had been married and divorced five times--replied, "Yes, and I married them. Suffered a stroke in June Although Stan is recorded as being born in Ulverston Cumbria, he never knew it. He was actually born in Ulverston Lancashire. Ulverston became part of Cumbria under the "Local Government Act " and became part of Cumbria two years later in ; nine years after Stan died. A comedian until the very last, Stan Laurel, just minutes away from death on February 23, , told his nurse he would not mind going skiing right at that very moment. Somewhat taken aback, the nurse replied that she was not aware that he was a skier. He was a staunch Democrat. He was a heavy smoker until he suddenly gave up when he was about seventy. Laurel insisted that the quote attributed to him, "You know my hobbies; I married

them all. Because the Roach studio was smaller than the majors, the indoor sets were relatively close to each other, and the actors often visited other sets between takes. Stan removed the heels from his shoes while filming. It helped him accent his already humorous walk. He and Babe had shaved their heads to play convicts in *The Second Years*, and it grew back very unevenly and refused to stay down. Others on the Roach lot laughed, so Stan began to cultivate the new look. Offscreen, he combed it straight back, as did Oliver Hardy. As his old friend Hardy, who was broke by the end of his career because of his horse track bets, Stan Laurel also knew financial difficulties because of his many ailments. He is often thought of as being very short and skinny. When Stan started his film career, motion pictures were being shot on orthochromatic film which did not record blue. This became a problem for performers who, like Stan, had blue eyes. He was able to turn this to his advantage. At appropriate times, he would stare directly into the camera and his blue eyes would record as very pale or white which gave his character a vacuous appearance. They made their first appearance in the centre spread of the English comic *Film Fun* in issue dated November which moved to the front page in March and remained there until The popularity of the strip found it syndicated abroad where in Italy it appeared in *Bombolo* in and *Cine Comico*, a film weekly. The same year a rival company produced the *Mastro Remo* comic with them on the cover in a strip in colour called *Stan e Oli*. In France in there was a colour strip of them in *Cri-Cri*. At the apartment block where he lived in later years he even went down to the lobby to collect his mail rather than phone down and ask for it to be taken up to him. Stan was instrumental in the career of Marcel Marceau. After seeing him perform in Paris in he praised him as an unsung genius and helped him gain attention in the French press. Educated at Bishop Auckland Grammar School - where he was often in the staff room entertaining the teachers. In he fell out with Hal Roach over the script of *Babes in Toyland* and their close working relationship never recovered. Of his five marriages his stormiest was that to Illiana Shufvalova which only lasted a year. By the time they produced their first true Laurel and Hardy film Stan was 37 and Ollie Billy Wilder planned on doing a film with him and Oliver Hardy in the s. The plot centered on a woman coming between them. When he and Chaplin went to America in they did so on a cattle boat. When it was flushed the toilet sank into the floor. In a production of *The Sleeping Beauty* he was promoted from supporting actor to be the featured comedian. The production included Wee Georgie Wood, who was then The two sections would be joined together then copied and joined many times for repetition. Filmed in slow motion then projected at normal speed the ears would wave vigorously. Never appeared in a film nominated for the Best Picture Oscar. As a boy his early education took place at a kindergarten in a house in Dockwray Square, North Shields, near to where his family lived, a private school in Tynemouth College, a boarding school Stan said he thought this was because he was always getting into mischief and trouble at home. Charlotte Mae Dahlberg Dahlberg was her maiden name was part of a double act with Stan and claimed that she gave Stan his surname. She was supposedly looking through a book and saw a picture of a Roman general with a laurel wreath on his head. As Stan was superstitious and his name had 13 letters in it he was more than happy to take up her suggestion of adopting the name of Laurel. Later he renamed it Ida Mae after his last wife. Stan was only the second honoree to receive a Screen Actors Guild Award for their contribution to entertainment. Educated at Queens Park School, Glasgow. King James Grammar School in Bishop Auckland, Co Durham where Stan was partly educated was seriously damaged by an arson attack in and over 10 years later the ruins remain surrounded by scaffolding and tarpaulin sheets waiting for some kind of decision to be made on what to do with it. *The Merry Old Soul*. His first short film, *Nuts in May* won him a contract with Universal but soon after his film career seemed to be at an end and he returned to vaudeville. Hal Roach, who he would make many of his films let him go twice. By Stan had come to think that his true gift lay in writing and directing rather than in performing. Stan and Ollie believed that they got most of their laughs by combining dumbness with dignity making the audience feel that they were superior to them. As a child in Glasgow, his family lived at 17 Craigmillar Road. Hal Roach let him go twice. In their films Stan wore a Bowler hat a size or two smaller so that it sat higher on his head. Although they were identified with Bowlers they actually wore more other hats in their many films and when they were on their European tours they eagerly donned the appropriate national hat of the country they were in- Berets in Paris, Tam O Shanter in Scotland. They could go through as many as a dozen hats in a month of filming. Although Stan wore a

traditional bowler in their early films he soon switched to a flat brimmed one. After the death of Ollie Stan never publicly wore one again and no photographs are known to exist of him in one from that time. Although The Boys were known for wearing Bowlers film for film they wore them less often than believed. At some point they parted company but with the act being so successful Bob found another partner - Stan, who later reworked the act with Ollie in the film Hollywood Review of

Slapstick is a style of humor involving exaggerated physical activity which exceeds the boundaries of normal physical comedy. The term arises from a device developed during the broad, physical comedy style known as Commedia dell'arte in 16th Century Italy.

He also produced Little Nemo in Slumberland, one of the most fantastic and beautiful newspaper comics in the history of the medium. He claimed he was born on September 26, in Spring Lake, Michigan. His parents, Robert and Janet, lived there, and he spent his youth there. According to his biographer, John Canemaker, it is most likely that McCay was born while his mother was visiting her family near Woodstock, Ontario in the fall of 1874. McCay drew incessantly throughout his childhood. His drawings impressed everyone with their high levels of detail-from bolt heads on machines to feathers on chickens-resulted from close observation and a cognitive process he later called "memory sketching. His father insisted that McCay have a business education. Once there he skipped classes he never graduated and made money by drawing portraits of patrons at a dime museum-a sort of permanent indoor circus sideshow-in nearby Detroit. This work sharpened his abilities as a commercial artist, as he learned to create drawings that looked like the subject, but were always flattering. It also fulfilled a growing need to perform publicly, as a crowd often gathered to watch him work. McCay went to Chicago, but instead of enrolling in the Art Institute, took a job as an apprentice at a printing company. There he made promotional posters and art for another dime museum. He also worked as a billboard painter. His habit of drawing the outline of a figure in one continuous line without referring to a sketch attracted the crowds for which he loved to perform. Soon after he arrived in Cincinnati in 1892, he met Maude Leonore Dufour, and they eloped. Five years later, they had a son, Robert Winsor, in June 1897, followed by their only other child, Marion Elizabeth, in August 1898. To better provide for his family, McCay took a job as reporter-artist for the Cincinnati Commercial Tribune. At the end of the nineteenth century, newspapers did not have the technology to reproduce photographs. A reporter who could produce quick, accurate line drawings of people and events, that could easily be turned into an attractive engraving for reproduction, was a great commodity. McCay, with his strong background in forms and perspective as well as his talent for drawing from memory, was better equipped than most. His detailed full-page of places and events became an important part of the Tribune. McCay had a lighthearted humorous side, too. It occasionally appeared in the Tribune, illustrating a poem or story. However, it found greater release in one of the premier humor magazines of the day, Life. Not only did McCay contribute single panel editorial cartoons to the magazine, but Life artists, like A. This was a technique that McCay would later employ. The Cincinnati Enquirer offered McCay an increase in salary. In he became head of its art department. McCay experimented with gag cartoons and with sequential strips in Life. He then created The Tales of the Jungle Imps, a series of 43 illustrations accompanying poems by the Sunday editor. The series was the first extended work featuring the comic style for which he would become famous. While at the Herald, McCay began using the comic strip form. Newspaper comic strips were still new at the time, and extremely popular. The comics sold papers, and an artist with a popular strip that could be syndicated-sold to other papers across the country-could become rich and famous, a situation that appealed to McCay. After a number of false starts, McCay found popularity with his first sustained strip, Little Sammy Sneeze, which debuted in the Herald on July 24, 1899. It featured the adventures of a small boy whose powerful sneezes would always occur at the most inopportune times. It was soon joined by what would become his longest running strip, the more adult-oriented Dream of a Rarebit Fiend, beginning in the September 10, 1900, edition of the Evening Telegram. This strip had no recurring character, but showed the hallucinatory dreams of a different person in each episode. Each panel would show the person in an often-inexplicable dangerous or embarrassing situation. The situation would grow worse through the next-to-last panel, when death, destruction, deformity or madness seemed inevitable. The last panel showed the person, usually in bed, waking fitfully, and decrying the Welsh rarebit-a dish made with melted cheese and ale served on toast-they had eaten for dinner. McCay soon created two more strips. The Story of Hungry Henrietta ran for six months in 1901. McCay had experimented with continuity and constant motion in his previous strips, foreshadowing his future career as an animator, but

Henrietta showed even more promise. Not only does each panel of each episode build on the one previous, but the main character, a child, was obviously older each week. The comics were printed in a tabloid, and Little Nemo ran on a full page, the size of half a newspaper page. The last panel always showed Nemo awakening in his own bed. Or next to it, having fallen out. Little Nemo in Slumberland became instantly popular. It was translated into seven languages. An operetta composed by Victor Herbert opened on Broadway in 1912. And the characters were merchandised on clothing and games. McCay the Animator While he was creating these comics, McCay also found a way to fulfill his need for public performance. Following other cartoonists, he entered vaudeville, performing in theatrical reviews as a lightning-quick sketcher, drawing his popular characters on a blackboard. McCay found great success in vaudeville, even taking out-of-town bookings, but by he was looking for a way to refresh his act. McCay drew almost separate drawings on rice paper, testing and re-testing each one so that the transition from one drawing to the next—each drawing representing one frame of film—would appear smooth and seamless, without jerks or shakiness. And each drawing featured his beautifully rendered line drawings of his characters. No previous animation had featured such strong graphics or care in presentation, preferring to attract crowds on the novelty of animation alone. The addition of the film to his vaudeville act in 1914 was extremely successful. The next year, he would produce his second film, *The Story of a Mosquito*, based on an episode of *Rarebit Fiend*. In this film, made up of nearly drawings, an oversized mosquito is shown as it bites a sleeping man on the face. Not content with simple animation, McCay provides the mosquito with a personality of its own as it goes through the motions of preparing to attack by honing its proboscis with a sharpening wheel and gorging itself on its snack. This film proved as popular as *Little Nemo*, but was so detailed that many felt it could not be made of drawings and was some other kind of visual trick. In 1915, the skeptics were quieted by his next film, which starred a creature that no one could fake: *Gertie the Dinosaur*. Then he would fill in the drawings between the two poses, assured of where Gertie was going and how she should look. The same basic procedure is still in use today, and is called "In-betweening," and the job is split up; sometimes copiers or computers are used. This gave Gertie the smooth well-timed motions she needed. As McCay finished each drawing, his assistant, John A. Fitzsimmons, would painstakingly trace the background from a master drawing onto each sheet. At that point McCay would step behind the screen. They would both bow and Gertie would gently carry the animated McCay off-screen. His new boss, W. In 1916, McCay was told that he would no longer be producing comic strips, only serious editorial drawings. McCay turned his creative side to his animation, and created his longest film ever, *The Sinking of the Lusitania*, about the attack on a Cunard ocean liner by a German submarine in May 1915. Working from photographs and first-hand accounts, McCay recreated the incident from the time the ship left New York harbor through the rescue of passengers and horrific deaths by drowning. This was the first film McCay did on transparent celluloid sheets, as had been recently patented by others. Using this technique, the same background painting could be used over and over. It was released in July 1918. He continued to create editorial cartoons, and made six more animated shorts, but none with the impact of his first efforts. He stopped for reasons that range from his age he was 54, his work for Hearst, and a general disappointment that cartoons were quickly becoming commercial filler for movie houses and not the art that he once thought they could be. After an uninspired and unsuccessful attempt to bring *Little Nemo* back to the comic pages in 1919 and 1920, he dedicated the rest of his career to editorial work for Hearst and illustration for advertising. *His Life and Art*, Abbeville Press,

Chapter 5 : Slapstick - Wikipedia

Steven Harmon Slapstick Biography Has fought numerous bizarre villains and encountered a variety of superhumans including Spider-Man, Ghost Rider, Daredevil, the New Warriors, the Fantastic Four, Doctor Yesterday, the Overkiller, and the Neutron Bum.

Chapter 6 : Most Popular "Slapstick Comedy" Titles - IMDb

Slapstick is a style of humor involving exaggerated physical activity which exceeds the boundaries of normal physical

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comedy. [1] [2] [3] The term arises from a device developed during the broad, physical comedy style known as Commedia dell'arte in 16th Century Italy.

Chapter 7 : Stan Laurel - Biography - IMDb

Owner Manuals For Larson Easy portuguese recipes Two Slapstick Biographies Once Upon A Time A Story Of The Brothers Grimm Quick Annie Give Me A Catchy Line.

Chapter 8 : The Three Stooges | Official Website of The Three Stooges

THE STAN LAUREL COLLECTION II, MABEL NORMAND'S THE EXTRA GIRL, and THE HARRY LANGDON COLLECTION. After the successful release of two SLAPSTICK SYMPOSIUM series totaling seven DVDs, Kino International now proudly extends its already impressive collection of slapstick silent comedies with the SLAPSTICK SYMPOSIUM III.

Chapter 9 : Chuck Jones | Biography, Movie Highlights and Photos | AllMovie

Two teens become step brothers. One is an awkward geek and the other is a popular musician. Stars: Drake Bell, Josh Peck, Miranda Cosgrove, Jonathan Goldstein.