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LAUREL & HARDY: STAN "HELPS" OLLIE

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VIDEO
TREASURES

Stan Helps Ollie

Michael Bliss



Stan Helps Ollie:

The Art of Laurel and Hardy Kyp Harness, 2015-01-09 From the early days of film came Laurel and Hardy a comedy team that created slapstick hilarity from life's simplest situations Some seventy years after their heyday Arthur Stanley Jefferson and Oliver Norvell Babe Hardy are still remembered for the comic chaos they created in film shorts They gave us something to laugh at by reminding us of our own foibles in a way that was genuine and unpretentious The lanky Stan Laurel 1890 1965 and portly Ollie Hardy 1892 1957 had but one objective to create as many laughs as would fit in one short film And that they did The book begins by exploring their comedy in the early days of film A chapter is dedicated to each of the boys Laurel from Ulverston England and Hardy from the state of Georgia as a person and performer Further chapters explore the slapstick and gags of Laurel and Hardy and how the pair survived the transition to sound that left behind many actors of the day It was only when they began to work for large studios churning out cookie cutter scripts that their art began to lose its way The book takes the reader through the ups and downs of their careers and to a final comeback A filmography lists works from 1917 to 1951 with information on availability

The Body in Hollywood Slapstick Alex

Clayton, 2014-12-24 Because they rely heavily on physical comedy many Hollywood slapstick films can be understood as comic meditations on the place and nature of the human body Focusing on the works of Charlie Chaplin Buster Keaton Harold Lloyd and Laurel and Hardy among others this book examines ways that the body represents or interacts with the mind setting voice and machines in slapstick films Also covered are female performances in slapstick and brutality and suffering in the slapstick tradition

The Boys Scott Allen Nollen, 2001-03-06 The Boys provides new ways to view and evaluate the work of this famous comedy team The initial chapter summarizes the critical reception of the two and compares Stan Laurel and Oliver Hardy to other contemporary comedians Brief biographies analyze their early solo films and the development of the team Special attention is given to the team's cinematic and comic style use of camera techniques early sound practice and gag development The comics complex relationship is detailed and analyzed A complete filmography including a rating and an indication of contents covers each film The team's final film Atoll K 1951 is discussed in depth Throughout the text quotes from such persons as Laurel and Hardy themselves Buster Keaton George Stevens Dick Van Dyke and Woody Allen enlighten and entertain Great stills and posters

The Final Film of Laurel and Hardy Norbert

Aping, 2014-01-10 The remarkable story behind the planning development and marketing of Laurel and Hardy's ill received final film Atoll K has been little explored Details on the script development cast crew locations and even basic information on running times and release dates have been sketchy at best since the film's 1951 release This work reconstructs the circumstances surrounding this unusual international co production Atoll K was a French Italian film with English speaking stars Through lost documents detailing the film's production and funding previously unreleased behind the scenes photos and a rare interview with French movie star Suzy Delair the author explores the continuous changes to the film's script

during its chaotic production and the final marketing of the film's many different versions. Atoll K was also released as Robinson Crusoe Land in the United Kingdom and as Utopia in the United States. Several appendices detail alternative sequences and cut scenes in various versions of the film and include French box office reports from 1951 to 1952 as well as a complete filmography.

Focus On: 50 Most Popular Buddy Films Wikipedia contributors, [AFI Catalog of Motion Pictures Produced in the United States](#) American Film Institute, 1971

Laurel and Hardy's Comic Catastrophes Michael Bliss, 2017-06-29 One of America's most beloved comic duos Stan Laurel and Oliver Hardy have entertained generations of viewers with their unique heartwarming brand of slapstick comedy. The pair's teamwork and friendship set their films apart, softening both pratfalls and hardships and earning them a cherished place in cinema history. From their first joint on-screen appearance in 1921's *The Lucky Dog* through their work at the Hal Roach studios, their comic signature remained unique. But what made the films of Laurel and Hardy so enduring? In *Laurel and Hardy's Comic Catastrophes: Laughter and Darkness in the Features and Short Films*, Michael Bliss illustrates why these films continue to make audiences laugh. Combining an appreciation for the pleasure that these films elicit with a critical examination of what made them work, Bliss first investigates the milieu in which the pair's comedy takes place. The author then explores Stan and Ollie's friendship and their troubled and troubling relationships with women. The book also features a detailed discussion of Stan Laurel's approach to gag structure, while the remainder of the book focuses on many of the pair's silent and sound films, such as *Duck Soup*, *Pack Up Your Troubles*, *Chickens Come Home*, and *The Music Box*. By delving into the pair's films, including several neglected short films, in greater detail than any previous work, this volume provides readers with a fundamental understanding of Stan and Ollie's universal appeal. Featuring an extensive filmography, *Laurel and Hardy's Comic Catastrophes* will engage a wide audience, from film scholars to fans of humor everywhere.

Laurel & Hardy Charles Barr, [Laughing matters](#) John Mundy, Glyn White, 2017-10-03 *Laughing Matters* takes an analytic approach to film, television, and radio comedy and provides an accessible overview of its forms and contexts. The introduction explains the value of studying comedy, concisely outlines the approach taken, and summarises the relevant theories. The subsequent chapters are divided into two parts. The first part examines the specific forms comedy has taken as a constant and key element in film and broadcast comedy from their origins to the present. The second part shows how the genre gravitates towards contentious issues in British and American culture as it finds humour in the boundaries of class, gender, sexuality, race, and logic. The authors cover silent cinema comedy, including Chaplin, Lloyd, and Keaton; sound film comedies, including the Marx Brothers and Laurel and Hardy; romantic film comedy; radio, television, situation, and sketch comedy; and genre, including parody and spoof, animations, from cartoons to CGI, issues of gender and sexuality, from drag comedy to queer reading, issues of taste and humour, from *Carry On* to contemporary gross-out, and issues of race and ethnicity, including a case study of African American screen comedy. Numerous opportunities for following up are highlighted, and advice on further reading, writing academically about comedy,

and an extensive bibliography add to the value of this textbook **Film Performance** Andrew Klevan, 2019-06-11

Performers make a crucial contribution to the achievement of narrative films By moving through exemplary sequences this book closely follows the movement and behaviour of screen performers Charlie Chaplin Laurel and Hardy Cary Grant Katherine Hepburn Marlene Dietrich Barbara Stanwyck Richard Widmark and by emphasising their relationship to other aspects of film style camera location and plot it develops accounts that are specific and involved This study concentrates on films from the Golden Age of Hollywood and moment by moment descriptions enable fresh interpretations to emerge and evolve These reveal the significance and intensity of a performer's engagement with the world of a film **What Was The**

Film When? The Movies of Laurel and Hardy Mark Potts, Dave Shephard, 2007 **Popular Film and Television**

Comedy Frank Krutnik, Steve Neale, 2006-10-19 Steve Neale and Frank Krutnik take as their starting point the remarkable diversity of comedy's forms and modes feature length narratives sketches and shorts sit com and variety slapstick and romance Relating this diversity to the variety of comedy's basic conventions from happy endings to the presence of gags and the involvement of humour and laughter they seek both to explain the nature of these forms and conventions and to relate them to their institutional contexts They propose that all forms and modes of the comic involve deviations from aesthetic and cultural conventions and norms and to demonstrate this they discuss a wide range of programmes and films from Blackadder to Bringing up Baby from City Limits to Blind Date from the Roadrunner cartoons to Bless this House and The Two Ronnies Comedies looked at in particular detail include the classic slapstick films of Keaton Lloyd and Chaplin Hollywood's screwball comedies of the 1930s and 1940s Monty Python Hancock and Steptoe and Son The authors also relate their discussion to radio comedy Robot Colonies Ronald C. Arkin, George A. Bekey, 2013-03-14 Robots in groups or colonies can exhibit an

enormous variety and richness of behaviors which cannot be observed with singly autonomous systems Of course this is analogous to the amazing variety of group animal behaviors which can be observed in nature In recent years more and more investigators have started to study these behaviors The studies range from classifications and taxonomies of behaviors to development of architectures which cause such group activities as flocking or swarming and from emphasis on the role of intelligent agents in such groups to studies of learning and obstacle avoidance There used to be a time when many robotics researchers would question those who were interested in working with teams of robots Why are you worried about robotic teams when it's hard enough to just get one to work This issue responds to that question Robot Colonies provides a new approach to task problem solving that is similar in many ways to distributed computing Multiagent robotic teams offer the possibility of spatially distributed parallel and concurrent perception and action A paradigm shift results when using multiple robots providing a different perspective on how to carry out complex tasks New issues such as interagent communications spatial task distribution heterogeneous or homogeneous societies and interference management are now central to achieving coordinated and productive activity within a colony Fortunately mobile robot hardware has evolved sufficiently in terms of

both cost and robustness to enable these issues to be studied on actual robots and not merely in simulation Robot Colonies presents a sampling of the research in this field While capturing a reasonable representation of the most important work within this area its objective is not to be a comprehensive survey but rather to stimulate new research by exposing readers to the principles of robot group behaviors architectures and theories Robot Colonies is an edited volume of peer reviewed original research comprising eight invited contributions by leading researchers This research work has also been published as a special issue of Autonomous Robots Volume 4 Number 1 Character-Based Film Series Part 3 Terry

Rowan,2016-08-31 The Character based film series each complete on its own but sharing a common cast of main characters with continuing traits and a similar situation format and stars include Abbott Costello Alan Ladd Batman Calamity Jane Elvis Presley Harry Callahan Harry Palmer Hercules Indiana Jones James Bond John Wayne Laurel Hardy Martin Lewis Matt Helm Nick Carter Red Ryder The Saint Sinbad the Sailor Spider Man Star Trek Texas Rangers The Thin Man The Three Stooges and Tony Rome plus so many more character based series The third book in the series of 3 See the other Books in the series

Ladies Or Gentlemen Jean-Louis Ginibre,2005 From Greek drama through vaudeville and modern cinema nothing in the theatrical experience has ever guaranteed a laugh like a man in a dress This spectacular pictorial history examines the grand tradition of male cross dressing in the movies through more than 700 photos more than half of which are previously unpublished The screen s greatest stars from comedians like Buster Keaton and Peter Sellers to serious actors like Marlon Brando and Max von Sydow are pictured in everything from bustiers to ball gowns Just as in real life the cinematic motives for cross dressing are complex ranging from plot device I Was a Male War Bride and social commentary Tootsie to the simple sight gags of Laurel and Hardy The book explores these and myriad other reasons actors are coaxed out of dress suits and into dresses By turns provocative serious and silly Ladies or Gentlemen is a delightful study of a seldom explored facet of cinema history **The National Society of Film Critics on Movie Comedy** National Society of Film Critics,1977

Death in Hollywood Peter Underwood,1992-01-31 The Hollywood way of life has long been a potent mix of scandal secrecy and sensation exactly like the Hollywood way of death In this unique study Peter Underwood charts the lives loves and deaths of thirty of Tinseltown s most glittering stars Many deaths were sad or senseless some were tragic others were the revenge of old age while a few were the revenge of something altogether more sinister **A Philosophy of Comedy on Stage and Screen** Shaun May,2015-12-17 As far as we know only human beings have a sense of humour although chimps might laugh when tickled and dogs respond similarly in play Seth McFarlane s fan base is comprised exclusively of humans Whilst animals and robots might feature as prominent characters in our favourite comic movies shows and stand up routines we have no reason to suspect that their real life brethren get the joke Drawing on the philosophy of Martin Heidegger Shaun May attempts to address this issue suggesting that there is something distinctive about human beings which grounds our ability to make and comprehend jokes Guiding the reader through a range of examples including the films of Charlie Chaplin

the stand up of Francesca Martinez the TV show Family Guy and Samuel Beckett's Endgame he demonstrates that in order to get the joke you have to be there **Too Funny for Words** David Kalat, 2019-04-11 American silent film comedies were dominated by sight gags stunts and comic violence With the advent of sound comedies in the 1930s were a riot of runaway heiresses and fast talking screwballs It was more than a technological pivot the first feature length sound film The Jazz Singer 1927 changed Hollywood Lost in the discussion of that transition is the overlap between the two genres Charlie Chaplin Buster Keaton and Harold Lloyd kept slapstick alive well into the sound era Screwball directors like Leo McCarey Frank Capra and Ernst Lubitsch got their starts in silent comedy From Chaplin's tramp to the witty repartee of His Girl Friday 1940 this book chronicles the rise of silent comedy and its evolution into screwball two flavors of the same genre through the works of Mack Sennett Roscoe Arbuckle Harry Langdon and others **Movie Lists** Paul Simpson, 2011-05-26 Action African greats alcohol Robert Aldrich aliens Woody Allen Pedro Almodovar Robert Altman animated anime apocalypses Argentina art Asia minor avant garde And that's just A for you A taste of this fabulously quirky and enjoyable book which is both a celebration of movies and movie trivia and a handy entertaining guide to films that we know you will enjoy It is fantastically functional The lists are well conceived and easy to understand mostly assembled by genre actor director theme or country of origin and the reviews are witty and informative Oddly enough most movie guides are not full of recommendations But Movie Lists is in spades leaving readers in no doubt that the films reviewed are the business Oh and you don't have to watch them all before you die There is no premise of death in this book You just need to get down to the local Blockbusters or flick your remote to Movies on Demand Only the popcorn is not supplied

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