

Keaton

James Curtis

Then Again Diane Keaton, 2012-05-01 The trade paperback edition of Diane Keaton's unforgettable memoir includes a new Afterword about the bonds between mother and daughter. NAMED ONE OF THE TEN BEST BOOKS OF THE YEAR BY Janet Maslin, The New York Times • People • Vogue ONE OF THE BEST BOOKS OF THE YEAR –Financial Times • Chicago Sun-Times The Independent • Bookreporter The Sunday Business Post Mom loved adages, quotes, slogans. There were always little reminders pasted on the kitchen wall. For example, the word THINK. I found THINK thumbtacked on a bulletin board in her darkroom. I saw it Scotch-taped on a pencil box she'd collaged. I even found a pamphlet titled THINK on her bedside table. Mom liked to THINK. So begins Diane Keaton's unforgettable memoir about her mother and herself. In it you will meet the woman known to tens of millions as Annie Hall, but you will also meet, and fall in love with, her mother, the loving, complicated, always-thinking Dorothy Hall. To write about herself, Diane realized she had to write about her mother, too, and how their bond came to define both their lives. In a remarkable act of creation, Diane not only reveals herself to us, she also lets us meet in intimate detail her mother. Over the course of her life, Dorothy kept eighty-five journals—literally thousands of pages—in which she wrote about her marriage, her children, and, most probingly, herself. Dorothy also recorded memorable stories about Diane's grandparents. Diane has sorted through these pages to paint an unflinching portrait of her mother—a woman restless with intellectual and creative energy, struggling to find an outlet for her talents—as well as her entire family, recounting a story that spans four generations and nearly a hundred years. More than the autobiography of a legendary actress, *Then Again* is a book about a very American family with very American dreams. Diane will remind you of yourself, and her bonds with her family will remind you of your own relationships with those you love the most. Look for special features inside. Join the Circle for author chats and more.

Camera Man Dana Stevens, 2022-01-25 From the chief film critic of Slate comes a fresh and captivating biography on comedy legend and acclaimed filmmaker Buster Keaton that also explores the evolution of film from the silent era to the 1940s. As one of the most famous faces of silent cinema, Buster Keaton was and continues to be revered for his stoic expressions, clever visual gags, and acrobatic physicality in classics such as *Sherlock Jr.*, *The General*, and *The Cameraman*. In this spirited biography, every aspect of Buster Keaton's astonishing life is explored, from his humble beginnings in vaudeville with his parents to his meteoric rise to Hollywood stardom during the silent era. Based on vigorous research of both Keaton and the film industry, it also delves into the dark sides of fame, such as Keaton's ill-advised businesses deals and alcoholism, to his unexpected resurgence in the 1940s as his contributions as both an actor and director were finally celebrated. This is a fascinating and uniquely astounding look at both the classic era of Hollywood and one of its most beloved stars.

Buster Keaton in His Own Time Wes D. Gehring, 2018-03-14 Gehring remains supreme in film comedy scholarship--Choice Buster Keaton can impress a weary world with the vitally important fact that life, after all, is a foolishly inconsequential affair, wrote critic Robert Sherwood in 1918. A century later Keaton, with his darkly comic theater of the absurd, speaks to audiences like no other silent comedian. If you thought you knew Keaton--think again!

Buster Keaton's Silent Shorts, 1920-1923 James L. Neibaur, Terri Niemi, 2013 By the mid-1920s, Buster Keaton, had established himself as one of the geniuses of cinema with such films as *Sherlock Jr.*, *The Navigator* and his 1927 work *The General*. But before Keaton ventured into longer works, however, he honed his skills as an actor, writer and director of short films. (Editor).

Keaton, the Man who Wouldn't Lie Down Tom Dardis, 1988 Explores the complex nature of the enigmatic silent-film star through the eyes of his close friends and associates, recreating his vaudeville days, his great successes in the 1920s, and the years of decline

The Fall of Buster Keaton James L. Neibaur, 2010-07-16 Born into a family of vaudevillians, Buster Keaton made his first film appearance in 1917 at the age of 21. By the early 1920s, he had established himself as one of the geniuses of silent cinema with such films as *Sherlock, Jr.* and *The Navigator* and his 1925 work, *The General*, placed at number 18 in the American Film Institute's poll of the 100 greatest features, the highest ranked silent film on the survey. But with the advent of sound in the late 1920s, silent stars like Keaton began to fall out of favor and the great comedian's career began to decline. In *The Fall of Buster Keaton*, James Neibaur assesses Keaton's work during the talking picture era, especially those made at MGM, Educational, and Columbia studios. While giving some attention to the early part of Keaton's career, Neibaur focuses on Keaton's contract work with the three studios, as well as his subsequent work as a gagman, supporting player, and television pitchman. The book also recounts the resurgence of interest in Keaton's silent work, which resulted in a lifetime achievement Oscar and worldwide recognition before his death in 1966. This fascinating account of an artist's struggle and triumph during the more challenging period of his career will be of interest to anyone wanting to learn about one of film's most influential performers.

Keaton's Silent Shorts Gabriella Oldham, 2010-08-20 Filling a major gap in the critical canon, *Keaton's Classic Shorts: Beyond the Laughter* chronicles the rapid growth in the filmmaker's understanding of what makes both comedy and film successful. Keaton developed his major themes in these nineteen silent short films shot between 1920 and 1923, creating his persona "Buster" with his trademark stone face. These short films clearly indicate Keaton's love of the camera and his concern for composition, symmetry, and images that delight the eye and startle the mind. Oldham reconstructs each of these rarely seen films to enable the reader to "watch" Keaton's performance, devoting a separate chapter to each. She analyzes each film's strengths, weaknesses, and prevalent themes and threads. She also enables readers to plumb the depths of what seems to be surface comedy through philosophical, biographical, historical, and critical commentary, thus linking the shorts together into a cohesive study of Buster Keaton's growth through his three-year independent venture as a filmmaker. Beyond the laughter and beyond the great stone face, Oldham presents a treasure of cinema comedy and a unique philosophy of life as captured by a great filmmaker.

Buster Keaton Buster Keaton, 2007 Sweeney collects interviews from the beginning of Buster Keaton's career in the 1920s and concludes with his 1950s and 60s television work. The pieces here provide a critical perspective on Keaton's acting and cinematic techniques.

Buster Keaton James Curtis, 2022-02-15 From acclaimed cultural and film

historian James Curtis—a major biography, the first in more than two decades, of the legendary comedian and filmmaker who elevated physical comedy to the highest of arts and whose ingenious films remain as startling, innovative, modern—and irresistible—today as they were when they beguiled audiences almost a century ago. It is brilliant—I was totally absorbed, couldn't stop reading it and was very sorry when it ended.—Kevin Brownlow It was James Agee who christened Buster Keaton “The Great Stone Face.” Keaton’s face, Agee wrote, ranked almost with Lincoln’s as an early American archetype; it was haunting, handsome, almost beautiful, yet it was also irreducibly funny. Keaton was the only major comedian who kept sentiment almost entirely out of his work and . . . he brought pure physical comedy to its greatest heights.” Mel Brooks: “A lot of my daring came from Keaton.” Martin Scorsese, influenced by Keaton’s pictures in the making of Raging Bull: “The only person who had the right attitude about boxing in the movies for me,” Scorsese said, “was Buster Keaton.” Keaton’s deadpan stare in a porkpie hat was as recognizable as Charlie Chaplin’s tramp and Harold Lloyd’s straw boater and spectacles, and, with W. C. Fields, the four were each considered a comedy king—but Keaton was, and still is, considered to be the greatest of them all. His iconic look and acrobatic brilliance obscured the fact that behind the camera Keaton was one of our most gifted filmmakers. Through nineteen short comedies and twelve magnificent features, he distinguished himself with such seminal works as Sherlock Jr., The Navigator, Steamboat Bill, Jr., The Cameraman, and his masterpiece, The General. Now James Curtis, admired biographer of Preston Sturges (“definitive”—Variety), W. C. Fields (“by far the fullest, fairest and most touching account we have yet had. Or are likely to have”—Richard Schickel, front page of The New York Times Book Review), and Spencer Tracy (“monumental; definitive”—Kirkus Reviews), gives us the richest, most comprehensive life to date of the legendary actor, stunt artist, screenwriter, director—master.

Keaton Daniel Moews, 1977-01

My Wonderful World Of Slapstick Buster Keaton, Charles Samuels, 2015-11-06 Over half century ago the society for the Prevention of Cruelty to Children complained to Mayor Van Wyck, of New York, that Joe Keaton, a vaudeville actor, was brutally mistreating his five-year old son. At each afternoon and evening performance the child, billed as “The Human Mop”, was slammed on the floor, hurled into the wings, and sometimes banged into bass drums. Unable to find a bruise or scratch on the lad, Mayor Van Wyck refused to ban the act. The “Human Mop” bounced on to worldwide fame as Buster Keaton, one of this century’s greatest comedians. In this intimate autobiography Buster Keaton tells his whole personal and professional story, beginning with his colourful and exciting childhood as the undentable tot in the “Three Keatons” whose proudest boast was having the rowdiest, roughest act in vaudeville. Buster has played with all the great ones, from George M. Cohen and Bojangles Robinson and Al Jolson to Jack Paar and Ed Sullivan and Red Skelton, during his sixty years as a star in vaudeville, silent and talking pictures, night clubs and television. Roscoe (Fatty) Arbuckle got him into the movies and taught him how to throw a custard pie. Buster could not even keep slapstick out of his eleven months as a draftee in our World War I army. He came out to help create the Golden Age of Comedy with his friends Charlie Chaplin, Harold Lloyd, Arbuckle, Mack Sennett and the Keystone Cops. Marital troubles and alcoholism once got Buster down, but could not keep him down. MY WONDERFUL

WORLD OF SLAPSTICK was written with the collaboration of Charles Samuels, co-author of *His Eye Is On the Sparrow*, Ethel Waters' best-selling autobiography. *Buster Keaton's Life Story* will enchant and thrill all those who enjoy looking past the glitter and the grease paint into a magnificent performer's mind and heart.

Keaton Rudi Blesh, 1971

Arbuckle and Keaton James L. Neibaur, 2015-02-18 From 1917 to 1919, Joseph Schenck produced a series of Comique comedies starring master movie comedian Roscoe "Fatty" Arbuckle and featuring an apprentice, Joseph Frank "Buster" Keaton. These films were initially deemed significant by modern archivists for representing the first movie appearances of Keaton, widely considered one of the most important figures in motion picture history. But the Comique films also remain the most important of Arbuckle's career because they feature him at the height of his cinematic genius and powers. The 14 short comedies starring Arbuckle and Keaton are incredibly important to the history of cinema and are analyzed in this book. After two chapters of biographical introductions, the rest of the book discusses their collaborative efforts and reveals the way in which the films evolved from Arbuckle's wild slapstick to feature more of the subtlety and cleverness of Keaton. Closing sections discuss what became of Arbuckle and Keaton afterward, commenting significantly on the scandal that undermined Arbuckle's career.

Buster Keaton's Sherlock Jr. Andrew Horton, 1997 On the film *Sherlock Jr.* directed by Buster Keaton

The Theater and Cinema of Buster Keaton Robert Knopf, 2018-06-05 Famous for their stunts, gags, and images, Buster Keaton's silent films have enticed everyone from Hollywood movie fans to the surrealists, such as Dalí and Buñuel. Here Robert Knopf offers an unprecedented look at the wide-ranging appeal of Keaton's genius, considering his vaudeville roots and his ability to integrate this aesthetic into the techniques of classical Hollywood cinema in the 1920s. When young Buster was being hurled about the stage by his comically irate father in the family's vaudeville act, *The Three Keatons*, he was perfecting his acrobatic skills, timing, visual humor, and trademark stone face. As Knopf demonstrates, such theatrics would serve Keaton well as a film director and star. By isolating elements of vaudeville within works that have previously been considered classical, Knopf reevaluates Keaton's films and how they function. The book combines vivid visual descriptions and illustrations that enable us to see Keaton at work staging his memorable images and gags, such as a three-story wall collapsing on him (*Steamboat Bill, Jr.*, 1928) and an avalanche of boulders chasing him down a mountainside (*Seven Chances*, 1925). Knopf explains how Keaton's stunts and gags served as fanciful departures from his films' storylines and how they nonetheless reinforced a strange sense of reality, that of a machine-like world with a mind of its own. In comparison to Chaplin and Lloyd, Keaton made more elaborate use of natural locations. The scene in *The Navigator*, for example, where Buster brandishes a swordfish to fend off another swordfish derives much of its power from actually being shot under water. Such hyper-literalism was but one element of Keaton's films that inspired the surrealists. Exploring Keaton's influence on Salvador Dalí, Luis Buñuel, Federico García Lorca, and Robert Desnos, Knopf suggests that Keaton's achievement extends beyond Hollywood into the avant-garde. The book concludes with an examination of Keaton's late-career performances in Gerald Potterton's *The Railrodder* and

Samuel Beckett's Film, and locates his legacy in the work of Jackie Chan, Blue Man Group, and Bill Irwin.

Buster Keaton Imogen Sara Smith, 2008-09-01 Smith tells of the most dazzling and enigmatic of the silent clowns, a man who began his career in vaudeville as one-third of the Three Keatons at age four only to fall from grace with shattering swiftness in the early 1930s before eventually making a comeback on television in the 1950s.

Brother & Sister Diane Keaton, 2021-01-05 NEW YORK TIMES BESTSELLER When they were kids in the suburbs of Los Angeles in the 1950s, Diane Keaton and her younger brother, Randy, were best friends and companions. But as they grew up, Randy became troubled, then reclusive. Before he was thirty, he was divorced, an alcoholic, a man who couldn't hold on to full-time work—his life a world away from his sister's, and from the rest of their family. Now Diane delves into the nuances of their shared, and separate, pasts to confront the difficult question of why and how Randy ended up living his life on “the other side of normal.” In beautiful and fearless prose intertwined with journal entries, letters, and poetry—much of it Randy's own—and supplemented by personal photographs and artwork, this insightful, heartfelt memoir contemplates the inner workings of a family, the ties of love and responsibility that hold it together, and the special bond between siblings—even those who are pulled far apart.

Buster Keaton: Cut to the Chase Marion Meade, 2014-04-01 An American icon, Joseph Frank “Buster” Keaton is easily acknowledged as one of the greatest filmmakers in early cinema and beyond. His elaborate slapstick made audiences scream with laughter. But, his stone face hid an internal turmoil. In BUSTER KEATON: CUT TO THE CHASE, biographer Marion Meade seamlessly lays out the life and works of this comedy genius who lacked any formal education. “Buster” made his name as a child of vaudeville, thrown around the stage by his father in a cartoon pantomime of very real abuse. The lessons he carried forward from that experience translated into some of the greatest silent films of all time. Keaton wrote, directed, performed, and edited dozens of features and shorts, including his masterpiece, The General. However, those early scars also led to decades of drinking and mistreatment of women. Keaton saw huge successes, Hollywood sex scandals, years of neglect from studios and audiences, and finally a shaky resurrection that assured his place in Hollywood's film canon. Meticulously researched, this book brings together four years of research and hundreds of interviews to paint a nuanced portrait of a compelling artist. No comedy fan or film buff should miss this insider story of the man behind the stone face.

Diane Keaton Deborah C. Mitchell, 2001-08-09 In the past 30 years, Diane Keaton has been an actress, a director and a photographer. This work begins with her early years in California, but the primary focus is on her film career from the 1970s through the present. The author examines Keaton's image as star and public figure, drawing on information from interviews (including personal conversations with Keaton), feature pieces, press releases, books, photographs, posters, films, and reviews of films. Each chapter provides an overview of the significant events and influences in Keaton's life during a particular period, along with a thematic and stylistic analysis of that period's feature films, television movies, and photography. The film analyses include an examination of themes and technical elements such as cinematography, mise-en-scene, movement, editing, sound, acting, costumes,

set, and narrative structures.

Keaton Diane Rollman, 2010-09-30 Keaton enjoys being a part of the family. He learns an important lesson when Aunt Diane comes to visit Sometimes you have to adjust and make sacrifices for the good of the family.

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Keaton Introduction

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 on a handful of easy
 words most people also
 have a tendency to
 prioritize talking in
 sentences and phrases
 over syllable length
 instead you need to
 focus on drawing out the
 vowel sounds and on
 building their
 vocabulary first another
 mistake i ve made and
 seen others make as well
 is to jump straight into
 carrier phrases

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