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KEY=FRANKIE - GIOVANNA PERKINS

Frankie Howerd Stand-up Comic *HarperCollins (UK)* **The rambling perambulations, the catchphrases, the bland brown suit and chestnut hairpiece**—such were the hallmarks of a revolution in stand-up comedy that came in the unique shape of Frankie Howerd. This new biography from Graham McCann charts the circuitous course of an extraordinary career, moving from his early success in the 40s and early 50s as a radio star, through a period at the end of the 50s when he was all but forgotten as a has-been, to his rediscovery in the early 60s by Peter Cook and continued success. Graham McCann vividly captures both Howerd's colorful career and precarious private life through extensive new research and original interviews with such figures as Paul McCartney, Eric Sykes, Bill Cotton, Barbara Windsor, Joan Simms, and Michael Grade. **Stand Up On Being a Comedian** *A&C Black* **Stand-Up!** is the first book to both analyse the background of stand-up comedy and take us inside the world of being a solo comedian **Oliver Double** writes a lively history of the traditions of British stand-up comedy - from its roots in music hall and variety to today's club and alternative comedy scene - and also engages in a serious exploration of what it is like to be a comedian onstage in front of a sometimes adoring and sometimes hostile audience. He looks critically at the work of such stand-up stars as Frankie Howerd, Les Dawson, Billy Connolly, Victoria Wood, Ben Elton and Eddie Izzard. And he looks at himself as a performer. **Frankie Howerd: Stand-Up Comic (Text Only)** *HarperCollins UK* **The authoritative biography of Britain's most subversive twentieth-century clown** from celebrated biographer Graham McCann, author of *Dad's Army* and *Morecambe & Wise*. Please note that this edition is text only and does not include any illustrations. **The Complete Frankie Howerd** is the essential guide to his career. Robert Ross details forgotten and obscure performances, alongside well-loved highlights such as *Up Pompeii*, *The Ladykillers*, and *Carry On Doctor*. It also includes a definitive filmography and dozens of previously unpublished stills. **Beyond a Joke Inside the Dark World of Stand-Up Comedy** *Random House* "Beyond a Joke" is a celebration of comedy - one of the modern world's most dominant and compelling art forms - but it is also the story of comedy's dark side, homing in on the scandals that have surrounded some of light entertainment's biggest stars, and telling it as it is, featuring insight from one who was there at the time. While "Beyond a Joke" explores the extremes of this world it also addresses another question. Are comedians naturally dysfunctional, or does the stress and pressure of the job make them dysfunctional? Ruby Wax once told the author that she had builders in her house who were just as emotionally unstable as most stand-up comedians she had worked with. But they don't want to go on stage and plead with an audience to love them. Bruce Dessau is the only person who could write this book. From Russell Brand slashing his chest onstage to Jo Brand trashing a friend's car on the motorway, he has heard it all. Bruce Dessau knows where the bodies are buried. **Encyclopedia of Television** *Routledge* **The Encyclopedia of Television**, second edtion is the first major reference work to provide description, history, analysis, and information on more than 1100 subjects related to television in its international context. For a full list of entries, contributors, and more, visit the **Encyclo pedia of Television**, 2nd edition website. **Funny Way to Be a Hero** *Random House* **The stand-up comedian is our hero. Unchanged fundamentally since the days of the Music Hall, he—and occasionally she—has been a waspish or laconic or outrageous commentator on politics, sex, work, friends, and the family.** John Fisher traces the traditions of the music hall comedian as they are handed down through the great British comics of the twentieth century. **Dan Leno, the Crazy Gang, Will Hay, and Max Miller** are seen to pass the baton to the great radio comics like Arthur Askey, Tony Hancock, Frankie Howerd, and the Goons. In time, Morecambe and Wise, Tommy Cooper, Benny Hill, the Two Ronnies, and Ken Dodd are seen to hold the flame. The comedians understand us as no one else, and in this distinctively original and funny book John Fisher comes close to understanding them, what makes us laugh and the connecting themes in their humor and our responses. First published in 1973 when he was in his late 20's, John Fisher's *Funny Way to be a Hero* is regarded as the finest book ever written on 20th century comedians and comedy. Fisher in his career as a television producer went on to become a friend to many of the subjects written about in his book. Forty years later, he has revised and expanded the original from this perspective and added six new chapters. With spectacular new design and over 350 illustrations, many never published before, this will be a landmark publication. **Hammer Complete The Films, the Personnel, the Company** *McFarland* **Think you know everything there is to know about Hammer Films, the fabled "Studio that Dripped Blood?"** The lowdown on all the imperishable classics of horror, like *The Curse of Frankenstein*, *Horror of Dracula* and *The Devil Rides Out?* What about the company's less blood-curdling back catalog? What about the musicals, comedies and travelogues, the fantasies and historical epics--not to mention the pirate adventures? This lavishly illustrated encyclopedia covers every Hammer film and television production in thorough detail, including budgets, shooting schedules, publicity and more, along with all the actors, supporting players, writers, directors, producers, composers and technicians. Packed with quotes, behind-the-scenes anecdotes, credit lists and production specifics, this all-inclusive reference work is the last word on this cherished cinematic institution. **Performing Brecht** *Routledge* **Performing Brecht** is an unprecedented history of the productions of Brecht's plays in Britain over forty years. Margaret Eddershaw surveys all aspects of Brecht in performance, from his methodologies to his place in postmodernist theatre and beyond. She focuses on key productions by directors including George Devine, Sam Wanamaker, William Gaskill, Howard Davies, John Dexter and Richard Eyre. Eddershaw also provides three in-depth case studies of productions in the 1990s, incorporating her own exclusive access to the rehearsals and in-depth interviews with directors and performers. The case studies are: * *The Good Person of Sechuan*, directed by Deborah Warner and starring Fiona Shaw; * *Mother Courage*, directed by Philip Prowse and starring Glenda Jackson; * *The Resistable Rise of Arturo Ui*, directed by Di Trevis and starring Antony Sher **The Oxford Handbook of Sondheim Studies** *Oxford University Press, USA* **The Oxford Handbook of Sondheim Studies** offers a series of cutting-edge essays on the most important and compelling topics in the growing field of Sondheim Studies. Focusing on broad groups of issues relating to the music and the production of Sondheim works, rather than on biographical questions about the composer himself, the handbook represents a cross-disciplinary introduction to comprehending Sondheim in musicological, theatrical, and socio-cultural terms. This collection of never-before published essays addresses issues of artistic method and musico-dramaturgical form, while at the same time offering close readings of individual shows from a variety of analytical perspectives. The handbook is arranged into six broad sections: issues of intertextuality and authorship; Sondheim's pioneering work in developing the non-linear form of the concept musical; the production history of Sondheim's work; his writing for film and television; his exploitation and deployment of a wide range of musical genres; and how interpretation through key critical lenses (including sociology, history, and feminist and queer theory) establishes his position in a broader cultural context. **The Essential Dave Allen** *Hachette UK* **When Dave Allen passed away in March 2005, we lost a true comedy great. Sitting cross-legged on a high stool, whiskey in one hand, cigarette in the other, Dave Allen's exasperated commentaries on the absurdities of modern life struck a chord with millions of fans in Britain, Ireland and Australia for over four decades. He was a compelling storyteller - able to spin shaggy dog stories out of the almost any subject, including the missing tip of his fourth finger of his left hand, for which he provided various unlikely explanations. But his gentle, laconic wit could also give way to ferocious attacks on the media, the state and, most famously, the Catholic Church. He was a unique talent - a comic who could make his audiences laugh, cry, and be shocked, all in one. This official celebration of Dave Allen's comedy has been drawn together by Graham McCann - Britain's best-loved entertainment writer. It is a treasure trove of stories, stand-up routines, sketches, interviews and photos, which takes us on a journey from the cradle to the grave. It will delight Dave Allen's million of fans, old and new alike. 'Dave Allen was our greatest storyteller and nobody ever came close to his ability to spin a yarn. He was unique, right up there with the greats.'** Jack Dee **British Comedy Cinema** *Routledge* **British comedy cinema** has been a mainstay of domestic production since the beginning of the last Century and arguably the most popular and important genre in British film history. This edited volume will offer the first comprehensive account of the rich and popular history of British comedy cinema from silent slapstick and satire to contemporary romantic comedy. Using a loosely chronological approach, essays cover successive decades of the 20th and 21st Century with a combination of case studies on key personalities, production cycles and studio output along with fresh approaches to issues of class and gender representation. It will present new research on familiar comedy cycles such as the Ealing Comedies and Carry On films as well as the largely undocumented silent period along with the rise of television spin offs from the 1970s and the development of animated comedy from 1915 to the present. Films covered include: *St Trinians*, *A Fish Called Wanda*, *Brassed Off*, *Local Hero*, *The Full Monty*, *Four Lions* and *In the Loop*. Contributors: Melanie Bell, Alan Burton, James Chapman, Richard Dacre, Ian Hunter, James Leggott, Sharon Lockyer, Andy Medhurst, Lawrence Napper, Tim O'Sullivan, Laraine Porter, Justin Smith, Sarah Street, Peter Waymark, Paul Wells **Writing Comedy** *Unistar Books* **Writing Comedy**Unit Objective: Students will demonstrate a deepening awareness of the comic sketch by writing and performing a nine minute sketch.Life Skill: Students will record life events and observations strengthening their understanding of self, work, and life and then stretch this into comic proportions.Theatre Skills:Students will•Create a paragraph describing who they are and how they will project themselves as a comedian.•Develop observation journals of times, places, countries, facts, and people•Write jokes and practice using them on stage•Research jokes and practice jokes of the successful comedians•Create a comedy sketch and perform this. I'm Sorry I Haven't a Clue **The Best of Forty Years** *Random House* **Know your Mornington Crescent from your Cheddar Gorge? Are you partial to a bad-tempered clavier? Would you like some unhelpful travel advice? Featuring the very best moments from a forty-year history of broadcasting, Stephen Fry introduces this indispensable companion to I'm Sorry I Haven't a Clue, the Radio 4 comedy series which attracts millions of listeners each week. Featuring hilarious excerpts from the show's favourite games including: The Uxbridge English Dictionary, Famous First Words, the Trail of the Lonesome Pun and Late Arrivals as well as much much more, this book is essential for Clue fans young and old. For those new to Clue, there's a Beginner's Guide on how to play Mornington Crescent and numerous games which are fun and easy to play at home and guaranteed to entertain. Getting the Joke** **The Inner Workings of Stand-Up Comedy** *A&C Black* 'This is the kind of book that troubles grey-suited committees of academic peers. It's too enjoyable. But that, given its subject, is just what it ought to be, and it treats that subject seriously. . . There isn't a "dull" page anywhere in the book.' - Professor Peter Thomson, **Studies in Theatre and Performance Comedy** is changing: stand-up comedians routinely sell out stadia, their audience-figures swollen by

panel-show appearances and much-followed Twitter feeds. Meanwhile, the smaller clubs are filling up, with audiences as well as aspirants. How can we make sense of it all? This new edition of *Getting the Joke* gives an insider's look at the spectrum of modern comedy, re-examining the world of stand-up in the internet age. Drawing on his acclaimed first edition, Oliver Double focuses in greater detail on the US scene and its comedians (such as David Cross, Sarah Silverman, Louis CK, Demetri Martin and Margaret Cho); the 'DIY' comedy circuit and its celebrated apostles and visionaries, from Josie Long to Stewart Lee; the growing importance of the solo stand-up show; the role played by Twitter (including an interview with the organiser of the world's first comedy gig on Twitter), and the driving force that is the TV guest slot, be it on *Mock the Week* or *Live at the Apollo*. With expanded sections on joke construction, as well as ways to challenge the audience, and a host of new and updated exercises to guide the aspiring comedian, this new edition of *Getting the Joke* is the only book to combine the history of stand-up comedy with an analysis of the elements and methods that go into its creation. Featuring a range of interviews with working comedians - from circuit veterans to new kids on the block - combined with the author's vast experience, this is a must read for any aspiring stand-up comedian.

Carry On Films An Introduction to the British Comedy Phenomenon *Oldcastle Books Ltd* *Infamy! Infamy! They've All Got It In For Me!* Beginning with the feel-good conscription caper *Carry On Sergeant* (1958) and finishing up with the much-maligned sex farce *Carry On Emmanuelle* (1978), producer Peter Rogers and director Gerald Thomas tossed off a record-breaking thirty films, all with that unique 'naughty but nice' seaside postcard-style humour. A team of spot-on comedy performers, headed by Kenneth Williams, Sid James, Charles Hawtrey, Hattie Jacques and Kenneth Connor, provided the great unwashed public with brain-achingly corny gags, ridiculous slapstick antics and seminal scenes of mayhem and speeded-up chicanery that would have brought a smile to the most jaded of palates. The *Carry On* comedy partnership of Rogers and Thomas (later combined with the wit of scriptwriter Talbot Rothwell) was responsible for many a classic production. From historicals such as *Carry On Cleo* (1964) and *Carry On...Up The Khyber* (1968) - the latter quite possibly the funniest film ever made in Wales - to such contemporary rib-ticklers as *Carry On Doctor* (1967) and - possibly the most famous entry of all, thanks to Barbara Windsor's elasticised brassiere - the seminal *Carry On Camping* (1968). The series may have ended in the gutter with *Carry On Behind* (1975) and *Carry On England* (1976), but such was the sheer talent on display throughout those twenty years, we can forgive them this small failing. Any genre was up for ridicule - bored with *Lawrence Of Arabia* (1962)? Try *Carry On...Follow That Camel* (1967). Fed up with Hammer horror? Turn off the light and shudder at the spine-chilling *Carry On Screaming!* (1966). Everyone has a personal favourite *Carry On* film - look up yours in this concise introduction to the whole, extraordinary phenomenon. What's in it? Every film examined in detail, with full cast and crew listing, key scenes and dialogue gems, and an informed critique; brief biographies of the major players, TV shows and theatre plays; appendices that include an exhaustive bibliography and an overview of the best *Carry On* websites around; all rounded off with a fiendish quiz on all things *Carry On*.

The Years Before My Death *Memories of a Comic Life* *Penguin Random House New Zealand Limited* How a small boy with a stammer ended up on the stage, becoming one of New Zealand's best loved comedians. In *The Years Before My Death*, renowned and much loved actor-director and comedy show writer David McPhail recounts his early life and what led him to pioneer the satirical TV programmes (including *A Week of It* and *McPhail and Gadsby*) for which he is famous, what drove him to perform comedy, and what was behind his desire to make New Zealanders laugh. He tells of his creative friendships with the likes of A.K. Grant, Bruce Ansley and Jon Gadsby; his encounters with former Prime Minister Robert Muldoon, the comic genius Dudley Moore, and the television networks of the day. As one would expect, every anecdote is told with insight, perfect timing and a glint in the eye. *The Man Who Invented the Daleks* *The Strange Worlds of Terry Nation* *Aurum* The Daleks are one of the most iconic and fearsome creations in television history. Since their first appearance in 1963, they have simultaneously fascinated and terrified generations of children, their instant success ensuring, and sometimes eclipsing, that of *Doctor Who*. They sprang from the imagination of Terry Nation, a failed stand-up comic who became one of the most prolific writers for television that Britain ever produced. Survivors, his vision of a post-apocalyptic England, so haunted audiences in the Seventies that the BBC revived it over thirty years on, and *Blake's 7*, constantly rumored for return, endures as a cult sci-fi classic. But it is for his genocidal pepperpots that Nation is most often remembered, and on the 50th anniversary of their creation they continue to top the Saturday-night ratings. Yet while the Daleks brought him notoriety and riches, Nation played a much wider role in British broadcasting's golden age. He wrote for Spike Milligan, Frankie Howerd and an increasingly troubled Tony Hancock, and as one of the key figures behind the adventure series of the Sixties - including *The Avengers*, *The Saint* and *The Persuaders!* - he turned the pulp classics of his boyhood into a major British export. In *The Man Who Invented the Daleks*, acclaimed cultural historian Alwyn W. Turner, explores the curious and contested origins of *Doctor Who*'s greatest villains, and sheds light on a strange world of ambitious young writers, producers and performers without whom British culture today would look very different. *Appropriating Shakespeare A Cultural History of Pyramus and Thisbe* *Rowman & Littlefield* *Appropriating Shakespeare* argues that the vibrant history of *Pyramus and Thisbe* as an independent text affirms the place of artist as both consumer and producer of Shakespeare. The playlet's four-century history is one that identifies Shakespeare's value as a transformative agent of aesthetic inquiry. *Acting Comedy* *Routledge* Despite being roundly cited as much harder to perform than its dramatic counterpart, comic acting is traditionally seen as a performance genre that can't be taught. At best it is often described as a skill that can only be learned "on the job" through years of practice, or given to a performer through natural talent. *Acting Comedy* is an effort to examine this idea more rigorously by looking at different aspects of the comic actor's craft. Each chapter is written by an expert in a particular form—from actors and directors to teachers and standup comedians. Topics covered include: how performers work with audiences how comic texts can be enhanced through word and musical rhythm analysis how physical movements can generate comic moments and build character. This book is an invaluable resource for any performer focusing on the minute details of comic acting, even down to exactly how one delivers a joke on stage. *Christopher Olsen's* unique collection of comic voices will prove essential reading for students and professionals alike. *The Guardian Year 2005* The pick of the sharpest, most lively and most remarkable journalism and photography from the *Guardian* in 2005. This book pulls together the finest writing and the most important stories from the *Guardian* in 2005. From eyewitness accounts, political commentary, editorials and sports coverage to art criticism, feature pieces and photography, *The Guardian Year 2005* provides an informative and lasting chronicle of a year in journalism, at home and abroad. With contributions from some of Britain's best writers and the *Guardian*'s most renowned journalists. *Performance and Identity in Irish Stand-Up Comedy* *The Comic 'i' Springer* One of the cultural phenomena to occur in Ireland in the last two decades has been the highly successful growth of stand-up comedy as a popular entertainment genre. This book examines stand-up comedy from the perspective of the narrated self, through the prism of the fabricated comedy persona, including Tommy Tiernan, Dylan Moran and Maeve Higgins. *Some Joe You Don't Know An American Biographical Guide to 100 British Television Personalities* *Greenwood Publishing Group* The first biographical guide to 100 British TV personalities who have appeared on American networks—from Joan Hickson to Benny Hill to Leo McKern. *London Theatre Record Theatre's Strangest Acts* *Robson* This enthralling collection of weird and wonderful tales from the world of theatre includes such unusual stories as the legendary ghost of Drury Lane, how an actor can exorcise the curse of *Macbeth*, and the well-known theatre manager who fried bacon and eggs in the Royal Box to feed her starving cast at the interval. If you have ever wondered whether what happens in the stalls is actually more dramatic than what happens on stage, which shows were so bad that they closed during the interval on the first night, or how the 'green room' was named, then *Theatre's Strangest Acts* is the book for you. *How To Be A Comedy Writer* *Secrets from the Inside* *Andrews UK Limited* Think you're funny? Writing successful comedy isn't just about having a gift for gags; you need to hone your talent and polish your humour to earn a living from making people laugh. If you want to write stand-up comedy, sketches, sitcoms or even a comic novel or film, *How to be a Comedy Writer* tells you all you need to know and more about the business, the structure of jokes and the nuts and bolts of a craft that can be learnt. This new ebook edition has been specially formatted for today's e-readers. *Tommy Cooper: Always Leave Them Laughing: The Definitive Biography of a Comedy Legend* *Harper* The first ever intimate portrait of Britain's best-loved, but little known, comedy entertainer. Fully authorised, and written by Cooper's friend and colleague John Fisher. *Morecambe and Wise (Text Only)* *HarperCollins UK* The dual biography of the great British comedy double-act and the rise and fall of mass audience television by the respected biographer of Cary Grant. *Players of Shakespeare 4 Further Essays in Shakespearean Performance by Players with the Royal Shakespeare Company* *Cambridge University Press* This is the fourth volume of essays by actors with the Royal Shakespeare Company. Twelve actors including Sir Derek Jacobi, Jane Lapotaire and Julian Glover describe the Shakespearean roles they played in productions between 1992 and 1997. The plays covered include *The Merchant of Venice*, *Love's Labour's Lost*, *The Taming of the Shrew*, *The Winter's Tale*, and *Romeo and Juliet*, among others. The essays divide equally among comedies, histories, and tragedies, with emphasis among the comedies on those notoriously difficult "clown" roles. A brief biographical note is provided for each of the contributors. *Margaret Rutherford Dreadnought with Good Manners* *Aurum* Margaret Rutherford was without a doubt one of Britain's best-loved comic actresses. But behind the kindly, serene front Rutherford presented to the world lay a life of trauma and repeated nervous breakdown - the legacy of the legacy of family tragedy that saw her father murder her grandfather during a bout of mental illness and her depressive mother later kill herself. *Andy Merriman's* acclaimed biography intrigued and shocked readers with these revelations when it was published in hardback. Now out in paperback, it is also a portrait of one of our most individual actresses. Rutherford appeared in such thoroughly English classics as *Blithe Spirit*, *The Importance of Being Earnest*, *Passport to Pimlico* and *I'm All Right, Jack!* But above all she was *Miss Marple*, in four films - and entirely created for the screen the role of Agatha Christie's elderly and fearless private detective that subsequent actresses like Joan Hickson and Geraldine McEwan have continued. Rutherford first played *Miss Marple* at the age of 70, and insisted on wearing her own clothes to feel right in the part. Above all, this was a vulnerable woman whom no-one failed to like and respect, notable again and again for quiet acts of kindness, whose life story has great appeal to everyone who appreciates both classic English comedy and simple human decency. *The Spectator The Television Genre Book* *Bloomsbury Publishing* Genre is central to understanding the industrial context and visual form of television. This new edition of the key textbook on television genre brings together leading international scholars to provide an accessible and comprehensive introduction to the debates, issues and concerns of the field. Structured in eleven sections, *The Television Genre Book* introduces the concept of 'genre' itself and how it has been understood in television studies, and then addresses the main televisual genres in turn: drama, soap opera, comedy, news, documentary, reality television, children's television, animation and popular entertainment. This third edition is illustrated throughout with case studies of classic and contemporary programming from each genre, ranging from *The Simpsons* to *Buffy the Vampire Slayer* and from *Monty Python's Flying Circus* to *Who Wants to be a Millionaire?*. It also features new case studies on contemporary shows, including *The Only Way Is Essex*, *Homeland*, *Game of Thrones*, *Downton Abbey*, *Planet Earth*, *Grey's Anatomy* and *QVC*, and new chapters covering topics such as constructed reality, travelogues, telefantasy, stand-up comedy, the panel show, 24-hour news, Netflix and video on demand. *The Rough Guide to British Cult Comedy* *The Rough Guide to British Cult Comedy* is the ultimate guide to live and television comedy in Britain from the 1980s to the present day. From Ben Elton to Alan Carr, this book profiles fifty of the most influential cult comedy icons and discovers how they became household names. Throughout the book, there are tips from comedians and industry insiders, with a mix of amusing anecdotes and practical suggestions for writing and performing your own live show and sitcom. The guide reviews the top cult comedy on TV and in the movies, with a detailed focus on what inspired them and what they in turn inspired. "Comedy Stories" looks at the highs and lows of performing live comedy with tales of the rowdiest hecklers and strangest audiences. The book comes complete with a round up of the best DVDs, books and comic websites available. *A National Joke Popular Comedy and English Cultural Identities* *Routledge* Comedy is crucial to how the English see themselves. This book considers that proposition through a series of case studies of popular English comedies and comedians in the twentieth century, ranging from the *Carry On* films to the work of Mike Leigh and contemporary sitcoms such as *The Royle Family*, and from George Formby to Alan Bennett and Roy 'Chubby'

Brown. Relating comic traditions to questions of class, gender, sexuality and geography, *A National Joke* looks at how comedy is a cultural thermometer, taking the temperature of its times. It asks why vulgarity has always delighted English audiences, why camp is such a strong thread in English humour, why class influences what we laugh at and why comedy has been so neglected in most theoretical writing about cultural identity. Part history and part polemic, it argues that the English urgently need to reflect on who they are, who they have been and who they might become, and insists that comedy offers a particularly illuminating location for undertaking those reflections. *Performing Women Stand-ups, Strumpets and Itinerants* Springer Alison Oddey's interviews with prominent performing women span generations, cultures, perspectives, practice and the best part of the twentieth century, telling various stories collectively. Stand-ups, 'classic' actresses, film and television personalities, experimental and 'alternative' practitioners discuss why they want to perform, what motivates them, and how their personal history has contributed to their desires to perform. Oddey's critical introductory and concluding chapters analyse both historical and cultural contexts and explore themes arising from interviews. These include sense of identity, acting as playing (recapturing and revisiting childhood), displacement of roots, performing, motherhood and 'being', performing comedy, differences between theatre, film and television performance, attitudes towards and relationships with audiences, and working with directors. The prominent subtext of motherhood reveals a consciousness of split subjectivities with and beyond performance. *Creators From Chaucer and Durer to Picasso and Disney* Harper Collins Kingsley Amis described Paul Johnson's *Intellectuals* as "a valuable and entertaining Rogues' Gallery of Adventures of the Mind." Now the celebrated journalist and historian offers *Creators*, a companion volume of essays that examines a host of outstanding and prolific creative spirits. Here are Disney, Picasso, Bach, and Shakespeare; Austen, Twain, and T. S. Eliot; and Dürer, Hokusai, Pugin, and Viollet-le-Duc, among many others. Paul Johnson believes that creation cannot be satisfactorily analyzed, but it can be illustrated to bring out its salient characteristics. That is the purpose of this instructive and witty book. *Do You Think That's Wise? The Life of John Le Mesurier* Aurum Best known for *Dad's Army*, in which his Sergeant Wilson played the languid, rakish foil to Arthur Lowe's pompous, chippy Captain Mainwaring, John Le Mesurier was one of Britain's favourite and most recognisable character actors. The epitome of insouciance and languor on screen, in real life this charming, quietly-spoken bon vivant was plagued by private turmoil and heartbreak. Married three times, he saw his first wife succumb to alcoholism, his second - the comedy diva Hattie Jacques - move her lover into the family home, and his third enjoy a passionate dalliance with troubled comic Tony Hancock. As Graham McCann reveals in this fully authorised and moving biography, as an actor John Le Mesurier was a key ingredient in the success of Britain's greatest sitcom, but as a man he was far more courageous than Sergeant Wilson was ever meant to be. *Fragments of Fear An Illustrated History of British Horror Films* Creation Publishing Group "Warning: contains adult material"--Cover. What the **** is Normal?! Random House If you grow up in a world where wrinkles are practically illegal, going bald is cause for a mental breakdown, and women over size zero are encouraged to shoot themselves (immediately), what the hell do you do if you're, gasp ... DISABLED? Whatever body you're born into, the pressure to be normal is everywhere. But have you ever met a normal person? What do they look like? Where do they live? What do they eat for breakfast? And what the **** does normal mean anyway? This is the award-winning wobbly comedian Francesca Martinez's funny, personal, and universal story of how she learned to stick two shaky fingers up to the crazy expectations of a world obsessed with being 'normal'. *How to Be a Writer* Bloomsbury Publishing *How To Be A Writer* is a collection of interviews with famous writers, performers and industry insiders that takes the reader through a writer's day, from getting up to giving in. And, along the way, asks: When do you get ideas? When should you write? How do you deal with your money? Who do you have lunch with? And how do you keep going? Featuring JON RONSON, EMMA DONOGHUE, DENNIS KELLY, CAITLIN MORAN, JASON HAZELEY, JOEL MORRIS, SUZANNE MOORE, CATHERINE ROSENTHAL, MARK ELLEN, JOHN PANTON, JO UNWIN, MARTYN WAITES, MARK BILLINGHAM, ISZI LAWRENCE David Quantick is an Emmy-winning television writer and the author of the best-selling writing manual *How To Write Everything*. He has written for television in the USA (*Veep*) and the UK (*The Thick Of It*, *Brass Eye*, *Harry Hill's TV Burp*), and is also a radio broadcaster (*The Blogger's Guide*, *52 First Impressions*), author (*The Mule*, *Sparks*) and a journalist who's written for over 50 different publications, from the *Daily Telegraph* to *The Dandy*.