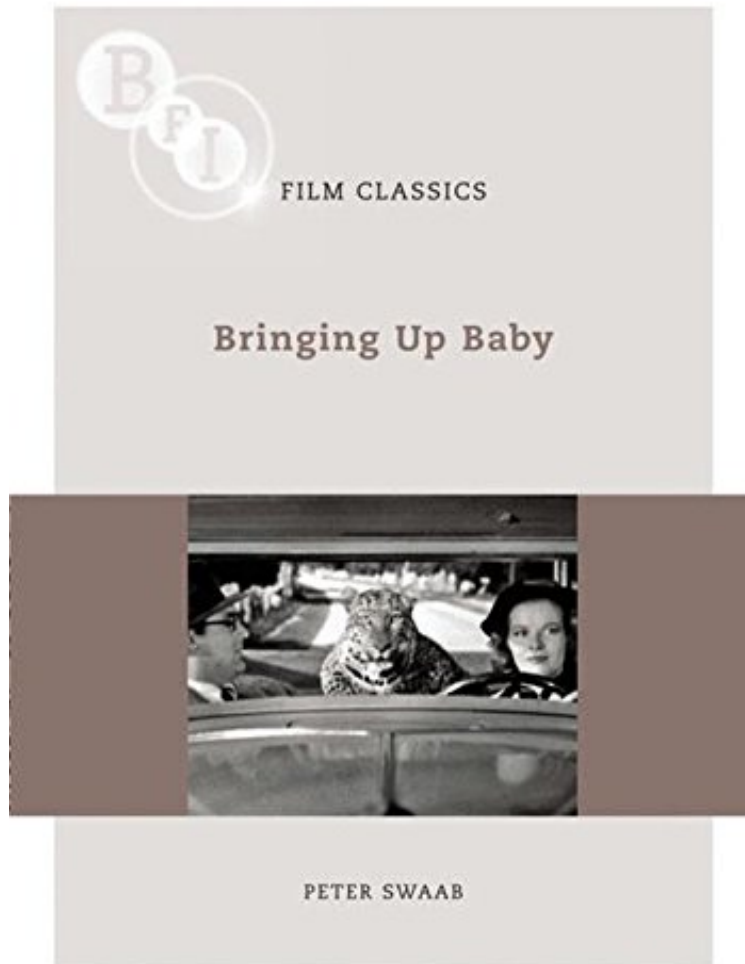


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Bringing Up Baby (BFI Film Classics)

Peter Swaab

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Peter Swaab : Bringing Up Baby (BFI Film Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Bringing Up Baby (BFI Film Classics):

0 of 0 people found the following review helpful. 'I've got my head, David. But I've lost my leopard!'By Kent MillerSwaab's is something of a screwball specialist, having written another book on 'Theodora Goes Wild' director Thorold Dickinson. This lively book is especially recommended for fans of that lovely genre. Swaab is particularly good at identifying, primarily through biographical details, what the director Howard Hawks brought to the genre, including his use of animals, his love of speed and his rather indifferent views on theft. No notes but a good bibliography.0 of 0 people found the following review helpful. Interesting History Of The FilmBy Karen R.

Haynes Interesting analysis of the film. Goes into where the idea for the film came from (magazine story), comparing the film to others by Howard Hawks other films made around the same time. Gives analysis of certain themes touched on in the film (location, animals, speed, gayness, craziness, actor types, etc.). 'Baby' is considered a classic screwball comedy that the whole family can enjoy. There is a 2-disc version on DVD that people should get - the film has been remastered there are a lot of extras. This book will definitely help you in understanding the film.

Bringing Up Baby, directed by Howard Hawks in 1938, is one of the greatest screwball comedies and a treasure from the Golden Age of Hollywood. Cary Grant plays a naive and repressed palaeosaurologist who becomes entangled with (and ensnared by) a wilful heiress (Katharine Hepburn). Chaos ensues as romance blossoms and not one but two leopards are set loose in verdant Connecticut. All of Hawks's signature skills are to the fore: there is the wonderful ensemble cast, the characteristically refined but unselfconscious visual style, an endless succession of pratfalls, innuendo and jokes (written by Dudley Nichols and Hagar Wilde) and, underneath the chaos and good cheer, a serious dream of escaping life's troubles by dint of nothing more or less than nerve and luck. There are no human babies in Bringing Up Baby, but there are those leopards and the relentless terrier George and, as Peter Swaab explores in his witty and original study, Hawks's film wonders profoundly why we want animals in our lives and why we sometimes need to behave as animals ourselves. Many screwball films have been seen as comedies of remarriage, but Peter Swaab argues that this one is not much interested in marriage and is instead more captivated by instinct, irresponsibility and the wild abnormalities of romance. The film is in its way an American dream of independence, and believes the real way to get on in life for film-makers as well as scientists isn't by deference and respectability but by having sexy fun with the right people. A thoroughly American fiction of the 1930s, Bringing Up Baby is also a timelessly classical comic narrative, exploring conflicts between civilisation and nature, rationality and insanity, middle-class inhibitions and aristocratic blitheness. And it is the epitome of film comedy, an anthology of comic types and devices, and one of the most seductively funny films ever made.

From the Back Cover Bringing Up Baby, directed by Howard Hawks in 1938, is one of the greatest screwball comedies and a treasure from the Golden Age of Hollywood. Cary Grant plays a naive and repressed palaeosaurologist who becomes entangled with (and ensnared by) a wilful heiress (Katharine Hepburn). Chaos ensues as romance blossoms and not one but two leopards are set loose in verdant Connecticut. All of Hawks's signature skills are to the fore: there is the wonderful ensemble cast, the characteristically refined but unselfconscious visual style, an endless succession of pratfalls, innuendo and jokes (written by Dudley Nichols and Hagar Wilde) and, underneath the chaos and good cheer, a serious dream of escaping life's troubles by dint of nothing more or less than nerve and luck. There are no human babies in Bringing Up Baby, but there are those leopards and the relentless terrier George and, as Peter Swaab explores in his witty and original study, Hawks's film wonders profoundly why we want animals in our lives and why we sometimes need to behave as animals ourselves. Many screwball films have been seen as comedies of remarriage, but Peter Swaab argues that this one is not much interested in marriage and is instead more captivated by instinct, irresponsibility and the wild abnormalities of romance. The film is in its way an American dream of independence, and believes the real way to get on in life for film-makers as well as scientists isn't by deference and respectability but by having sexy fun with the right people. A thoroughly American fiction of the 1930s, Bringing Up Baby is also a timelessly classical comic narrative, exploring conflicts between civilisation and nature, rationality and insanity, middle-class inhibitions and aristocratic blitheness. And it is the epitome of film comedy, an anthology of comic types and devices, and one of the most seductively funny films ever made.

About the Author PETER SWAAB is Reader in English at University College London, UK. He was co-editor of Thorold Dickinson: a world of film in 2008, and his other recent books include editions of Sara Coleridge's Collected Poems (2007) and Edward Lear's Selected Nonsense and Travel Writings (2005) for Carcanet Press, and The Two Noble Kinsmen (2009) for the Penguin Shakespeare.