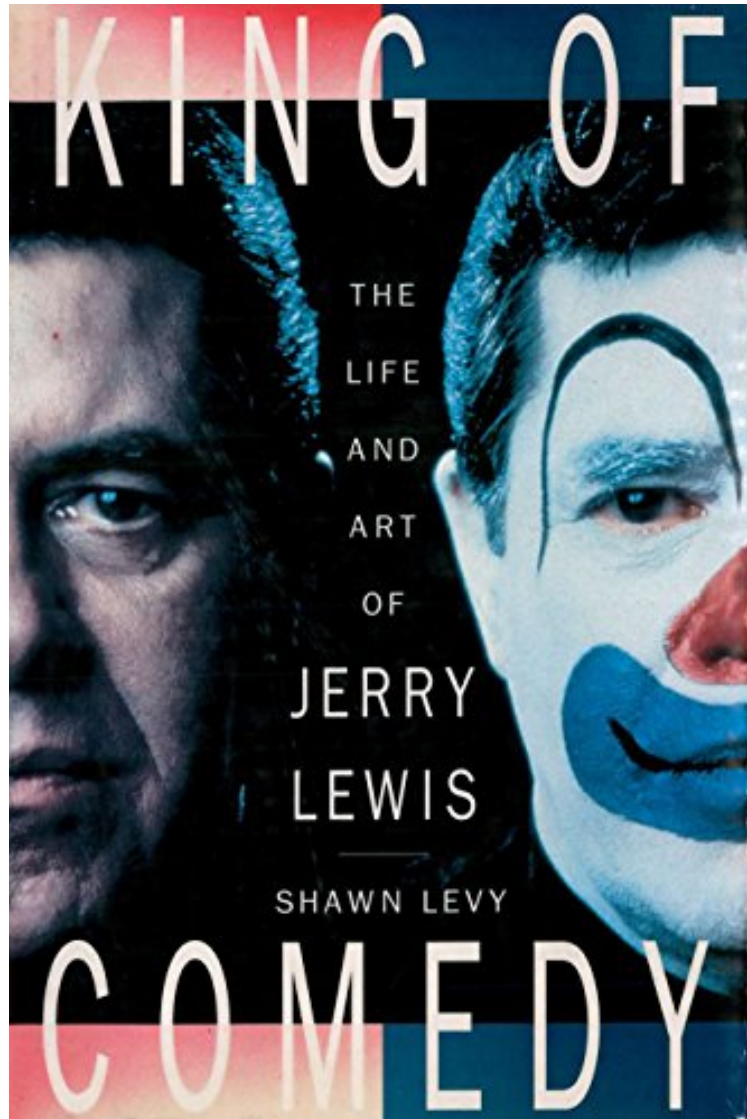


[Download] King of Comedy: The Life and Art Of Jerry Lewis

King of Comedy: The Life and Art Of Jerry Lewis

Von Shawn Levy

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Von Shawn Levy : King of Comedy: The Life and Art Of Jerry Lewis before purchasing it in order to gage whether or not it would be worth my time, and all praised King of Comedy: The Life and Art Of Jerry Lewis:

KundenrezensionenHilfreichste Kundenrezensionen2 von 2 Kunden fanden die folgende Rezension hilfreich. In no way the definitive book about "The King of Comedy"Von Ein KundeThe last words in Shawn Levy's book are "And I was able to write the most truthful account of his (Jerry Lewis's) life that I could" You've got to add the question: So why didn't he do it? Although this book is well written and shows Jerry's early years (the years before the Martin-

Lewis partnership) very skillful and insightful, it fails completely in two basic aspects: 1.) Levy dislikes Lewis and therefore concentrates on the negative aspects of Jerry's personality; he quotes almost without exception bad reviews (sometimes obviously only to agree with and please himself). Why are there no remarks of Jerry's friends and people who worked closely with him in the years of his masterpieces (Kathleen Freeman a single exception) - Levy trusts more in the prattle of an ex-moll of Sam Giancana, for instance). 2.) the book's misleading subtitle is "The Life and Art of..." - but when it comes to the art of filmmaking, Levy shows a total inability of understanding the masterful talent of Lewis as an actor and director. I'm sure that Levy has not even seen all of Lewis's movies (one of the best Tashlin-Lewis films WHO'S MINDING THE STORE is only shortly mentioned twice) and seems to have not enough or the wrong kind of humor to discern the art in them. And it gets even worse: Levy seems to think that Lewis only is really impressive when he inadvertently shows his own personality and does not really act (the author's examples: the Buddy Love part of THE NUTTY PROFESSOR or Langford in THE KING OF COMEDY). So what you get is a picture of Jerry Lewis that is a picture Shawn Levy wants to make you believe is the truth. Anyone who wants to read a well balanced (and I don't mean white-washed, but yellow-press-stylized neither) biography and especially a treatment about Jerry Lewis the artist will consider this book a waste of time and the author only one or two steps ahead of Kitty Kelley.

0 von 0 Kunden fanden die folgende Rezension hilfreich. TOO MUCH LEVY, NOT ENOUGH LEWIS

Von Ein Kunde

At the beginning of the book, Levy implies that he will trace Lewis's life as a parallel to American culture from the 40s to the present day. He does not deliver. What we are sold is a thoroughly researched, very well written account of a twentieth century comic and filmmaker as seen through Levy's jaded eyes. Too bad, because he would have made it if it hadn't been for his apparently irresistible urge to put Lewis down. Levy decided, at some point during the writing of his book, that he didn't really like Jerry very much, and set out to convince us that we shouldn't either. His bias stoops to its lowest ebb during his "personal" interviews with his subject, wherein he snidely baits Lewis into explosions that any person (especially an artist) might react with. More below-the-belt tactics are sprinkled throughout the text, most noticeably with the cheap shots that become more frequent in the later pages and with the only partially representative quotations that have Lewis spewing vulgarities in nearly every sentence. Other than this overt bias, there are a few other things to take Levy to task over, some of which are commonplace with first editions (I read the hardcover version in 1996, so hopefully some of the mistakes have been corrected) and others of which demonstrate carelessness. An example of this would be Levy's description of the film "The Stooge," where several details concerning the characters and story are confused. As regards the films generally, Levy praises many of them at the outset and then, not wanting to sound too laudatory, undercuts his enthusiasm with more put-downs. In Levy's eyes, Lewis's creative genius as a filmmaker is nearly obliterated by ego, which actually places Levy's ego between the reader and the films as works of comic art. These films, especially those of the early-to-mid 1960s, deserve better treatment than this; Levy's opinions (there is little in the way of critical discussion) are discolored by his jaded lenses. Aside from the aforementioned cheap shots, this is the most irritating aspect of the book, especially in light of the promise of its title. On the positive side, Lewis's relationship with Dean Martin, its importance for both men and its dynamics, is convincingly related. Also effectively shown is the importance and ENORMOUS popularity of Martin and Lewis as popular performers. Between Sinatra and Elvis it was these guys, and anyone who second-guessed it before won't do so now. This biography is informative and enlightening throughout; unfortunately we're going to need a better one. Although it begins with promise, ultimately Levy's rigorous flailing at his subject produces a portrait of Jerry Lewis that is noticeably skewered by the author's prejudices and, perhaps most of all, by his unwillingness or inability to thoughtfully examine Lewis's unique contributions to comic film.

0 von 0 Kunden fanden die folgende Rezension hilfreich. Well researched but terribly biased.

Von Sydney Schatzker

Although the book appears to be well researched the author displays so much contempt for Jerry Lewis and for his work that one begins to wonder why he even bothered to write it. It is no surprise, from Lewis' lonely neglected childhood that he grew up to be a self-centred insecure individual who constantly craved attention and adulation. However, he seems to share these characteristics with many great artistic people. What about his multifaceted talent and the pleasure he gave to his millions of fans? What about the millions of dollars he raised for charity? He criticizes Lewis for being selfish and wanting to do everything his way. How does he differ from contemporaries like Dean Martin and Frank Sinatra? Instead of accepting Lewis for the person he is, the book is filled with constant criticism. The author derides a lifetime of Lewis' work even though much of it was commercially successful. He appears to gloat over Lewis' failures. Anyone who reads this book will get an extremely negatively biased view of Jerry Lewis.

Kurzbeschreibung

Shawn Levy's fascinating biography King of Comedy - the product of vast research and interviews with contemporaries, admirers, foes, and even, briefly, Lewis himself - traces the story of a man who defines High American Show Biz. At points along the time line of his career, Lewis has been the highest-paid performer in history in film, on television, and (in 1995!) on Broadway. With partner Dean Martin, he was half of the most successful comedy duo of all time. He was the first director who debuted in talkies to direct himself. He was a direct,

acknowledged influence on giants from Woody Allen to Lenny Bruce to David Letterman to Jim Carrey. He is a Chevalier of the French Legion of Honor, has raised over \$1 billion in charity, and was once nominated for a Nobel Peace Prize. And, since the 1950s, he has been one of the most recognized faces on earth. For almost that long, though, people have argued over what Jerry Lewis means. Is he a talented comedian or a grotesque mimic? A startlingly original director or a pretender to Chaplin's throne? A multifaceted entertainer or a megalomaniacal egoist? A tireless champion of the disabled or a tireless self-promoter who has confused America's charitable impulses with affection for him as a performer? "Americans had never seen a grown man behave this way before," notes Shawn Levy. From Lewis' upbringing as the son of a struggling show biz dad, to his heyday as one half of the Lewis and Martin team that was the hottest act in the business, to his career as the host of charity telethons, Levy presents Lewis in all his comic glory and horror. There's his inspired work with Dean Martin at Atlantic City's 500 Club in 1946; the "Jewish Bataan death march" promotional tour for the movie "The Nutty Professor"; and, later, Lewis, star of movies for kids, who mistreated his family. Kurzbeschreibung Shawn Levy's fascinating biography King of Comedy - the product of vast research and interviews with contemporaries, admirers, foes, and even, briefly, Lewis himself - traces the story of a man who defines High American Show Biz. At points along the time line of his career, Lewis has been the highest-paid performer in history in film, on television, and (in 1995!) on Broadway. With partner Dean Martin, he was half of the most successful comedy duo of all time. He was the first director who debuted in talkies to direct himself. He was a direct, acknowledged influence on giants from Woody Allen to Lenny Bruce to David Letterman to Jim Carrey. He is a Chevalier of the French Legion of Honor, has raised over \$1 billion in charity, and was once nominated for a Nobel Peace Prize. And, since the 1950s, he has been one of the most recognized faces on earth. For almost that long, though, people have argued over what Jerry Lewis means. Is he a talented comedian or a grotesque mimic? A startlingly original director or a pretender to Chaplin's throne? A multifaceted entertainer or a megalomaniacal egoist? A tireless champion of the disabled or a tireless self-promoter who has confused America's charitable impulses with affection for him as a performer?