

monkey business movie 1931

Monkey Business (1931): A Hilarious Dive into Pre-Code Hollywood

The 1931 film *Monkey Business* isn't just a title; it's a perfect encapsulation of the chaotic, hilarious, and often surprisingly subversive comedy that defined the Pre-Code Hollywood era. This article delves into the world of this classic Laurel and Hardy short, exploring its unique blend of slapstick, witty dialogue, and the social context that shaped its creation. We'll examine the film's plot, its stars' iconic performances, its lasting impact on comedy, and its place within the broader history of cinema.

Article Outline:

- I. Plot Summary of *Monkey Business* (1931): A brief overview of the storyline, highlighting key comedic moments.
- II. Laurel and Hardy's Iconic Performances: An analysis of Stan Laurel and Oliver Hardy's comedic chemistry and individual contributions to the film.
- III. Pre-Code Hollywood Context: Exploring the societal norms and freedoms that allowed for the film's bolder humor.
- IV. The Film's Lasting Impact: Discussing the film's influence on subsequent comedic films and its enduring popularity.
- V. Technical Aspects and Production: A look at the filmmaking techniques used and the production process.
- VI. Critical Reception and Legacy: Examining contemporary and modern reviews and the film's place in cinematic history.

I. Plot Summary of *Monkey Business* (1931)

A Hilarious Chase Ensues After a Case of Mistaken Identity:

The film centers around Stan and Ollie's attempts to deliver a package, leading to a series of mishaps and misunderstandings, fueled by mistaken identity. Their innocent intentions are constantly thwarted by comical circumstances and their own bumbling nature.

The Package's Contents Remain a Mystery, Fueling the Chaos:

The exact contents of the package remain elusive throughout much of the film, adding to the comedic mystery and keeping the audience guessing. This ambiguity fuels the escalating series of events.

A Series of Slapstick Encounters Adds to the Comedy:

The plot is propelled forward by a succession of slapstick moments, showcasing Laurel and Hardy's masterful physical comedy and their ability to generate laughter from simple, yet brilliantly executed, physical gags.

II. Laurel and Hardy's Iconic Performances

Stan Laurel's Childlike Innocence Contrasted with Ollie's Stern Demeanor:

The film perfectly highlights the contrasting personalities of Stan and Ollie. Stan's childlike innocence and Ollie's exasperated reactions create a dynamic comedic duo.

Their Unique Chemistry is on Full Display:

The film showcases the pair's unparalleled comedic timing and chemistry, their ability to perfectly complement each other's actions and reactions.

Physical Comedy Takes Center Stage:

Their physical comedy is at its finest, with perfectly choreographed falls, pratfalls, and exaggerated expressions contributing to the film's overall hilarity.

III. Pre-Code Hollywood Context

The Film's Bold Humor Reflects the Era's Relaxed Censorship:

Monkey Business was produced during the Pre-Code Hollywood era, a period known for its more relaxed censorship standards. This allowed for a bolder, more risqué humor than would be permitted in later years.

Social Norms and Taboos Are Subtly Challenged:

While not overtly provocative, the film subtly challenges certain social norms and taboos through its situational humor and the characters' often clumsy interactions.

The Film's Significance in Pre-Code Cinema:

The film exemplifies the spirit of Pre-Code Hollywood, demonstrating the unique comedic styles and freedoms that characterized the period before the implementation of the Hays Code.

IV. The Film's Lasting Impact

Influence on Subsequent Comedies:

Monkey Business is considered a cornerstone of comedic cinema, influencing generations of comedians and filmmakers with its inventive gags and comedic timing.

Enduring Popularity and Re-watchability:

The film's enduring popularity is a testament to its timeless humor, remaining enjoyable for audiences of all ages and backgrounds. Its simple yet effective storytelling ensures its re-watchability.

A Classic Example of Slapstick Comedy:

It stands as a quintessential example of classic slapstick comedy, effectively blending physical humor with witty writing, setting a high standard for comedic films that followed.

V. Technical Aspects and Production

The Film's Simple Yet Effective Cinematography:

The film's cinematography focuses on clearly presenting the physical comedy, using simple yet effective camera angles to maximize the comedic effect of the actors' movements.

Sound Design and Music Enhance the Comedy:

The sound design and musical score enhance the humor, adding to the overall comedic impact.

Production Methods of the Era:

This section could delve into the specific methods used in filming during 1931, highlighting the differences from modern filmmaking techniques.

VI. Critical Reception and Legacy

Contemporary Reviews Highlight the Film's Humor and Timing:

Contemporary reviews praised the film's masterful comedic timing and the brilliance of the Laurel and Hardy duo.

Modern Critical Acclaim Acknowledges its Cultural Significance:

Modern critics acknowledge its cultural significance and lasting influence on the art of comedy.

The Film's Place in Cinematic History:

Monkey Business holds a significant place in cinematic history, securing its status as a classic short film and a hallmark of the Pre-Code era.

Conclusion:

Monkey Business (1931) is more than just a silent film; it's a testament to the enduring power of slapstick comedy and the genius of Laurel and Hardy. Its blend of physical humor, witty writing, and the unique context of Pre-Code Hollywood ensures its continued relevance and enjoyment. The film remains a beloved classic, a reminder of a simpler time and a celebration of the art of making people laugh.

Frequently Asked Questions (FAQs):

Where can I watch Monkey Business (1931)? The film is available on various streaming platforms and through digital rentals. Check your preferred streaming service for availability.

Is Monkey Business (1931) a silent film? No, Monkey Business (1931) is a sound short film.

What is Pre-Code Hollywood? Pre-Code Hollywood refers to the era in American cinema before the implementation of the Hays Code in 1934, characterized by more relaxed censorship and often bolder content.

What other Laurel and Hardy films are similar? Many other Laurel and Hardy shorts and features share a similar style of slapstick comedy. Exploring their filmography is highly recommended for fans of Monkey Business.

Related Keywords:

Laurel and Hardy, Monkey Business, 1931, Pre-Code Hollywood, silent film, slapstick comedy, classic comedy, Stan Laurel, Oliver Hardy, short film, film review, comedic duo, movie history, cinema history, 1930s comedy.

monkey business movie 1931: Monkey Business Simon Louvish, 2000-06-08 Strange but true: this is the first authentic account of the Marx Brothers, their origins and of the roots of their comedy. First and foremost, this is the saga of a family whose theatrical roots stretch back to mid-19th century Germany. From Groucho Marx's first warblings with the singing Leroy Trio, this book brings to life the vanished world of America's wild and boisterous variety circuits, leading to the Marx Brothers' Broadway successes, and their alliance with New York's theatrical lions, George S. Kaufman and the 'Algonquin Round Table'. Never-before-published scripts, well-minted Marxian dialogue, and much madness and mayhem feature in this tale of the Brothers' battles with Hollywood, their films, their loves and marriages, and the story of the forgotten brother Gummo.

monkey business movie 1931: Another Day in the Monkey's Brain Ralph Siegel, Ralph

Mitchell Siegel, 2012-08-16 *ANOTHER DAY IN THE MONKEY'S BRAIN* charts a neuroscientist's journey to understand the central mysteries of consciousness. With insight and clarity, Dr. Siegel how science is built on such relationships. Along the way, he gives a vivid sense of the abundant passion and creativity that drive scientists in their pursuit of understanding. From monkey to man, Dr. Siegel finds the beauty in the scientific discovery of self in mind and brain.

monkey business movie 1931: *Groucho* Stefan Kanfer, 2001-05-08 This definitive biography of one of the world's greatest comedians unflinchingly yet affectionately uncovers the man behind the cigar. Here is the amazing career of the man the world recognized as Groucho: the improbable disasters of the vaudeville years; the Marx Brothers, an act so funny W.C. Fields refused to follow it; the unprecedented Broadway success of *The Cocoanuts* and *Animal Crackers*; the cinematic triumphs of *Duck Soup* and *A Night at the Opera*; and the marvelous come-back career as king of the game show hosts with *You Bet Your Life*. Here, too, is the man himself: a lonely middle child who aspired to be a doctor; a man who sabotaged three marriages; a father alternately indulgent and cruel. Intelligent and thorough, hilarious and sad, Groucho is a spectacular biography of the century's most influential comedian.

monkey business movie 1931: *Why a Duck?* Richard J. Anobile, 1971

monkey business movie 1931: *Groucho* Arthur Marx, Robert Fisher, 1988 This inspired bio musical about *The One and Only* begins with Groucho as an old man doing his famous Carnegie Hall show. It then goes back to the beginnings of the Marx Brothers and their struggles to make it in vaudeville, their rise to stardom and their eventual break up. All classic Groucho songs are included. One actor plays Groucho, another plays Chico and Harpo, and one actress plays all the wives, girlfriends and Margaret Dumont. A hit in New York, across the U.S. and in London, this show will delight Marx Brothers fans and the as yet uninitiated.

monkey business movie 1931: *Animal Crackers* George Simon Kaufman, Bert Kalmar, Morrie Ryskind, Harry Ruby, 1984 A stage vehicle for the Marx Brothers. The scene is the Long Island estate of Mrs. Rittenhouse, a wealthy patroness of the arts with a marriageable daughter. Her celebrity weekend guest is the renowned Captain Jeffrey Spaulding, the African Explorer. He arrives with his secretary, Horatio Jameson, followed by pair of musicians: Ravelli and the Professor. What follows is typical Marxian lunacy, involving a stolen painting, a surreal bridge game, a Broadway gossip columnist named Wally Winston, a financial wizard formerly known as Abie the Fish Peddler, and a climatic burlesque of *Marie Antoinette* and the *Three Musketeers*.--George S. Kaufman website.

monkey business movie 1931: *Groucho Marx* Lee Siegel, 2016-01-28 Born Julius Marx in 1890, the brilliant comic actor who would later be known as Groucho was the most verbal of the famed comedy team, the Marx Brothers, his broad slapstick portrayals elevated by ingenious wordplay and double entendre. In his spirited biography of this beloved American iconoclast, Lee Siegel views the life of Groucho through the lens of his work on stage, screen, and television. The author uncovers the roots of the performer's outrageous intellectual acuity and hilarious insolence toward convention and authority in Groucho's early upbringing and Marx family dynamics. The first critical biography of Groucho Marx to approach his work analytically, this fascinating study draws unique connections between Groucho's comedy and his life, concentrating primarily on the brothers' classic films as a means of understanding and appreciating Julius the man. Unlike previous uncritical and mostly reverential biographies, Siegel's "bio-commentary" makes a distinctive contribution to the field of Groucho studies by attempting to tell the story of his life in terms of his work, and vice versa.

monkey business movie 1931: *Harpo Speaks!* Harpo Marx, Rowland Barber, 2017-03-17 First published in 1961, this is the autobiography of Harpo Marx, the silent comedian of The Marx Brothers fame. Writing of his life before, during, and after becoming famous by incorporating lovely and humorous stories and anecdotes, Harp Marx tells of growing up in a rough neighborhood and being poor, being bullied and dropping out of school, teaching himself to read, write, tell time, and to play the piano and harp. He speaks of his close relationships with his family members, particularly

his mother and brother Leonard (Chico), who would become his partner-in-crime on screen, and the profound effect that the death of his parents Sam and Minnie had on him. Filled with insider tales of his antics on and off stage, and the hard graft he and his brothers put into reaching their level of success, the reader becomes privy to a rare glimpse into Marx' thoughts on everything and everyone he had the privilege of working with. The book reveals the friendships he forged and the blows he was dealt in show-business, and of his marriage to his wife, actress Susan Fleming, with whom he adopted four children and built a ranch on which they lived happily ever after, along with numerous animals. A thoroughly enjoyable read. "This is a riotous story which is reasonably mad and as accurate as a Marx brother can make it. Despite only a year and a half of schooling, Harpo, or perhaps his collaborator, is the best writer of the Marx Brother. Highly recommended."—Library Journal "A funny, affectionate and unpretentious autobiography done with a sharply professional assist from Rowland Barber."—New York Times Book Review "This is a racy autobiography by the mute Marx Brother with the rolling eyes, oversized pants and red wig who could send a glissando reeling over his harp.[...] It is enjoyable reading and polished writing..."—Kirkus Review

monkey business movie 1931: *You Ain't Heard Nothin' Yet* Andrew Sarris, 1998 One of America's most celebrated film critics, author of the seminal work *The American Cinema*, offers this definitive statement on film in a masterwork that has been 25 years in the making. From Chaplin to Garbo to Welles, from gangster films to screwball comedies to musicals--this is the history movie buffs have been waiting for.

monkey business movie 1931: *The First Hollywood Sound Shorts, 1926-1931* Edwin M. Bradley, 2015-06-14 This study of early sound shorts begins with an explanation of the development of sound motion pictures in Hollywood by such influential companies as Warner Bros. and Fox, with an emphasis on short subjects, leading up to the first few months when all of the major studios were capable of producing them. The next chapters discuss the impact on other mass entertainments, the development of audible news reels and other non-fiction shorts, as well as the origins of animated sound subjects. A comprehensive list of pre-1932 American-made shorts completes the volume.

monkey business movie 1931: *The Origin of Consciousness in the Breakdown of the Bicameral Mind* Julian Jaynes, 2000-08-15 National Book Award Finalist: "This man's ideas may be the most influential, not to say controversial, of the second half of the twentieth century."—Columbus Dispatch At the heart of this classic, seminal book is Julian Jaynes's still-controversial thesis that human consciousness did not begin far back in animal evolution but instead is a learned process that came about only three thousand years ago and is still developing. The implications of this revolutionary scientific paradigm extend into virtually every aspect of our psychology, our history and culture, our religion—and indeed our future. "Don't be put off by the academic title of Julian Jaynes's *The Origin of Consciousness in the Breakdown of the Bicameral Mind*. Its prose is always lucid and often lyrical...he unfolds his case with the utmost intellectual rigor."—The New York Times "When Julian Jaynes . . . speculates that until late in the twentieth millennium BC men had no consciousness but were automatically obeying the voices of the gods, we are astounded but compelled to follow this remarkable thesis."—John Updike, *The New Yorker* "He is as startling as Freud was in *The Interpretation of Dreams*, and Jaynes is equally as adept at forcing a new view of known human behavior."—American Journal of Psychiatry

monkey business movie 1931: *The Comic World of the Marx Brothers' Movies* Maurice Charney, 2007 *The Comic World of the Marx Brothers' Movies: Anything Further Father?* is the first book to consider the Marx Brothers in the context of comic theory and practice. It includes a gag analysis of three famous scenes: the stateroom scene in *A Night at the Opera*, the mirror scene in *Duck Soup*, and the tootsie-footsie ice cream scene in *A Day the Races*.

monkey business movie 1931: *Hollywood* Jill Tietjen, Barbara Bridges, 2019-04-26 The year was 1896, the woman was Alice Guy-Blaché, and the film was *The Cabbage Fairy*. It was less than a minute long. Guy-Blaché, the first female director, made hundreds of movies during her career. Thousands of women with passion and commitment to storytelling followed in her footsteps. Working in all aspects of the movie industry, they collaborated with others to create memorable

images on the screen. This book pays tribute to the spirit, ambition, grit and talent of these filmmakers and artists. With more than 1200 women featured in the book, you will find names that everyone knows and loves—the movie legends. But you will also discover hundreds and hundreds of women whose names are unknown to you: actresses, directors, stuntwomen, screenwriters, composers, animators, editors, producers, cinematographers and on and on. Stunning photographs capture and document the women who worked their magic in the movie business. Perfect for anyone who enjoys the movies, this photo-treasury of women and film is not to be missed.

monkey business movie 1931: *The Movie Guide* James Monaco, 1992 From *The Big Sleep* to *Babette's Feast*, from *Lawrence of Arabia* to *Drugstore Cowboy*, *The Movie Guide* offers the inside word on 3,500 of the best motion pictures ever made. James Monaco is the president and founder of BASELINE, the world's leading supplier of information to the film and television industries. Among his previous books are *The Encyclopedia of Film*, *American Film Now*, and *How to Read a Film*.

monkey business movie 1931: *The Brothers Mankiewicz* Sydney Ladensohn Stern, 2019-10-02 Winner of the 2020 Peter C. Rollins Book Award Longlisted for the 2020 Moving Image Book Award by the Kraszna-Krausz Foundation Named a 2019 Richard Wall Memorial Award Finalist by the Theatre Library Association Herman J. (1897–1953) and Joseph L. Mankiewicz (1909–1993) wrote, produced, and directed over 150 pictures. With Orson Welles, Herman wrote the screenplay for *Citizen Kane* and shared the picture's only Academy Award. Joe earned the second pair of his four Oscars for writing and directing *All About Eve*, which also won Best Picture. Despite triumphs as diverse as *Monkey Business* and *Cleopatra*, and *Pride of the Yankees* and *Guys and Dolls*, the witty, intellectual brothers spent their Hollywood years deeply discontented and yearning for what they did not have—a career in New York theater. Herman, formerly an *Algonquin Round Table* habitué, *New York Times* and *New Yorker* theater critic, and playwright-collaborator with George S. Kaufman, never reconciled himself to screenwriting. He gambled away his prodigious earnings, was fired from all the major studios, and drank himself to death at fifty-five. While Herman drifted downward, Joe rose to become a critical and financial success as a writer, producer, and director, though his constant philandering with prominent stars like Joan Crawford, Judy Garland, and Gene Tierney distressed his emotionally fragile wife who eventually committed suicide. He wrecked his own health using uppers and downers in order to direct *Cleopatra* by day and finish writing it at night, only to be very publicly fired by Darryl F. Zanuck, an experience from which Joe never fully recovered. For this award-winning dual portrait of the Mankiewicz brothers, Sydney Ladensohn Stern draws on interviews, letters, diaries, and other documents still in private hands to provide a uniquely intimate behind-the-scenes chronicle of the lives, loves, work, and relationship between these complex men.

monkey business movie 1931: *The Invention of Hugo Cabret* Brian Selznick, 2015-09-03 An orphan and thief, Hugo lives in the walls of a busy train station. He desperately believes a broken automaton will make his dreams come true. But when his world collides with an eccentric girl and a bitter old man, Hugo's undercover life are put in jeopardy. Turn the pages, follow the illustrations and enter an unforgettable new world!

monkey business movie 1931: *Red Harvest* Dashiell Hammett, 2010-12-29 The steadfast and sturdy Continental Op has been summoned to the town of Personville—known as Poisonville—a dusty mining community splintered by competing factions of gangsters and petty criminals. The Op has been hired by Donald Willsson, publisher of the local newspaper, who gave little indication about the reason for the visit. No sooner does the Op arrive, than the body count begins to climb . . . starting with his client. With this last honest citizen of Poisonville murdered, the Op decides to stay on and force a reckoning—even if that means taking on an entire town. *Red Harvest* is more than a superb crime novel: it is a classic exploration of corruption and violence in the American grain.

monkey business movie 1931: *Wallace Reid* E.J. Fleming, 2010-07-27 For a decade Wallace Reid was the most recognized face in Hollywood, the most universally beloved actor in silent film. Today all that is widely remembered of Wally Reid is that he died in a padded sanitarium cell, the victim of a fatal morphine addiction. Of all the actors who have enjoyed great fame only to vanish from the public eye, Reid perhaps fell the fastest and the hardest. This first full biography recounts

Reid's complicated childhood, his disrupted family history and his rise to film stardom despite these restricting factors. It documents his myriad talents and accomplishments, most notably his gift for brilliant onscreen acting. The text explores in depth how the modern studio, however unconsciously, turned the popular star, a well-adjusted man with a loving family, into a drug-dependent mental patient within three years. His death rocked the foundations of Hollywood, and the huge new industry that he helped build nearly died with Dashing Wally Reid.

monkey business movie 1931: Groucho, Harpo, Chico, and Sometimes Zeppo Joe Adamson, 1973 This is an account of the lives, early careers and final flowering of the Brothers Marx, the recollections of their co-workers and the scripts of their films. Joe Adamson interviewed the survivors of the arduous battles which making a film represented, and collected legends, anecdotes and jokes concerning the hilarious antics on the set, the sudden improvisations before the camera, and the extraordinary story conferences.

monkey business movie 1931: Mass Appeal Edward D. Berkowitz, 2010-09-27 Mass Appeal describes the changing world of American popular culture from the first sound movies through the age of television. In short vignettes, the book reveals the career patterns of people who became big movie, TV, or radio stars. Eddie Cantor and Al Jolson symbolize the early stars of sound movies. Groucho Marx and Fred Astaire represent the movie stars of the 1930s, and Jack Benny stands in for the 1930s performers who achieved their success on radio. Katharine Hepburn, a stage and film star, illustrates the cultural trends of the late 1930s and early 1940s. Humphrey Bogart and Bob Hope serve as examples of performers who achieved great success during the Second World War. Walt Disney, Woody Allen, and Lucille Ball, among others, become the representative figures of the postwar world. Through these vignettes, the reader comes to understand the development of American mass media in the twentieth century.

monkey business movie 1931: TLA Film, Video, and DVD Guide 2002-2003 David Bleiler, 2001-11-03 A film, video, and DVD guide for the true lover of the cinema, this volume focuses on independent and international films as well as the best of the mainstream. 450 photos throughout.

monkey business movie 1931: The Marx Brothers and America Robert E. Weir, 2022-08-17 The ground has shifted from the days in which serious history and boring went hand in glove. Textbooks and lectures have their place, but less traditional classrooms can be powerfully immersive and insightful. Take the 1929 Marx Brothers film *The Cocoanuts* and what it teaches about both the Great Depression and early sound films. The Marx Brothers are among the funniest comedy teams of all time. Four of their 13 films are on the American Film Institute's list of the 100 greatest American comedies ever made. For many contemporary viewers, though, getting the jokes is not always easy because the humor can be subjective and timebound. This work looks at the American past through the lens of the Marx Brothers' films and other projects. Each of the chapters focuses on a specific film, contextualizing the world at the time and how the Marx Brothers lampooned those subjects. Along the way, the book demonstrates what the Marx Brothers revealed about weighty topics like gambling, gender relations, immigration, medical care, Prohibition, race and war, all leavened with offbeat humor.

monkey business movie 1931: The Annotated Marx Brothers Matthew Coniam, 2015-02-19 Have you ever watched a Marx Brothers film and wondered what *habeas Irish* rose is? What is the trial of Mary Dugan with sound? What is a college widow? When exactly did Don Ameche invent the telephone? Their films are full of such in-jokes and obscure theatrical, literary and topical references that can baffle modern audiences. In this viewer's guide to the Marx Brothers you will find the answer to such mysteries, along with an exhaustive compilation of background information, obscure trivia and even the occasional busted myth. Each of the Marx Brothers' 13 films is covered by a running commentary, with points in the film discussed as they appear. Each reference is listed by its running time, with time code given for both PAL and NTSC DVD. An introduction for neophytes and a resource for fanatics, this book is a travel guide to the rambling landscape of these remarkable comedies.

monkey business movie 1931: The History of Film Nicholas Croce, 2015-07-15 This

comprehensive guide offers cinema enthusiasts everything they need to know about the history of film. The book covers the film industry's most epic periods, including the early years of film starting in the 1830s, the silent years in the first quarter of the twentieth century, the pre-World War II sound era, the rise and fall of the Hollywood studios, and the transition into the twenty-first century. Along the way, readers learn about the most iconic films and directors from around the world, as well as how history, politics, and the cultural zeitgeist influenced cinema.

monkey business movie 1931: Forties Film Funnymen Wes D. Gehring, 2014-01-10 The twelve classic comedy films examined within these pages are distinguished by an equal number of defining comic performances. Ranging from *The Great Dictator* (1940) to *A Southern Yankee* (1948), each film focuses on the most central theme of clown comedy: Resilience, the encouragement or hope that one can survive the most daunting of life's dilemmas--even during the war-torn 1940s. And each film can be regarded as a microcosm of the antiheroic world of its central clown (or clowns). Among the performers represented are Charlie Chaplin, W.C. Fields, Abbott and Costello, Jack Benny, Eddie Bracken, Bob Hope, Bing Crosby, Danny Kaye, the Marx Brothers, Harold Lloyd and Red Skelton. This lavishly illustrated work includes an introduction by noted film critic and historian Anthony Slide.

monkey business movie 1931: Movie-Made America Robert Sklar, 2012-10-31 Hailed as the definitive work upon its original publication in 1975 and now extensively revised and updated by the author, this vastly absorbing and richly illustrated book examines film as an art form, technological innovation, big business, and shaper of American values. Ever since Edison's peep shows first captivated urban audiences, film has had a revolutionary impact on American society, transforming culture from the bottom up, radically revising attitudes toward pleasure and sexuality, and at the same time, cementing the myth of the American dream. No book has measured film's impact more clearly or comprehensively than *Movie-Made America*. This vastly readable and richly illustrated volume examines film as art form, technological innovation, big business, and cultural bellwether. It takes in stars from Douglas Fairbanks to Sly Stallone; auteurs from D. W. Griffith to Martin Scorsese and Spike Lee; and genres from the screwball comedy of the 1930s to the hard body movies of the 1980s to the independents films of the 1990s. Combining panoramic sweep with detailed commentaries on hundreds of individual films, *Movie-Made America* is a must for any motion picture enthusiast.

monkey business movie 1931: New York Magazine , 1992-05-18 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

monkey business movie 1931: *The Encyclopedia of Film* James Monaco, 1991 An alphabetical reference on the major film figures (stars, producers, directors, writers, et al.), past and present. Each entry provides a substantial career biography and a complete listing of all films the individual has been involved with. Annotation copyrighted by Book News, Inc., Portland, OR

monkey business movie 1931: *The Design of Sites* van Duyne (Douglas K.), James A. Landay, Jason I. Hong, 2003 Creating a Web site is easy. Creating a well-crafted Web site that provides a winning experience for your audience and enhances your profitability is another matter. It takes research, skill, experience, and careful thought to build a site that maximizes retention and repeat visits.

monkey business movie 1931: *Film Directors* Michael Singer, 1993

monkey business movie 1931: All-Stars and Movie Stars Ron Briley, Michael K. Schoenecke, Deborah A. Carmichael, 2021-05-11 Sports films are popular forms of entertainment around the world, but beyond simply amusing audiences, they also reveal much about class, race, gender, sexuality, and national identity. In *All-Stars and Movie Stars*, Ron Briley, Michael K. Schoenecke, and Deborah A. Carmichael explore the interplay between sports films and critical aspects of our

culture, examining them as both historical artifacts and building blocks of ideologies, values, and stereotypes. The book covers not only Hollywood hits such as *Field of Dreams* and *Miracle* but also documentaries such as *The Journey of the African American Athlete* and international cinema, such as the German film *The Miracle of Bern*. The book also explores television coverage of sports, commenting on the relationship of media to golf and offering a new perspective on the culture and politics behind the depictions of the world's most popular pastimes. The first part of the book addresses how sports films represent the cultural events, patterns, and movements of the times in which they were set, as well as the effect of the media and athletic industry on the athletes themselves. Latham Hunter examines how the baseball classic *The Natural* reflects traditional ideas about gender, heroism, and nation, and Harper Cossar addresses how the production methods used in televised golf affect viewers. The second section deals with issues such as the growth of women's involvement in athletics, sexual preference in the sports world, and the ever-present question of race by looking at sports classics such as *Rocky*, *Hoosiers*, and *A League of Their Own*. Finally, the authors address the historical and present-day role sports play in the international and political arena by examining such films as *Visions of Eight* and *The Loneliness of the Long Distance Runner*. This important and unique collection illuminates the prominent role that sports play in society and how that role is reflected in film. Analysis of the depiction of sports in film and television provides a deeper understanding of the appeal that sports hold for people worldwide and of the forces behind the historic and cultural traditions linked to sports.

monkey business movie 1931: *Movie Song Catalog* Ruth Benjamin, Arthur Rosenblatt, 2024-10-17 This is an exhaustive reference volume to the thousands of songs, songwriters and performers in 1,460 American and British films (musical and nonmusical) since the advent of the talkie in 1928. Listed alphabetically by film title, each entry provides full production information on the movie, including the country of origin, year of release, running time, director, musical director, musical score, studio, producer, orchestra or bands featured, music backup, vocalist, (dubber who sang on the soundtrack), and performers. Each song title in the main entry is followed by the name of the performer, lyricist, composer, and, when appropriate, arranger.

monkey business movie 1931: *Straight Lady* Chris Enss, Howard Kazanjian, 2022-10-01 On October 20, 1882, future actress Margaret Dumont was born in Brooklyn, New York. A Broadway regular by the 1920s, Dumont found lasting fame once she started appearing with the Marx Brothers. Tall and regal in bearing, her character provided the perfect foil to the wisecracking Groucho Marx in a series of films including *A Night at the Opera* and *Duck Soup*. Her character's seemingly obliviousness to insult led to the widespread belief, encouraged by Groucho himself, that Dumont was a humorless person who never got the joke. a belief she contradicted in a 1942 interview. "I'm not a stooge," she said. "I'm a straight lady. There's an art to playing straight. You must build up your man but never top him and never steal the laughs from him. *Straight Lady: The Life and Times of Margaret Dumont*, *The Fifth Marx Brother* d focuses on the Dumont and her role in the production of the comedy teams' most successful films. Several books have been written about the Marx Brothers as a comedy family and about their individual lives, but there haven't been any books written about Margaret Dumont. This book will appeal to motion picture enthusiasts, Marx Brothers' fans, and film historians.

monkey business movie 1931: *New York Magazine* , 1987-02-09 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place and an idea.

monkey business movie 1931: *S. J. Perelman* Steven H. Gale, 2016-03-17 First published in 1992, this book focuses on the oeuvre of S. J. Perelman. Taken together, the essays included serve as an introduction to this important humorist's work, both in terms of the specific short prose pieces, plays, and films examined and as an overview of his lengthy professional career. They provide

insightful and in-depth literary analyses as well. The work encourages a better appreciation for Perelman's contributions to American literary history.

monkey business movie 1931: The Anatomy of Harpo Marx Wayne Koestenbaum, 2012-02-29 The Anatomy of Harpo Marx is a luxuriant, detailed play-by-play account of Harpo Marx's physical movements as captured on screen. Wayne Koestenbaum guides us through the thirteen Marx Brothers films, from The Cocoanuts in 1929 to Love Happy in 1950, to focus on Harpo's chief and yet heretofore unexplored attribute—his profound and contradictory corporeality. Koestenbaum celebrates the astonishing range of Harpo's body—its kinks, sexual multiplicities, somnolence, Jewishness, cute pathos, and more. In a virtuosic performance, Koestenbaum's text moves gracefully from insightful analysis to cultural critique to autobiographical musing, and provides Harpo with a host of odd bedfellows, including Walter Benjamin and Barbra Streisand.

monkey business movie 1931: Focus On: 100 Most Popular Vaudeville Performers Wikipedia contributors,

monkey business movie 1931: The First Hollywood Musicals Edwin M. Bradley, 2004-08-25 As Hollywood entered the sound era, it was rightly determined that the same public fascinated by the novelty of the talkie would be dazzled by the spectacle of a song and dance film. In 1929 and 1930, film musicals became the industry's most lucrative genre--until the greedy studios almost killed the genre by glutting the market with too many films that looked and sounded like clones of each other. From the classy movies such as Sunnyside Up and Hallelujah! to failures such as The Lottery Bride and Howdy Broadway, this filmography details 171 early Hollywood musicals. Arranged by subgenre (backstagers, operettas, college films, and stage-derived musical comedies), the entries include studio, release date, cast and credits, running time, a complete song list, any recordings spawned by the film, Academy Award nominations and winners, and availability on video or laserdisc. These data are followed by a plot synopsis, including analysis of the film's place in the genre's history. Includes over 90 photographs.

monkey business movie 1931: A Companion to Film Comedy Andrew Horton, Joanna E. Rapf, 2015-12-14 A wide-ranging survey of the subject that celebrates the variety and complexity of film comedy from the 'silent' days to the present, this authoritative guide offers an international perspective on the popular genre that explores all facets of its formative social, cultural and political context A wide-ranging collection of 24 essays exploring film comedy from the silent era to the present International in scope, the collection embraces not just American cinema, including Native American and African American, but also comic films from Europe, the Middle East, and Korea Essays explore sub-genres, performers, and cultural perspectives such as gender, politics, and history in addition to individual works Engages with different strands of comedy including slapstick, romantic, satirical and ironic Features original entries from a diverse group of multidisciplinary international contributors

monkey business movie 1931: Michael Singer's Film Directors Michael Singer, 1993

Additional Resources

monkey business movie 1931

[Monkey Business Movie 1931](#)

Monkey Business Movie 1931

Related Articles

- [naming acids worksheet answer key](#)
- [monster genetics lab answer key](#)
- [microsoft small business accounting](#)

[Back to Home](#)