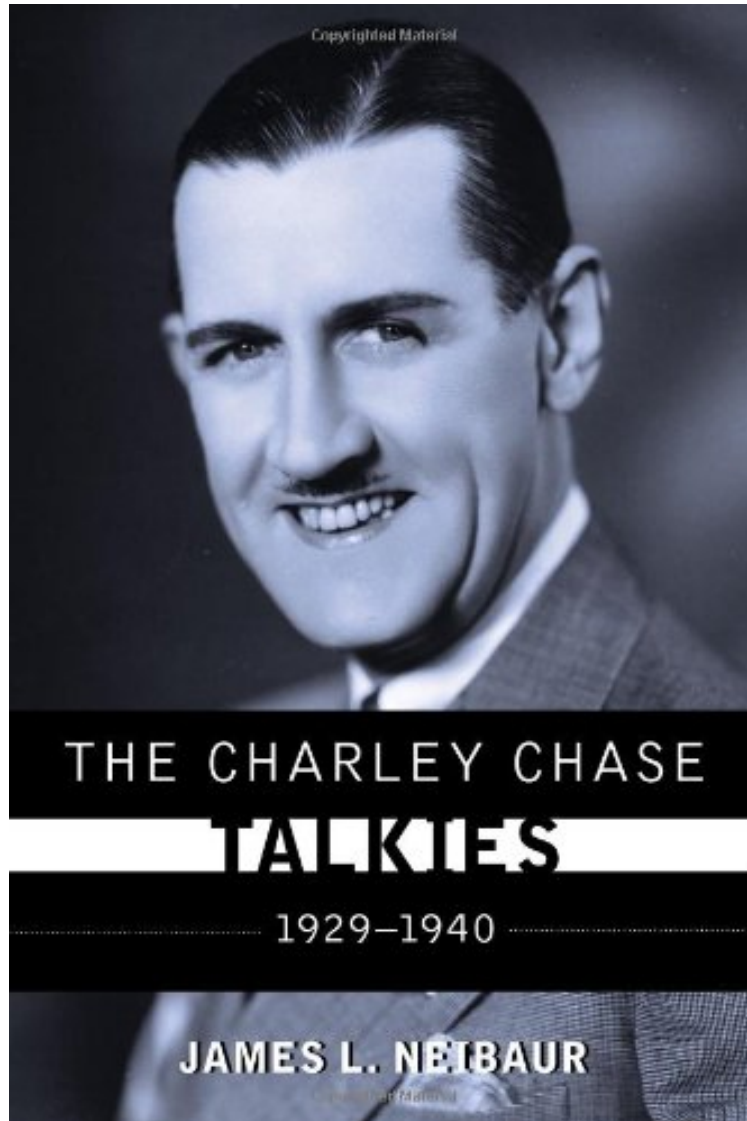


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The Charley Chase Talkies: 1929-1940

James L. Neibaur

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James L. Neibaur : The Charley Chase Talkies: 1929-1940 before purchasing it in order to gauge whether or not it would be worth my time, and all praised The Charley Chase Talkies: 1929-1940:

2 of 2 people found the following review helpful. This is a must-have for any Charley Chase fan. By Paul J. Mular This is a must-have for any Charley Chase fan. Each sound short is reviewed in depth with background information sprinkled in. So far the only way to see this is on the TCM cable network, and this book will help guide you to the "Must Sees" and avoid the "Why did Charley make this?" films. 11 of 12 people found the following review helpful. New Book on The Charley Chase Talkies is Terrific! By Purvis1935 Fifteen years ago I co-authored, with Andy

Edmonds, a biography of the film comedian Charley Chase, "Smile When the Raindrops Fall." A film-by-film assessment of Chase's work was long overdue, but James Neibaur's excellent "The Charley Chase Talkies 1929 - 1940" has proven well worth the wait. The book is an extraordinarily well-written combination of research and critical commentary. I especially enjoyed Neibaur's insights into the social context of Chase's films, such as the chapter on "Whispering Whoopee" (1930) which examines the effect of the depression on the upper-social classes. An important addition to film history and simply, a fascinating read. Most highly recommended! 6 of 7 people found the following review helpful. Absolute must-buy! By Lord Heath To study the career of an almost-obscure subject is hard enough to do, but when you consider the lack of availability of Charley Chase films on DVD and on the home market, it makes the job almost impossible. Yet author Neibaur has pulled off an exhausting research of the sound films of one of cinema's most under-rated comedians and has done so in style! To put things into perspective, this book does for its subject what Randy Skretvedt's "The Magic Behind The Movies" book does for Laurel Hardy. With 80 films reviewed and discussed at length throughout the book's bulky 365 pages, this is the new contender for one of the best books ever written on any subject connected with the Hal Roach Studios. The book does not waste time or pages that would otherwise bore the reader with long prefaces, credits or text that you would usually skip. We begin with a chapter on Chase's silent films (and there were many of them!), which runs for seven pages - and then it's down to the nitty gritty of the book. Lobby cards and stills break up the text and can be found scattered throughout the passages of the book. An index which spans 5 pages, and an appendix which features a section that deals with the films written, produced or directed by Chase himself. Generous credit is offered to authors Brian Anthony and Andy Edmonds for work they previously published on Charley Chase; but much of this book is the original work of the author Neibaur, who writes with both enthusiasm and passion for his subject. If you can look beyond the stiff price tag it carries, then I can assure you it will be money well spent. One thing is for certain, fans of Charley Chase reading it will find themselves hunting down collectors to get their hands on the films! I thoroughly recommend this book for anyone interested in Charley Chase, Laurel and Hardy or production at the Hal Roach Studios during the 1930s.

Charley Chase began his film career in early 1913 working as a comedian, writer, and director at the Al Christie studios under his real name, Charles Parrott. Chase then joined Mack Sennett's Keystone studio in 1914, costarring in early films of Charlie Chaplin and Roscoe Fatty Arbuckle, as well as directing the frenetic Keystone Cops. By 1924 he was starring in a series of one-reel comedies at Hal Roach studios, graduating to two-reel films the following year. In 1929, he made the transition to sound films. Along with the continuing popularity of his own short comedies, Chase often directed the films of others, including several popular Three Stooges efforts. In *The Charley Chase Talkies: 1929-1940*, James L. Neibaur examines, film-by-film, the comedian's seventy-nine short subjects at Roach and Columbia studios. The first book to examine any portion of Chase's filmography, this volume discusses the various methods Chase employed in his earliest sound films, his variations on common themes, his use of music, and the modification of his character as he reached the age of forty. Neibaur also acknowledges the handful of feature film appearances Chase made during this period. A filmmaker whom *Time* magazine once declared was receiving the most fan mail of any comedian in movies, Charley Chase remains quite popular among classic film buffs, as well as historians and scholars. A detailed look into the work of an artist whose career straddled the silent and sound eras, *The Charley Chase Talkies* will be appreciated by those interested in film comedy of the 1920s and 30s.

The bulk of *The Charley Chase Talkies* is made up of a film by film examination of the sound shorts produced by Chase. Each movie is given its due, with an informative who-what-when section and a thoughtful examination of how each fits into Chase's overall body of work. Tracking both the evolution of his direction and the growth of his talents as an actor, this overview is as rewarding as it is informative. Particularly interesting were the examinations of the difference between the films that Chase both directed and starred in, as opposed to those where he acted under the direction of another. For fans of Chase, *The Charley Chase Talkies* will expand and illuminate your understanding of his remarkable talents. (Pretty Clever Films) Neibaur's knowledge and passion for the subject shines through in his writing, making this more than your average film-by-film study. Consistently interesting and entertaining, the book is filled with enough knowledge to satisfy any film buff. The best part is that this segment of Chase's career hasn't been so thoroughly studied until now, so the information and Neibaur's analyses are fresh and original. The choice to concentrate only on Chase's talkies was a good one as well, allowing much more room for a more in-depth study in what still ended up being over a 300 page book. . . . Neibaur's [has written an] impressively thorough book. This is required reading for any fan of Charley Chase, comedy, or just film in general. (Examiner) About the Author James L. Neibaur is a film historian and educator who has written several books on film, including *The Fall of Buster Keaton* (2010), *Early Charlie Chaplin* (2011), and *The Silent Films of Harry Langdon, 1923-1928* (2012), all published by Scarecrow Press.