

Master Class with Andrea Martin:
Selected Bibliography

The Higher Learning staff curate digital resource packages to complement and offer further context to the topics and themes discussed during the various Higher Learning events held at TIFF Bell Lightbox. These filmographies, bibliographies, and additional resources include works directly related to guest speakers' work and careers, and provide additional inspirations and topics to consider; these materials are meant to serve as a jumping-off point for further research. Please refer to the event video to see how topics and themes relate to the Higher Learning event.

Performance – Film (History and Theory)

Baron, Cynthia, and Sharon M. Carnicke. *Reframing Screen Performance*. Ann Arbor: University of Michigan Press, 2008.

Baron, Cynthia, Diane Carson, and Frank P. Tomasulo. *More Than a Method: Trends and Traditions in Contemporary Film Performance*. Detroit: Wayne State University Press, 2004.

Hollinger, Karen. *The Actress: Hollywood Acting and the Female Star*. New York: Routledge, 2006.

Klevan, Andrew. *Film Performance: From Achievement to Appreciation*. London: Wallflower, 2005.

Lovell, Alan and Peter Krämer (eds). *Screen Acting*. London: Routledge, 1999.

Naremore, James. *Acting in the Cinema*. Berkeley: University of California Press, 1988.

Wojcik, Pamela R. *Movie Acting, the Film Reader*. New York: Routledge, 2004.

Performance – Film (Practice)

Barr, Tony and Eric S. Kline. *Acting for the Camera*. New York: HarperPerennial, 1997.

Cardullo, Bert. *Playing to the Camera: Film Actors Discuss Their Craft*. New Haven: Yale University Press, 1998.

Haase, Cathy. *Acting for Film*. New York: Allworth Press, 2003.

Wallace, Inez. *Screen Acting: A Lecture Course in Photodramatic Instruction Featuring Studio Technique, Motion Picture Acting, Film Make-Up and Costuming*. Cleveland: Inez Wallace Institute of Screen Acting, 1922.

Zucker, Carole. *Making Visible the Invisible: An Anthology of Original Essays on Film Acting*. Metuchen, N.J.: Scarecrow Press, 1990.

Master Class with Andrea Martin:
Selected Bibliography

Zucker, Carole. *Figures of Light: Actors and Directors Illuminate the Art of Film Acting*. New York: Plenum Press, 1995.

Performance – Theatre

Adler, Stella, and Howard Kissel. *The Art of Acting*. New York: Applause Books, 2000.

De, Gay J. and Lizbeth Goodman. *Languages of Theatre Shaped by Women*. Bristol: Intellect, 2003.

Gale, Maggie B. and John Stokes. *The Cambridge Companion to the Actress*. Cambridge: Cambridge University Press, 2007.

Hischak, Thomas S. *American Plays and Musicals on Screen: 650 Stage Productions and Their Film and Television Adaptations*. Jefferson, N.C.: McFarland & Co, 2005.

---. *The Oxford Companion to the American Musical: Theatre, Film, and Television*. Oxford: Oxford University Press, 2008.

Hunter, Martin. *Romancing the Bard: Stratford at Fifty*. Toronto: Dundurn Press, 2001.

Keefe, John, and Simon D. Murray. *Physical Theatres: A Critical Reader*. London: Routledge, 2007.

Marranca, Bonnie and Gautam Dasgupta. *Conversations on Art and Performance*. Baltimore: Johns Hopkins University Press, 1999.

Monta, Marian F, and Jack R. Stanley. *Directing for Stage and Screen*. New York: Palgrave Macmillan, 2008.

Much, Rita and Judith Rudakoff. *Fair Play: 12 Women Speak, Conversations with Canadian Playwrights*. Toronto: Simon & Pierre, 1990.

Pavis, Patrice. *Languages of the Stage: Essays in the Semiology of the Theatre*. New York: Performing Arts Journal Publications, 1982.

Walker, Julia A. *Expressionism and Modernism in the American Theatre: Bodies, Voices, Words*. Cambridge, U.K: Cambridge University Press, 2005.

Performance – Voice Acting

Master Class with Andrea Martin:
Selected Bibliography

Alburger, James R. *The Art of Voice Acting: The Craft and Business of Performing for Voice-Over*. Amsterdam: Focal Press, 2007.

Lewis, Pamela. *Talking Funny for Money: An Introduction to the Cartoon/character/looping Area of Voice-Overs*. New York: Applause Theatre & Cinema Books, 2003.

Lowenthal, Yuri and Tara Platt. *Voice-over Voice Actor: What It's Like Behind the Mic*. Hollywood: Bug Bot Press, 2009.

Wright, Jean and M. J. Lallo. *Voice-over for Animation*. Amsterdam: Morgan Kaufmann Publishers/Elsevier, 2009.

Comparative Studies – Film and Theatre

Brewster, Ben and Lea Jacobs. *Theatre to Cinema: Stage Pictorialism and the Early Feature Film*. Oxford: Oxford University Press, 1997.

Ebrahimian, Babak A. *The Cinematic Theater*. Lanham, M.D: Scarecrow Press, 2004.

Gilmore, Michael T. *Differences in the Dark: American Movies and English Theater*. New York: Columbia University Press, 1998.

Knopf, Robert. *Theater and Film: A Comparative Anthology*. New Haven: Yale University Press, 2004.

McDonnell, Patricia, and Robert C. Allen. *On the Edge of Your Seat: Popular Theater and Film in Early Twentieth-Century American Art*. New Haven: Yale University Press, 2002.

Stam, Robert. *Reflexivity in Film and Literature: From Don Quixote to Jean-Luc Godard*. New York: Columbia University Press, 1993.

Comedy (History and Theory)

Banks, Morwenna and Amanda Swift. *The Joke's on Us: Women in Comedy from Music Hall to the Present Day*. London: Pandora, 1987.

Batalion, Judith. *The Laughing Stalk: Live Comedy and Its Audiences*. Anderson, SC: Parlor Press, 2012.

Clark, Andrew. *Stand and Deliver: Inside Canadian Comedy*. Toronto: Doubleday Canada, 1997.

Collier, Denise and Kathleen Beckett. *Spare Ribs: Women in the Humor Biz*. New York: St. Martin's Press,

Master Class with Andrea Martin:
Selected Bibliography

1980.

Gray, Frances. *Women and Laughter*. Charlottesville: University Press of Virginia, 1994.

Karlyn, Kathleen R. *The Unruly Woman: Gender and the Genres of Laughter*. Austin: University of Texas Press, 1995.

Karnick, Kristine B, and Henry Jenkins. *Classical Hollywood Comedy*. New York: Routledge, 1995.

Kohen, Yael. *We Killed: The Rise of Women in American Comedy*. New York: Sarah Crichton Books, 2012.

Maltin, Leonard. *The Great Movie Comedians: Updated Edition from Charlie Chaplin to Woody Allen*. New York: Harmony Books, 1982.

Martin, Linda and Kerry Segrave. *Women in Comedy*. Secaucus, NJ: Citadel Press, 1986.

Pailer, Gaby. *Gender and Laughter: Comic Affirmation and Subversion in Traditional and Modern Media*. Amsterdam: Rodopi, 2009.

Radulescu, Domnica. *Women's Comedic Art As Social Revolution: Five Performers and the Lessons of Their Subversive Humor*. Jefferson, NC: McFarland, 2012.

Unterbrink, Mary. *Funny Women: American Comediennes, 1860-1985*. Jefferson, N.C: McFarland, 1987.

Physicality and Comedic Performance

Carroll, Noël. *Comedy Incarnate: Buster Keaton, Physical Humor, and Bodily Coping*. Malden, M.A: Blackwell Pub, 2007.

Gold, Nancy. *Finding Your Funny Bone!: The Actor's Guide to Physical Comedy and Characters*. Hanover, N.H: Smith and Kraus, Inc, 2007.

Lecoq, Jacques, and David Bradby. *Theatre of Movement and Gesture*. London: Routledge, 2006.

Lecoq, Jacques, Jean-Gabriel Carasso, and Jean-Claude Lallias. *The Moving Body: Teaching Creative Theatre*. New York: Routledge, 2001.

Murray, Simon D. *Jacques Lecoq*. London: Routledge, 2003.

Robinson, Davis R. *The Physical Comedy Handbook*. Portsmouth, N.H.: Heinemann, 1999.

Master Class with Andrea Martin:
Selected Bibliography

Wright, John. *Why Is That so Funny?: A Practical Exploration of Physical Comedy*. New York: Limelight Editions, 2007.

Improv (SCTV)

Blatner, Adam and Daniel J. Wiener. *Interactive and Improvisational Drama: Varieties of Applied Theatre and Performance*. New York: iUniverse, 2007.

Caranicas, Peter. "Bridesmaids' caught improv on film." *Variety* (May 17, 2011). Accessed July 6, 2012. <http://www.variety.com/article/VR1118037164?refCatId=3683>

Hazenfield, Carol. *Acting on Impulse: The Art of Making Improv Theater*. Berkeley, C.A.: Coventry Creek Press, 2002.

Leep, Jeanne. *Theatrical Improvisation: Short Form, Long Form, and Sketch-Based Improv*. New York: Palgrave Macmillan, 2008.

Libera, Anne. *The Second City Almanac of Improvisation*. Evanston, Ill: Northwestern University Press, 2004.

McKnight, Katherine S. and Mary Scruggs. *The Second City Guide to Improv in the Classroom: Using Improvisation to Teach Skills and Boost Learning*. San Francisco: Jossey-Bass, 2008.

Patinkin, Sheldon and Robert Klein. *The Second City: Backstage at the World's Greatest Comedy Theater*. Naperville, I.L.: Sourcebooks, 2000.

Robbins, Jeff. *Second City Television: A History and Episode Guide*. Jefferson, N.C.: McFarland, 2008.

Salinsky, Tom and Deborah Frances-White. *The Improv Handbook: The Ultimate Guide to Improvising in Comedy, Theater, and Beyond*. New York: Continuum, 2008.

Seham, Amy E. *Whose Improv Is It Anyway?: Beyond Second City*. Jackson: University Press of Mississippi, 2001.

Thomas, Dave, Robert D. Crane and Susan Carney. *SCTV: Behind the Scenes*. Toronto: M&S, 1996.

Thomas, Mike. *The Second City Unscripted: Revolution and Revelation at the World-Famous Comedy Theater*. New York: Villard, 2009.

Master Class with Andrea Martin:
Selected Bibliography

Early Female Pioneers in Comedic Film Performance

Anderson, Kristen M. *Comic Venus: Women and Comedy in American Silent Film*. Ann Arbor: UMI, 2009.

Cullen, Frank, Florence Hackman, and Donald McNeilly. *Vaudeville, Old & New: An Encyclopedia of Variety Performers in America*. New York: Routledge, 2007.

Fields, Armond. *Sophie Tucker: First Lady of Show Business*. Jefferson, N.C.: McFarland, 2003.

Fussell, Betty H. *Mabel: Hollywood's First I-Don't-Care Girl*. New York: Limelight Editions, 1992.

Goldman, Herbert G. *Fanny Brice: The Original Funny Girl*. New York: Oxford University Press, 1992.

Grossman, Barbara W. *Funny Woman: The Life and Times of Fanny Brice*. Bloomington: Indiana University Press, 1991.

Horowitz, Susan. *Queens of Comedy: Lucille Ball, Phyllis Diller, Carol Burnett, Joan Rivers, and the New Generation of Funny Women*. Amsterdam: Gordon and Breach, 1997.

Lee, Betty. *Marie Dressler: The Unlikeliest Star*. Lexington: University Press of Kentucky, 1997.

Menefee, David W. *The First Female Stars: Women of the Silent Era*. Westport, C.T.: Praeger, 2004.

Parish, James R. *The Slapstick Queens*. South Brunswick N.J.: A.S. Barnes, 1973.

Silverman, Stephen M. *Funny Ladies: The Women Who Make Us Laugh*. New York: Abrams, 1999.

Sturtevant, Victoria. *A Great Big Girl Like Me: The Films of Marie Dressler*. Urbana: University of Illinois Press, 2009.

Independent Filmmaking (History and Theory)

Biskind, Peter. *Down and Dirty Pictures: Miramax, Sundance, and the Rise of Independent Film*. New York: Simon & Schuster, 2004.

Ferncase, Richard K. *Outsider Features: American Independent Films of the 1980s*. Westport, CT: Greenwood Press, 1996.

Horsley, Jake. *Dogville Vs Hollywood: The War between Independent Film and Mainstream Movies*. London: Marion Boyars, 2005.

Master Class with Andrea Martin:
Selected Bibliography

Levy, Emanuel. *Cinema of Outsiders: The Rise of American Independent Film*. New York: New York University Press, 1999.

LoBrutto, Vincent. *The Encyclopedia of American Independent Filmmaking*. Westport, C.T: Greenwood Press, 2002.

MacDonald, Scott. *A Critical Cinema: Interviews with Independent Filmmakers*. Berkeley: University of California Press, 1988.

Murray, Rona. *Studying American Independent Cinema*. Leighton, U.K: Auteur, 2011.

Newman, Michael Z. *Indie: An American Film Culture*. New York: Columbia University Press, 2011.

Rosenbaum, Jonathan. *Movie Wars: How Hollywood and the Media Conspire to Limit What Films We Can See*. Chicago: A Cappella, 2000.

Tzioumakis, Yannis. *American Independent Cinema: An Introduction*. New Brunswick: Rutgers University Press, 2006.

Independent Filmmaking (Practice)

Garon, Jon M. *The Independent Filmmaker's Law and Business Guide: Financing, Shooting, and Distributing Independent and Digital Films*. Chicago: Chicago Review Press, 2009.

Gilroy, Frank D. *I Wake Up Screening!: Everything You Need to Know About Making Independent Films Including a Thousand Reasons Not to*. Carbondale: Southern Illinois University Press, 1993.

Grove, Elliot. *Raindance Producers' Lab: Lo-to-no Budget Filmmaking*. Oxford, U.K: Focal Press, 2004.

Lindenmuth, Kevin J. *Making Movies on Your Own: Practical Talk from Independent Filmmakers*. Jefferson, N.C: McFarland, 1998.

Merritt, Greg. *Film Production: The Complete Uncensored Guide to Independent Filmmaking*. Los Angeles: Lone Eagle Pub, 1998.

Rosen, David and Peter Hamilton. *Off-Hollywood: The Making and Marketing of Independent Films*. New York: Grove Weidenfeld, 1990.

Simonelli, Rocco and Roy Frumkes. *Shoot Me: Independent Filmmaking from Creative Concept to Rousing Release*. New York: Allworth Press, 2002.

Master Class with Andrea Martin:
Selected Bibliography

Stubbs, Liz, and Richard Rodriguez. *Making Independent Films: Advice from the Filmmakers*. New York: Allworth Press, 2000.

Case Study (Federico Fellini)

Costantini, Costanzo. *Conversations with Fellini*. San Diego: Harcourt Brace, 1995.

Fellini, Federico and Damian Pettigrew. *I'm a Born Liar: A Fellini Lexicon*. New York: Harry N. Abrams, 2003.

Kezich, Tullio. *Federico Fellini: His Life and Work*. New York: Faber and Faber, 2006.

Stubbs, John C. *Federico Fellini As Auteur: Seven Aspects of His Films*. Carbondale: Southern Illinois University Press, 2006.

Stubbs, John C. "Mime and the Method: the Working Relationship between Fellini and Masina." *Literature Film Quarterly*. 30 (2002): 264-270.

Andrea Martin – TIFF Film Reference Library Film File Clippings and Online Articles

Bennett, Julia. "The lady says yes." *The Globe and Mail* (May 31, 1997).

Catsoulis, Jeannette. "'Breaking Upwards.'" *The New York Times* (April 1, 2010). Accessed July 6, 2012.
<http://movies.nytimes.com/2010/04/02/movies/02breaking.html>

Chapman, Geoff. "Andrea Martin carves out briskly paced performance." *The Toronto Star* (July 31, 1996): B4.

Jung, Daryl. "Andrea Martin plays it personal with named truths." *Now Magazine* (July 25 – 31, 1996).

Kael, Pauline. "Club Paradise." *The New Yorker* (August 11, 1986): 74+.

MacDougal, Shane. "Too Prickley for you?" *Eye Weekly* (July 25, 1996). Accessed July 6, 2012.
http://contests.eyeweekly.com/eye/issue/issue_07.25.96/ARTS/co0725.php

"Andrea Martin Unplugged." *Parents Canada*. (March 22, 2007). Accessed July 12, 2012.
<http://www.parentscanada.com/family-life/andrea-martin-unplugged>

TIFF PRESENTS

HIGHER LEARNING

Master Class with Andrea Martin: Selected Bibliography

Mietkiewicz, Henry. "Andrea Martin, and alter egos, have matured." *The Toronto Star* (July 28, 1996): B8.

Taylor, Kate. "Andrea Martin Revealed." *The Globe and Mail* (August 1, 1996): D2.

Ouzounian, Richard. "Andrea Martin gets real." *The Toronto Star* (June 2, 2002): D1.

--- "Casting a musical? Send in the clowns." *The Toronto Star* (July 2, 2003): F3.

--- "Love, loss and leopard-print coats." *The Toronto Star* (July 16, 2010). Accessed July 6, 2012.
<http://www.thestar.com/entertainment/theatre/article/836752--love-loss-and-leopard-print-coats>

Papoe, Bob. "SCTV funny lady puts comic life in 'Crisp' ad for Super Bowl." *The Toronto Star* (January 25, 1992): C1.

Slotek, Jim. "Comedy sister act at CITY." *The Toronto Sun* (August 7, 1995): 35.

Wheeler, Brad. "'Gently used host' revives iconic characters." *The Globe and Mail* (October 5, 2010): R2.