

Frank Grimes The Simpsons

Michael Gruteser, Thomas Klein, Andreas Rauscher

Leaving Springfield John Alberti, 2004 Since its first appearance as a series of cartoon vignettes in 1987 and its debut as a weekly program in 1990, The Simpsons has had multiple, even contradictory, media identities. Although the show has featured biting political and social satire, which often proves fatal to mass public acceptance, The Simpsons entered fully into the mainstream, consistently earning high ratings from audiences and critics alike. *Leaving Springfield* addresses the success of The Simpsons as a corporate-manufactured show that openly and self-reflexively parodies the very consumer capitalism it simultaneously promotes. By exploring such topics as the impact of the show's satire on its diverse viewing public and the position of The Simpsons in sitcom and television animation history, the commentators develop insights into the ways parody intermixes with mass media to critique post modern society. In spite of the longevity and high cultural profile of the show, The Simpsons has so far attracted only scattered academic attention. *Leaving Springfield* will be of importance to both scholars of media and fans of the show interested in the function of satire in popular culture in general and television in particular.

"The Simpsons" (Season 8) ,

Planet Simpson Chris Turner, 2010-05-28 A smart, accessible and funny cultural analysis of The Simpsons, its inside stories and the world it reflects. From Bart Simpson to Monty Burns, the Internet boom to the slow drowning of Tuvalu, *Planet Simpson* explores how one of the most popular shows in television history has changed the way we look at our bewildering times. Award-winning journalist Chris Turner delves into the most esoteric of Simpsons fansites and on-line subcultures, the show's inside jokes, its sharpest parodies and its ongoing love-hate relationship with celebrity to reveal a rarity of literary accomplishment and pop-cultural import — something never before achieved by a cartoon. Complementing its satirical brilliance, The Simpsons boasts a beloved cast of characters, examined here in playful and scrupulous detail: Homer, selfish, tyrannical and not too bright, but always contentedly beholden to his family; Bart, pre-teen nihilist and punk icon; Lisa, junior feminist crusader; and Marge, archetypical middle-American mother, perpetually dragging her family kicking and screaming to higher moral ground. And while the voice actors behind the regular cast have eschewed celebrity, Turner considers why a stunning host of guests — Hollywood icons and has-beens, politicians, professional athletes, poets and pop stars — have submitted themselves to the parodic whims of the Simpsons' writers. Intelligent and rambunctious,

absorbing and comic, Planet Simpson mines this modern cultural institution for its imaginative, hilarious, but always dead-on, reflections on our world. Excerpt from Planet Simpson Three Fun Facts About “D’ oh!” 1. The Oxford English Dictionary defines “d’oh” as “Expressing frustration at the realization that things have turned out badly or not as planned, or that one has just said or done something foolish.” 2. The origins of “D’oh!” A Tracey Ullman- era Simpsons script called for Homer to respond to an unfortunate turn of events thus: “[annoyed grunt].” Dan Castellaneta, the voice-actor who plays Homer, improvised the exclamation, “D’oh!” It stuck. 3. The godfather of “D’oh!” Dan Castellaneta freely admits that he lifted Homer’s famous yelp from James Finlayson, a Scottish actor who played a bald, cross-eyed villain in a number of Laurel & Hardy films in the 1930s. Finlayson’s annoyed grunt was a more drawn-out groan — Dooooohhh! Castellaneta sped it up to create Homer’s trademark.

Why You Better Call Saul Steven Keslowitz, 2017-04-21 Better Call Saul chronicles the transformation of a decent, likable guy named Jimmy McGill into Saul Goodman, the morally bankrupt lawyer we met on Breaking Bad. Captivating and funny, the show provides far more than a few binge-watched hours of entertainment, raising questions about the legal system and human nature itself. Why You Better Call Saul: What Our Favorite TV Lawyer Says About Life, Love, and Scheming Your Way to Acquittal and a Large Cash Payout examines the many faces of our favorite fictional lawyer, as well as other characters in the Breaking Bad/Better Call Saul universe: Is Saul Goodman a persona that Jimmy invents to attract a particular kind of client, or does he reflect Jimmy's true self? To what extent does Jimmy/Saul bend - or break - the rules to which attorneys are bound? What do Jimmy McGill and Mike Ehrmantraut have in common with Dexter Morgan? What do Jimmy's most important relationships teach us about the effect of outside influences on one's psyche? How do Saul Goodman and Walter White break free of societal constraints? How does Saul manipulate the media in order to promote his legal services? Is he defined by his tacky advertisements? And much more ... About the Author STEVEN KESLOWITZ is a practicing attorney and pop culture expert. He is the author of three other books - The World According to the Simpsons, The Tao of Jack Bauer, and From Poland to Brooklyn -- and several journal articles focused on the intersection of law and pop culture. Please visit his website at StevenKeslowitz.com

Towards the Day after Tomorrow P. H. Brazier, 2020-02-17 Humanity is moving ever towards its final destination without knowing why, when, where: teloi, multiple paths, leading towards God’s eschaton. These essays examine the movement towards this day of reckoning, and how such eschatological events are projected back into time. Towards the Day after Tomorrow, or the one after that, or months, decades—centuries—away, often we behave as though the end is upon us. These essays start with the beginning of the end: the incarnation. We examine the origins of Karl Barth’s realized eschatology in Expressionism. We consider death and judgment, as usurped by humanity, an eschaton without God’s forgiving judgment: multiple Holocausts. War ushers in the eschaton, but how do Christians handle conflict in the light of a redefined just war

theory? We analyze the eschatological insights into humanity's end in *The Simpsons*—post mortem. Consider the issue of atheistic human authorities usurping God's judgment. Finally crisis and judgment are glimpsed in the mindset of people who suffer seizures—postlapsarian exile, the sufferance of salvation: how God blesses us despite the chaos of our human-generated teloi, in preparation for the end. As the end approaches, events become darker, chaotic, confusion reigns: "Judas immediately went out. And it was night."

The World According to the Simpsons Steven Keslowitz, 2006 This entertaining and informative book is a fun and intelligent look at how our society is reflected in the hit TV show *The Simpsons*, and how *The Simpsons* is reflected in society.

The Believer, 2004

The Simpsons and Society Steven Keslowitz, 2004 Explore the world of *The Simpsons* as it relates to contemporary society. Is Homer a good father? Is Bart really America's bad boy? Should Maggie remain quiet? Also included are essays pertaining to medical malpractice, media culture, American Exceptionalism, how *The Simpsons* matches up against other TV sitcoms, Descartes' Evil Genius argument, American industrialization, and more. If you're a *Simpsons* buff, this book is for you. Mmm...bookalicious...

The Springfield Reformation Jamey Heit, 2008-05-30 The Springfield Reformation evaluates specific elements of theology's traditional roster of concerns as they appear in *The Simpsons*.

Discovering Popular Culture Anna Tomasino, 2007 This brief, provocative reader explores American popular culture from *The Sopranos* to the *Simpsons*, from MP3 players to comic books, from Andy Warhol to hip hop. Anyone who wants to understand what Americans are seeing, thinking, and doing in the 21st century should read this collection.

Signs of Life in the USA Sonia Maasik, Jack Solomon, 2011-12-01 *Signs of Life in the USA* teaches students to read and write critically about popular culture by giving them a conceptual framework to do it: semiotics, a field of critical theory developed specifically for the interpretation of culture and its signs. Written by a prominent semiotician and an experienced writing instructor, the text's high-interest themes feature provocative and current reading selections that ask students to think analytically about America's impressive popular culture: How is TV's *Mad Men* a lightning rod for America's polarized political climate? Has the nature of personal identity changed in an era when we spend so much of our lives online? *Signs of Life* bridges the transition to college writing by providing students with academic language to talk about our common, everyday cultural experience. Read the preface. Order *Multimodal Readings for Signs of Life in the USA* packaged with *Signs of Life in the USA*, Seventh Edition using ISBN-13: 978-1-4576-1989-2.

Toys & Prices 2007 Karen O'Brien, 2006-11-06 One of the most thoroughly researched guides to postwar toys features newly expanded categories. The annual price guide helps collectors stay current with access to 94,500 updated values.

The Law Times, 1902

Proceedings ,1957

Report ,1962

Boston Conference on Distribution ,1961

Springfield auf Trip Falko Hennig,2004

Subversion zur Prime-Time Michael Gruteser,Thomas Klein,Andreas Rauscher,2002 In Amerika schon lange berühmt, wurde die Zeichentrickserie Simpsons in Deutschland erst in der zweiten Hälfte der 90er Jahre populär. Das Buch verbindet medienkritische Analyse mit der Vergnüglichkeit eines Fanbuches. Themen des Buches sind die Widerspiegelung von Geschlechterbeziehungen, gesellschaftliche, popkulturelle und politische Mythenkonstrukte, Marketingmechanismen, Aspekte der Filmgeschichte, postmoderne Zitatstrukturen und kritische Autoreflexivität in den bis heute erschienenen Folgen der Serie.

Toys and Prices Professor Karen O'Brien,Karen O'Brien,2004 Current market values for 31,000 listings and 2,000 photographs are included in this publication that has been revised with new toy categories.

Toys & Prices 2006 Karen O'Brien,2005

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