

The Hollywood Animal

Celebritas
I





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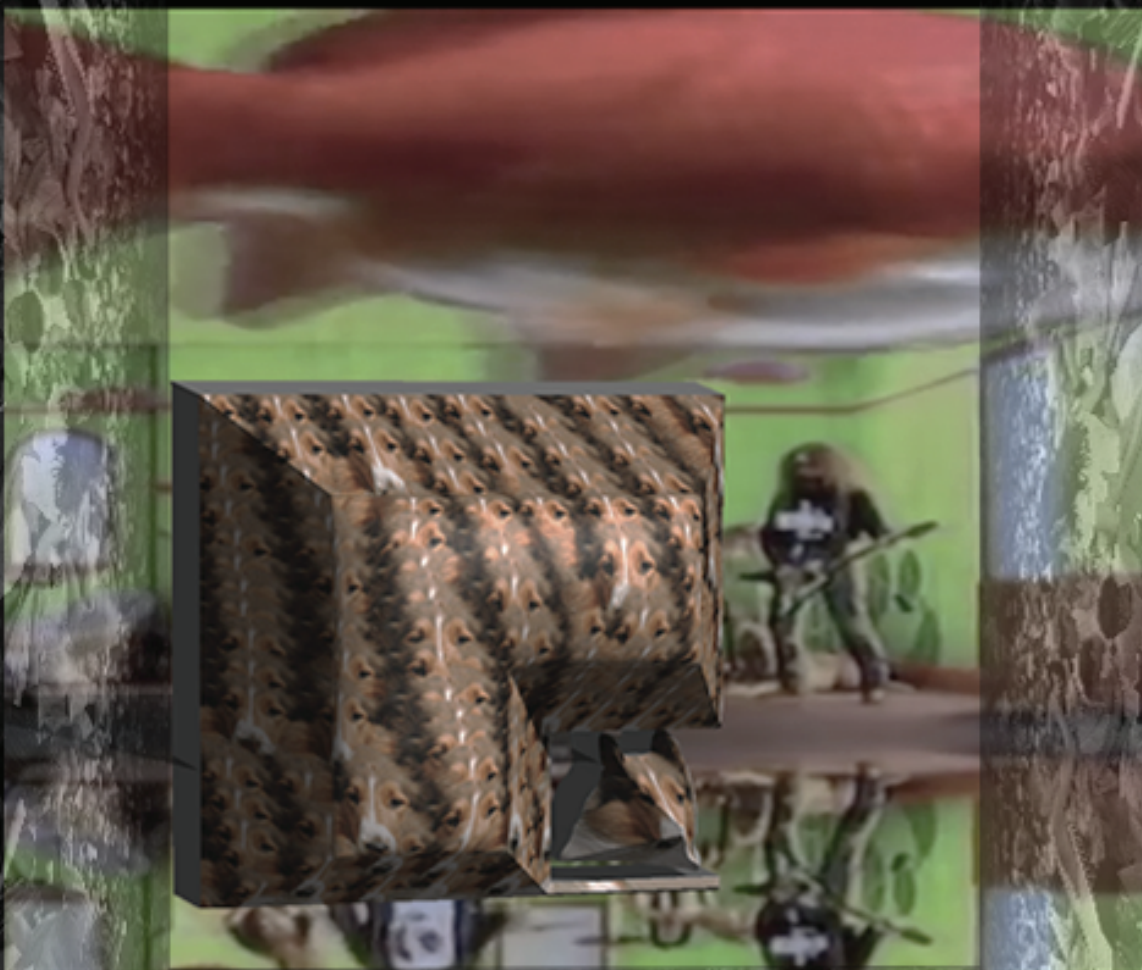
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Lassie

This publication is meant to be viewed as a two page spread.

The *Hollywood Animal* is the first publication by *Celebritas*, a new academic journal, visual criticism platform & collective. Published at the onset of a New Year, our first publication concerns itself with an analysis of normative cinematic representations of identity and its contention with a history of sociocultural phobias. Referencing the theories of Paul Virilio, Debra Fried, Steve Baker and his book *The Postmodern Animal* (2000), we postulate how the socialization of performance animals is evident of the greater process of a standard social institutionalization. A standard that is predominantly concerned with the normalization of commercial interests.

We emphasize our research around Hollywood Film/Television performance animals, looking at the socialization/anthropomorphisation of performance animals as being evident of a symbolic development of postmodern sociology. We firstly looked to profile award-winning performance animals within Hollywood/entertainment conditions due to the excessive cases where the representation of the anthropomorphised animal is inherent in these dramatic productions.

We consider the significant relationships between representations of human actors and performance animals in cinema, wherein there is an apparent desire to create animal characters that further propagate the formulaic narrative archs of Hollywood. We explore the term anthrozoology, and contend with the socialization and dominance of performance animals where their behaviours are altered through discipline training. Furthermore we explore the aggregates of irony, tragedy and humour contingent with the Hollywood performance animal.

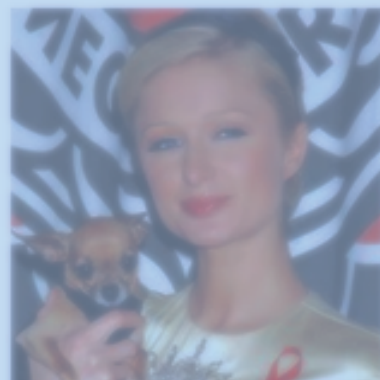
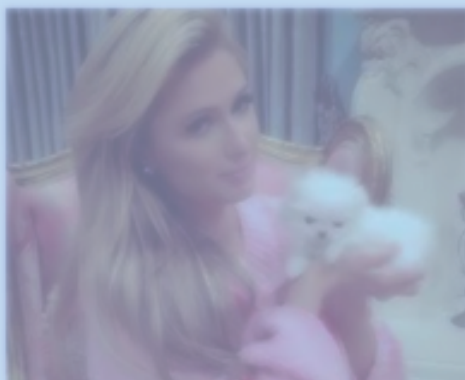
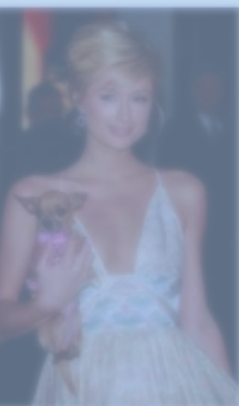
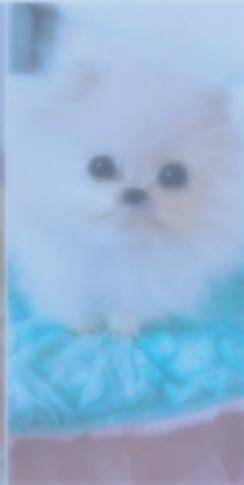
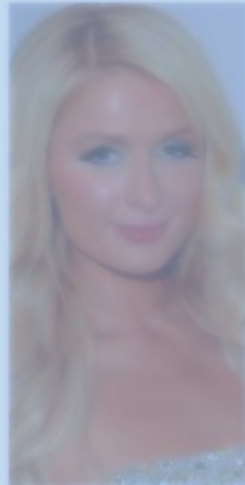
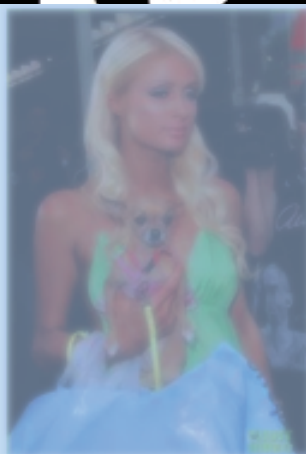
Celebritas is a collaboration edited by Alex Calamos and Misael Oquendo.



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ANIMAL PROFILES



“AIR BUDDY”

Buddy

Buddy was found by Kevin di Cicco as a stray dog in the Sierra Nevada mountains in the summer of 1989. Kevin di Cicco adopted the disheveled Golden Retriever and brought him home to San Diego, California, where he trained him in the sports of basketball, chess, baseball, football, soccer, and hockey. In 1997 he was cast as Buddy in the Disney movie *Air Bud*, which was his final acting role.

In 1997, Buddy had his right hind leg amputated due to synovial cell sarcoma.. Buddy died in his sleep due to complications from cancer on February 10, 1998. Buddy was cremated and his ashes were buried in an undisclosed location. Prior to his death Buddy sired nine puppies.

Species	Canis lupus familiaris
Breed	Golden Retriever
Sex	Male
Born	c. 1988, Sierra Nevada
Died	February 10, 1998 (aged 10) San Diego, California
Occupation	Dog actor
Years active	1989–1998
Owner	Kevin di Cicco



“Mister Ed”

Bamboo Harvester

Bamboo Harvester (1949–1970) was the name of the Palomino horse that portrayed Mister Ed on the 1961–1966 comedy series of the same name. Foaled in 1949 in El Monte, California, the gelding was trained by Will Rogers' protégé, Les Hilton.

In 1968, two years after the cancellation of *Mister Ed*, at the age of 19, Bamboo began to suffer from a variety of age related ailments, including kidney problems and arthritis. He was euthanized in 1970.

Rumors instilled by co-star Alan Young have given way to the theory that Mr. Ed died due to an inadvertent tranquilizer administered during his retirement.

Breed	American Saddlebred/part-Arabian
Discipline	Movie horse
Sex	Gelding
Foaled	1949
Died	1970 (aged 20–21)
Country	USA
Color	Palomino



Bubbles

Bubbles (born 1983) is a common chimpanzee, known for being the pet of Michael Jackson, who bought the primate from a Texas research facility in the early 1980s.

The animal was a frequent travel companion to the singer, whose attachment to the animal led to media mockery and, among other factors, to a public perception of Jackson as an eccentric. During the Bad World Tour, for example, Jackson brought Bubbles with him to Japan, where they both drank tea with the mayor of Osaka.

According to animal keepers at the center, the 160 pound (73 kg) Bubbles—whose facial features have changed since his time with Jackson—is now "huge and ugly" but has a "sweet character".

Species	Common chimpanzee
Sex	Male
Born	1983
	Austin, Texas, US
Notable role	Pet, occasional actor
Owner	Michael Jackson
Weight	160 pounds (73 kg) - 170 pounds (77 kg)



Hercules

Hercules was a trained grizzly bear from Scotland who appeared in a number of cameo roles for various television productions, reaching the height of his popularity in the 1980s. He was owned by wrestler Andy Robin and was known as the wrestling bear, often performing in the ring with Robin.

While filming a BBC television documentary, Eyewitness Bear in 1997, Hercules fell over and slipped a disc in his back, marking an abrupt end to his career. Andy nursed him back to health over the next six months, with swimming exercises in Hercules' pool. The determination paid off and he slowly started to walk again. But the following winter he again lost the use of his legs.

Before entering hibernation, Herc died in 2000.

Breed	Grizzly bear
Discipline	Pro Wrestler/Movie bear
Sex	Male
Born	1975
Died	2000 (aged 25)
Country	U.K.



Jimmy The Raven

Jimmy the raven was a raven who appeared in more than 1,000 feature films. Curly Twiford trained Jimmy to do an assortment of tricks, such as typing, opening letters, and even riding a tiny motorcycle Jimmy could understand several hundred words, though only around 50 were what Twiford called "useful".

Jimmy received a Red Cross gold medal in acknowledgement of 200 hours spent entertaining veterans after the war, and his footprints were enshrined in cement at a large Los Angeles pet store, alongside Lassie and other Hollywood animal stars.

Twiford said Jimmy would "probably live to be 150" years old but in reality ravens seldom live more than 30 years in captivity.



Koton

Koton (killed 1991) was a German Shepherd police dog who played Jerry Lee in the 1989 movie K-9 with James Belushi. He also starred in a short lived TV series of the same name. Prior to being in the movie/TV series, Koton worked for the Kansas City Police Department as a K-9 officer.

During his policing career he was responsible for over 24 felony arrests and in October 1991 located 10 kilos of cocaine worth more than US \$1.2 million.

On November 18, 1991 Koton was fatally shot while trying to apprehend a suspect in the murder of a police officer.

Species	Corvus corax
Breed	Common raven
Sex	Male
Born	c. 1934, Mojave desert
Died	After 1954
Occupation	Animal actor
Years active	1938–1954
Owner	Curly Twiford

Species	Canis lupus familiaris
Breed	German Shepard
Discipline	Police K-9/Movie dog
Sex	Male
Died	1991
Country	USA



"Who could resist that striking countenance, that chiselled brow – and that toned, furry butt?" asks CNN's Wilfred Chan.

Weighing in at an impressive 180kg (400lbs), his fans describe his "rippling muscles" and call him a "heartthrob".



Clouds are nice, northshire Scotland, Cameroon, 1 year ago

He is quite gorgeous, and cool. I think someone should give him a guitar.

"He is more buff than most gorillas and he's at his peak physically," said zoo spokesman Takayuki Ishikawa. "We've seen a rise in the number of female visitors – women say he's very good-looking."



J. Fred Muggs

Muggs was born in French Cameroon. He first became popular when he was in Henry Trefflich's pet store in New York; a "name that chimp" contest led to his being named Mr. Muggs, to which the Today Show later added "J. Fred". Muggs first appeared on the Today show on February 3, 1953, dressed in diapers like a baby.

Today interrupted its coverage of Queen Elizabeth II's coronation (which involved slightly delayed still pictures and BBC radio audio) with foolery and advertising for tea, featuring Muggs. This was severely criticized in the United Kingdom and by some US television critics, including Jack Gould in The New York Times; in the UK the introduction of commercial television was being debated at the time, and its opponents felt that it strengthened their case.

Species	Common chimpanzee
Born	March 14, 1952 (age 64) French Cameroon
Occupation	Television personality
Years active	1953–1975



Pocho

Pocho was an American crocodile who became world famous for his relationship with Gilberto "Chito" Shedden, a local area fisherman. Shedden had found Pocho dying on the banks of the Reventazón River, and took the crocodile in, nursing him back to health.

The crocodile refused to return to the wild and chose to stay with Chito instead. The pair became famous after they began performing together. The next morning, Shedden awoke to find that the crocodile had followed him home and was sleeping on his veranda. Living in the water outside Shedden's home, the crocodile, who made a 'decision' and preferred to spend the rest of his life with the man who saved his life, became a member of Shedden's family, along with his second wife and daughter. Shedden's first wife had left him because he was spending too much time with the crocodile. "Once the crocodile followed me home, and came to me whenever I called its name, I knew it could be trained," noted Shedden. "Another wife I could get. Pocho was one in a million."

Species	Crocodile
Discipline	Performance animal
Sex	Male
Born	1950
Died	2011
Weight	70 kilograms (150 pounds)



“Lassie”

Pal

Pal was a Rough Collie performer and the first in a line of such dogs to portray the fictional female collie Lassie in film and television.

Like in the Bond series the character Lassie was portrayed by multiple Rough Collie dogs, amongst them the first and foregrounding being Pal. He sired a line of descendants who continued to play the fictional character he originated.

Pal died on June 1958 at age 18. For months his owner slipped in and out of deep depression. Robert Weatherwax, the owner's son, later recalled, "It hit him very hard when Pal died. He buried him in a special place on the ranch and would often visit the grave. Dad would never again watch an MGM Lassie movie. He just couldn't bear to see Pal. He didn't want to have to be reminded of just how much he loved that dog."

Species	Canis lupus familiaris
Breed	Rough Collie
Born	1940
Died	1958
First appearance	Lassie Come-Home
Created by	Eric Knight
Portrayed by	Pal
Gender	Male



“Eddie Crane”

Moose

Moose was born on Christmas Eve, 1990 in Florida, the youngest littermate. He was the largest puppy in the litter.

Moose won the role on Frasier after only six months of training. Moose had the ability to fix Kelsey Grammer with a long hard stare. During the height of Frasier's popularity, Moose received more fan mail than any of his human counterparts.

He died at home at the age of 15 and a half years on June 22, 2006.

Species	Canis lupus familiaris
Breed	Parson Russell Terrier
Sex	Male
Born	1990, Florida, United States
Died	2006 (aged 15) L.A.
Occupation	Actor
Years active	1993–2003
Owner	Mathilda DeCagny
Offspring	Enzo, Moosie, Miko
Weight	15 pounds



“Taco Bell Dog”

Gidget

Gidget (February 7, 1994 – July 21, 2009), nicknamed the "Taco Bell Chihuahua", was a popular advertising figure and mascot for the Taco Bell restaurant chain from 1997 to 2000. It was voiced by Carlos Alazraqui, and developed by TBWA.

Gidget was euthanized on July 21, 2009 at age 15 after suffering a stroke in the home of her trainer Sue Chipperton. She was cremated and her ashes were retained by her trainer. Taco Bell Corp. said in a statement that Gidget would be missed by many fans and said, "Our deepest sympathies go out to her owners and fans."



Travis

In February 2009, Travis and his owner Sandra Herold gained international notoriety after he suddenly attacked Herold's friend Charla Nash and grievously mauled her, blinding her while severing her nose, ears, and both hands, and severely lacerating her face. He was subsequently shot dead on the arrival of the police, after trying to attack an officer.

As an animal actor, Travis had appeared in several television commercials, including spots for Coca-Cola and Old Navy. He had also appeared on The Maury Povich Show, The Man Show, and a television pilot that featured Sheryl Crow and Michael Moore.

Born	1994
Died	2009, Santa Clarita, CA
Occupation	Actress
Known for	Taco bell commercial
Years active	1997–2003

Species	Common chimpanzee
Sex	Male
Born	1995, Festus, Missouri, US
Died	2009, North Stamford, CT, US
Notable role	Pet, animal actor
Known for	Attack on Charla Nash
Owner	Jerome Herold (deceased) Sandra Herold (deceased)
Parents	Suzy (mother) (deceased)
Weight	200 pounds (91 kg)[2]

*Kevin DiCicco pccroceeds to proclaim
that Buddy has over 20,000 career
baskets.*



With over 20,000 career baskets (40k+ points) Buddy has more points than:

1	Kareem Abdul-Jabbar	38,387
2	Karl Malone	36,928
3	Kobe Bryant	33,643
4	Michael Jordan	32,292
5	Wilt Chamberlain	31,419
6	DIRK NOWITZKI	29,797
7	Shaquille O'Neal	28,596
8	LeBRON JAMES	28,020
9	Moses Malone	27,409
10	Elvin Hayes	27,313
11	Hakeem Olajuwon	26,946
12	Oscar Robertson	26,710
13	Dominique Wilkins	26,668
14	Tim Duncan	26,496
15	John Havlicek	26,395
16	PAUL PIERCE	26,364
17	Kevin Garnett	26,071

On the Hollywood Animal
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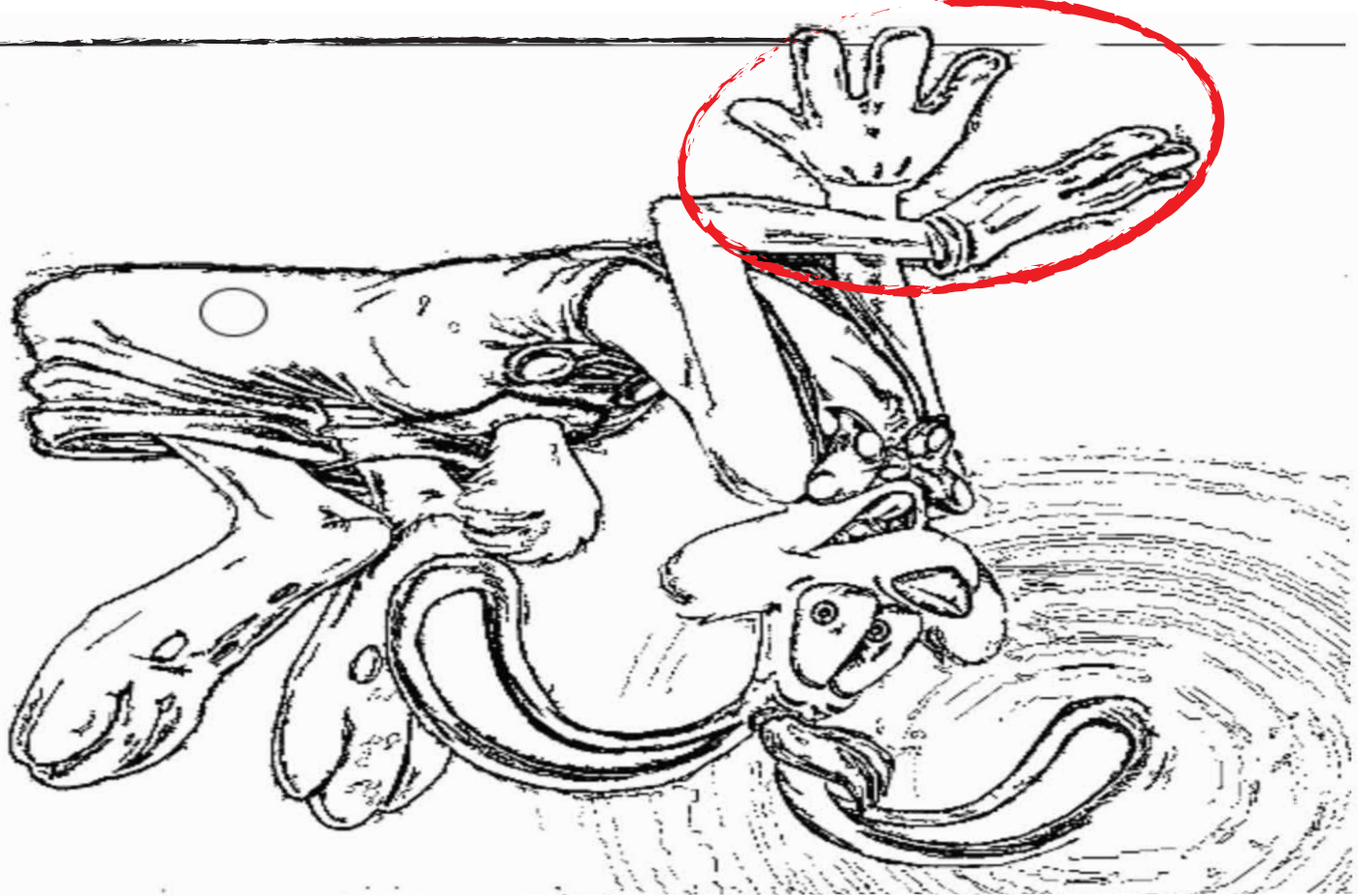
“Many postmodern or poststructuralist artists and writers seem, at one level or another, to adopt or to identify with the animal as a metaphor... Whether it connotes a sense of alienation from the human or a sense of bodily freedom and unboundedness, this willing taking-on of animal form casts the fixity of identity as an inhibition of creativity. Is this part of a genuinely open-minded process of thinking anew, or just another badge with which to secure an intelligible identity?”

- Steve Baker, *The Postmodern Animal* (2000)

In *The Postmodern Animal* Baker differentiates between “animal-endorsing” representations (focused on the animal itself) and “animal-skeptical” representations, which interrogate how animals are culturally constructed. Hollywood, in this light, is staunchly animal-skeptical—its portrayals reveal more about our anthropocentric desires than the animals themselves. As Baker writes: “Animal-skeptical art... is likely to be skeptical not of animals themselves... but rather of culture’s means of constructing and classifying the animal in order to make it meaningful to the human.” Understanding these cultural constructions requires interrogating identification itself. In the process of self-identification, one acknowledges the self and then negotiates everything external. Cognitively, the recognition of “the other” forms a rational or irrational distinction. When we depict animals, we do not encounter them on their own terms—we cast them as reflections, metaphors, and extensions of ourselves. The process of “othering” occurs at both the level of personality and body; even taxonomy (e.g., “canine”) presumes categorical separation from the human. Our awareness of the animal-as-other is entwined with our social sense of self. In contemporary society, this individualism is marked by a state of fearful aporia. Paul Virilio, in *The Administration of Fear* (2012), explores how fear and mass individualism define our time. He connects this to the accelerating forces of globalization and digital ubiquity, warning that we risk forming an “extra-humanity” in a cyber-mediated world. We become conditioned to ubiquity—to constant information—and this breeds a crisis of identity. As Virilio observes: “Just as we now live in the presence

of an extra-world (the cyber-world), we may create an extra-humanity.” In a world of compressed time, media saturation, and individualized mass culture, our representations of animals reflect a desire to manage and contain identity. Virilio’s notion of “mass individualism” reveals a paradox: the fear is not of being the same, but of living under the constant condition of sameness. This anxiety does not only affect our social structures; it seeps into our most intimate bonds, including how we construct relational meaning with animals, both real and imagined. The psychic work of projecting identity onto nonhuman others is often a way of stabilizing the self when it feels increasingly dispersed.

This mass anxiety becomes visible in the way animals are treated as cultural stand-ins. Elizabeth C. Hirschman, in her essay “Consumers and Their Animal Companions” (1994), categorizes animals as either “objects/products” or “companions.” As products, animals are aestheticized and commodified; as companions, they are projections of human intimacy. Hirschman notes that pet owners often imbue animals with surrogate familial roles—children, friends, even avatars of self. In one interview, an owner said they enjoyed their pet’s unfiltered behavior, seeing in it a projection of their own repressed desires. Crucially, Hirschman points to anthropomorphism as a key factor in whether an animal can be seen as companionable or consumable. The animal’s ability to appear human—emotionally legible, symbolically rich—allows it to be accepted as a social actor. She notes: “Because pets are culturally recognized as semiotic indicators of their owner’s personality, materialistic and/or possessive owners may be especially prone to ‘decorate and pamper their pets.’” Thus, the pet becomes a mirror of social status, personality, and desire. This is particularly visible in Hollywood, where trained animals are stylized into characters that fit the narrative mold. The illusion of authenticity paradoxically obscures the absence of any real animal presence, reinforcing a fully synthetic, anthropocentric feedback loop. Baker argues that art and philosophy under postmodernism reveal a tension between pleasure in blurred boundaries (human/animal) and responsibility in constructing them. Hollywood’s personification of animals (e.g.,



reveal a tension between pleasure in blurred boundaries (human/animal) and responsibility in constructing them. Hollywood's personification of animals (e.g., Air Bud, Mister Ed, Rin Tin Tin) is a double act of affection and discipline. These animals are rendered orderly, lovable, and subordinate—traits audiences can recognize, consume, and celebrate. But this anthropomorphic clarity often conceals its own violence. Consider the widely circulated behind-the-scenes story of *B.J. the Bear*, the chimpanzee who starred in 1970s television and commercial projects. Off-camera, B.J. was reportedly kept in a cage for over 20 hours a day and subjected to beatings when he failed to perform. Handlers would anesthetize him lightly to reduce his aggression, keeping him docile for set appearances. Despite this, he was often dressed in human clothes and positioned to imitate childlike behaviors for comic effect. The audience laughed. The boundary between child and animal, affection and control, was collapsed in service of the spectacle—while the underlying domination remained obscured, or worse, sentimentalized.

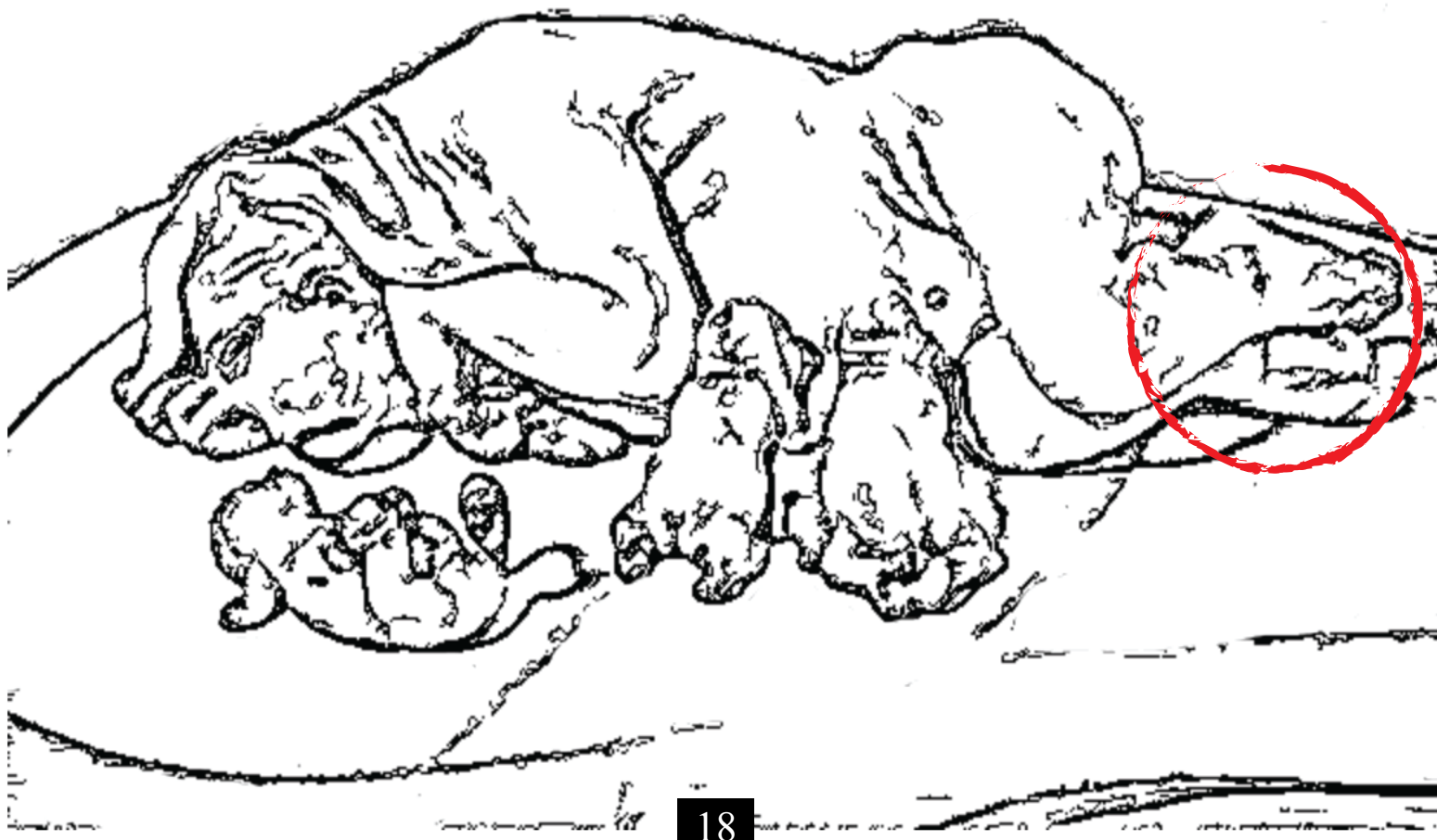
Hollywood, with its structured narrative demands and aesthetic traditions, converts animals into actors—not only for performance but for the

reinforcement of normative ideologies. When an animal enters the cinematic frame, its presence is never neutral. It is stylized, directed, edited, and above all, made intelligible to human viewers through anthropomorphic projection. This transforms the animal into a functional signifier—of loyalty, of comic relief, of danger or innocence. It becomes part of a semiotic economy that trades in affect, ideology, and entertainment. But this intelligibility comes at a cost. The agency of the animal performer is always mediated by human interest—by the trainer's command, by the director's vision, by the editor's final cut. What we see on screen is not the animal, but a curated sequence of gestures rendered legible through human interpretation. In this sense, the animal on screen is doubly othered: first by species, then by cinematic representation. We are not looking at animals so much as we are looking at the human idea of an animal, shaped by the market-driven apparatus of Hollywood. This process has implications beyond representation—it informs real-world relationships to animals, labor, and spectacle. Just as Hollywood trains its human actors into typified expressions of character, performance animals are trained to rehearse behaviors that

simulate volition. This simulation is not just theatrical; it's ideological. The trained animal becomes a parable for obedience, for naturalization of social roles. It says: look how even the wild can be tamed into our narratives. It says: otherness can be assimilated so long as it is charming, useful, or cute. These narratives function in tandem with consumer culture. As Hirschman's analysis suggests, companion animals become commodities that reflect and refract the identities of their owners. In the case of performance animals, the commodity status is even more pronounced—they do not simply accompany identity; they perform it. Air Bud does not merely exist as a talented retriever—he becomes a symbol of perseverance, of underdog triumph, of middle-American virtue. Lassie becomes the ideal caretaker, the protective maternal force. These attributes are mapped onto the animal, and in turn, onto the viewers who consume them.

Yet these projections are not benign. As viewers, we are rarely asked to contend with the ethical dimensions of animal labor. When tragedy occurs—when a trainer is mauled, when an animal suffers off-camera—it is treated as rupture rather than consequence. But these are not exceptions.

They are reminders of the animal's alterity, of the fact that the body we frame is not just symbolic but living, vulnerable, and bounded by conditions far outside the frame. If postmodern identity is in crisis, as Virilio suggests, then our media constructions of animals serve as compensatory myths. In a world where the self is increasingly dispersed across digital platforms, where identity is both hyper-visible and unstable, the cinematic animal offers a stable figure—predictable, faithful, available for identification. But this is a fiction that covers over the material conditions of both animal and human labor. The more we rely on these images to tell us who we are, the more we risk ignoring the systems that make such images possible. To imagine a different cinematic animal—a Hollywood animal that resists absorption into anthropocentric narrative—requires a different aesthetic and ethical framework. What would it mean to let animals exceed their roles? To acknowledge their opacity, their unknowability, their non-narrative existence? What would a cinema look like that could hold space for animal difference, not just animal utility? This is not a call for purity or moral absolutism. Rather, it is a call for awareness. To rewatch *Mister Ed* or *Air Bud* with critical eyes is not to reject their



charm, but to interrogate the histories and ideologies that underpin them. To ask why these stories endure, and what desires they satisfy. To trace how the figure of the animal is mobilized not only for laughs or tears, but to stabilize a vision of humanity that is increasingly in flux. As we consider the future of entertainment—particularly as CGI and synthetic media continue to replace or simulate animal presence—we are again confronted with questions of authenticity, agency, and ethics. If a digital dog can do what a real dog does on screen, what becomes of the real animal? And what becomes of our relationship to the natural world, when even its representations are rendered synthetic, commodified, and increasingly detached from lived, animate reality? Perhaps the Hollywood animal, like the postmodern subject, is caught between spectacle and disappearance. To bring that tension to the surface—to make it visible—is not to resolve it, but to reckon with it. To begin the work of imagining new relations, new stories, and new forms of recognition beyond the anthropocentric gaze.

But what of the inverse—when the human performs the animal? In cinema and cultural rituals alike, we find long histories of roleplaying animality: the werewolf, the beast-child, the shapeshifter. These figures do not merely suggest transformation; they embody a decentering of the self. The werewolf in particular is a potent hybrid—not just human becoming animal, but human untethered from social order. In assuming the skin of the animal, the actor or viewer is invited into a space of affective destabilization. One is no longer asked to empathize with the other, but to inhabit it, however briefly. This roleplay unsettles the binaries so central to cinematic construction: subject/object, viewer/viewed, master/beast. And in doing so, it opens a peculiar doorway. It allows for the possibility—not always realized, but latent—of mediating the world from outside the humanist frame. To grow fur, to snarl, to lose language is not just regression; it is a queering of the self, a temporary divestment of narrative legibility. It is a small defiance of the continuity editing that governs our screen lives. There is tragedy here too. In most werewolf tales, the transformation is punished. The animal self must be exorcised, shot, or domesticated. We love the wild only when it

remains decorative, distant, or containable. But still—we return to these stories. Perhaps because they invite us to play at disintegration, to momentarily undo our coherence. And perhaps that play is a kind of relief. This inhabitation of animality—particularly through hybrid figures like the werewolf—permits a speculative detour from the taxonomies imposed by media and narrative logic. While the trained animal must conform to the plot, to the rhythm of editing, the roleplayed animal resists legibility. There is no reliable camera angle for the body in flux. The human who howls is neither fully beast nor fully character, but something liminal: a disruption. In horror films, this disruption is often punished. The shapeshifter dies. The body is returned to its original form through violence or containment. Yet the transgression remains compelling. Werewolf stories, animal-mask rituals, or even performance art pieces like Joseph Beuys's "I Like America and America Likes Me" flirt with this territory of being-with or becoming-animal. These acts mark a refusal to stay within the expected frame. They offer, however fleetingly, a break from anthropocentric logic—a world in which every action, every performance, is engineered toward human understanding.

To become animal, then, is not to mimic the beast but to move in a way that evades narration. A twitch. A hiss. A stare held too long. These gestures are not easily captioned. They do not serve the story; they disturb it. This disturbance might be comic—a costume party gone too far—but it might also be sacred. The ancient figure of the therianthrope, half-human and half-beast, does not signify monstrosity so much as it proposes a different way of knowing. Not linear, not linguistic, but embodied, relational, and partial. The act of wearing fur, real or synthetic, becomes a symbolic inversion of the usual flow of representation. Instead of animals wearing costumes for the camera, it is humans now who slip into the frame of the non-human. This inversion is not innocent; it brings with it the baggage of appropriation, fantasy, and fetish. But it also carries the potential to remind us that personhood is porous, and that identity might be something we put on and take off like a pelt. In this sense, the theatricality of the animal costume, the mask, or the howl is not about pretending to be an animal but about loosening the scaffolding that

props up the category of "human." What emerges is a paradox: the more we try to become animal, the more we are confronted by the fact that we cannot. And it is in this failure—this moment of slippage—that something else becomes visible. Not a return to a primal state, but a recognition of our limits. Of the fact that we are always already mediated, already constructed, and that our desires to break free are themselves part of the script. Still, the attempt matters. In the refusal to perform the self as expected, in the indulgence of a growl or a crawl, we might glimpse another way of relating—to the body, to others, to the non-human world. A way that is not built on mastery or consumption, but on proximity, confusion, and play. This play is not frivolous. It is dangerous and absurd and necessary. It allows us to touch, however briefly, the edges of the intelligible.

The Hollywood animal is not merely a mascot of innocence or a tool of manipulation. It is a mirror, a wound, and a question. And the animal within—the one we try on in masks, myths, and media—is a shadow of that question. In consuming the animal, we reveal ourselves; in becoming animal, we might begin to forget ourselves. Or at least, loosen the grip. But loosening that grip also means recognizing what that grip held: power, projection, and the burdens of narrative. As we play at becoming animal, we court not only identification, but risk—the risk of slipping outside of meaning, outside of control, and into a zone of non-performance. There is something darkly comic in this: a golden retriever dribbling a basketball; a chimp in a sailor suit; a human in wolf's clothing howling at a fake moon. Playful, yes. But also haunted by a quiet knowledge: that behind every performance lies a history of training, of projection, of loss. And yet—we watch. We clap. We believe, if only for a moment, that the animal speaks.

1. Baker, Steve. *The Postmodern Animal*. London: Reaktion, 2000. Print.
2. Virilio, Paul. *The Administration of Fear*. Ed. Bertrand Richard. Los Angeles, CA: Semiotext(e), 2012. Print.
3. Fried, Debra. "Hollywood Convention and Film Adaptation." *Theatre Journal* 39.3 (1987): 294. Web.
4. Hirschman, Elizabeth C. "Consumers and Their Animal Companions." *Journal of Consumer Research* 20.4 (1994): 616. Web.
5. Air Bud: Kevin DiCicco Exclusive Interview. Perf. Air Bud and Kevin DiCicco. Youtube. Scream Slam, 10 July 2014. Web



Air Buddy got glaucoma, had to have his leg amputated and then died.
Mister Ed had liver failure and was euthanized. **Bubbles** is old and ugly.
Hercules broke his back and died. **Jimmy the Raven** won a medal.
Koton was shot and killed during the apprehension of a violent criminal.
Pal died and was buried in a special place on a ranch. **Moose** died in Cali.
J Fred Muggs was more important than Queen Elizabeth herself.
Pocho was one in a million. **Rex** was a stallion and wrecked the set.
Rin Tin Tin because you loved me greatly, Rin Tin Tin.
Gidget the yo quiero Taco Bell dog. **Travis** violently mauled someone's
face and was shot dead by the police.



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