A rose by any other name...
Define the symbolic words which reveal the nature of the key characters.

Peter Sellers: Capt. Lionel Mandrake/Pres. Merkin Muffley/Dr. Strangelove
- Mandrake:
- Merkin:

George C. Scott: Gen. "Buck" Turgidson
- Turgid:

Keenan Wynn: Col. "Bat" Guano
- Guano

Define Dark Humor.

**Mutually Assured Destruction:**

(MAD)
Military theory of nuclear deterrence holding that neither side will attack the other if both sides are guaranteed to be totally destroyed in the conflict.
WHAT THE PAPERS SAID: Perhaps unsurprisingly, given the nature—or, with the exception of Stanley Kramer’s On the Beach (1959), the absence—of Hollywood’s traditional treatment of the nuclear question, Dr Strangelove generated a great deal of news coverage upon its release. Most critics appreciated its satirical intentions, with the Saturday Review claiming that Kubrick had ‘carried American comedy to a new high ground’. ‘It would seem no setting for comedy or satire,’ agreed Variety, ‘but the writers have accomplished this with biting, piercing dialogue and thorough characterisations.’

The New York Times’ Bosley Crowther called it ‘the most shattering sick joke I’ve ever come across . . .’ at the same time, one of the cleverest and most incisive satiric thrusts at the awkwardness and folly of the military that [has] ever been seen on the screen’. Nevertheless, Crowther also admitted to being ‘troubled by the feeling which runs all through the film, of discredit and even contempt for our whole military establishment’; closer to the hub of US politics, the Washington Post was more forthright: ‘No Communist could dream of a more effective anti-American film to spread abroad than this one.’

Today, Dr Strangelove continues to win the retrospective plaudits of critics. Time Out suggested that it was ‘perhaps Kubrick’s most perfectly realised film, simply because his cynical vision of the progress of technology and human stupidity is wedded with comedy . . . scary, hilarious, and nightmarishly beautiful, far more effective in its portrait of insanity and call for disarmament than any number of worthy anti-nuke documentaries’. On the occasion of the 1999 video re-release of the film, the lifestyle magazine Heat demonstrated the film’s popularity among a new generation by describing it as ‘satire with teeth, displaying a unique sophistication that has ensured its classic status’. 

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Peter Sellers - George C. Scott

Dr. Strangelove

or: How I Learned to Stop Worrying and Love the Bomb

Sterling Hayden, Keenan Wynn, Slim Pickens, Stanley Kubrick, Peter George & Terry Southern.