

**SCREWBALL  
COMEDY  
A Genre  
of Madcap  
Romance**

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Wes D. Gehring

# Screwball Comedy A Genre Of Madcap Romance

**Heller-Nicholas Alexandra Heller-  
Nicholas**



## **Screwball Comedy A Genre Of Madcap Romance:**

**Screwball Comedy** Wes D. Gehring, 1986-02-21

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*Romantic vs.*

*Screwball Comedy* Wes D. Gehring, 2002-10-16 Famous co stars such as Katharine Hepburn and Cary Grant to Tom Hanks and Meg Ryan have made screwball and romantic comedies a big seller at the box office These seemingly timeless genres are as popular today as ever This book takes a closer look at the precise meanings of the terms screwball and romantic Film fans and scholars alike tend to lump film with laughter and love under a screwball romantic umbrella and use the terms screwball and romantic interchangeably In reality there is a distinction the screwball variety places its emphasis on funny while the more traditional romantic comedy accents love Covering over 60 titles each of romantic and screwball comedy dating from the 1930s to the present this research tool not only demonstrates how screwball and romantic comedy are two distinct genres but also highlights pivotal social and artistic changes which impacted both genres Includes 24 black and white movie stills countless quotations from selected films an annotated bibliography and a two part filmography Not only an informative resource for film students and scholars but also an interesting read for film buffs *Screwball Comedy and Film Noir*

Thomas C. Renzi, 2012-01-27 This is a comprehensive comparative analysis of the screwball comedy and film noir genres two popular Hollywood staples that emerged around the same time Despite their contrast in tone and theme Screwball and Noir have many narrative elements in common The author defines the two genres discusses their historical development and inter related conventions and offers detailed comparative analyses of a number of films among them *The Lady Eve* and *His Girl Friday* screwballs and *Gilda* and *Sunset Blvd* noirs *Hollywood Screwball Comedy 1934-1945* Grégoire

Halbout, 2022-01-13 A 2022 CHOICE Outstanding Academic Title Love at first sight whirlwind marriages break ups divorces remarriage What accounts for the enduring success of the Hollywood madcap comedies of the 1930s Directed by masters of comedy Hawks LaCava Leisen Ruggles and featuring the decade s most iconic stars Colbert Dunne Grant Hepburn these films set romantic comedy standards for decades to come Screwball comedy embarked on two challenging missions to poke fun at established social norms and to undermine stereotypical depictions of gender roles putting forward a discourse that postulated the possibility of equality between men and women Gr goire Halbout s reexamination of screwball comedy provides a comprehensive overview of this sub genre eschewing the auteurist approach and including minor works never before analyzed through the screwball lens His book explains how these screwball stories met the expectations of a booming American middle class eager for the liberalization of morals with daring plots verbal humor and slapstick techniques Building on the work of Cavell Altman and Gehring as well as international and French scholarship Halbout s investigation unfolds in three parts He first establishes a definition of Hollywood screwball comedy through a cross sectional analysis of its socio historical context and an in depth examination of the genre He then situates screwball comedy in relation to its institutional context An exclusive study of archival material explains the emergence of a screwball aesthetic meant to subvert the

prohibitions of the 1934 Hollywood Production Code through a verbal and visual rhetoric of diversion and mitigation Finally Halbout explores the social function of the genre s placement of romantic intimacy at the center of the public sphere and the democratic debate confirming that screwball eccentricity upholds America s founding values freedom of speech free consent and contractual engagement *Look Who's Laughing* Gail Finney,2014-07-10 First Published in 1994 *Look Who's Laughing* belies the notion that in a joke the only place for a woman is in the butt Rather than analysing women s humor in isolation Gail Finney and twenty scholars map the terrain that the genders share and the areas that each hold exclusively Their essays investigate witty heroines sexual parodies domestic humor and romantic power They focus on comic drama and fiction stand up comedy cartoons and film describing the roles gender has played in the creation reception and interpretation of comedy from the sixteenth century to present They consider works by Shakespeare Oscar Wilde Zora Neale Hurston and Virginia Woolf whilst discussing characters such as V I Warshawski Molly Bloom and Elizabeth Bennet The book s emphasis on comedy s diverse sources uncovers critical prejudices and defines new contexts enabling men and women to understand more about each other s attitudes towards humor its means and ends **Beyond the Stars** Paul Loukides,Linda K. Fuller,1991 The third of five volumes of new scholarship on American movie conventions The 19 essays explore cinematic representations of such material items as food weapons clothing tools technology and art and literature Not illustrated No index Paper edition unseen 13 95 Annotation copyright by Book News Inc Portland OR **Urban Noir** James J. Ward,Cynthia J. Miller,2017-09-06 Film noir has always been associated with urban landscapes and no two cities have been represented more prominently in these films than New York and Los Angeles In noir and neo noir films since the 1940s both cities are ominous locales where ruthless ambition destructive impulses and dashed hopes are played out against backdrops indifferent to human dramas In *Urban Noir* New York and Los Angeles in Shadow and Light James J Ward and Cynthia J Miller have brought together essays by an international group of scholars that examine the dark appeal of these two cities The essays in this volume explore aspects of the noir and neo noir cityscape that have been relatively unexamined including the role of sound and movement through space the distinctive character of certain neighborhoods and locales and the importance of individual moments in time Among the films discussed in this book are classic noirs *Double Indemnity* 1944 *He Walked by Night* 1948 and *Criss Cross* 1949 as well as neo noirs such as *Cotton Comes to Harlem* 1970 *Klute* 1971 *Taxi Driver* 1976 *Eyes of Laura Mars* 1978 *Cruising* 1980 *Alphabet City* 1984 *Devil in a Blue Dress* 1995 *Drive* 2011 *Rampart* 2011 and *Nightcrawler* 2014 Uniting these essays is a thematic orientation toward darkness whether interpreted in atmospheric and architectural terms in social and psychological terms or in terms of disruptive change economic dislocation and real or perceived existential threats Offering multiple new perspectives on a wide range of films *Urban Noir* will be of interest to scholars of film media politics sociology history and popular culture *Madcaps, Screwballs, and Con Women* Lori Landay,1998-02 Lori Landay tells a powerful story about woman s place and women s power during the sexual desegregation

of American society ScreenSite *ReFocus: The Films of Elaine May* Heller-Nicholas Alexandra Heller-Nicholas,2019-06-24 Spanning from obscurity to notoriety the films of director screenwriter actor and comic Elaine May have recently experienced a long overdue renaissance Although she made only four films *A New Leaf* 1971 *The Heartbreak Kid* 1972 *Mikey and Nicky* 1976 and *Ishtar* 1987 and never reached the level of acclaim of her frequent collaborator Mike Nichols May's work is as enigmatic sophisticated and unceasingly fascinating as her own complicated reluctant star persona This collection focuses both on the films she has directed and also emphasises her work with other high profile collaborators such as John Cassavetes Warren Beatty and Otto Preminger **Leo McCarey** Wes D. Gehring,2005 This first full length biography of a legendary and award winning Hollywood writer producer and director *Duck Soup* *My Favorite Wife* *An Affair to Remember* *Going My Way* and *The Bells of St Mary's* explores the director's life as filtered through his art Gehring maintains that McCarey's films were often a reworking of his antiheroic self In addition the apparent diversity of his films actually represents an interrelated web of various comedy genres and a pattern of antiheroic characters and themes

**Cinematernity** Lucy Fischer,2014-07-14 Noting that motherhood is a common metaphor for film production Lucy Fischer undertakes the first investigation of how the topic of motherhood presents itself throughout a wide range of film genres Until now discussions of maternity have focused mainly on melodramas which along with musicals and screwball comedies have traditionally been viewed as women's cinema Fischer defies gender based classifications to show how motherhood has played a fundamental role in the overall cinematic experience She argues that motherhood is often treated as a site of crisis for example the mother being blamed for the ills afflicting her offspring then shows the tendency of certain genres to specialize in representing a particular social or psychological dimension in the thematics of maternity Drawing on social history and various cultural theories Fischer first looks at Rosemary's Baby to show the prevalence of childbirth themes in horror films In crime films *White Heat* she sees the linkage of male deviance and mothering *The Hand That Rocks the Cradle* and *The Guardian* both occult thrillers uncover cultural anxieties about working mothers Her discussion covers burlesques of male mothering feminist documentaries on the mother daughter relationship trick films dealing with procreative metaphors and postmodern films like *High Heels* where fluid sexuality is the theme These films tend to treat motherhood as a locus of irredeemable conflict whereas *History and Memory* and *High Tide* propose a more sanguine dynamic and enabling view Originally published in 1996 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905 **Ordinary Pleasures** Kay Young,2001 This text seeks to offer a new theory of narrative in its uncovering of how conversations and comic interchanges

between lovers in stories create an intimacy and happiness of the everyday Drawing on a diverse body of theory from sociolinguistics to philosophy to literary criticism and reading an unexpectedly eclectic group of texts works by Shakespeare and Tolstoy appear beside Casablanca and I Love Lucy Kay Young explores how narrative couples play together struggle together and return to one another to experience what it means to be in a relationship over time **Farce** Jessica Milner Davis,2017-07-05 Farce has always been relegated to the lowest rung of the ladder of dramatic genres Distinctions between farce and more literary comic forms remain clouded even in the light of contemporary efforts to rehabilitate this type of comedy Is farce really nothing more than slapstick the putting out of candles kicking down of tables falling over joynt stools as Thomas Shadwell characterized it in the seventeenth century Or was his contemporary Nahum Tate correct when he declared triumphantly that there are no rules to be prescribed for that sort of wit no patterns to copy and tis altogether the creature of imagination Davis shows farce to be an essential component in both the comedic and tragic traditions Farce sets out to explore the territory of what makes farce distinct as a comic genre Its lowly origins date back to the classic Graeco Roman theatre but when formal drama was reborn by the process of elaboration of ritual within the mediaeval Church the French term farce became synonymous with a recognizable style of comic performance Taking a wide range of farces from the briefest and most basic of fair ground mountebank performances to fully fledged five act structures from the late nineteenth century the book reveals the patterns of comic plot and counter plot that are common to all The result is a novel classification of farce plots which serves to clarify the differences between farce and more literary comic forms and to show how quickly farce can shade into other styles of humor The key is a careful balance between a revolt against order and propriety and a kind of Realpolitik which ultimately restores the social conventions under attack A complex array of devices in such things as framing plot characterization timing and acting style maintain the delicate balance Contemporary examples from the London stage bring the discussion u **Reeling with Laughter** Michael Tueth,2012-05-03 In this book Tueth looks at some of the most enduring comic movies of all time Beginning with the anarchic romp Duck Soup 1933 each chapter explores a specific sub genre by examining a representative film Tueth delves into the background of each film s production and discusses their audience reception and critical appraisal *Cinematic Representations of Women in Modern Celebrity Culture, 1900-1950* María Cristina C. Mabrey,Leticia Pérez Alonso,2022-04-15 The purpose of this edited volume is to explore the contributions of women to European Mexican American and Indian film industries during the years 1900 to 1950 an important period that signified the rise and consolidation of media technologies Their pioneering work as film stars writers directors designers and producers as well as their endeavors to bridge the gap between the avant garde and mass culture are significant aspects of this collection This intersection will be carefully nuanced through their cinematographic production performances and artistic creations Other distinctive features pertain to the interconnection of gender roles and moral values with ways of looking which paves the way for realigning social and aesthetic conventions of femininity Based on

this thematic and diverse sociocultural context this study has an international scope their main audiences being scholars and graduate students that pursue to advance interdisciplinary research in the field of feminist theory film gender media and avant garde studies Likewise historians art and literature specialists will find the content appealing to the degree that intermedial and cross cultural approaches are presented The Palgrave Handbook of Music in Comedy Cinema Emilio Audissino, Emile Wenckes, 2023-10-24 This handbook tackles the understudied relationship between music and comedy cinema by analysing the nature perception and function of music from fresh perspectives Its approach is not only multidisciplinary but also interdisciplinary in its close examination of how music and other cinematic devices interact in the creation of comedy The volume addresses gender representation national identities stylistic strategies and employs inputs from cultural studies musicology music theory psychology cognitivism semiotics formal and stylistic film analysis and psychoanalysis It is organised in four sections general introductions theoretical investigations music and comedy within national cinemas and exemplary case studies of films or authors Picturing Argentina: Myths, Movies, and the Peronist Vision Currie K. Thompson, 2014-05-28 Although Juan Domingo Perón's central role in Argentine history and the need for an unbiased assessment of his impact on his nation's cinema are beyond dispute the existing scholarship on the subject is limited In recent decades Argentina has witnessed a revival of serious film study some of which has focused on the nation's classical movies and in one case on Peronism None of this work has been translated into English however This is the first English language book that offers an extensive assessment of Argentine cinema during first Peronism It is also the first study in any language that concentrates systematically on the evolution of social attitudes reflected in Argentine movies throughout those years and that assesses the period's impact on subsequent filmmaking activity By analyzing popular Argentine movies from this time through the prism of myth second order communication systems that present historically developed customs and attitudes as natural the book traces the filmic construction of gender criminality race the family sports and the military It identifies in movies the development and evolution of mindsets and attitudes that may be construed as Peronist By framing its consideration of films from the Perón years in the context of earlier and later ones it demonstrates that this period accelerates and sometimes registers backward looking responses to earlier progressive mythic shifts and it traces the development in the 1950s of a critical mindset that comes to fruition in the new cinema of the 1960s Picturing Argentina: Myths, Movies, and the Peronist Vision is an important book for Latin American studies film studies and history collections

**Parody as Film Genre** Wes D. Gehring, 1999-09-30 Parody is the least appreciated of all film comedy genres and receives little serious attention even among film fans This study elevates parody to mainstream significance A historical overview places the genre in context and a number of basic parody components which better define the genre and celebrate its value are examined Parody is differentiated from satire and the two parody types traditional and reaffirmation are explained Chapters study the most spoofed genre in American parody history the Western pantheon members of American

Film Comedy such as The Marx Brothers W C Fields Mae West and Laurel and Hardy pivotal parody artists Bob Hope and Woody Allen Mel Brooks whose name is often synonymous with parody and finally parody in the 1990s Films discussed include Destry Rides Again 1939 The Road to Utopia 1945 My Favorite Brunette 1947 The Paleface 1948 Butch Cassidy and the Sundance Kid 1969 Blazing Saddles 1974 Young Frankenstein 1974 Hot Shots Part Deux 1993 and Scream 1996 This examination of parody will appeal to scholars and students of American film and film comedy as well as those interested in the specific comedians discussed and the Western genre Gehring s work will also find a place in American pop culture studies and sociological studies of the period from the 1920s to the 1990s The book is carefully documented and includes a selected bibliography and filmography

**Irene Dunne** Wes D. Gehring, 2006 Traces the life of the American film actress from her childhood days spent in Louisville St Louis and Madison Indiana through her Hollywood career to her retirement and receipt of the Kennedy Center Award in 1985



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