SCREWBALL COMEDY A Genre of Madeap Romance

Wes D. Gehring

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James J. Ward, Cynthia J. Miller

Screwball Comedy A Genre Of Madcap Romance:

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

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

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 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 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 **ReFocus: The Films of Elaine May** 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 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 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

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