
**Popular Film and Television Comedy**

**Screwball Television**

My Man Godfrey, Four's a Crowd, My Favorite Wife, The Devil and Miss Jones--for their inspired blend of slapstick humor with casual elegance and witty repartee, these movies are examples of what became known as screwball comedies. This study focuses on the genre, film-by-film, year-by-year, providing the film enthusiast or serious researcher with an informed guide to the screen offerings of the era. Each of the major contributors is profiled, from directors (such as Capra, Hawks, McCarey or LaCava) to writers (Hecht, Krasna, Wilder, and others) to the inspired lunacy of performers (Grant, Lombard, Dunne, or...
MacMurray). The large filmography covers more than 50 films, appearing chronologically, and gives title, studio, date, time, director, producer, writers, source, photography, cast, plot description and background notes.

**Dashiell Hammett and the Movies**

**Screwball Comedy**

"Part One of this exploration of screwball comedies and their later offspring begins midcentury discussing the careers and love of popular super stars. Writers and directors are given their due. Part Two, takes an in depth look at the films, from the genre's inception and the stars that appear in them, ending with some thoughts about the future"--

**Romantic Comedy**

Topics include films starring: Myrna Loy and William Powell, Katharine Hepburn and Spencer Tracy, Doris Day and Rock Hudson.

**Better Luck Next Time**

This classic, mid-century reference from the golden age of advertising is a comprehensive sourcebook for the use of lettering in graphic design. Featuring a wide breadth of examples from lipstick ads to film posters and billboards, Letter Design in the Graphic Arts analyzes the ways in which type can effectively contribute to design layouts and identifies errors that can detract from the success of an advertisement. Lengthy, detailed interviews with designers, artists, and account executives add to the value of this remarkable book. With large photos of actual advertisements as well as details on the fonts and lettering, this book covers: Standard letter design for advertisements Letter design for space advertisements in newspapers and
Bringing Up Baby

In my thesis I will discuss the connections between the enforcement of the Motion Picture Production Code of 1930 and WWII screwball comedies, looking in particular at "The Major and the Minor" (1942), "The More the Merrier"(1943), and "The Miracle of Morgan's Creek" (1944). The manner in which the Production Code Administration interpreted and mandated the Code forced directors of screwball comedies to creatively present scandalous situations in as wholesome a manner as possible, often through layered innuendo. This in turn created the paradox in which directors pushed the strictures of the Code to its limits while actually validating the very principles the Code strove to uphold. This layered way of presentation is a hallmark of 1940s Hollywood, and lends class and distinction today to these otherwise rowdy and undisciplined films of the past. I examine the interplay amongst the Code, the whims of each film's director, the presence of the WWII homefront, and in some cases the persona of leading actors and actresses. Arguably, the original screwball comedy genre is no longer culturally viable because the same standard of morality and social life encouraged by the Code no longer exists today.

Screwball Comedy and Film Noir

Divine Film Comedies creates a meaningful dialogue between stories in the Hebrew Bible and New Testament and comedies spanning the history of film. The text lies at the intersection of three disciplines: humor/comedy studies, film studies, and theology. Drawing on films from the silent era to the 21st century, the book highlights parallels between comedic sub-genres and sacred narratives, parables, and proverbs, illuminating a path to seeing and understanding both Scripture and film through a comic lens. The book will be of interest to students and scholars of theology and film, media, and communications.
**Hollywood Bedlam**

This book analyzes the evolution of film and television comedy from the 1930s through the present, defining five distinct periods and discussing the dominant comedic trends of each. Chapters cover the period spanning 1934 to 1942, defined by screwball comedies that offered distraction from the Great Depression; the suspense comedy, reflecting America’s darker worldview during World War II; the 1950s battle-of-the-sexes comedy; the shift from the physical, exaggerated comedy of the 1950s to more realistic plotlines; and the new suspense comedy of the 1970s and 1980s, focusing on the popular “dumb cop” or “dumb spy” series along with modern remakes including 2006’s The Pink Panther and 2008’s Get Smart.

**Modern Love**

This outrageous and hilarious memoir follows a film and television director’s life, from his idiosyncratic upbringing to his unexpected career as the director behind such huge film franchises as The Addams Family and Men in Black. Barry Sonnenfeld's philosophy is, "Regret the Past. Fear the Present. Dread the Future." Told in his unmistakable voice, Barry Sonnenfeld, Call Your Mother is a laugh-out-loud memoir about coming of age. Constantly threatened with suicide by his overprotective mother, disillusioned by the father he worshiped, and abused by a demonic relative, Sonnenfeld somehow went on to become one of Hollywood's most successful producers and directors. Written with poignant insight and real-life irony, the book follows Sonnenfeld from childhood as a French horn player through graduate film school at NYU, where he developed his talent for cinematography. His first job after graduating was shooting nine feature length pornos in nine days. From that humble entrée, he went on to form a friendship with the Coen Brothers, launching his career shooting their first three films. Though Sonnenfeld had no ambition to direct, Scott Rudin convinced him to be the director of The Addams Family. It was a successful career move. He went on to direct many more films and television shows. Will Smith once joked that he wanted to take Sonnenfeld to Philadelphia public schools and say, "If this guy could end up as a successful film director on big budget films, anyone can." This book is a fascinating and hilarious roadmap for anyone who thinks they can't succeed in life because of a rough beginning.
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**The Screwball Comedy Films**

This first collection of critical essays on Preston Sturges-director, screenwriter, comic genius of Hollywood-reawakens interest in the filmmaker's life and works and reminds readers why his movies continue to be culturally significant and immensely enjoyable.

**Bringing Up Equality: Gender in Howard Hawks’ Screwball Comedy "Bringing Up Baby"**

In 1934 four movies—It Happened One Night, Twentieth Century, The Thin Man, and The Gay Divorcee—ushered in the golden age of the Hollywood romantic ("screwball") comedy. Slangy, playful, and "powerfully, glamorously in love with love," the films that followed were unique in their combination of swank and slapstick. Here are the directors—Lubitsch (Trouble in Paradise), Capra (It Happened One Night), Hawks (Bringing Up Baby, His Girl Friday), McCarey (The Awful Truth), La Cava (My Man Godfrey, Stage Door), Sturges (The Lady Eve, The Palm Beach Story, The Miracle at Morgan's Creek)—and their stars—Carole Lombard, Irene Dunne, Cary Grant, Fred Astaire, Clark Gable, Barbara Stanwyck, William Powell, Myrna Loy, among others—all described and analyzed in one comprehensive and delightful volume.

**Barry Sonnenfeld, Call Your Mother**

Film comedy has been around as long as cinema itself. Over the years, particular forms of the genre have emerged, evolved, and spawned other branches of comedy. While these subgenres may vary in their approach to humor, all of them have the same goal: amusing audiences. In Reeling with Laughter: American Film Comedies—From Anarchy to Mockumentary, Michael V. Tueth examines some of the most enjoyable comic movies of all time. Beginning with the anarchic romp Duck Soup (1933), each chapter explores a specific subgenre through a representative film. Along with the Marx Brothers’ classic, other subgenres discussed in this volume include romantic comedy (It Happened One Night), screwball comedy (Bringing Up Baby and What’s Up, Doc?), musical comedy (Singin’ in the Rain), sex farce (Some Like It Hot), satire (Dr. Strangelove), parody (Young Frankenstein), neurotic comedy (Annie Hall), Dionysian comedy (Animal House), mockumentary (Waiting for
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Guffman), and animated comedy (South Park: Bigger, Longer & Uncut). In this volume, Tueth provides the background of each film’s production and discusses their audience reception, critical appraisal, and the qualities that have characterized these enduring works. Reeling with Laughter will appeal to film students, as well as the general public eager to revisit these great American films.

ReFocus: The Films of Preston Sturges

Frank Capra called her, "The greatest emotional actress the screen has yet known." Yet she was one of its most natural, timeless, and underrated stars. Now Victoria Wilson, gives us the most complete portrait we have yet had, or will have, of this magnificent actresses, seen as the quintessential Brooklyn girl whose family was in fact of old New England stock…her years in New York as dancer and Broadway star…her fraught marriage to Frank Fay, Broadway genius, who influenced a generation of actors and comedians (among them, Jack Benny and Stanwyck herself)…the adoption of a son, embattled from the outset; her partnership with the "unfunny" Marx brother, Zeppo, together creating one of the finest horse breeding farms in the west; her fairytale romance and marriage to the younger Robert Taylor, America's most sought-after male star…Here is the shaping of her career working with many of Hollywood's most important directors: among them, Capra, King Vidor, Cecil B. Demille, Preston Sturges, all set against the times-the Depression, the rise of the unions, the coming of World War II and a fast-evolving coming-of-age motion picture industry. At the heart of the book, Stanwyck herself-her strengths, her fears, her desires-how she made use of the darkness in her soul, keeping it at bay in her private life, transforming herself from shunned outsider into one of Hollywood's-and America's-most revered screen actresses. Written with full access to Stanwyck's family, friends, colleagues, and never-before-seen letters, journals and photographs.

"Within the Careful Limits of Good Taste"

Woody Allen’s Manhattan Murder Mystery has been described as “a kind of Rear Window for retirees.” As this quote suggests, an analysis of Alfred Hitchcock’s methodical use of comedy in his films is past due. One of Turner Classic Movies’ on-screen scholars for their summer 2017 online Hitchcock class, the author grew tired of misleading throwaway references to
Where To Download The Screwball Comedy Films A History And Filmography 1934 1942 Mcfarland Classics

the director’s “comic relief.” This book examines what should be obvious: Hitchcock systematically incorporated assorted types of comedy—black humor, parody, farce/screwball comedy and romantic comedy—in his films to entertain his audience with “comic” thrillers.

**Romantic Comedy**

She made her screen debut in silent films. She was even one of the King of Comedy Mack Sennett's Bathing Beauties in dozens of slapstick comedy shorts. As her fame grew, she found her niche in screwball comedies of the 1930s, earning her the title of the Queen of Screwball Comedy. She is Carole Lombard. The Carole Lombard Movie Poster Book features a collection of vintage movie posters, poster art or publicity stills from 50 of her film appearances from Buck Jones' Hearts and Spurs (1923) to her final role in Ernst Lubitsch's To Be or Not to Be (1942). Lombard, at age 12, made her screen debut in the silent film, A Perfect Crime (1921). Her first screwball comedy was Howard Hawks' Twentieth Century (1934). That led to her appearing in films such as Hands Across the Table (1935), My Man Godfrey (1936) and Nothing Sacred (1937). For her role in My Man Godfrey, she was nominated for the Academy Award for Best Actress. By the end of the 1930s, in attempt to win an Oscar, Lombard tried serious roles. When that goal failed, she returned to comedy roles, appearing in Alfred Hitchcock's Mr. & Mrs. Smith (1941) and Ernst Lubitsch's To Be or Not to Be (1942), her final film role. Sadly, Lombard's career ended abruptly when she died at the age of 33 in an aircraft crash on Mount Potosi, Nevada. She was returning from a War Bond tour. In all, Lombard appeared in nearly 80 films, including many bit and uncredited roles in silent and sound films. This collection includes films for which promotional art was available. Clearly, although her career was tragically cut short, Carole Lombard left her mark. It's no wonder she is remembered as one of the definitive actresses of the screwball comedy genre and American comedy, and that she ranks among the American Film Institute's greatest female stars of classic Hollywood cinema.

**The secret life of romantic comedy**

"The contributions collected in this book examine Lubitsch's best Hollywood pictures from the 1930s and '40s--Trouble in
paradise, Design for living, Ninotchka, To be or not to be, and Cluny Brown--to demonstrate that comedy, at its best, is not merely a matter of providing comic relief."--Page 4 of cover.

**Divine Film Comedies**

The nature of comedy has interested many thinkers, from Plato to Freud, but film comedy has not received much theoretical attention in recent years. The essays in Comedy/Cinema/Theory use a range of critical and theoretical approaches to explore this curious and fascinating subject. The result is a stimulating, informative book for anyone interested in film, humor, and the art of bringing the two together. Comedy remains a central human preoccupation, despite the vagaries in form that it has assumed over the centuries in different media. In his introduction, Horton surveys the history of the study of comedy, from Aristophanes to the present, and he also offers a perspective on other related comic forms: printed fiction, comic books, TV sitcoms, jokes and gags. Some essays in the collection focus on general issues concerning comedy and cinema. In lively (and often humorous) prose, such scholars as Lucy Fischer, Noel Carroll, Peter Lehman, and Brian Henderson employ feminist, post-Freudian, neo-Marxist, and Bakhtinian methodologies. The remaining essays bring theoretical considerations to bear on specific works and comic filmmakers. Peter Brunette, William Paul, Scott Bukatman, Dana Polan, Charles Eidsvik, Ruth Perlmutter, Stephen Mamber, and Andrew Horton provide different perspectives for analyzing The Three Stooges, Chaplin, Jerry Lewis, Woody Allen, Dusan Makavejev, and Alfred Hitchcock's sole comedy, Mr. and Mrs. Smith, as well as the peculiar genre of cynical humor from Eastern Europe. As editor Horton notes, an over-arching theory of film comedy does not emanate from these essays. Yet the diversity and originality of the contributions reflect vital and growing interest in the subject, and both students of film and general moviegoers will relish the results.

**Fay Wray and Robert Riskin**

Bringing together seventeen original essays by scholars from around the world, Screwball Television offers a variety of international perspectives on Gilmore Girls (WB/CW, 2000–2007). Adored by fans and celebrated by critics for its sophisticated wordplay and compelling portrayal of a mother-daughter relationship, this contemporary American TV program
finally gets its due as a cultural production unlike any other—one that is beholden to Hollywood’s screwball comedies of the 1930s, steeped in intertextual references, and framed as a "kinder, gentler k

**Romantic Comedy in Hollywood**

As the father of the hardboiled detective genre, Dashiell Hammett had a huge influence on Hollywood. Yet, it is easy to forget how adaptable Hammett’s work was, fitting into a variety of genres and inspiring generations of filmmakers. Dashiell Hammett and the Movies offers the first comprehensive look at Hammett’s broad oeuvre and how it was adapted into films from the 1930s all the way into the 1990s. Film scholar William H. Mooney reveals the wide range of films crafted from the same Hammett novels, as when The Maltese Falcon was filmed first as a pre-Code sexploitation movie, then as a Bette Davis screwball comedy, and finally as the Humphrey Bogart classic. He also considers how Hammett rose to Hollywood fame not through the genre most associated with him, but through a much fizzier concoction, the witty murder mystery The Thin Man. To demonstrate the hold Hammett still has over contemporary filmmakers, the book culminates in an examination of the Coen brothers’ pastiche Miller’s Crossing. Mooney not only provides us with an in-depth analysis of Hammett adaptations, he also chronicles how Hollywood enabled the author’s own rise to stardom, complete with a celebrity romance and a carefully crafted public persona. Giving us a behind-the-scenes look at the complex power relationships, cultural contexts, and production concerns involved in bringing Hammett’s work from the page to the screen, Dashiell Hammett and the Movies offers a fresh take on a literary titan.

**Hitchcock and Humor**

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.

**Letter Design in the Graphic Arts**
**Hollywood Screwball Comedy 1934-1945**

Presents a history of the sound motion picture in America from its birth to the decline of the studio system.

**A Life of Barbara Stanwyck**

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.

**Cinematernity**

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 Romantic Comedy**

Steve Neale and Frank Krutnik take as their starting point the remarkable diversity of comedy's forms and modes - feature-length narratives, sketches and shorts, sit-com and variety, slapstick and romance. Relating this diversity to the variety of comedy's basic conventions - from happy endings to the presence of gags and the involvement of humour and laughter - they seek both to explain the nature of these forms and conventions and to relate them to their institutional contexts. They propose that all forms and modes of the comic involve deviations from aesthetic and cultural conventions and norms, and, to demonstrate this, they discuss a wide range of programmes and films, from Blackadder to Bringing up Baby, from City Limits to Blind Date, from the Roadrunner cartoons to Bless this House and The Two Ronnies. Comedies looked at in particular detail include: the classic slapstick films of Keaton, Lloyd, and Chaplin; Hollywood's 'screwball' comedies of the 1930s and 1940s; Monty Python, Hancock, and Steptoe and Son. The authors also relate their discussion to radio comedy.

**You Ain't Heard Nothin' Yet**

Latin America now contains some of the world's largest cities. The mass migration from country to city has placed an enormous strain on the region's already inadequate infrastructure and services of cities such as Bogotá and Caracas.

**Irene Dunne**

Romantic comedy is an endurably popular genre which has maintained its appeal by constantly evolving, from the screwball comedy to the recent emergence of the bromance. Romantic Comedy examines the history of the genre, considering the social and cultural context for key developments in new genre cycles. It studies the key themes and issues at work within romantic comedy films, focusing in particular on the representation of gender and how the genre acts as a barometer for gender politics in the course of the twentieth century. Claire Mortimer provides the reader with a comprehensive overview of the genre, tracing its development, enduring appeal, stars and the nature of its comedy. Mortimer discusses both British and Hollywood classic and contemporary romantic comedies, ranging from canonical films to more recent examples which have taken the
genre in new directions. In-depth case studies span a wide variety of films, including: It Happened One Night Bringing Up Baby Annie Hall Four Weddings and a Funeral Bridget Jones's Diary Wimbledon Knocked Up Sex and the City This book is the perfect introduction to the romantic comedy genre and will be particularly useful for all those investigating this area within film, media or women's studies.

**Reeling with Laughter**

Scientific Essay from the year 2013 in the subject Communications - Movies and Television, grade: 1,0, Pace University, language: English, abstract: The arts, especially films, have always functioned as mirrors of current conditions in society. Gerald Mast states that the reflection of social reality is the primary intention of commercial motion pictures (203). Film comedies, in particular, are able to deal with these conditions in an iconoclastic manner and can question or even expose “the shams of society,” because they use “the entertaining comic form” (21). After the imposition of the Production Code on American film productions in 1934, it appears the conservative values of gender, love and family become more consolidated in films. According to Jane Greene, the outcome of this suppression of, for example, explicit sexuality led to an all new genre - the “screwball comedy” (45). The iconoclastic quality of comedies during that time, hence, relied on a “unique aesthetic for destroying Hollywood assumptions while appearing to subscribe to them” (Mast 250). In particular, the screwball comedy Bringing Up Baby (Howard Hawks, 1938) breaks the classical gender roles and undermines male supremacy in the Hollywood conventions long before the second wave feminist movement of the 1960s. In particular, the female lead’s “screwball” actions can be read as a performance in sharp contrast to the Victorian role model of women. In the following analysis of specific scenes, the film’s use of the cinematic techniques of mise-en-scene, cinematography, and its opposing main characters in order to construct an equal gender image will be examined, drawing mainly on readings by scholars such as Gerald Mast, S.I. Salamensky, and Stanley Cavell.

**Pursuits of Happiness**

In the 1934 classic It Happened One Night, heiress Claudette Colbert races away from the altar and a conventional marriage
and throws herself into a wisecracking rough-and-tumble affair with Clark Gable. The new brand of movies following in the wake of Capra's kooky masterpiece—and the women starring in them—are the focus of Kendall's *The Runaway Bride*, a look at the films that mirrored the climate of the Great Depression while at the same time helping Americans get through it. Kendall details the collaborations between the romantic comedy directors and the female stars, showing how such films as Alice Adams (with Katherine Hepburn), Swing Time (where Ginger Rogers enjoys "A Fine Romance" with Fred Astaire), The Awful Truth (with Irene Dunne), and The Lady Eve (wherein Barbara Stanwyck's shapely leg repeatedly tripped naïve millionaire Henry Fonda) came to be, and what they said about the 1930s. Written with erudition and enthusiasm, *The Runaway Bride* is a trip through some of Hollywood's most memorable moments, and a key to the national issues of an era as revealed in its films.

**Kissing in America**

Romantic Comedy offers an introduction to the analysis of a popular but overlooked film genre. The book provides an overview of Hollywood's romantic comedy conventions, examining iconography, narrative patterns, and ideology. Chapters discuss important subgroupings within the genre: screwball sex comedy and the radical romantic comedy of the 1970s. A final chapter traces the lasting influence of these earlier forms within current romantic comedies. Films include: Pillow Talk (1959), Annie Hall (1977), and You've Got Mail (1998).

**Carole Lombard Movie Poster Book**

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. Grégoire 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**

The secret life of romantic comedy offers a new approach to one of the most popular and resilient genres in the history of Hollywood. Steering away from the rigidity and ideological determinism of traditional accounts of the genre, this book advocates a more flexible theory, which allows the student to explore the presence of the genre in unexpected places, extending the concept to encompass films that are not usually considered romantic comedies. Combining theory with detailed analyses of a selection of films, including To Be or Not to Be (1942), Rear Window (1954), Kiss Me Stupid (1964), Crimes and Misdemeanors (1989) and Before Sunset (2004), the book aims to provide a practical framework for the exploration of a key area of contemporary experience – intimate matters – through one of its most powerful filmic representations: the genre of romantic comedy. Original and entertaining, The secret life of romantic comedy is perfect for students and academics of film and film genre.

**The Runaway Bride**

“Doesn’t a romantic comedy set on a 1930s Nevada dude ranch teeming with about-to-be-divorced women owe a certain debt to the era’s big-screen classics? Then again, it’s hard to believe a cinematic version could be any more fun.” — New York
Times Book Review The dazzling second novel from the bestselling author of Be Frank with Me, a charming story of endings, new beginnings, and the complexities and complications of friendship and love, set in late 1930s Reno. It's 1938 and women seeking a quick, no-questions split from their husbands head to the “divorce capital of the world,” Reno, Nevada. There’s one catch: they have to wait six-weeks to become “residents.” Many of these wealthy, soon-to-be divorcees flock to the Flying Leap, a dude ranch that caters to their every need. Twenty-four-year-old Ward spent one year at Yale before his family lost everything in the Great Depression; now he's earning an honest living as a ranch hand at the Flying Leap. Admired for his dashing good looks—“Cary Grant in cowboy boots”—Ward thinks he’s got the Flying Leap’s clients all figured out. But two new guests are about to upend everything he thinks he knows: Nina, a St Louis heiress and amateur pilot back for her third divorce, and Emily, whose bravest moment in life was leaving her cheating husband back in San Francisco and driving herself to Reno. A novel about divorce, marriage, and everything that comes in between (money, class, ambition, and opportunity), Better Luck Next Time is a hilarious yet poignant examination of the ways friendship can save us, love can destroy us, and the family we create can be stronger than the family we come from.

**Currents of Comedy on the American Screen**

Acclaimed writer Margo Rabb's Kissing in America is “a wonderful novel about friendship, love, travel, life, hope, poetry, intelligence, and the inner lives of girls,” raves internationally bestselling author Elizabeth Gilbert (Eat, Pray, Love). In the two years since her father died, sixteen-year-old Eva has found comfort in reading romance novels—118 of them, to be exact—to dull the pain of her loss that's still so present. Her romantic fantasies become a reality when she meets Will, who can relate to Eva’s grief. Unfortunately, after Eva falls head-over-heels for him, he picks up and moves to California with barely any warning. Not wanting to lose the only person who has been able to pull her out of sadness—and, perhaps, her first shot at real love—Eva and her best friend, Annie, concoct a plan to travel to the west coast. As they road trip across America, Eva and Annie confront the complex truth about love. In this honest and emotional journey that National Book Award Finalist Sara Zarr calls “gorgeous, funny, and joyous,” readers will experience the highs of infatuation and the lows of heartache as Eva contends with love in all of its forms. Since publication, this novel received 4 starred reviews and has been named: A Chicago Public Library Best Teen Book of 2015 A New York Public Library Best Book for Teens 2015 A Miami Herald Best Book of
Hollywood Genres

Bringing Up Baby (1938) is the essence of thirties screwball comedy. It is also quintessential Howard Hawks, treating many of the director's favorite themes, particularly the loving war between the sexes. Bringing Up Baby features Katharine Hepburn as a flaky heiress and Cary Grant as an absentminded paleontologist, roles in which they come into their own as stars and deliver particularly fine comic performances. Pauline Kael has called the film the "American movies' closest equivalent to Restoration comedy." The comparison is based on the quick repartee and witty dialogue, a hallmark of Hawks's work and well conveyed here by Gerald Mast's transcription from the screen.

Screwball Comedy

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.

**The Art of the Screwball Comedy**

Finalist for the Los Angeles Times Book Prize (Biography) A Hollywood love story, a Hollywood memoir, a dual biography of two of Hollywood’s most famous figures, whose golden lives were lived at the center of Hollywood’s golden age, written by their daughter, an acclaimed writer and producer. Fay Wray was most famous as the woman—the blonde in a diaphanous gown—who captured the heart of the mighty King Kong, the twenty-five-foot, sixty-ton gorilla, as he placed her, nestled in his eight-foot hand, on the ledge of the 102-story Empire State Building, putting Wray at the height of New York’s skyline and cinematic immortality. Wray starred in more than 120 pictures opposite Hollywood’s biggest stars—Spencer Tracy, Gary Cooper (The Legion of the Condemned, The First Kiss, The Texan, One Sunday Afternoon), Clark Gable, William Powell, and Charles Boyer; from cowboy stars Hoot Gibson and Art Accord to Ronald Colman (The Unholy Garden), Claude Rains, Ralph Richardson, and Melvyn Douglas. She was directed by the masters of the age, from Fred Niblo, Erich von Stroheim (The Wedding March), and Mauritz Stiller (The Street of Sin) to Leo McCarey, William Wyler, Gregory La Cava, “Wild Bill” William Wellman, Merian C. Cooper (The Four Feathers, King Kong), Josef von Sternberg (Thunderbolt), Dorothy Arzner (Behind the Make-Up), Frank Capra (Dirigible), Michael Curtiz (Doctor X), Raoul Walsh (The Bowery), and Vincente Minnelli. The book’s—and Wray’s—counterpart: Robert Riskin, considered one of the greatest screenwriters of all time. Academy Award–winning writer (nominated for five), producer, ten-year-long collaborator with Frank Capra on such pictures as American Madness, It Happened One Night, Mr. Deeds Goes to Town, Lost Horizon, and Meet John Doe, hailed by many, among them F. Scott Fitzgerald, as “among the best screenwriters in the business.” Riskin wrote women characters who were
smart, ornery, sexy, always resilient, as he perfected what took full shape in It Happened One Night, the Riskin character, male or female—breezy, self-made, streetwise, optimistic, with a sense of humor that is subtle and sure. Fay Wray and Robert Riskin lived large lives, finding each other after establishing their artistic selves and after each had had many romantic attachments—Wray, an eleven-year-long difficult marriage and a fraught affair with Clifford Odets, and Riskin, a series of romances with, among others, Carole Lombard, Glenda Farrell, and Loretta Young. Here are Wray’s and Riskin’s lives, their work, their fairy-tale marriage that ended so tragically. Here are their dual, quintessential American lives, ultimately and blissfully intertwined.

**Comedy/Cinema/Theory**

Schatz analyzes the studio system and tells what film genres mean in a general and theoretical way. Describing some important movie genres in Hollywood’s "Golden Era", -- the Western, the gangster film, detective movies, screwball comedies, the musical and the family melodrama -- he surveys selected films and the work of directors associated with them.

**Lubitsch Can't Wait**

Looks at seven classic romantic comedies of the thirties and forties, and compares what each film expresses about marriage, interdependence, equality, and sexual roles

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