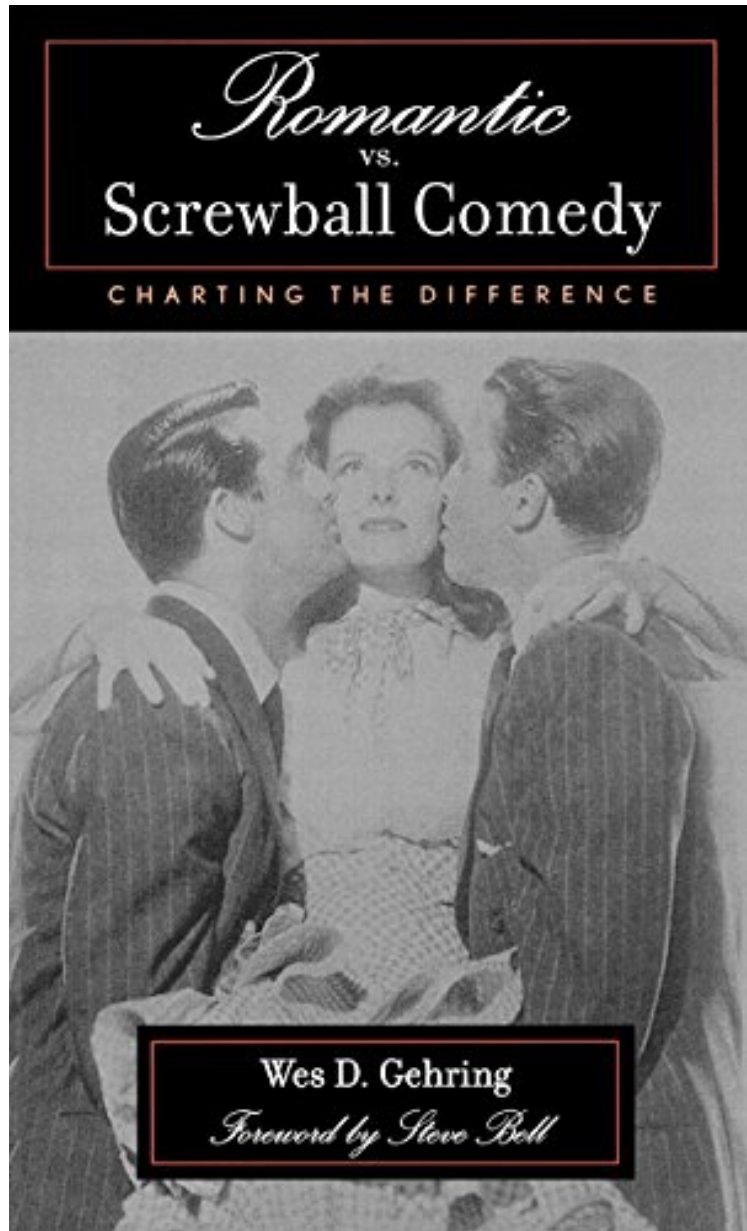


[DOWNLOAD] Romantic vs. Screwball Comedy: Charting the Difference (Studies in Film Genres)

Romantic vs. Screwball Comedy: Charting the Difference (Studies in Film Genres)

Wes D. Gehring

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Wes D. Gehring : Romantic vs. Screwball Comedy: Charting the Difference (Studies in Film Genres) before purchasing it in order to gage whether or not it would be worth my time, and all praised Romantic vs. Screwball Comedy: Charting the Difference (Studies in Film Genres):

0 of 0 people found the following review helpful. Don't botherBy J. ManisBad book, and an even worse professor. This guy is the reason I disagree with Tenure. He obviously checked out years ago and could care less what you do after college.0 of 0 people found the following review helpful. Five StarsBy MariaGreat.2 of 4 people found the following review helpful. Like Reading College Term PapersBy hoffyflashThree major problems with this book. First, the author tries in vain to determine the traits that make a "screwball" comedy film and a "romantic" comedy film. The problem, as you can see through his examples, is that there are too many exceptions to the rule. In addition, he lists a film as one or the other because it has, say, one of the traits. Yet, it could also have traits in the other category. Let's be honest and keep it simple: all screwball comedy films are romantic comedies (because they obviously have a romantic element to them), but not all romantic comedies are screwball comedies. Trying to say these films easily fall into one category or the other is nonsensical. Second, each of the five chapters is written in the style of a college term paper, with footnotes galore! Not an interesting read. And third, as the other reviewer noted, the author repeats himself over and over, often within the same chapter. (How many times does he need to tell us that Irene Dunne is the consummate but underrated screwball comedienne? Or that Frank Capra's films cannot be classified as either -- huh?) I will also add that in the bibliography section, the author criticizes many other (and much better) books on the subject because the films they cover do not differentiate between "romantic" and "screwball". My guess is that they knew better than to try. Stick with James Harvey's Romantic Comedy. In my opinion, the best book on the subject.

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.

Introducing the 1930s Depression origins of the sister genres of comic courtship-madcap screwball and the reality-based romantic comedy-Gehring shows how the two grew up into unique and contrasting types....Undergraduate and general collections. (Choice)Exceptional! (Today's Books)About the AuthorWes D. Gehring is Professor of Film at Ball State University, Muncie, Indiana, and an Associate Media Editor of USA Today Magazine. He is the author of 16 critically acclaimed books including individual volumes on the comedy genres of populism, comedy, personality comedian, dark comedy, and screwball comedy. His other books include biographies of Charlie Chaplin, Laurel Hardy, W.C. Fields, and the Marx Brothers.