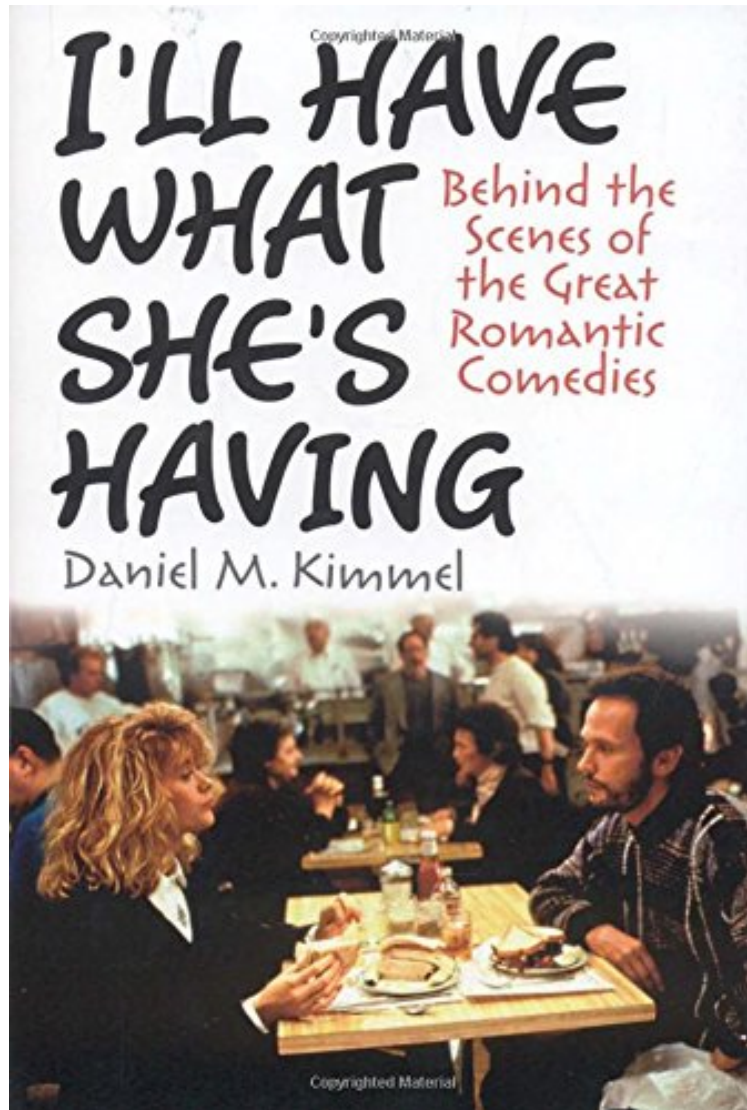


(Pdf free) I'll Have What She's Having: Behind the Scenes of the Great Romantic Comedies

I'll Have What She's Having: Behind the Scenes of the Great Romantic Comedies

Daniel M. Kimmel

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Daniel M. Kimmel : I'll Have What She's Having: Behind the Scenes of the Great Romantic Comedies before purchasing it in order to gauge whether or not it would be worth my time, and all praised I'll Have What She's Having: Behind the Scenes of the Great Romantic Comedies:

1 of 2 people found the following review helpful. Great condition By Dulce2nd copy bought to give as gift. Great condition 1 of 2 people found the following review helpful. Four Stars By Bernadette Hackett really fun to read. If you like movies you will enjoy this!

While film genres go in and out of style, the romantic comedy endures from year to year and generation to generation. Endlessly adaptable, the romantic comedy form has thrived since the invention of film as a medium of entertainment, touching on universal predicaments: meeting for the first time, the battle of the sexes, and the bumpy course of true love. These films celebrate lovers who play and improvise together, no matter how nutty or at what great odds they may appear. As Eugene Pallete mutters in *My Man Godfrey* (1936), "All you need to start an asylum is an empty room and the right kind of people." Daniel Kimmel's book about romantic comedy is like watching a truly funny movie with a knowledgeable friend.

From Publishers Weekly Film writer Kimmel (*The Dream Team*, *The Fourth Network*) goes behind the scenes of 15 genre classics to examine what made them great romantic comedies, still able to work their magic years later. Beginning with 1932's *Trouble in Paradise* and ending with 2003's *Love, Actually*, Kimmel dishes the dirt on everything from creative teams birthing miracle scripts to sets locked in such tension it's a wonder a movie got made at all. On-set drama is plentiful, including director Billy Wilder driving Humphrey Bogart up the wall with rewrites on *Sabrina*, and Marilyn Monroe driving Billy Wilder up the wall—and his film half a million dollars over budget—showing up seven hours late to the set of *Some Like It Hot*. Not all the films suffered such turmoil, evidenced by Katherine Hepburn's 1940 comeback vehicle *The Philadelphia Story* and Julia Roberts' star-making *Pretty Woman*, both of which are recalled with candor and affection. There's lots of minutiae and last-minute tweaks that make a film (like *When Harry Met Sally's* signature happy-couples interludes) to broaden readers' appreciation; the reading experience is akin to watching a classic with a knowledgeable and enthusiastic friend, and sure to revise readers' to-rent lists and Netflix queues. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. You may think you know everything about the great romantic comedies of Hollywood, but unless you've read this book you're wrong. Dan Kimmel puts it all in one place with scholarly diligence, an ear for gossip and great dialogue, and a sheer love of the movies. A treat for neophytes and hardcore cineastes alike, not to mention a handy guide for in-home night viewing. (Ty Burr, author of *The Best Old Movies for Families* *The Boston Globe*) Tony Curtis said romantic moments with Marilyn Monroe in *Some Like It Hot* were like 'kissing Hitler' and Hector Elizondo was paid out of Garry Marshall's pocket for *Pretty Woman* because Disney balked at paying him top dollar for a small role. One of the surprises of this entertaining behind-the-scenes look at romantic comedies is how miserable everyone was. Comedy is hard, love is worse. (New York Post) This collection of self-contained essays about films, ranging from *Adam's Rib* to *Annie Hall* is full of behind-the-scenes details on the making of the movies. It's almost like being there. (Chicago Tribune) "This collection of self-contained essays about films, ranging from 'Adam's Rib' to 'Annie Hall' is full of behind-the-scenes details on the making of the movies. It's almost like being there.'" Tony Curtis said romantic moments with Marilyn Monroe in *Some Like It Hot* were like 'kissing Hitler' and Hector Elizondo was paid out of Garry Marshall's pocket for *Pretty Woman* because Disney balked at paying him top dollar for a small role. One of the surprises of this entertaining behind-the-scenes look at romantic comedies is how miserable everyone was. Comedy is hard, love is worse. "Film critic Kimmel sets out to provide a gentler insider's view of cinema's most enduring genre. The book is a labor of love, ten years in the making."