

script girls

WOMEN SCREENWRITERS

IN HOLLYWOOD

Lizzie
Francke



Script Girls Women Writers In Hollywood

Dr Karen Laird



Script Girls Women Writers In Hollywood:

Script Girls Lizzie Francke, 1994 No Marketing Blurbs

Reclaiming the Archive Vicki Callahan, 2010 Illustrates the rich relationship between film history and feminist theory. *Reclaiming the Archive: Feminism and Film History* brings together a diverse group of international feminist scholars to examine the intersections of feminism history and feminist theory in film. Editor Vicki Callahan has assembled essays that reflect a range of methodological approaches including archival work, visual culture, reception studies, biography, ethno-historical studies, historiography, and textual analysis by a diverse group of film and media studies scholars to prove that feminist theory, film history, and social practice are inevitably and productively intertwined. Essays in *Reclaiming the Archive* investigate the different models available in feminist film history and how those feminist strategies might serve as paradigmatic for other sites of feminist intervention. Chapters have an international focus and range chronologically from early cinema to post-feminist texts organized around the key areas of reception, stars, and authorship. A final section examines the very definitions of feminism, post-feminism, cinema, transmedia, and archives, virtual and online in place today. The essays in *Reclaiming the Archive* prove that a significant heritage of film studies lies in the study of feminism in film and feminist film theory. Scholars of film history and feminist studies will appreciate the breadth of work in this volume.

Women in Film Noir E. Ann Kaplan, 2019-07-25 The first edition of *Women in Film Noir* 1978 assembled a group of scholars and critics committed to understanding the cinema in terms of gender, sexuality, politics, psychoanalysis, and semiotics. This edition is expanded to include further essays which reflect the renewed interest in Film Noir. Exploring neo-noir, postmodernism, and other contemporary trends, new essays offer readings of, among others, *Bound* and *Basic Instinct*, broadening the scope of the book to include questions of race and homosexuality.

Hollywood's Second Sex Aubrey Malone, 2015-04-24 Women stars in Hollywood were invariably in two categories, said director Otto Preminger. One group was of women who were exploited by men, and the other, much smaller group, was of women who survived by acting like men. Beginning with silent film vamp Theda Bara and continuing with icons like Greta Garbo, Marilyn Monroe, and Raquel Welch, this study of film industry misogyny describes how female stars were maltreated by a sexist studio system until women like Katharine Hepburn and Bette Davis fought for parity. The careers of Doris Day, Brigitte Bardot, Carole Landis, Frances Farmer, Dorothy Dandridge, Inger Stevens, and many others are examined along with more recent actresses like Demi Moore and Sharon Stone. Women who worked behind the scenes, writing screenplays, producing, and directing without due credit, are also covered.

The Writers Miranda J. Banks, 2015-01-14 Screenwriters are storytellers and dream builders. They forge new worlds and beings, bringing them to life through storylines and idiosyncratic details. Yet up until now, no one has told the story of these creative and indispensable artists. *The Writers* is the only comprehensive qualitative analysis of the history of writers and writing in the film, television, and streaming media industries in America. Featuring in-depth interviews with over fifty writers, including Mel Brooks, Norman Lear, Carl Reiner, and Frank Pierson, *The Writers* delivers a compelling

behind the scenes look at the role and rights of writers in Hollywood and New York over the past century. Granted unprecedented access to the archives of the Writers Guild Foundation, Miranda J. Banks also mines over 100 never before published oral histories with legends such as Nora Ephron and Ring Lardner Jr. whose insight and humor provide a window onto the enduring priorities, policies, and practices of the Writers Guild. With an ear for the language of storytellers, Banks deftly analyzes watershed moments in the industry: the advent of sound, World War II, the blacklist, ascension of television, the American New Wave, the rise and fall of VHS and DVD, and the boom of streaming media. The Writers Guild spans historical and contemporary moments and draws upon American cultural history, film and television scholarship, and the passionate politics of labor and management. Published on the sixtieth anniversary of the formation of the Writers Guild of America, this book tells the story of the triumphs and struggles of these vociferous and contentious hero makers.

Doing Women's Film History Christine Gledhill, Julia Knight, 2015-10-30 Research into and around women's participation in cinematic history has enjoyed dynamic growth over the past decade. A broadening of scope and interests encompasses not only different kinds of filmmaking: mainstream fiction, experimental, and documentary, but also practices: publicity, journalism, distribution, and exhibition, seldom explored in the past. Cutting edge and inclusive, *Doing Women's Film History* ventures into topics in the United States and Europe while also moving beyond to explore the influence of women on the cinemas of India, Chile, Turkey, Russia, and Australia. Contributors grapple with historiographic questions that cover film history from the pioneering era to the present day. Yet the writers also address the very mission of practicing scholarship. Essays explore essential issues like identifying women's participation in their cinema cultures, locating previously unconsidered sources of evidence, developing methodologies and analytical concepts to reveal the impact of gender on film production, distribution, and reception, and reframing film history to accommodate new questions and approaches. Contributors include Kay Armatage, Eylem Atakav, Karina Aveyard, Canan Balan, Cile Chich, Monica Dall'Asta, Eliza Anna Delveroudi, Jane M. Gaines, Christine Gledhill, Julia Knight, Neepa Majumdar, Michele Leigh, Luke McKernan, Debashree Mukherjee, Giuliana Muscio, Katarzyna Paszkiewicz, Rashmi Sawhney, Elizabeth Ramirez Soto, Sarah Street, and Kimberly Tomadjoglou.

Silent Film Adaptations of Novels by British and American Women Writers, 1903-1929 Jamie Barlowe, 2024-08-08 *Silent Film Adaptations of Novels by British and American Women Writers, 1903-1929* focuses on fifty-three silent film adaptations of the novels of acclaimed authors: George Eliot, Charlotte Brontë, Emily Brontë, Mary Shelley, Louisa May Alcott, Harriet Beecher Stowe, Willa Cather, and Edith Wharton. Many of the films are unknown or dismissed, and most of them are degraded, destroyed, or lost, burned in warehouse fires, spontaneously combusted in storage cans, or quietly turned to dust. Their content and production and distribution details are reconstructed through archival resources as individual narratives that when considered collectively constitute a broader narrative of lost knowledge, a fragmented and buried early twentieth-century story now reclaimed and retold for the first time to a twenty-first-century audience. This collective narrative also demonstrates the extent to which the adaptations are

intertextually and ideologically entangled with concurrently released early woman s films to re promote and re install the norm of idealized white married domesticated womanhood during a time of extraordinary cultural change for women Retelling this lost narrative also allows for a reassessment of the place and function of the adaptations in the development of the silent film industry and as cinematic precedent for the hundreds of sound adaptations of the literary texts of these eight women writers produced from 1931 to the 2020s

The Literary Voices of Winnifred Eaton Jean Lee Cole,2002 Winnifred Eaton better known under her Japanese pseudonym Onoto Watanna was of English and Chinese heritage but born and raised in Canada She published over a dozen novels and hundreds of short stories magazine articles and screenplays during the first half of the twentieth century Her romances featuring Japanese and Eurasian heroines sold widely However by the time of her death in 1954 most of her books were out of print Winnifred unlike her sister the better known writer Edith Eaton has been a troubling figure for Asian Americanists She attempted to disguise her ethnic heritage writing under a Japanese pen name and in legal documents she usually claimed a white racial identity Scholars have noted her use of Orientalist stereotypes in her novels and even though she depicted a broad range of non Asian characters such as Irish maids and cowboys her pottrayals often relied on the accepted stereotypes of the day Rather than dismiss her characterizations as evasions of the topics that readers today wish she had explored Jean Lee Cole asks why Winnifred Eaton may have chosen the subjects she did Cole shows that the many voices Eaton adopted reveal her deep

Women Make Horror Alison Peirse,2020-09-17 Winner of the the 2021 Best Edited Collection Award from BAFTSS Winner of the 2021 British Fantasy Award in Best Non Fiction Finalist for the 2020 Bram Stoker Award for Superior Achievement in Non Fiction Runner Up for Book of the Year in the 19th Annual Rondo Halton Classic Horror Awards But women were never out there making horror films that s why they are not written about you can t include what doesn t exist Women are just not that interested in making horror films This is what you get when you are a woman working in horror whether as a writer academic festival programmer or filmmaker These assumptions are based on decades of flawed scholarly critical and industrial thinking about the genre Women Make Horror sets right these misconceptions Women have always made horror They have always been an audience for the genre and today as this book reveals women academics critics and filmmakers alike remain committed to a film genre that offers almost unlimited opportunities for exploring and deconstructing social and cultural constructions of gender femininity sexuality and the body Women Make Horror explores narrative and experimental cinema short anthology and feature filmmaking and offers case studies of North American Latin American European East Asian and Australian filmmakers films and festivals With this book we can transform how we think about women filmmakers and genre

Women Adapting Bethany Wood,2019-05-29 When most of us hear the title Gentlemen Prefer Blondes we think of Marilyn Monroe and Jane Russell s iconic film performance Few however are aware that the movie was based on Anita Loos s 1925 comic novel by the same name What does it mean Women Adapting asks to translate a Jazz Age blockbuster from book to film or stage What

adjustments are necessary and what if anything is lost Bethany Wood examines three well known stories that debuted as women s magazine serials *Gentlemen Prefer Blondes* Edith Wharton s *The Age of Innocence* and Edna Ferber s *Show Boat* and traces how each of these beloved narratives traveled across publishing theatre and film through adaptation She documents the formation of adaptation systems and how they involved women s voices and labor in modern entertainment in ways that have been previously underappreciated What emerges is a picture of a unique window of time in the early decades of the twentieth century when women in entertainment held influential positions in production and management These days when filmic adaptations seem endless and perhaps even unoriginal *Women Adapting* challenges us to rethink the popular platitude The book is always better than the movie

The SAGE Handbook of Film Studies James Donald, Michael Renov, 2008-04-16 Written by a team of veteran scholars and exciting emerging talents The SAGE Handbook of Film Studies maps the field internationally drawing out regional differences in the way that systematic intellectual reflection on cinema and film has been translated into an academic discipline It examines the conversations between Film Studies and its contributory disciplines that not only defined a new field of discourse but also modified existing scholarly traditions It reflects on the field s dominant paradigms and debates and evaluates their continuing salience Finally it looks forward optimistically to the future of the medium of film the institution of cinema and the discipline of Film Studies at a time when the very existence of film and cinema are being called into question by new technological industrial and aesthetic developments

Thelma & Louise Susan Kollin, 2023-09-15 *Thelma Louise* the 1991 film directed by Ridley Scott and starring Susan Sarandon and Geena Davis has been described as a road movie a buddy movie a feminist parable and only incidentally as a Western An Oscar winner for first time screenwriter Callie Khouri *Thelma Louise* catalyzed a national conversation about women violence and self determination in a Hollywood still shrugging off the West of John Wayne and in an America that still viewed women as accessories to the national mythology In this latest volume in the *Reel West Series* series Susan Kollin recreates this watershed moment for women s movies in general and women s Westerns in particular

Elinor Glyn as Novelist, Moviemaker, Glamour Icon and Businesswoman Vincent L. Barnett, Alexis Weedon, 2016-04-29 The first full length study of the authorial and cross media practices of the English novelist Elinor Glyn 1864-1943 *Elinor Glyn as Novelist Moviemaker Glamour Icon and Businesswoman* examines Glyn s work as a novelist in the United Kingdom followed by her success in Hollywood where she adapted her popular romantic novels into films Making extensive use of newly available archival materials Vincent L Barnett and Alexis Weedon explore Glyn s experiences from multiple perspectives including the artistic legal and financial aspects of the adaptation process At the same time they document Glyn s personal and professional relationships with a number of prominent individuals in the Hollywood studio system including Louis B Mayer and Irving Thalberg The authors contextualize Glyn s involvement in scenario writing in relationship to other novelists in Hollywood such as Edgar Wallace and Arnold Bennett and also show how Glyn worked across Europe and America to

transform her stories into other forms of media such as plays and movies Providing a new perspective from which to understand the historical development of both British and American media industries in the first half of the twentieth century this book will appeal to historians working in the fields of cultural and film studies publishing and business history

Skyscraper Cinema Merrill Schleier, 2009 From the silent era until the advent of the Cinemascope the skyscraper as movie star Whether tall office buildings high rise apartments or lofty hotels skyscrapers have been stars in American cinema since the silent era Cinema's tall buildings have been variously represented as unbridled aspiration dens of iniquity and eroticism beacons of democracy and well oiled corporate machines Considering their intriguing diversity Merrill Schleier establishes and explains the impact of actual skyscrapers on America's ideologies about work leisure romance sexual identity and politics as seen in Hollywood movies

A Companion to Film Noir Andre Spicer, Helen Hanson, 2013-06-27 An authoritative companion that offers a wide ranging thematic survey of this enduringly popular cultural form and includes scholarship from both established and emerging scholars as well as analysis of film noir's influence on other media including television and graphic novels Covers a wealth of new approaches to film noir and neo noir that explore issues ranging from conceptualization to cross media influences Features chapters exploring the wider noir mediascape of television graphic novels and radio Reflects the historical and geographical reach of film noir from the 1920s to the present and in a variety of national cinemas Includes contributions from both established and emerging scholars

The Art of Adapting Victorian Literature, 1848-1920 Karen E. Laird, 2016-03-03 In *The Art of Adapting Victorian Literature 1848-1920* Karen E. Laird alternates between readings of nineteenth century stage and twentieth century silent film adaptations to investigate the working practices of the first adapters of Victorian fiction Laird's juxtaposition between stage and screen brings to life the dynamic culture of literary adaptation as it developed throughout the long nineteenth century Focusing on Charlotte Brontë's *Jane Eyre* Charles Dickens's *David Copperfield* and Wilkie Collins's *The Woman in White* Laird demonstrates how adaptations performed the valuable cultural work of expanding the original novel's readership across class and gender divides exporting the English novel to America and commemorating the novelists through adaptations that functioned as virtual literary tourism Bridging the divide between literary criticism film studies and theatre history Laird's book reveals how the Victorian adapters set the stage for our contemporary film adaptation industry

The Art of Adapting Victorian Literature, 1848-1920 Dr Karen Laird, 2015-08-28 In *The Art of Adapting Victorian Literature 1848-1920* Karen E. Laird alternates between readings of nineteenth century stage and twentieth century silent film adaptations to investigate the working practices of the first adapters of Victorian fiction Laird's juxtaposition between stage and screen brings to life the dynamic culture of literary adaptation as it developed throughout the long nineteenth century Focusing on Charlotte Brontë's *Jane Eyre* Charles Dickens's *David Copperfield* and Wilkie Collins's *The Woman in White* Laird demonstrates how adaptations performed the valuable cultural work of expanding the original novel's readership across class and gender divides exporting

the English novel to America and commemorating the novelists through adaptations that functioned as virtual literary tourism Bridging the divide between literary criticism film studies and theatre history Laird s book reveals how the Victorian adapters set the stage for our contemporary film adaptation industry *The Oxford Handbook of American Film History* Jon Lewis,2025 In a series of newly commissioned chapters The Oxford Handbook of American Film History offers a new and fully compelling discussion of American film as marked by significant moments of industrial and artistic change Many of the chapters are built upon primary sourced research while others detail aspects of form and style Together the chapters in this book show a history shaped by multiple theses and voices and interests **Cinematic Howling** Hoi Cheu,2010-10-01 Cinematic Howling presents a refreshingly unorthodox framework for feminist film studies Instead of criticizing mainstream movies from feminist perspectives Hoi Cheu focuses on women s filmmaking itself Integrating systems theory and feminist aesthetics in his close readings of films and screenplays by women he considers how women engage the process of storytelling in cinema The importance of these films he argues is not merely that they reflect women s perceptions but that they have the power to reframe experiences and consequently to transform life A major contribution to feminist scholarship that will appeal to scholars of both gender and film Cinematic Howling is written in an approachable and inviting style full of vivid examples and attention to detail which will suit both undergraduate and graduate courses in gender film and cultural studies Sight and Sound ,1999

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