

script girls

WOMEN SCREENWRITERS

IN HOLLYWOOD

Lizzie
Francke



Script Girls Women Writers In Hollywood

Marc Norman



Script Girls Women Writers In Hollywood:

Script Girls Lizzie Francke, 1994 No Marketing Blurb 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 Screenwriters* Jill Neldes, July Selbo, 2015-09-29 Women Screenwriters is a study of more than 300 female writers from 60 nations from the first film scenarios produced in 1986 to the present day Divided into six sections by continent the entries give an overview of the history of women screenwriters in each country as well as individual biographies of its most influential *Hollywood's Second Sex* Aubrey Malone, 2015-04-07 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 *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 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

What Happens Next Marc Norman, 2008-09-30 Fascinating Los Angeles Times A brilliant wildly entertaining history of Hollywood from the screenwriters perspective In this truly fresh take on the movies veteran Oscar winning screenwriter Marc Norman gives us the first comprehensive history of the men and women who penned some of the greatest movies of all time Impeccably researched erudite and filled with unforgettable stories of the stars and scribes amateurs and auteurs directors producers and legendary moguls What Happens Next is a unique and engrossing narrative of the quintessential art form of our time

Screenwriters and Screenwriting C. Batty, 2014-07-29 Screenwriters and Screenwriting is an innovative fresh and lively book that is useful for both screenwriting practice and academic study It is international in scope with case studies and analyses from the US the UK Australia Japan Ireland and Denmark The book presents a distinctive collection of chapters from creative academics and critical practitioners that serve one purpose to put aspects of screenwriting practice into their relevant contexts Focusing on how screenplays are written developed and received the contributors challenge assumptions of what screenwriting studies might be and celebrates the role of the screenwriter in the creation of a screenplay It is intended to be thought provoking and stimulating with the ultimate aim of inspiring current and future screenwriting practitioners and scholars

Gender Inequality in Screenwriting Work Natalie Wreyford, 2018-09-22 This is the first book to critically examine the recruitment and working practices of screenwriters Drawing on interviews with screenwriters and those that employ them Natalie Wreyford provides a deep and detailed understanding of entrenched gender inequality in the UK film industry and answers the question what is preventing women from working as screenwriters She considers how socialised recruitment and gendered taste result in exclusion and uncovers subtle forms of sexism that cause women's stories and voices to be discounted Gender Inequality in Screenwriting Work also reveals the hidden labour market of the UK film industry built on personal connections homophily and the myth of meritocracy It is essential reading for students and scholars of gender creative industries film and cultural studies as well as

anyone who wants to understand why women remain excluded from many key roles in filmmaking **Becoming the Ex-Wife** Marsha Gordon,2024-08-06 Makes an excellent case for Parrott as an unjustly forgotten historical figure The New Yorker Remind s us of the brazenly talented women sidelined by convention New York Times The riveting biography of Ursula Parrott best selling author Hollywood screenwriter and voice for the modern woman Credited with popularizing the label ex wife in 1929 Ursula Parrott wrote provocatively about divorc es career women single mothers work life balance and a host of new challenges facing modern women Her best sellers Hollywood film deals marriages and divorces and run ins with the law made her a household name Part biography part cultural history Becoming the Ex Wife establishes Parrott s rightful place in twentieth century American culture uncovering her neglected work and keen insights into American women s lives during a period of immense social change Although she was frequently dismissed as a woman s writer reading Parrott s writing today makes it clear that she was a trenchant philosopher of modernity her work was prescient anticipating issues not widely raised until decades after her decline into obscurity With elegant wit and a deft command of the archive Marsha Gordon tells a timely story about the life of a woman on the front lines of a culture war that is still raging today **A History of the Screenplay** S. Price,2013-11-26 The screenplay is currently the focus of extensive critical re evaluation however as yet there has been no comprehensive study of its historical development International in scope and placing emphasis on the development and variety of screenplay texts themselves this book will be an important and innovative addition to the current literature **The New Cambridge History of the Bible: Volume 4, From 1750 to the Present** John Riches,2015-04-13 This volume examines the Bible s role in the modern world beginning with a treatment of its production and distribution that discusses publishers printers text critics and translators and continuing with a presentation of new methods of studying the text that have emerged including historical literary social scientific feminist postcolonial liberal and fundamentalist readings There is a full discussion of the changes in understandings of and approaches to the Bible in various faith communities The dissemination of the Bible throughout the globe has also produced a host of new interpretations and this volume provides a comprehensive geographical survey of its reception In the final chapters the authors offer a thematic overview of the Bible in relation to literature art film science and other disciplines They demonstrate that in spite of challenges to the Bible s authority in western Europe it remains highly relevant and influential not least in the Americas Africa and Asia 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 Bront Emily Bront 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 instill 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

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

West End Women Maggie Gale, 2008-03-07 Maggie Gale s *West End Women* uncovers groundbreaking material about women playwrights and the staging of their performances between the years 1918 and 1962 It documents a dynamic era of social and theatrical history analysing the transformations that occurred in the theatre and the lives of British women in relation to specific plays of the period Focusing on the work of playwrights such as Dodie Smith Clemence Dane Gordon Daviot and Bridget Boland Maggie Gale examines the cultural and political context within which they enjoyed commercial success and great notoriety

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 Routledge Companion to Media & Gender](#) Cynthia Carter, Linda Steiner, Lisa McLaughlin, 2013-12-13 The Routledge Companion to Media and Gender offers a comprehensive examination of media and gender studies charting its histories investigating ongoing controversies and assessing future trends The 59 chapters in this volume written by leading researchers from around the world provide scholars and students with an engaging and authoritative survey of current thinking in media and gender research The Companion includes the following features With each chapter addressing a distinct concrete set of issues the volume includes research from around the world to engage readers in a broad array of global and transnational issues and intersectional perspectives Authors address a series of important questions that have consequences for current and future thinking in the field including postfeminism sexual violence masculinity media industries queer identities video games digital policy media

activism sexualization docusoaps teen drama cosmetic surgery media Islamophobia sport telenovelas news audiences pornography and social and mobile media A range of academic disciplines inform exploration of key issues around production and policymaking representation audience engagement and the place of gender in media studies The Routledge Companion to Media and Gender is an essential guide to the central ideas concepts and debates currently shaping media and gender research

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 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

The Tenth Muse Laura Marcus, 2010-08-12 The Tenth Muse explores writings on the cinema in the first decades of the twentieth century Laura Marcus examines the impact of cinema on early twentieth century literary and more broadly aesthetic and cultural consciousness by bringing together the study of the terms and strategies of early writings about film with literary engagement with cinema in the same period She gives a new understanding of the ways in which early writers about film reviewers critics theorists developed aesthetic categories to define and accommodate what was called the seventh art or the tenth muse and found discursive strategies adequate to the representation of the new art and technology of cinema with its unprecedented powers of movement In examining the writings of early film critics and commentators in tandem with those of more specifically literary figures including H G Wells and Virginia Woolf and in bringing literary texts into this field Laura Marcus provides a new account of relationships between cinema and literature Intertwining two major strands of research the exploration of early film criticism and theory and cinema's presence in literary texts The Tenth Muse shows how issues central to an understanding of cinema including questions of time repetition movement vision sound and silence are threaded through both kinds of writing and the ways in which discursive and fictional writings overlapped The movement that defined cinema

was also perceived as a more fragile and unstable ephemerality that inhered at every level from the fleeting nature of the projected images to the vagaries of cinematic exhibition. It was the anxiety over the mutability of the medium and its exhibition which from the 1920s onwards led to the establishment of such institutional spaces for cinema as the London based Film Society, the new film journals and in the 1930s the first film archives. The Tenth Muse explores the continuities between these sites of cinematic culture and the conceptual literary and philosophical understandings of the filmic medium.

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.

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