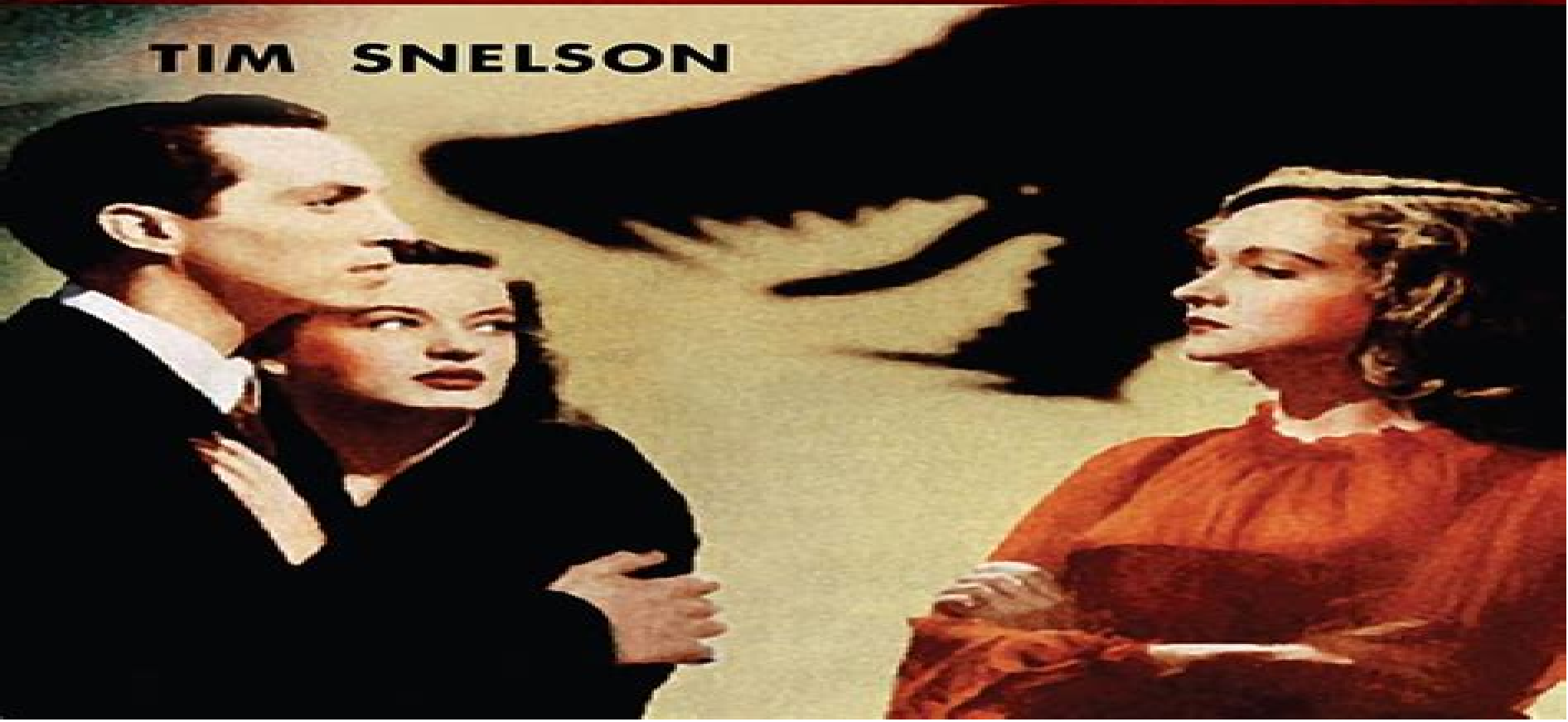


PHANTOM LADIES

**HOLLYWOOD
HORROR**
and the
HOME FRONT

TIM SNELSON



Phantom Ladies Hollywood Horror And The Home Front

**Samantha Holland, Robert Shail, Steven
Gerrard**

Phantom Ladies Hollywood Horror And The Home Front:

Phantom Ladies Tim Snelson, 2014-11-15 Defying industry logic and gender expectations women started flocking to see horror films in the early 1940s The departure of the young male audience and the surprise success of the film *Cat People* convinced studios that there was an untapped female audience for horror movies and they adjusted their production and marketing strategies accordingly *Phantom Ladies* reveals the untold story of how the Hollywood horror film changed dramatically in the early 1940s including both female heroines and female monsters while incorporating elements of women's genres like the gothic mystery Drawing from a wealth of newly unearthed archival material from production records to audience surveys Tim Snelson challenges long held assumptions about gender and horror film viewership Examining a wide range of classic horror movies Snelson offers us a new appreciation of how dynamic this genre could be as it underwent seismic shifts in a matter of months *Phantom Ladies* therefore not only includes horror films made in the early 1940s but also those produced immediately after the war ended films in which the female monster was replaced by neurotic psychotic or hysterical women who could be cured and domesticated *Phantom Ladies* is a spine tingling eye opening read about gender and horror and the complex relationship between industry and audiences in the classical Hollywood era **Phantom**

Ladies Tim Snelson, 2014-11-15 Defying industry logic and gender expectations women started flocking to see horror films in the early 1940s The departure of the young male audience and the surprise success of the film *Cat People* convinced studios that there was an untapped female audience for horror movies and they adjusted their production and marketing strategies accordingly *Phantom Ladies* reveals the untold story of how the Hollywood horror film changed dramatically in the early 1940s including both female heroines and female monsters while incorporating elements of women's genres like the gothic mystery Drawing from a wealth of newly unearthed archival material from production records to audience surveys Tim Snelson challenges long held assumptions about gender and horror film viewership Examining a wide range of classic horror movies Snelson offers us a new appreciation of how dynamic this genre could be as it underwent seismic shifts in a matter of months *Phantom Ladies* therefore not only includes horror films made in the early 1940s but also those produced immediately after the war ended films in which the female monster was replaced by neurotic psychotic or hysterical women who could be cured and domesticated *Phantom Ladies* is a spine tingling eye opening read about gender and horror and the complex relationship between industry and audiences in the classical Hollywood era **Post-Horror** David

Church, 2021-02-01 Horror's longstanding reputation as a popular but culturally denigrated genre has been challenged by a new wave of films mixing arthouse minimalism with established genre conventions Various dubbed elevated horror and post horror films such as *The Babadook* *It Follows* *The Witch* *It Comes at Night* *Get Out* *The Invitation* *Hereditary* *Midsommar* *A Ghost Story* and *Mother* represent an emerging nexus of taste politics and style that has often earned outsized acclaim from critics and populist rejection by wider audiences *Post Horror* is the first full length study of one of the most

important and divisive movements in twenty first century horror cinema *Their Own Best Creations* Annie Berke, 2022-01-04 A rich account that combines media industry history and cultural studies *Their Own Best Creations* looks at women writers contributions to some of the most popular genres of postwar TV comedy variety family sitcom daytime soap and suspense anthology During the 1950s when the commercial medium of television was still being defined women writers navigated pressures at work constructed public personas that reconciled traditional and progressive femininity and asserted that a woman's point of view was essential to television as an art form The shows they authored allegorize these professional and personal pressures and articulate a nascent second wave feminist consciousness Annie Berke brings to light the long forgotten and under studied stories of these women writers and crucially places them in the historical and contemporary record *Nobody's Girl Friday* J. E. Smyth, 2018-03-02 Looking back on her career in 1977 Bette Davis remembered with pride Women owned Hollywood for twenty years She had a point Between 1930 and 1950 over 40% of film industry employees were women 25% of all screenwriters were female one woman ran MGM behind the scenes over a dozen women worked as producers a woman headed the Screen Writers Guild three times and press claimed Hollywood was a generation or two ahead of the rest of the country in terms of gender equality and employment The first comprehensive history of Hollywood's high flying career women during the studio era *Nobody's Girl Friday* covers the impact of the executives producers editors writers agents designers directors and actresses who shaped Hollywood film production and style led their unions climbed to the top during the war and fought the blacklist Based on a decade of archival research author J E Smyth uncovers a formidable generation working within the American film industry and brings their voices back into the history of Hollywood Their achievements struggles and perspectives fundamentally challenge popular ideas about director based auteurism male dominance and female disempowerment in the years between First and Second Wave Feminism *Nobody's Girl Friday* is a revisionist history but it's also a deeply personal collective account of hundreds of working women the studios they worked for and the films they helped to make For many years historians and critics have insisted that both American feminism and the power of women in Hollywood declined and virtually disappeared from the 1920s through the 1960s But Smyth vindicates Bette Davis's claim The story of the women who called the shots in studio era Hollywood has never fully been told until now **Grindhouse** Austin Fisher, Johnny Walker, 2016-09-22 Examines with historically informed nuance the myriad routes of cultural influence that converged in the American grindhouse phenomenon and its aftermath **The Cambridge Companion to 'Dracula'** Roger Luckhurst, 2017-11-16 Bram Stoker's *Dracula* is the most famous vampire in literature and film This new collection of sixteen essays brings together a range of internationally renowned scholars to provide a series of pathways through this celebrated Gothic novel and its innumerable adaptations and translations The volume illuminates the novel's various pre histories critical contexts and subsequent cultural transformations Chapters explore literary history Gothic revival scholarship folklore anthropology psychology sexology philosophy occultism cultural

history critical race theory theatre and film history and the place of the vampire in Europe and beyond These studies provide an accessible guide of cutting edge scholarship to one of the most celebrated modern Gothic horror stories This Companion will serve as a key resource for scholars teachers and students interested in the enduring force of Dracula and the seemingly inexhaustible range of the contexts it requires and readings it might generate **Gene Tierney** Will Scheibel,2022-09-12

Hollywood s Gene Tierney the lasting impact of her wartime and postwar films and her continuing legacy Gene Tierney may be one of the most recognizable faces of studio era Hollywood she starred in numerous classics including Leave Her to Heaven The Ghost and Mrs Muir and Laura with the latter featuring her most iconic role While Tierney was considered one of the most beautiful women in Hollywood she personified ordinariness both on and off screen Tierney portrayed roles such as a pinup type a wartime worker a wife a mother and finally a psychiatric patient the last of which may have hit close to home for her as she would soon leave Hollywood to pursue treatment for mental illness and later attempted suicide in the 1950s After her release from psychiatric clinics Tierney sought a comeback as one of the first stars whose treatment for mental illness became public knowledge In this book Will Scheibel not only examines her promotion publicity and reception as a star but also offers an alternative history of the United States wartime efforts demonstrated through the arc of Tierney s career as a star working on the home front Scheibel s analysis aims to showcase that Tierney was more than just the most beautiful woman in movie history as stated by the head of production at Twentieth Century Fox in the 1940s and 1950s He does this through an examination of her making unmaking and remaking at Twentieth Century Fox rediscovering what she means as a movie legend both in past and up to the present Film studies scholars film students and those interested in Hollywood history and the legacy of Gene Tierney will be delighted by this read What Ought to Scare You H. Marshall Leicester,2024-06-27

Using the Hollywood studio system 1931 1960 as a historical center this book performs close readings of classic horror films such as Frankenstein and Cat People while asking the following three questions What about this movie is weird What does this movie think ought to scare you If there weren t monsters in this movie what would be wrong with these people s lives These questions guide readers toward the uniqueness of horror films in relation to the way they are classified and the feeling of horror that they offer The horror genre is a collection of culturally shared elements words images or themes used to signify or evoke horror because they have been used that way before Instead of treating movies as examples of the horror genre through how they evoke feelings from viewers this book locates the meaning of horror within individual films and shows how movies make their own genealogies and complicate their own scares in an evolution of the genre It argues that classic horror movies are forms of reception of and resistance to the ideas of horror that were current in their historical period Working historically the author traces movies interactions with their precursors and co conspirators to show how they are the agents of historical changes in the genre and in what we take to be horror *Fifty Hollywood Directors* Suzanne Leonard,Yvonne Tasker,2014-11-20

Fifty Hollywood Directors introduces the most important iconic and

influential filmmakers who worked in Hollywood between the end of the silent period and the birth of the blockbuster By exploring the historical cultural and technological contexts in which each director was working this book traces the formative period in commercial cinema when directors went from pioneers to industry heavyweights Each entry discusses a director s practices and body of work and features a brief biography and suggestions for further reading Entries include Frank Capra Cecil B DeMille John Ford Alfred Hitchcock Fritz Lang Orson Welles DW Griffith King Vidor This is an indispensable guide for anyone interested in film history Hollywood and the development of the role of the director

I Walked With a Zombie Clive Dawson, 2023-07-15 *I Walked with a Zombie* 1943 Val Lewton s second feature for RKO Radio Pictures was described by critic Robin Wood as perhaps the most delicate poetic fantasy in the American Cinema Following immediately in the wake of the groundbreaking *Cat People* 1942 *Zombie* pioneered an even more radical narrative approach yet proved to be the critical and commercial equal of its predecessor cementing the reputation of both Lewton and his director Jacques Tourneur Despite the lurid studio imposed title *I Walked with a Zombie* is a subtle and ambiguous visual poem that advanced a daring condemnation of slavery and colonialism at a time when such themes were being actively suppressed by government censors Clive Dawson charts the complex development and production of the project essential to understanding the concerns of the filmmakers in the context of wartime Hollywood then analyses the film in detail referencing a broad range of academic studies of the audio visual text and distilling new insight into its layers of meaning Finally he explores the film s reception and the influence it exerted on the horror genre and beyond Extensive primary research has uncovered a wealth of previously unpublished new material that solves many unanswered questions and dispels various myths about this utterly unique film

The Routledge Companion to Cult Cinema Ernest Mathijs, Jamie Sexton, 2019-11-22 *The Routledge Companion to Cult Cinema* offers an overview of the field of cult cinema films at the margin of popular culture and art that have received exceptional cultural visibility and status mostly because they break rules offend and challenge understandings of achievement some are so bad they re good others so good they remain inaccessible Cult cinema is no longer only comprised of the midnight movie or the extreme genre film Its range has widened and the issues it broaches have become battlegrounds in cultural debates that typify the first quarter of the twenty first century Sections are introduced with the major theoretical frameworks philosophical inspirations and methodologies for studying cult films with individual chapters excavating the most salient criticism of how the field impacts cultural discourse at large Case studies include the worst films ever exploitation films genre cinema multiple media formats cult cinema is expressed through issues of cultural national and gender representations elements of the production culture of cult cinema and throughout aspects of the aesthetics of cult cinema its genre style look impact and ability to yank viewers out of their comfort zones *The Routledge Companion to Cult Cinema* goes beyond the traditional scope of Anglophone and North American cinema by including case studies of East and South Asia continental Europe the Middle East and Latin America making it an innovative and important resource for

researchers and students alike Shadow of a Doubt Diane Negra,2021-04-15 *Shadow of a Doubt* 1943 was British born Alfred Hitchcock's sixth American film and the one that he at various times identified as his favourite and his best. It seems likely that one of the reasons he liked *Shadow* so much is that it is an extraordinarily well ordered narrative system a meticulous cause and effect chain that melds its various scenes and sequences together to form a unified narrative that is highly effective in building suspense and cultivating identification with characters. This scrupulously organized film operates as a masterclass on principles of narrative design while generating resonant commentary on the nature of family life. This book redresses the deficit of sustained critical attention paid to *Shadow* even in the large corpus of Hitchcock scholarship. Analysing the film's narrative system issues of genre authorship social history homesickness and family values Diane Negra shows how the film's impeccable narrative structure is wedded to radical ideological content linking the film's terrors to the punishing effects of looking beyond conventional family and gender roles. This book understands *Shadow* as an unconventionally female centred Hitchcock text and a milestone film that marks the director's emergent engagement with the pathologies of violence in American life and opens a window into the placement of femininity in World War II consensus culture and more broadly into the politics of mid century gender and family life Horror Film Murray Leeder,2018-01-25 An introduction to the horror film genre Gender and Contemporary Horror in Film Samantha Holland,Robert Shail,Steven Gerrard,2019-03-13 This edited collection focuses on gender and contemporary horror in film examining how and if representations of gender in horror have changed **The Routledge Companion to New Cinema History** Daniel Biltereyst,Richard Maltby,Philippe Meers,2019-02-05 *The Routledge Companion to New Cinema History* presents the most recent approaches and methods in the study of the social experience of cinema from its origins in vaudeville and traveling exhibitions to the multiplexes of today. Exploring its history from the perspective of the cinemagoer the study of new cinema history examines the circulation and consumption of cinema the political and legal structures that underpinned its activities the place that it occupied in the lives of its audiences and the traces that it left in their memories. Using a broad range of methods from the statistical analyses of box office economics to ethnography oral history and memory studies this approach has brought about an undisputable change in how we study cinema and the questions we ask about its history. This companion examines the place space and practices of film exhibition and programming the questions of gender and ethnicity within the cinematic experience and the ways in which audiences gave meaning to cinemagoing practices specific films stars and venues and its operation as a site of social and cultural exchange from Detroit and Laredo to Bandung and Chennai. Contributors demonstrate how the digitization of source materials and the use of digital research tools have enabled them to map previously unexplored aspects of cinema's business and social history and undertake comparative analysis of the diversity of the social experience of cinema across regional national and continental boundaries. With contributions from leading scholars in the field *The Routledge Companion to New Cinema History* enlarges and refines our understanding of

cinema's place in the social history of the twentieth century *Merchants of Menace* Richard Nowell, 2014-04-10 Even though horror has been a key component of media output for almost a century the genre's industrial character remains under explored and poorly understood *Merchants of Menace: The Business of Horror Cinema* responds to a major void in film history by shedding much needed new light on the economic dimensions of one of the world's most enduring audiovisual forms Given horror cuts across budgetary categories industry sectors national film cultures and media *Merchants of Menace* also promises to expand understandings of the economics of cinema generally Covering 1930-present this groundbreaking collection boasts fourteen original chapters from world leading experts taking as their focus such diverse topics as early zombie pictures post WWII chillers Civil Rights Era marketing Hollywood literary adaptations Australian exploitation torture porn Auteurs and twenty first century remakes *Phases of the Moon* Craig Ian Mann, 2020-09-21 Provides the first academic monograph dedicated to developing a cultural understanding of the werewolf film *The Femme Fatale* Julie Grossman, 2020-09-18 This book offers readers a concise look at over a century of femmes fatales on both the silver screen and the TV screen from Theda Bara and Barbara Stanwyck to *Killing Eve*'s Jodie Comer and Sandra Oh considering how this figure embodies Hollywood's contradictory attitudes toward female ambition independence and sexuality *Pet Sematary* Shellie McMurdo, 2023-02-16 Most scholarship on Mary Lambert's *Pet Sematary* 1989 overwhelmingly focuses on the Stephen King novel 1983 and tends strongly towards housing the story within the Gothic literary tradition The film itself is often absent from considerations of North American horror cinema of the 1980s and from wider horror scholarship in general This *Devil's Advocate* stands as a corrective and provides a holistic analysis textual contextual and industrial of the film in order to properly situate it as an important entry into the history of horror cinema This book joins a growing body of works both journalistic and academic that aim to revisit older films in order to call attention to and/or redress the gendered imbalance in our written horror histories McMurdo charges *Pet Sematary* with several contributions to the horror genre as an important entry within the tradition of grief horror as a horror film that both adheres to and defies the generic conventions of its historical context one both engaged with and respondent to its time of creation as a film that changed the fortunes of the cinematic Stephen King brand on the cusp of a new decade *Pet Sematary* is the highest grossing horror film directed by a woman in cinematic history and it stands as a story that we keep returning to as seen by the 1992 sequel the 2019 remake and a forthcoming prequel *Pet Sematary*'s modern relevance and importance to genre history then is manifold and this book argues it is past time for its reconsideration as a classic of horror cinema

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