

WOMEN IN HORROR FILMS, 1930s

Gregory William Mank



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Women in Horror Films, 1930s Gregory William Mank, 2005-05-31 They had more in common than just a scream whether they faced Dracula Frankenstein's Monster the Mummy Dr Jekyll Mr Hyde King Kong the Wolf Man or any of the other legendary Hollywood monsters Some were even monsters themselves such as Elsa Lanchester as the Bride and Gloria Holden as Dracula's Daughter And while evading the Strangler of the Swamp former Miss America Rosemary La Planche is allowed to rescue her leading man This book provides details about the lives and careers of 21 of these cinematic leading ladies femmes fatales monsters and misfits putting into perspective their contributions to the films and folklore of Hollywood terror and also the sexual harassment exploitation and genuine danger they faced on the job In a previously unpublished account Bride of Frankenstein's Anne Darling remembers when at age 17 she was humiliated on set by director James Whale over the color of her underwear Filled with anecdotes and recollections many of the entries are based on original interviews and there are numerous old photographs and movie stills

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Character Actors in Horror and Science Fiction Films, 1930-1960 Laurence Raw, 2014-01-10 This biographical dictionary presents a stellar lineup of talented versatile character actors who regularly appeared in horror and science fiction films during Hollywood's golden age. Many are well known by genre buffs and casual fans; they include Lionel Atwill, John Carradine, Dwight Frye, Rondo Hatton, Dick Miller, J. Carroll Naish, Maria Ouspenskaya, Glenn Strange, Edward Van Sloan, and George Zucco. Some are perhaps not so well known but equally at home in the horror and science fiction films such as Anthony Carbone, Harry Cording, Rosemary La Planche, Dick Purcell, Elizabeth Russell, and Mel Welles. The 96 entries are complete with a biography and in-depth analyses of the actor's best performances, demonstrating how important these personalities were to the success of their genre films.

The Screen Chills Companion, 1931-1939 Chris Fellner, 2025-05-05 This first volume of a two-volume set covers every film released during the first wave of Hollywood horror, 1931-1939, providing 74 chilling entries with important historical context, frightening facts, and terrifying trivia. Each entry supplies a detailed production history derived from trade publication reports, contemporary press hype, cast scenario critiques, and behind-the-scenes production tidbits. Postscripts detailing noteworthy events that followed a picture's theatrical run, such as sequels or award nominations, also are featured. An appendix presents a full roster of horror films that came out of New York instead of Hollywood. This complete history of the first wave of Hollywood horror is thoroughly illustrated and meticulously documented.

Bela Lugosi and Boris Karloff Gregory William Mank, 2010-03-08 Dracula and Frankenstein's Monster are horror cinema icons, and the actors most deeply associated with the two roles also shared a unique friendship. Bela Lugosi and Boris Karloff starred in dozens of black and white horror films and over the years managed to collaborate on and co-star in eight movies. Through dozens of interviews and extensive archival research, this greatly expanded new edition examines the Golden Age of Hollywood, the era in which both stars worked, recreates the shooting of Lugosi and Karloff's mutual films, examines their odd and moving personal relationship, and analyzes their ongoing legacies. Features include a fully detailed filmography of the eight Karloff and Lugosi films, full summaries of both men's careers, and more than 250 photographs, some in color.

Genre, Authorship and Contemporary Women Filmmakers Katarzyna Paszkiewicz, 2018-06-06 Examining the significance of women's work in popular film genres, this text sheds light on women's contribution to genre cinema through an exploration of filmmakers like Kathryn Bigelow, Diablo Cody, Sofia Coppola, and Kelly Reichardt.

The Dread of Difference Barry Keith Grant, 2015-04-01 The Dread of Difference is a classic. Few film studies texts have been so widely read and so influential. It's rarely on the shelf at my university library, so continuously does it circulate. Now this new edition expands the already comprehensive coverage of gender in the horror film with new essays on recent developments such as the Hostel series and torture porn. Informative and enlightening, this updated classic is an essential reference for fans and students of horror movies.

Stephen Prince, editor of The Horror Film and author of Digital Visual Effects in Cinema: The Seduction of Reality. An impressive array of distinguished scholars gazes deeply into the

darkness and then forms a Dionysian chorus reaffirming that sexuality and the monstrous are indeed mated in many horror films Choice An extremely useful introduction to recent thinking about gender issues within this genre Film Theory

Universal Horrors Tom Weaver, Michael Brunas, John Brunas, 2011-12-20 Revised and updated since its first publication in 1990 this acclaimed critical survey covers the classic chillers produced by Universal Studios during the golden age of hollywood horror 1931 through 1946 Trekking boldly through haunts and horrors from The Frankenstein Monster The Wolf Man Count Dracula and The Invisible Man to The Mummy Paula the Ape Woman The Creeper and The Inner Sanctum the authors offer a definitive study of the 86 films produced during this era and present a general overview of the period Coverage of the films includes complete cast lists credits storyline behind the scenes information production history critical analysis and commentary from the cast and crew much of it drawn from interviews by Tom Weaver whom USA Today calls the king of the monster hunters Unique to this edition are a new selection of photographs and poster reproductions and an appendix listing additional films of interest

Women Scientists in Fifties Science Fiction Films Bonnie Noonan, 2015-02-18 In the 1950s science was rapidly advancing and so were scientific opportunities for women Modern science fiction films reflected these simultaneous social developments This book proposes that the social ideology of the 1950s which was partly concerned with gender issues saturated the B science fiction films of that era and inspired a new appreciation for the role of women in scientific advancements and other social achievements Drawing on feminist literary and cultural theory the author argues that the emergence of the modern American science fiction film in 1950 and the situation of post World War II female scientists together created a film genre That genre was explicitly amenable to exploring the tension between a woman's place in her home and her place in the work force particularly in scientific fields Early chapters provide a general introduction to the science fiction genre and specifically describe 1950s B science fiction films as they resonate with concerns proper to feminist theory Subsequent chapters offer detailed historically situated readings of 10 B science fiction films from the 1950s that feature women in science The cinematic representations of female scientists are compared and contrasted with real female professionals of the time illuminating the changing gender dynamics reflected in popular film in the 1950s Films analyzed include Rocketship X M It Came from Beneath the Sea Them Tarantula The Deadly Mantis Beginning of the End Kronos Cat Women of the Moon World Without End and Queen of Outer Space

Unveiling the Energy of Verbal Beauty: An Psychological Sojourn through **Women In Horror Films 1930s**

In a world inundated with screens and the cacophony of instantaneous transmission, the profound power and emotional resonance of verbal artistry frequently fade into obscurity, eclipsed by the regular onslaught of sound and distractions. Yet, nestled within the lyrical pages of **Women In Horror Films 1930s**, a interesting work of literary brilliance that impulses with organic thoughts, lies an unforgettable trip waiting to be embarked upon. Penned by a virtuoso wordsmith, that enchanting opus courses viewers on a psychological odyssey, softly exposing the latent possible and profound affect stuck within the elaborate web of language. Within the heart-wrenching expanse of the evocative examination, we can embark upon an introspective exploration of the book is central styles, dissect its captivating writing fashion, and immerse ourselves in the indelible impression it leaves upon the depths of readers souls.

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