
Women Filmmakers In Early Hollywood Studies In Ind

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Independent Female Filmmakers

Clarkson Potter

Examining the significance of women's work in popular film genres, this test sheds light on women's contribution to genre cinema through an exploration of filmmakers like Kathryn Bigelow, Diablo Cody, Sofia Coppola, and Kelly Reichard. **The Female Gaze** Rowman & Littlefield Lois Weber (1879–1939) was one of early Hollywood's most successful screenwriter-directors. A one-time Church Army worker who preached from street corners, Weber began working in the American film industry as an actress around 1908 but quickly ascended to the positions of screenwriter and director. She wrote, directed, starred in, edited, and titled hundreds of movies during her career and is believed to be the first woman to direct a feature film. At the height of her influence, Weber used her medium to address pressing social issues such as birth control, abortion,

capital punishment, poverty, and drug abuse. She gained international fame in 1915 with her controversial *Hypocrites*, a complex film that featured full female nudity as part of its important moral lesson. Her most famous film, *Where Are My Children?*, was the Universal studio's biggest box-office hit the following year and played to enthusiastic audiences around the globe. These productions and many others contributed to her standing as a truly world-class filmmaker. Despite her many successes, Weber was pushed out of the business in the 1930s as a result of Hollywood's institutionalized sexism. Shoved into the corners of film history, she remained a largely forgotten figure for decades. *Lois Weber: Interviews* restores her long-muted voice by reprinting more than sixty items in which she expressed her views on a range of filmic subjects. The volume includes interviews, articles that Weber wrote, the text of a speech she gave, and reconstructed conversations with her Hollywood coworkers. *Lois Weber: Interviews* provides key insights into one of our first great writer-directors, her

many films, and the changing business in which she worked.

Chinese Women's Cinema Columbia University Press

Independent Female Filmmakers collects original and previously published essays, interviews, and manifestos from some of the most defining and groundbreaking independent female filmmakers of the last 40 years. Featuring material from the seminal magazine *The Independent Film and Video Monthly*—a leading publication for independent filmmakers for several decades—as well as new interviews conducted with the filmmakers, this book, edited by Michele Meek, presents a unique perspective into the ethnically and culturally diverse voices of women filmmakers whose films span narrative, documentary, and experimental genres and whose work remains integral to independent film history from the 1970s to the present. *Independent Female Filmmakers* also includes a biographical profile of each filmmaker, as well as an online resource with links to additional interviews and a sample course syllabus. The filmmakers in this book include: • Lisa Cholodenko (*High Art*, *The Kids Are All Right*) • Martha Coolidge (*Valley Girl*, *Real Genius*, *Introducing Dorothy Dandridge*) • Cheryl Dunye (*The Watermelon Woman*, *Stranger Inside*) • Miranda July (*The Future*, *Me And You And Everyone We Know*) • Barbara Kopple (*Harlan County USA*, *Wild Man Blues*) • Maria Maggenti (*The Incredibly True Adventures of Two Girls in Love*) • Deepa Mehta (*Fire*, *Earth*, *Water*) • Trinh T. Minh-ha (*Surname Viet, Given Name Nam*, *Night Passage*) . . . and more!

[Early Women Directors](#) Aurora Metro Publications Ltd.

Examine women's contributions to film—in front of the camera and behind

it! *An Encyclopedic Dictionary of Women in Early American Films: 1895-1930* is an A-to-Z reference guide (illustrated with over 150 hard-to-find photographs!) that dispels the myth that men dominated the film industry during its formative years. Denise Lowe, author of *Women and American Television: An Encyclopedia*, presents a rich collection that profiles many of the women who were crucial to the development of cinema as an industry—and as an art form. Whether working behind the scenes as producers or publicists, behind the cameras as writers, directors, or editors, or in front of the lens as flappers, vamps, or serial queens, hundreds of women made profound and lasting contributions to the evolution of the motion picture production. *An Encyclopedic Dictionary of Women in Early American Films: 1895-1930* gives you immediate access to the histories of many of the women who pioneered the early days of cinema—on screen and off. The book chronicles the well-known figures of the era, such as Alice Guy, Mary Pickford, and Francis Marion but gives equal billing to those who worked in anonymity as the industry moved from the silent era into the age of sound. Their individual stories of professional success and failure, artistic struggle and strife, and personal triumph and tragedy fill in the plot points missing from the complete saga of Hollywood's beginnings. Pioneers of the motion picture business found in *An Encyclopedic Dictionary of Women in Early American Films* include: Dorothy Arzner, the first woman to join the Directors Guild of America and the only female director to make a successful transition from silent films to sound Jane Murfin, playwright and screenwriter who became supervisor of motion pictures at

RKO Studios Gene Gauntier, the actress and scenarist whose adaptation of Ben Hur for the Kalem Film Company led to a landmark copyright infringement case Theda Bara, whose on-screen popularity virtually built Fox Studios before typecasting and overexposure destroyed her career Madame Sul-Te-Wan, née Nellie Conley, the first African-American actor or actress to sign a film contract and be a featured performer Dorothy Davenport, who parlayed the publicity surrounding her actor-husband's drug-related death into a career as a producer of social reform melodramas Lois Weber, a street-corner evangelist who became one of the best-known and highest-paid directors in Hollywood Lina Basquette, the "Screen Tragedy Girl" who married and divorced studio mogul Sam Warner, led The Hollywood Aristocrats Orchestra, claimed to have been a spy for the American Office of Strategic Services during World War II, and became a renowned dog expert in her later years and many more! An Encyclopedic Dictionary of Women in Early American Films: 1895-1930 also includes comprehensive appendices of the WAMPAS Baby Stars, the silent stars remembered in the Graumann Chinese Theater Forecourt of the Stars and those immortalized on the Hollywood Walk of Stars. The book is invaluable as a resource for researchers, librarians, academics working in film, popular culture, and women's history, and to anyone interested either professionally or casually in the early days of Hollywood and the motion picture industry.

Film Censorship in America Univ of California Press

Alicia Malone's take on Influential Women in Film! "Once again Alicia Malone champions women filmmakers,

opening the floodgates to a great new wave of female voices and creative vision."—Maria Giese, filmmaker and activist #1 Bestseller in Movies & Video Guides & Reviews With the success of the Wonder Woman movies and the results following the outcry of the #MeToo movement, now is the time to highlight the female influences in film history previously left unheard! The voices of powerful women in old Hollywood—told. You may have heard the term "male gaze," coined in the 1970s, about how art and entertainment have been influenced by the male's perspective. What about the opposite? Women have been making movies since the very beginning of cinema. In *The Female Gaze*, Alicia Malone explores the ideas, thoughts, and views we learn from women from behind the scenes. What does the world look like through the "female gaze"? Learn about women who changed the world. Discover brilliantly talented and accomplished women directors, both world renowned and obscure, who have shaped the film industry in ways rarely fully acknowledged. Find mini-essays written by women like Alicia Malone and other diverse female film critics. Featuring past and present films, this behind the scenes guidebook is perfect for the Hollywood history fan in your life. Inside, observe:

- How female directors' voices shaped films and the film industry
- The advancements and accomplishments of influential women in history and film
- The lives of these women and the struggles they faced throughout Hollywood history

If you liked *Women in Art* or *Camera Man*, you'll adore the powerful women in history found in Alicia Malone's *The Female Gaze*.

Genre, Authorship and Contemporary Women Filmmakers

McFarland

Women Filmmakers in Early Hollywood explores when, how, and why women were accepted as filmmakers in the 1910s and why, by the 1920s, those opportunities had disappeared. In looking at the early film industry as an industry—a place of work—Mahar not only unravels the mystery of the disappearing female filmmaker but untangles the complicated relationship among gender, work culture, and business within modern industrial organizations. In the early 1910s, the film industry followed a theatrical model, fostering an egalitarian work culture in which everyone—male and female—helped behind the scenes in a variety of jobs. In this culture women thrived in powerful, creative roles, especially as writers, directors, and producers. By the end of that decade, however, mushrooming star salaries and skyrocketing movie budgets prompted the creation of the studio system. As the movie industry remade itself in the image of a modern American business, the masculinization of filmmaking took root. Mahar's study integrates feminist methodologies of examining the gendering of work with thorough historical scholarship of American industry and business culture. Tracing the transformation of the film industry into a legitimate "big business" of the 1920s, and explaining the fate of the female filmmaker during the silent era, Mahar demonstrates how industrial growth and change can unexpectedly open—and close—opportunities for women.

Women Directors and Their Films

Rowman & Littlefield

This collection of 23 new essays focuses on the lives of female screenwriters of Golden Age Hollywood, whose work

helped create those unforgettable stories and characters beloved by audiences—but whose names have been left out of most film histories. The contributors trace the careers of such writers as Anita Loos, Adela Rogers St. Johns, Lillian Hellman, Gene Gauntier, Eve Unsell and Ida May Park, and explore themes of their writing in classics like *Gentlemen Prefer Blondes*, *Ben Hur*, and *It's a Wonderful Life*.

A Feminist Reader in Early Cinema

Duke University Press

Tells the history of women in film in a different way, with stories about incredible ladies who made their mark throughout each era of Hollywood. From the first women directors, to the iconic movie stars, and present day activists.

Backwards and in Heels University of Illinois Press

Hollywood's first sex symbol, the 'It' girl, Clara Bow was born in the slums of Brooklyn in a family plagued with alcoholism and insanity. She catapulted to fame after winning Motion Picture magazine's 1921 "Fame and Fortune" contest. The greatest box-office draw of her day—she once received 45,000 fan letters in a single month, Clara Bow's on screen vitality and allure that beguiled thousands, however, would be her undoing off-camera. David Stenn captures her legendary rise to stardom and fall from grace, her success marred by studio exploitation and sexual scandals.

The Wrong Kind of Women Da Capo Press

Women have been writing, producing and directing movies since filmmaking began in the early 1900s. From taming wild dogs to filming from the open door of a plane to being nominated for an academy award, women directors have done amazing things in the world of film.

Fantastic Female Filmmakers tells the stories of ten women who are some of the most creative and respected directors in the world. From Nell Shipman, who started her own production company in the silent movie days, to Ida Lupino, the American actress who was the first woman to direct herself in a film, to Academy-Award nominee Deepa Mehta, whose films have brought East Indian stories to audiences around the world. These directors prove that women can be stars behind the camera as well as on the screen.

Universal Women JHU Press

Since the first films played in nickelodeons, controversial movies have been cut or banned across the United States. Far from Hollywood, regional productions such as Oscar Micheaux's provocative race films and Nell Shipman's wildlife adventures were censored by men like Major M.L.C. Funkhouser, the terror of Chicago's cinemas, and Myrtelle Snell, the Alabama administrator who made the slogan "Banned in Birmingham" famous. Censorship continues today, with Utah's case against *Deadpool* (2016) pending in federal court and Robert Rodriguez's *Machete Kills* (2013) versus the Texas Film Commission. This authoritative state-by-state account covers the history of film censorship and the battle for free speech in America.

Penny's Picks: 50 Movies by Women

Filmmakers Univ. Press of Mississippi

What accounts for the lack of movies by women filmmakers in your multiplex? As readers of this compilation will quickly discover, many wonderful films written and/or directed by women have been released in the past decade. Despite all the obstacles, many women have, in fact, completed their films, and that is

not the problem. The films are there, but what's missing is the audience. Through our support for women filmmakers, we can redefine what consumers everywhere get to see on their movie screens. In the words of Martha Lauzen: "If we change media messages, we can change the world."

Celluloid Ceiling National Geographic Books

A Feminist Reader in Early Cinema marks a new era of feminist film scholarship. The twenty essays collected here demonstrate how feminist historiographies at once alter and enrich ongoing debates over visibility and identification, authorship, stardom, and nationalist ideologies in cinema and media studies. Drawing extensively on archival research, the collection yields startling accounts of women's multiple roles as early producers, directors, writers, stars, and viewers. It also engages urgent questions about cinema's capacity for presenting a stable visual field, often at the expense of racially, sexually, or class-marked bodies. While fostering new ways of thinking about film history, *A Feminist Reader in Early Cinema* illuminates the many questions that the concept of "early cinema" itself raises about the relation of gender to modernism, representation, and technologies of the body. The contributors bring a number of disciplinary frameworks to bear, including not only film studies but also postcolonial studies, dance scholarship, literary analysis, philosophies of the body, and theories regarding modernism and postmodernism. Reflecting the stimulating diversity of early cinematic styles, technologies, and narrative forms, essays address a range of topics—from the dangerous sexuality of the urban flâneuse to the childlike

femininity exemplified by Mary Pickford, from the Shanghai film industry to Italian diva films—looking along the way at birth-control sensation films, French crime serials, "war actualities," and the stylistic influence of art deco. Recurring throughout the volume is the protean figure of the New Woman, alternately garbed as childish tomboy, athletic star, enigmatic vamp, languid diva, working girl, kinetic flapper, and primitive exotic. Contributors. Constance Balides, Jennifer M. Bean, Kristine Butler, Mary Ann Doane, Lucy Fischer, Jane Gaines, Amelie Hastie, Sumiko Higashi, Lori Landay, Anne Morey, Diane Negra, Catherine Russell, Siobhan B. Somerville, Shelley Stamp, Gaylyn Studlar, Angela Dalle Vacche, Radha Vatsal, Kristen Whissel, Patricia White, Zhang Zhen

Women who Make Movies Praeger
 Winner of the 2018 Richard Wall Memorial Award from the Theater Library Association *Liberating Hollywood* examines the professional experiences and creative output of women filmmakers during a unique moment in history when the social justice movements that defined the 1960s and 1970s challenged the enduring culture of sexism and racism in the U.S. film industry. Throughout the 1970s feminist reform efforts resulted in a noticeable rise in the number of women directors, yet at the same time the institutionalized sexism of Hollywood continued to create obstacles to closing the gender gap. Maya Montañez Smukler reveals that during this era there were an estimated sixteen women making independent and studio films: Penny Allen, Karen Arthur, Anne Bancroft, Joan Darling, Lee Grant, Barbara Loden, Elaine May, Barbara Peeters, Joan Rivers, Stephanie Rothman, Beverly Sebastian, Joan Micklin Silver, Joan Tewkesbury, Jane

Wagner, Nancy Walker, and Claudia Weill. Drawing on interviews conducted by the author, *Liberating Hollywood* is the first study of women directors within the intersection of second wave feminism, civil rights legislation, and Hollywood to investigate the remarkable careers of these filmmakers during one of the most mythologized periods in American film history.

Gendering History on Screen

Routledge

The first of its kind in English, this collection explores twenty one well established and lesser known female filmmakers from mainland China, Hong Kong, Taiwan, and the Chinese diaspora. Sixteen scholars illuminate these filmmakers' negotiations of local and global politics, cinematic representation, and issues of gender and sexuality, covering works from the 1920s to the present. Writing from the disciplines of Asian, women's, film, and auteur studies, contributors reclaim the work of Esther Eng, Tang Shu Shuen, Dong Kena, and Sylvia Chang, among others, who have transformed Chinese cinematic modernity. *Chinese Women's Cinema* is a unique, transcultural, interdisciplinary conversation on authorship, feminist cinema, transnational gender, and cinematic agency and representation. Lingzhen Wang's comprehensive introduction recounts the history and limitations of established feminist film theory, particularly its relationship with female cinematic authorship and agency. She also reviews critiques of classical feminist film theory, along with recent developments in feminist practice, altogether remapping feminist film discourse within transnational and interdisciplinary contexts. Wang's subsequent redefinition of women's cinema, and brief history of women's

cinematic practices in modern China, encourage the reader to reposition gender and cinema within a transnational feminist configuration, such that power and knowledge are reexamined among and across cultures and nation-states.

Lois Weber SIU Press

Between 1912 and 1919, the Universal Film Manufacturing Company credited eleven women with directing at least 170 films, but by the mid-1920s all of these directors had left Universal and only one still worked in the film industry at all. This book explores how corporate movie studios interpret and act on institutional culture in deciding what it means to work as a man or woman. In focusing on issues of institutional change, the author challenges interpretations that explain women's exile from the film industry as the inevitable result of a transhistorical sexism or as an effect of a broadly cultural revision of gendered work roles. He examines the relationship between institutional organization and aesthetic conventions during the formative years when women filmmakers such as Ruth Ann Baldwin, Cleo Madison, Ruth Stonehouse, Elise Jane Wilson and Ida May Park directed films for Universal.

Women vs Hollywood Greenwood

This volume offers introductions to the work of fifteen avant-garde American women filmmakers.

An Encyclopedic Dictionary of Women in Early American Films University of California Press

In movies about landmark historical events such as wars, occupations, or migrations or historically important personalities, there is an unspoken set of rules for how gender ought to be expressed. Often condemned by critics for being excessively emotional or

pathetic, films by female directors featuring female protagonists may be popular with audiences but judged incapable of expressing 'real' history. Audiences learn more about the past from movies than from any other form of entertainment, and historical and heritage cinemas now comprise a burgeoning scholarly field. Yet to date there has not been a book-length analysis of female film directors' innovations in films about the historical past. With and without critical recognition, women are making important stories about the past and bringing new representations of agency and activism to the screen, often construed in ways that mobilise the past for the present, and always filtered through the lens of contemporary feminisms. Julia Erhart's new book situates women filmmakers' work within a context of other women directors from France, Denmark, Iran, Australia, the UK, the United States, and Spain and draws connections between their representational strategies and their concerns with visioning the past within the prism of the present. Written in an approachable yet theoretically informed prose, Erhart compellingly explores how foundational historiographic concepts like valour, memory, and resistance are re-envisioned within uniquely revised sub-genres that include biopics, historical documentaries, Holocaust movies, and films about the 'War on Terror'. *Gendering History on Screen* demonstrates how directors shape audiences' sense of the past, contour globally-relevant themes and narratives to suit female characters, and map a critique of national policies and institutions on to contemporary feminisms. *Gendering History* will be invaluable to students and scholars of

historical film and women's cinema.

When Women Wrote Hollywood

University of Illinois Press

American women who contributed their talents to the silent film industry are still largely unrecognized, in spite of their great influence. This book, with a new foreword by the author, details the lives and careers of America's first women directors, unveiling the history of those who helped pave the way for females in the film industry today.

Liberating Hollywood McFarland
America on Film: Representing Race,

Class, Gender, and Sexuality in the Movies, 2nd Edition is a lively introduction to issues of diversity as represented within the American cinema. Provides a comprehensive overview of the industrial, socio-cultural, and aesthetic factors that contribute to cinematic representations of race, class, gender, and sexuality Includes over 100 illustrations, glossary of key terms, questions for discussion, and lists for further reading/viewing Includes new case studies of a number of films, including Crash, Brokeback Mountain, and Quinceañera