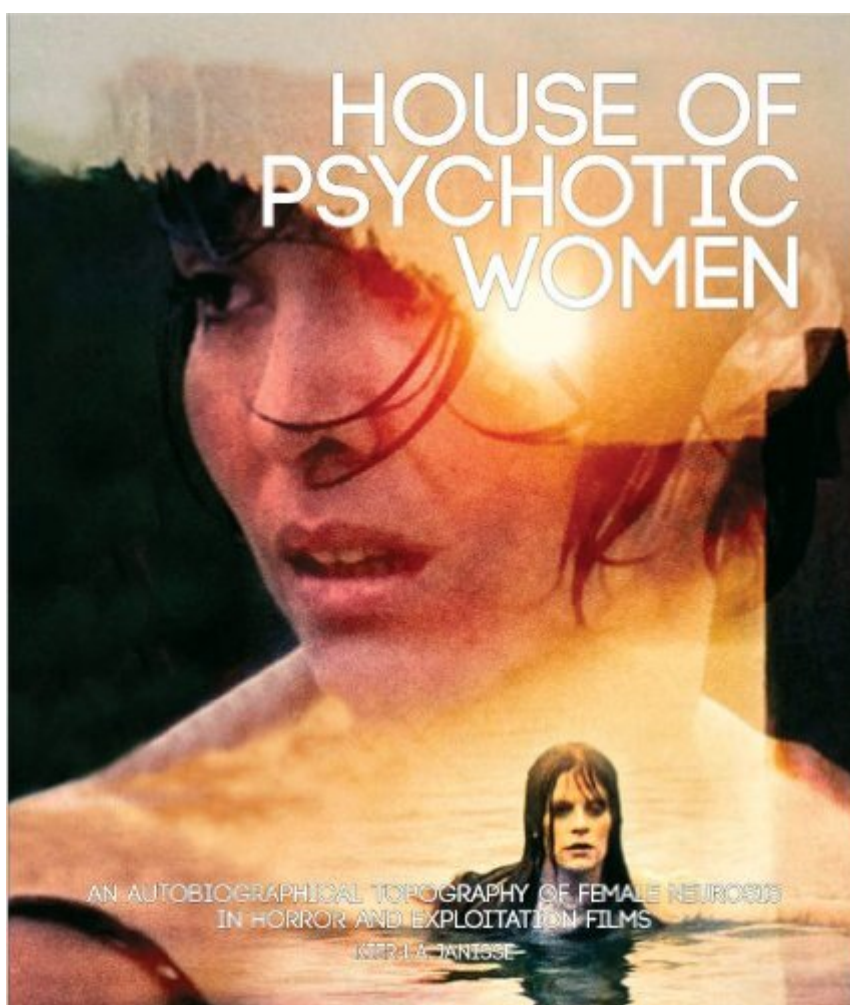


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House Of Psychotic Women: An Autobiographical Topography Of Female Neurosis In Horror And Exploitation Films



Synopsis

House of Psychotic Women is an autobiographical exploration of female neurosis in horror and exploitation films. Cinema is full of neurotic personalities, but few things are more transfixing than a woman losing her mind onscreen. Horror as a genre provides the most welcoming platform for these histrionics: crippling paranoia, desperate loneliness, masochistic death-wishes, dangerous obsessiveness, apocalyptic hysteria. Unlike her male counterpart - 'the eccentric' - the female neurotic lives a shamed existence, making these films those rare places where her destructive emotions get to play. Named after the U.S.-retitling of Carlos Aured's *The Blue Eyes of the Broken Doll*, *House of Psychotic Women* is an examination of these characters through a daringly personal autobiographical lens. Anecdotes and memories interweave with film history, criticism, trivia and confrontational imagery to create a reflective personal history and an examination of female madness, both onscreen and off. This sharply-designed book with a 32-page full-colour section is packed with rare stills, posters, pressbooks and artwork that combine with family photos and artifacts to form a titillating sensory overload, with a filmography that traverses the acclaimed and the obscure in equal measure. * comprehensive appendix * 1000 rare photos, many in color

Book Information

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Customer Reviews

This one-of-a-kind cinematic retelling of a childhood gone awry is a compelling read from start to finish. Don't be put off by the academic subtitle of this monumental milestone in obsessive celluloid, it's easily accessible to even the most casual reader of cinema. This is no dreary stuffed-shirt

chronological review approach to 'mad women' in film, it's a heart-breaking personal confessional that careens all over the autobiographical highway, stopping only to pick apart the roadkill of eclectic films that either directly influenced or manage to convey the author's (at times) psychotic universe. Broken down into ten parts, this compendium of female neurosis features a wildly diverse cross-section of horror & exploitation films featuring disturbed or neurotic women as primary or pivotal characters and at the forefront is the highly intelligent, fiercely brave and slightly bonkers author; Kier-La Janisse. Janisse comes off like an amalgam of Linda Manz (*Out of the Blue*), Kristy McNichol (*Little Darlings*) & Monica Gayle (*Switblade Sisters*) and her obsessive analysis opens pathways into her past that most authors would have left sealed shut.

Part 1: *Wound-Gatherers*
The Entity; *Paranormal Activity*
Part 2: *Broken Dolls*
The Corruption of Chris Miller; *The Blue Eyes of the Broken Doll*; *Singapore Sling*; *Mumsy, Nanny, Sonny & Girly*; *The Rats Are Coming!* *The Werewolves Are Here!*; *Martyrs*; *Images*; *3 Women*; *Sisters*
Part 3: *All Safe and Dead*
The Glass Ceiling; *All the Colors of the Dark*; *Gently Before She Dies*; *Anima Persa*; *Let's Scare Jessica to Death*; *The Reincarnation of Peter Proud*; *The Haunting of Julia*
Part 4: *Secret Ceremonies*
Ms.

The second I heard about this book I was intensely interested in reading it, but the hefty price tag was daunting. Then just a few weeks ago I saw that it had finally come out in a more affordable kindle version, so I was on it like the proverbial Duck on a Junebug. *House of Psychotic Women* is not an ideal book for digital reading— all those beautiful stills and all I have is this rudimentary B&W kindle, basically the E-reader equivalent of dial up— but then again, now that I've finished it I don't have to try to find room on my already bursting bookshelves for another oversized, fancy pants film book. Anyway, Panisse's personal, autobiographical approach to examining horror and exploitation films is wonderfully realized. This could have read as horribly self-indulgent oversharing but in her hands becomes the fascinating story of a woman from extremely dysfunctional origins making her way, despite a lot of daunting odds (at times it seems as though Panisse was the living embodiment of the kind of girls Linda Blair played in 70's TV movies like *Sarah T: Portrait of a Teenage Alcoholic* or *Born Innocent*). With the struggles she endured, it's no wonder she was so drawn to movies featuring *Women on the Verge* (or well past) *Nervous Breakdowns* in bona-fide classics like *Rebecca*, *Cat People*, and *Marnie*; cult faves like *Let's Scare Jessica to Death* and *The Haunting of Julia*; and obscurities like *The Whip and the Body* and *Secret Ceremony*. Panisse reminds us of the power of art— high, low, and everywhere in-between— to help us escape, to process, and sometimes transcend our life problems, issues, and concerns. She's an excellent, brave and honest writer, scholarly in a way, but never academic (really, you can only be so academic when writing

about The Blood Splattered Bride or Love Me Deadly).

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