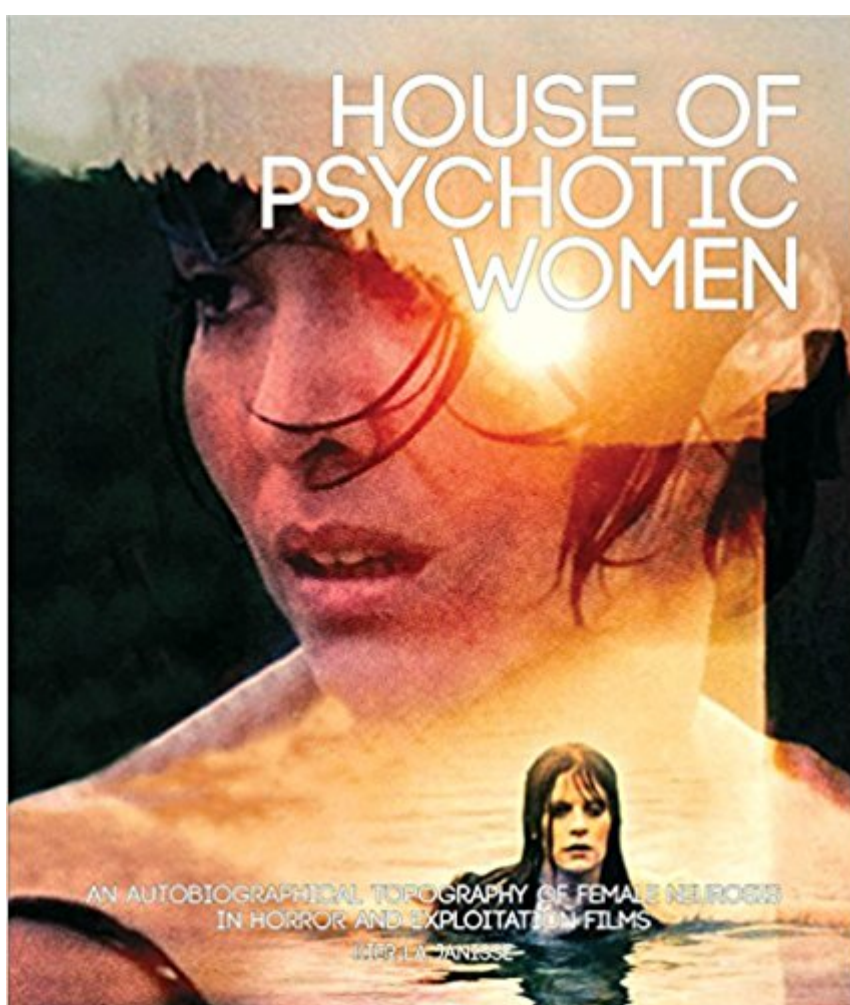


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House Of Psychotic Women: An Autobiographical Topography Of Female Neurosis In Horror And Exploitation Films



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

"God, this woman can write, with a voice and intellect that's so new. This is the truth in the most deadly unique way I've ever read." -- Ralph Bakshi, director *Fritz the Cat*, *Heavy Traffic*, *The Lords of the Rings*, etc.

Kier-La Janisse co-founded the Blue Sunshine Psychotronic Film Centre & The Miskatonic Institute of Horror Studies in Montreal, where she edits the online magazine Spectacular Optical. She programmed for the Alamo Drafthouse in Austin Texas, founded the CineMuerte Horror Film Fest and the Big Smash! Music-on-Film Fest, and was the subject of the documentary Celluloid Horror. She writes for Filmmaker, Rue Morgue & Fangoria, contributed to The Scarecrow Movie Guide and Destroy All Movies!! The Complete Guide to Punk on Film, and authored A Violent Professional, published by FAB Press in 2007.

This is a delightful book and I wish there were more like it. It's an immersive, psychologically moored study of maligned and overlooked films, channeled through the lens of personally wrought autobiography. Janisse is a first-rate memoirist (sp?) who knows everything worth knowing about horror films and their manifold penumbras. If you liked that scholarly Carol Clover book that Joe-Bob recommended, this is the warty underbelly. The presentation is sumptuous, but for the typography (a personal nit). An engrossing read. A good book. Get the hardcover.

Exhaustive and well documented study of the female psychosis primarily in the horror and exploitation genres. Book is well written and entertaining. Open this at almost any page and you can read for hours. Refreshing to read about films that I've seen, from a female point of view. Woven in to text is Ms. Janisse's autobiography which adds subtext to her film analysis. My Netflix que has increased ten fold thanks to her. Ms. Janisse cover hundreds of films that are scattered over ten parts, illustrated with stills and a color midsection image gallery that is amazing. Recommended for anyone who values serious criticism of 70's exploitation and modern horror.

I love FAB Press, and I love this book. This book has tons of pictures and insightful movie reviews. This is a great read (so far), as well as a great coffee table book. I like how the author tied in events from her life with movies she saw.

this book is the most important film book that has come out in years! Kier-La Janisse fascinates us with her blistering critiques of horror/ exploitation movies. All starring women. Psychotic, crazy movies that we all loved and terrified us. within this topography, Janisse blends her auto biography, almost. following the themes of the movies popular at any given time. It is a rare book. A wonderful read!

Wow - this is a beautiful book. It's also amazingly interesting. I bought it as a gift so I can't speak to the "story" but the presentation of the topic is spot on - beautiful pics and a great coffee table book/conversation piece!

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*). Final score: 4 ½ out of 5; if you're at all interested in the type of films covered here you owe it to yourself to check this out, especially if you have a nice E-reader or feel expansive enough to drop some cash on the print version.

Amazing book. Insightful, intelligent, excellent writing. One of the most interesting books I've read all year. Another winner from FAB Press.

I am still actually reading *HOUSE OF PSYCHOTIC WOMEN* as I am fortunately finding some of the VERY personal material the book is really about to be overwhelming. Having been through some of

the terrors she relates as well as family members, this is more than a journey down the exploitation film roots of cinema. This is a laid bare expose of her history of slowly unraveling. Hard to read, but totally BRILLIANT, it is way worth your time.... *I hold the film HOUSE OF PSYCHOTIC WOMEN very dear to my heart because of who I watched it with...

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