

Letter from the Editor

Dear readers,

Even though Classical Hollywood is now considered "Old" Hollywood, there is something about this era that continues to linger well into the 2020s, ranging from the debacle over Kim Kardashian wearing an original Marilyn Monroe dress to the Met Gala; to the multiple references to Classical Hollywood stars, including Marlon Brando, Humphrey Bogart, and Lauren Bacall, during the televised Johnny Depp-Amber Heard trial; to the debate over whether it is ethical to resurrect James Dean via CGI in a contemporary film. All of these recent cultural moments show us that these performers' legacies are like the ancient stars shining above our heads in the night sky: having already been admired by countless generations before us, we continue to gaze on them with wonder all the same.

What initially inspired me to theme issue 17.1 of *Cinephile* around the Classical era was my own personal affinity for it. When I first began falling in love with movies, I would watch the Turner Classic Movies channel religiously, trying to keep up with every Star of the Month spotlight and record every showing of a rare film. While my love for this era inevitably bleeds into my choice of theme, I believe that the reach of this issue extends far past the niche of Classical Hollywood addicts; indeed, many people voicing their opinions on Kardashian's dress choice have never seen an original Marilyn Monroe film. Monroe's cultural legacy extends far past her literal filmography, allowing for a multiplicity of different relationships with her image--all of which clearly incite strong opinions and emotions in the people involved. All of the articles in this issue interrogate these feelings that live on for the most iconic images from Classical Hollywood.

We begin this issue with two contributions from our prolific star scholar, Dr. James Naremore: first, a short interview with Naremore about his scholarship on Classical Hollywood; and second, an original essay on John Farrow's *His Kind of Woman* (1951). Naremore's essay examines the "wayward pleasures" of this *film noir*, and the ways in which underseen or underappreciated films can sometimes be the most rewarding of all.

In dialogue with Naremore's scholarship on acting, Cynthia Ann Baron guides us through the "engaging contradictions" of Marlon Brando's career, including the fact that his status as a method actor--his most off-cited quality as a performer--was a status he

personally rejected.

Wendy Haslem provides another deep-dive into a specific star via her thoughtful analysis of Andrew Dominik's 2022 biopic *Blonde*, examining what the film shows us about Marilyn Monroe's lasting legacy.

Emily Carman continues our journey with Marilyn Monroe, using new archival research to prove how Monroe and Clark Gable's contracts for *The Misfits* (1961) reflect the change in gendered power dynamics as Hollywood transitioned from the Classical period to New Hollywood.

Clark Gable is most often remembered for his leading role in *Gone With the Wind* (1939), and Monica Roxanne Sandler deftly draws our attention to a timely event surrounding this infamous film: Hattie McDaniel's Oscar win for Best Supporting Actress, Louise Beavers' nomination snub earlier in the decade, and how these events foreahadow the birth of #OscarsSoWhite.

Jimmy Dean Smith completes the *Gone with the Wind* 'trilogy' with his article on author Flannery O'Connor's ambivalent relationship to filmgoing—including a healthy disdain for Scarlet O'Hara, and a previously unknown connection to Edward Dmytryk's *Till the End of Time* (1946).

This literary thread continues with Magdalena El-Masry's analysis of *The Testament of Judith Barton* (2011), a feminist novelization of Alfred Hitchcock's *Vertigo* (1958) from the female protagonist's point-of-view.

Ash Kinney d'Harcourt closes out this issue by focusing on another form of intersectional adaptation: the way contemporary drag kings, such as King Molasses, reimagine the Classical Hollywood cowboy image.

I believe this issue of *Cinephile* has something to say to every reader about the power perpetually wielded by Classical Hollywood films and stars in Western culture. We are a society of image-lovers, and every article in this issue provides new insights into the Hollywood images that continue to fascinate, challenge, and even--when the stars align--move us to see all the light shining for us out there in the dark.

Sincerely,
Tamar Hanstke