

From Reverence To Rape The Treatment Of Women In Movies Molly Haskell

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Reel Knockouts Martha McCaughey 2010-01-01 When Thelma and Louise outfought the men who had tormented them, women across America discovered what male fans of action movies have long known—the empowering rush of movie violence. Yet the duo's escapades also provoked censure across a wide range of viewers, from conservatives who felt threatened by the up-ending of women's traditional roles to feminists who saw the pair's use of male-style violence as yet another instance of women's co-option by the patriarchy. In the first book-length study of violent women in movies, *Reel Knockouts* makes feminist sense of violent women in films from Hollywood to Hong Kong, from top-grossing to direct-to-video, and from cop-action movies to X-rated skin flicks. Contributors from a variety of disciplines analyze violent women's respective places in the history of cinema, in the lives of viewers, and in the feminist response to male violence against women. The essays in part one, "Genre Films," turn to film cycles in which violent women have routinely appeared. The essays in part two, "New Bonds and New Communities," analyze movies singly or in pairs to determine how women's movie brutality fosters solidarity amongst the characters or their audiences. All of the contributions look at films not simply in terms of whether they properly represent women or feminist principles, but also as texts with social contexts and possible uses in

the re-construction of masculinity and femininity. Hunting Girls Kelly Oliver 2016-05-24 Katniss Everdeen (*The Hunger Games*), Bella Swan (*Twilight*), Tris Prior (*Divergent*), and other strong and resourceful characters have decimated the fairytale archetype of the helpless girl waiting to be rescued. Giving as good as they get, these young women access reserves of aggression to liberate themselves—but who truly benefits? By meeting violence with violence, are women turning victimization into entertainment? Are they playing out old fantasies, institutionalizing their abuse? In *Hunting Girls*, Kelly Oliver examines popular culture's fixation on representing young women as predators and prey and the implication that violence—especially sexual violence—is an inevitable, perhaps even celebrated, part of a woman's maturity. In such films as *Kick-Ass* (2010), *The Girl with the Dragon Tattoo* (2011), and *Maleficent* (2014), power, control, and danger drive the story, but traditional relationships of care bind the narrative, and even the protagonist's love interest adds to her suffering. To underscore the threat of these depictions, Oliver locates their manifestation of violent sex in the growing prevalence of campus rape, the valorization of woman's lack of consent, and the new urgency to implement affirmative consent apps and policies. *Nobody's Girl Friday* J. E. Smyth 2018 This book on the history of

Hollywood's high-flying career women during the studio era covers the impact of the executives, producers, editors, writers, agents, designers, directors, and actresses who shaped Hollywood film production and style, led their unions, climbed to the top during the war, and fought the blacklist.

In Her Voice Melissa Silverstein
2015-09-01 In Her Voice is the first book that takes the words and experiences of a diverse group of celebrated women film directors and puts their voices front and center. This unique volume of interviews presents more than 40 feature and documentary directors from around the world, including Debra Granik (Winter's Bone), Courtney Hunt (Frozen River), Callie Khouri (Mad Money), Sally Potter (Rage), Lone Scherfig (An Education) and Lynn Shelton (Humpday). In Her Voice is a call to arms and a reminder to movie lovers, students and the entertainment industry about the significance of women directors and their growing, integral position in the world of filmmaking. It is also a message for women directors to not give up?—your voice counts. Your vision matters.

Love and Other Infectious Diseases
Molly Haskell 2000 My husband awoke one night with a fever of 105.9. I rushed him to the Emergency room of a New York hospital, and there began a six month drama in which doctors tried to figure out what was wrong with him, while I alternated between hope and despair. For the three months that Andrew remained critically ill and deranged, hallucinating most of the time, he was no longer the lover, friend, fellow critic and confidant I was used to. Eleven years my senior, Andrew had been my mentor as a writer and established film critic, and now I might be on my own. Terrified by the possibility of Andrew's death and forced by that terror to look inward, I began to see the extent of my dependency on a marriage that had seemed perfectly equal, perfect in fact. I think of the book as both a thriller and love story: a hospital suspense melodrama as it tracks the

ups and downs of a husband's illness, and the memoir of a marriage that focuses on my own spiritual and psychological journey.

Sleeping with Strangers David Thomson
2020-01-14 In this wholly original work of film criticism, David Thomson, celebrated author of The Biographical Dictionary of Film, probes the many ways in which sexuality has shaped the movies—and the ways in which the movies have shaped sexuality. Exploring the tangled notions of masculinity, femininity, beauty, and sex that characterize our cinematic imagination—and drawing on examples that range from advertising to pornography, Bonnie and Clyde to Call Me by Your Name—Thomson illuminates how film as art, entertainment, and business has historically been a polite cover for a kind of erotic séance. In so doing, he casts the art and the artists we love in a new light, and reveals how film can both expose the fault lines in conventional masculinity and point the way past it, toward a more nuanced understanding of what it means to be a person with desires.

Stealing the Show Joy Press
2019-03-19 From a leading cultural journalist, the definitive cultural history of female showrunners—including exclusive interviews with such influential figures as Shonda Rhimes, Amy Sherman-Palladino, Mindy Kaling, Amy Schumer, and many more. “An urgent and entertaining history of the transformative powers of women in TV” (Kirkus Reviews, starred review). In recent years, women have radically transformed the television industry both behind and in front of the camera. From Murphy Brown to 30 Rock and beyond, these shows and the extraordinary women behind them have shaken up the entertainment landscape, making it look as if equal opportunities abound. But it took decades of determination in the face of outright exclusion to reach this new era. In this “sharp, funny, and gorgeously researched” (Emily Nussbaum, The New Yorker) book, veteran journalist Joy Press tells the story of the maverick women who

broke through the barricades and the iconic shows that redefined the television landscape starting with Diane English and Roseanne Barr—and even incited controversy that reached as far as the White House. Drawing on a wealth of original interviews with the key players like Amy Sherman-Palladino (*Gilmore Girls*), Jenji Kohan (*Orange is the New Black*), and Jill Soloway (*Transparent*) who created storylines and characters that changed how women are seen and how they see themselves, this is the exhilarating behind-the-scenes story of a cultural revolution.

Film Theory and Philosophy Richard Allen 1999 This volume is comprised of new essays on a wide range of topics by both film scholars and philosophers who share the commitment to conceptual investigation, logic consistency, and clarity of argument and characterizes analytic philosophy.

My Brother My Sister Molly Haskell 2013-09-05 A feminist film critic's thoughtful, outspoken memoir about transgender and family On a visit to New York, the brother of well-known film critic Molly Haskell dropped a bombshell: Nearing age sixty, and married, he had decided to become a woman. In the vein of Jan Morris's classic *Conundrum* and Jennifer Finney Boylan's *She's Not There*, a transgender memoir, Haskell's *My Brother My Sister* gracefully explores a delicate subject, this time from the perspective of a family member. Haskell chronicles her brother Chevey's transformation through a series of psychological evaluations, grueling surgeries, drug regimens, and comportment and fashion lessons as he becomes Ellen. Despite Haskell's liberal views on gender roles, she was dumbfounded by her brother's decision. With candor and compassion, she charts not only her brother's journey to becoming her sister, but also her own path from shock, confusion, embarrassment, and devastation to acceptance, empathy, and love. Haskell widens the lens on her brother's story to include scientific and psychoanalytic views. In an honest, informed voice, she has revealed the controversial world of

gender reassignment and transsexuals from both a personal and a social perspective in this frank and moving memoir.

Popcorn Venus; Women, Movies & the American Dream Marjorie Rosen 1973 Rosen's book, one of the first books written by a woman about women in film, is a first step in the right direction. Rosen slogged through endless reels of film from the 1900s to the present, carefully documenting significant and insignificant films from all periods. Her index lists hundreds of titles, and there is also an impressive bibliography about women, including articles from popular magazines and newspapers relevant to film images or to the position of women in society at various times. Rosen manages to give a brief description of each film's plot, and to capture in succinct phrases the essence of its style, tone, and attitude toward women. Rosen's lively style is ultimately responsible for the ease with which the book moves along. Her wit, irony and humor keep the reader interested. There is information about stars' lives, their relationships with directors, their attitudes to their careers. The text throughout is punctuated with thoughtfully chosen remarks by stars, directors, and producers, and with quotations from popular magazines about what women are or should be. Rosen attempts to account for the changes in female images in terms of women's place in society at any one time.

Uninvited Patricia White 1999 Lesbian characters, stories, and images were barred from onscreen depiction in Hollywood films from the 1930s to the 1960s together with all forms of "sex perversion." Through close readings of gothics, ghost films, and maternal melodramas addressed to female audiences, *Uninvited* argues that viewers are "invited" to make lesbian "inferences." Looking at the lure of some of the great female star personae (in films such as *Rebecca*, *Pinky*, *The Old Maid*, *Queen Christina*, and *The Haunting*) and at the visual coding of supporting actresses, it identifies lesbian spectatorial strategies. White's archival

research, textual analyses, and novel theoretical insights make an important contribution to film, lesbian, and feminist studies. Book jacket.

Phantom Lady Christina Lane
2020-02-04 Winner of the Mystery Writers of America's 2021 Edgar Allan Poe Award for Best

Critical/Biographical In 1933, Joan Harrison was a twenty-six-year-old former salesgirl with a dream of escaping both her stodgy London suburb and the dreadful prospect of settling down with one of the local boys. A few short years later, she was Alfred Hitchcock's confidante and one of the Oscar-nominated screenwriters of his first American film, *Rebecca*. Harrison had quickly grown from being the worst secretary Hitchcock ever had to one of his closest collaborators, critically shaping his brand as the "Master of Suspense." Harrison went on to produce numerous Hollywood features before becoming a television pioneer as the producer of Alfred Hitchcock Presents. A respected powerhouse, she acquired a singular reputation for running amazingly smooth productions—and defying anyone who posed an obstacle. She built most of her films and series from the ground up. She waged rough-and-tumble battles against executives and censors, and even helped to break the Hollywood blacklist. She teamed up with many of the most respected, well-known directors, writers, and actors of the twentieth century. And she did it all on her own terms. Author Christina Lane shows how this stylish, stunning woman became Hollywood's most powerful female writer-producer—one whom history has since overlooked.

Seduced By Mrs. Robinson Beverly Gray
2017-11-07 An in-depth look at the making of the classic movie and its effect on filmmaking and society. When *The Graduate* premiered in December 1967, its filmmakers had only modest expectations for what seemed to be a small, sexy art-house comedy adapted from an obscure first novel by an eccentric twenty-four-year-old. There was little indication that this offbeat story—a young man just out of college has an affair

with one of his parents' friends and then runs off with her daughter—would turn out to be a monster hit, with an extended run in theaters and seven Academy Award nominations. The film catapulted an unknown actor, Dustin Hoffman, to stardom with a role that is now permanently engraved in our collective memory. While turning the word plastics into shorthand for soulless work and a corporate, consumer culture, *The Graduate* sparked a national debate about what was starting to be called "the generation gap." In celebration of the film's fiftieth birthday, author Beverly Gray offers a smart close reading of the film as well as vivid, never-before-revealed details from behind the scenes of the production—including all the behind-the-scenes drama and decision-making. For movie buffs and pop culture fanatics, *Seduced by Mrs. Robinson* illuminates *The Graduate*'s huge influence on the future of filmmaking. And it explores how this unconventional movie rocked the late-sixties world, both reflecting and changing the era's views of sex, work, and marriage. An Amazon Best Book of the Month "[Gray] writes smartly and insightfully. . . . The book . . . offers a fascinating look at how this movie tells a timeless story." —The Washington Post

From Reverence to Rape Molly Haskell
2016-10-05 A revolutionary classic of feminist cinema criticism, Molly Haskell's *From Reverence to Rape* remains as insightful, searing, and relevant as it was the day it was first published. Ranging across time and genres from the golden age of Hollywood to films of the late twentieth century, Haskell analyzes images of women in movies, the relationship between these images and the status of women in society, the stars who fit these images or defied them, and the attitudes of their directors. This new edition features both a new foreword by New York Times film critic Manohla Dargis and a new introduction from the author that discusses the book's reception and the evolution of her views.

A Natural History of Rape Randy Thornhill
2001-02-23 A biologist and

an anthropologist use evolutionary biology to explain the causes and inform the prevention of rape. In this controversial book, Randy Thornhill and Craig Palmer use evolutionary biology to explain the causes of rape and to recommend new approaches to its prevention. According to Thornhill and Palmer, evolved adaptation of some sort gives rise to rape; the main evolutionary question is whether rape is an adaptation itself or a by-product of other adaptations. Regardless of the answer, Thornhill and Palmer note, rape circumvents a central feature of women's reproductive strategy: mate choice. This is a primary reason why rape is devastating to its victims, especially young women. Thornhill and Palmer address, and claim to demolish scientifically, many myths about rape bred by social science theory over the past twenty-five years. The popular contention that rapists are not motivated by sexual desire is, they argue, scientifically inaccurate. Although they argue that rape is biological, Thornhill and Palmer do not view it as inevitable. Their recommendations for rape prevention include teaching young males not to rape, punishing rape more severely, and studying the effectiveness of "chemical castration." They also recommend that young women consider the biological causes of rape when making decisions about dress, appearance, and social activities. Rape could cease to exist, they argue, only in a society knowledgeable about its evolutionary causes. The book includes a useful summary of evolutionary theory and a comparison of evolutionary biology's and social science's explanations of human behavior. The authors argue for the greater explanatory power and practical usefulness of evolutionary biology. The book is sure to stir up discussion both on the specific topic of rape and on the larger issues of how we understand and influence human behavior.

Female Chauvinist Pigs Ariel Levy
2005-09-13 A classic work on gender culture exploring how the women's movement has evolved to Girls Gone Wild in a new, self-imposed

chauvinism. In the tradition of Susan Faludi's Backlash and Naomi Wolf's The Beauty Myth, New York Magazine writer Ariel Levy studies the effects of modern feminism on women today. Meet the Female Chauvinist Pig—the new brand of “empowered woman” who wears the Playboy bunny as a talisman, bares all for Girls Gone Wild, pursues casual sex as if it were a sport, and embraces “raunch culture” wherever she finds it. If male chauvinist pigs of years past thought of women as pieces of meat, Female Chauvinist Pigs of today are doing them one better, making sex objects of other women—and of themselves. They think they're being brave, they think they're being funny, but in Female Chauvinist Pigs, Ariel Levy asks if the joke is on them. In her quest to uncover why this is happening, Levy interviews college women who flash for the cameras on spring break and teens raised on Paris Hilton and breast implants. She examines a culture in which every music video seems to feature a stripper on a pole, the memoirs of porn stars are climbing the bestseller lists, Olympic athletes parade their Brazilian bikini waxes in the pages of Playboy, and thongs are marketed to prepubescent girls. Levy meets the high-powered women who create raunch culture—the new oinking women warriors of the corporate and entertainment worlds who eagerly defend their efforts to be “one of the guys.” And she traces the history of this trend back to conflicts between the women's movement and the sexual revolution long left unresolved. Levy pulls apart the myth of the Female Chauvinist Pig and argues that what has come to pass for liberating rebellion is actually a kind of limiting conformity. Irresistibly witty and wickedly intelligent, Female Chauvinist Pigs makes the case that the rise of raunch does not represent how far women have come, it only proves how far they have left to go.

A Woman's View Jeanine Basinger
2013-09-04 Now, Voyager, Stella Dallas, Leaver Her to Heaven, Imitation of Life, Mildred Pierce,

Gilda...these are only a few of the hundreds of "women's films" that poured out of Hollywood during the thirties, forties, and fifties. The films were widely disparate in subject, sentiment, and technique, they nonetheless shared one dual purpose: to provide the audience (of women, primarily) with temporary liberation into a screen dream—of romance, sexuality, luxury, suffering, or even wickedness—and then send it home reminded of, reassured by, and resigned to the fact that no matter what else she might do, a woman's most important job was...to be a woman. Now, with boundless knowledge and infectious enthusiasm, Jeanine Basinger illuminates the various surprising and subversive ways in which women's films delivered their message. Basinger examines dozens of films, exploring the seemingly intractable contradictions at the convoluted heart of the woman's genre—among them, the dilemma of the strong and glamorous woman who cedes her power when she feels it threatening her personal happiness, and the self-abnegating woman whose selflessness is not always as "noble" as it appears. Basinger looks at the stars who played these women and helps us understand the qualities—the right off-screen personae, the right on-screen attitudes, the right faces—that made them personify the woman's film and equipped them to make believable drama or comedy out of the crackpot plots, the conflicting ideas, and the exaggerations of real behavior that characterize these movies. In each of the films the author discusses—whether melodrama, screwball comedy, musical, film noir, western, or biopic—a woman occupies the center of her particular universe. Her story—in its endless variations of rags to riches, boy meets girl, battle of the sexes, mother love, doomed romance—inevitably sends a highly potent mixed message: Yes, you women belong in your "proper place" (that is, content with the Big Three of the women's film world—men, marriage, and motherhood), but meanwhile, and

paradoxically, see what fun, glamour, and power you can enjoy along the way. A Woman's View deepens our understanding of the times and circumstances and attitudes out of which these movies were created.

The Women of Troy Pat Barker
2021-08-24 A daring and timely feminist retelling of The Iliad from the perspective of the women of Troy who endured it—an extraordinary follow up to *The Silence of the Girls* from the Booker Prize-winning author of *The Regeneration Trilogy* and "one of contemporary literature's most thoughtful and compelling writers" (The Washington Post). Troy has fallen and the victorious Greeks are eager to return home with the spoils of an endless war—including the women of Troy themselves. They await a fair wind for the Aegean. It does not come, because the gods are offended. The body of King Priam lies unburied and desecrated, and so the victors remain in suspension, camped in the shadows of the city they destroyed as the coalition that held them together begins to unravel. Old feuds resurface and new suspicions and rivalries begin to fester. Largely unnoticed by her captors, the one time Trojan queen Briseis, formerly Achilles's slave, now belonging to his companion Alcimus, quietly takes in these developments. She forges alliances when she can, with Priam's aged wife the defiant Hecuba and with the disgraced soothsayer Calchas, all the while shrewdly seeking her path to revenge.

How Did Lubitsch Do It? Joseph McBride
2018-06-26 Orson Welles called Ernst Lubitsch (1892-1947) "a giant" whose "talent and originality are stupefying." Jean Renoir said, "He invented the modern Hollywood." Celebrated for his distinct style and credited with inventing the classic genre of the Hollywood romantic comedy and helping to create the musical, Lubitsch won the admiration of his fellow directors, including Alfred Hitchcock and Billy Wilder, whose office featured a sign on the wall asking, "How would Lubitsch do it?" Despite the high esteem in which Lubitsch is held, as well as his unique status as a leading filmmaker

in both Germany and the United States, today he seldom receives the critical attention accorded other major directors of his era. How Did Lubitsch Do It? restores Lubitsch to his former stature in the world of cinema. Joseph McBride analyzes Lubitsch's films in rich detail in the first in-depth critical study to consider the full scope of his work and its evolution in both his native and adopted lands. McBride explains the "Lubitsch Touch" and shows how the director challenged American attitudes toward romance and sex. Expressed obliquely, through sly innuendo, Lubitsch's risqué, sophisticated, continental humor engaged the viewer's intelligence while circumventing the strictures of censorship in such masterworks as *The Marriage Circle*, *Trouble in Paradise*, *Design for Living*, *Ninotchka*, *The Shop Around the Corner*, and *To Be or Not to Be*. McBride's analysis of these films brings to life Lubitsch's wit and inventiveness and offers revealing insights into his working methods.

Feminist Film Studies Janet McCabe
2005-01-19 An introduction to feminist film theory as a discourse from the early seventies to the present. McCabe traces the broad ranging theories produced by feminist film scholarship, from formalist readings and psychoanalytical approaches to debates initiated by cultural studies, race and queer theory.

Frankly, My Dear Molly Haskell
2010-02-01 Haskell keeps both novel and movie at hand, moving from one to the other, comparing and distinguishing what Margaret Mitchell expresses from what obsessive producer David O. Selznick, directors George Cukor and Victor Fleming, screenplaywrights Sidney Howard and a host of fixers (including Ben Hecht and Scott Fitzgerald), and actors Vivien Leigh, Clark Gable, Hattie McDaniel, and others convey. She emphasizes the contributions of Selznick, Leigh, and in an entire chapter, Mitchell, drawing heavily and analytically on existing biographies, the literature of women and the Civil War, Civil War films

(especially *Birth of a Nation* and *Jezebel*), and film criticism to such engaging effect as to not just revisit GWTW but to revive and intensify the enduring fascination of what Selznick dubbed the American Bible. --Olson, Ray Copyright 2009 Booklist.

Steven Spielberg Molly Haskell
2017-01-03 A film-centric portrait of the extraordinarily gifted movie director whose decades-long influence on American popular culture is unprecedented Everything about me is in my films, Steven Spielberg has said. Taking this as a key to understanding the hugely successful moviemaker, Molly Haskell explores the full range of Spielberg's works for the light they shine upon the man himself. Through such powerhouse hits as *Close Encounters of the Third Kind*, *E.T.*, *Jurassic Park*, and *Indiana Jones*, to lesser-known masterworks like *A.I.* and *Empire of the Sun*, to the haunting *Schindler's List*, Haskell shows how Spielberg's uniquely evocative filmmaking and story-telling reveal the many ways in which his life, work, and times are entwined. Organizing chapters around specific films, the distinguished critic discusses how Spielberg's childhood in non-Jewish suburbs, his parents' traumatic divorce, his return to Judaism upon his son's birth, and other events echo in his work. She offers a brilliant portrait of the extraordinary director a fearful boy living through his imagination who grew into a man whose openness, generosity of spirit, and creativity have enchanted audiences for more than 40 years.

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directors. This new edition features both a new foreword by New York Times film critic Manohla Dargis and a new introduction from the author that discusses the book's reception and the evolution of her views.

Popcorn Venus Marjorie Rosen 1975

From Reverence to Rape Molly Haskell 1974 The image of women in films in the past and present is discussed and the roles played by various stars are highlighted.

Still David S. Shields 2013-06-18 The success of movies like *The Artist* and *Hugo* recreated the wonder and magic of silent film for modern audiences, many of whom might never have experienced a movie without sound. But while the American silent movie was one of the most significant popular art forms of the modern age, it is also one that is largely lost to us, as more than eighty percent of silent films have disappeared, the victims of age, disaster, and neglect. We now know about many of these cinematic masterpieces only from the collections of still portraits and production photographs that were originally created for publicity and reference. Capturing the beauty, horror, and moodiness of silent motion pictures, these images are remarkable pieces of art in their own right. In the first history of still camera work generated by the American silent motion picture industry, David S. Shields chronicles the evolution of silent film aesthetics, glamour, and publicity, and provides unparalleled insight into this influential body of popular imagery. Exploring the work of over sixty camera artists, *Still* recovers the stories of the photographers who descended on early Hollywood and the stars and starlets who sat for them between 1908 and 1928. Focusing on the most culturally influential types of photographs—the performer portrait and the scene still—Shields follows photographers such as Albert Witzel and W. F. Seely as they devised the poses that newspapers and magazines would bring to Americans, who mimicked the sultry stares and dangerous glances of silent stars. He uncovers scene shots of unprecedented splendor—visions that would ignite

the popular imagination. And he details how still photographs changed the film industry, whose growing preoccupation with artistry in imagery caused directors and stars to hire celebrated stage photographers and transformed cameramen into bankable names. Reproducing over one hundred and fifty of these gorgeous black-and-white photographs, *Still* brings to life an entire long-lost visual culture that a century later still has the power to enchant.

Down and Dirty Pictures Peter Biskind 2013-01-08 In this “dishy...superbly reported” (Entertainment Weekly) New York Times bestseller, Peter Biskind chronicles the rise of independent filmmakers who reinvented Hollywood—most notably Sundance founder Robert Redford and Harvey Weinstein, who with his brother, Bob, made Miramax Films an indie powerhouse. As he did in his acclaimed *Easy Riders, Raging Bulls*, Peter Biskind “takes on the movie industry of the 1990s and again gets the story” (The New York Times). Biskind charts in fascinating detail the meteoric rise of the controversial Harvey Weinstein, often described as the last mogul, who created an Oscar factory that became the envy of the studios, while leaving a trail of carnage in his wake. He follows Sundance as it grew from a regional film festival to the premier showcase of independent film, succeeding almost despite the mercurial Redford, whose visionary plans were nearly thwarted by his own quixotic personality. Likewise, the directors who emerged from the independent movement, such as Quentin Tarantino, Steven Soderbergh, and David O. Russell, are now among the best-known directors in Hollywood. Not to mention the actors who emerged with them, like Matt Damon, Ben Affleck, Ethan Hawke, and Uma Thurman. Candid, controversial, and “sensationally entertaining” (Los Angeles Times) *Down and Dirty Pictures* is a must-read for anyone interested in the film world.

Chinese American Masculinities Jachinson Chan 2020-06-30 This book is one of the first scholarly analyses of the current social

constructions of Chinese American masculinities. Arguing that many of these notions are limited to stereotypes, Chan goes beyond this to present a more complex understanding of the topic. Incorporating historical references, literary analysis and sociological models to describe the construct a variety of masculine identities, Chan also examines popular novels (Fu Manchu and Charlie Chan), films (Bruce Lee), comic books (Master of Kung Fu), and literature (M. Butterfly).

A Star Is Born Ronald Haver 2002 (Applause Books). "There is no book about Hollywood as riveting as this documentary." - Allan Carr, Vanity Fair There is no question that the 1954 version of A STAR IS BORN holds a special place in the pantheon of classic movies. It was director George Cukor's first foray into musicals, his first color film, and it was, without a doubt, Judy Garland's greatest screen performance. With incredible detail and color, Ronald Haver gives us the fascinating story of the making, marketing and restoration of this groundbreaking classic. Here is how producer Sid Luft orchestrated the deal for his wife, how Cukor was selected to direct, how James Mason was cast to co-star and how Moss Hart's script was developed. Here are the myriad technical problems, the clashes of personalities and the shocking emotional ups and downs of the film's star. Here, finally, is the author's own mission to restore the film to its original length and glory in the 1980s.

Women and Their Sexuality in the New Film Joan Mellen 1975

Media and Violence Karen Boyle 2005-01-01 Media and Violence pays equal attention to the production, content and reception involved in any representation of violence. This book offers a framework for understanding how violence is represented and consumed. It examines the relationship of media, gender, and real-world violence; representations of violence in screen entertainment; the effects of violent media on consumers; the ethics and gender politics of the production processes

of screen violence; and the discussions are illustrated with topical and well-known examples, enabling the reader to critically engage with the debates.

The Other Paris Luc Sante 2015-10-27 "A vivid investigation into the seamy underside of nineteenth and twentieth century Paris"--

Cinematernity Lucy Fischer 2014-07-14 Noting that motherhood is a common metaphor for film production, Lucy Fischer undertakes the first investigation of how the topic of motherhood presents itself throughout a wide range of film genres. Until now discussions of maternity have focused mainly on melodramas, which, along with musicals and screwball comedies, have traditionally been viewed as "women's" cinema. Fischer defies gender-based classifications to show how motherhood has played a fundamental role in the overall cinematic experience. She argues that motherhood is often treated as a site of crisis--for example, the mother being blamed for the ills afflicting her offspring--then shows the tendency of certain genres to specialize in representing a particular social or psychological dimension in the thematics of maternity. Drawing on social history and various cultural theories, Fischer first looks at Rosemary's Baby to show the prevalence of childbirth themes in horror films. In crime films (White Heat), she sees the linkage of male deviance and mothering. The Hand That Rocks the Cradle and The Guardian, both occult thrillers, uncover cultural anxieties about working mothers. Her discussion covers burlesques of male mothering, feminist documentaries on the mother-daughter relationship, trick films dealing with procreative metaphors, and postmodern films like High Heels, where fluid sexuality is the theme. These films tend to treat motherhood as a locus of irredeemable conflict, whereas History and Memory and High Tide propose a more sanguine, dynamic, and enabling view. Originally published in 1996. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-

of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Seeing Film and Reading Feminist Theology U. Vollmer 2007-09-03 Using feminist theory and examining films that describe women artists who see others through the lens of feminist theology, this book puts forward an original view of the act of seeing as an ethical activity - a gesture of respect for and belief in another person's visible and invisible sides, which guarantees the safekeeping of the Other's memory.

Real Sex Films John Tulloch 2017 *Real Sex Films* explores one of the most controversial movements in international cinema through an innovative interdisciplinary combination of theories of globalization and embodiment. Risk sociology, feminist film theory, and critical feminist mapping theory are brought together with concepts of production, narrative, genre, authorship, stardom, spectatorship, and social audience as several lenses of understanding and extension in ways of seeing real-sex cinema. Notions of personal subjectivity and critical distance, disciplinary cooperation and critique, and cinematic perceptions of the utopia and dystopia of love within risk modernity are the tensions exposed reflexively and in parallel, as each chapter focuses different lenses communicating intimacy, desire, risk and transgression. This book substantively, methodologically, and theoretically embraces and engages in its consideration of the images, ethics, double standards, and embodiments of brutal cinema. Crossing the boundaries of film studies, media and cultural studies, the ethnographic turn, risk sociology, feminist psychoanalytical, and geopolitical studies, this is a

book for students, academics, as well as general and professional audiences.

Good Girls & Wicked Witches Amy M. Davis 2007-02-20 An in-depth view of the way popular female stereotypes were reflected in—and were shaped by—the portrayal of women in Disney's animated features. In *Good Girls and Wicked Witches*, Amy M. Davis re-examines the notion that Disney heroines are rewarded for passivity. Davis proceeds from the assumption that, in their representations of femininity, Disney films both reflected and helped shape the attitudes of the wider society, both at the time of their first release and subsequently. Analyzing the construction of (mainly human) female characters in the animated films of the Walt Disney Studio between 1937 and 2001, she attempts to establish the extent to which these characterizations were shaped by wider popular stereotypes. Davis argues that it is within the most constructed of all moving images of the female form—the heroine of the animated film—that the most telling aspects of Woman as the subject of Hollywood iconography and cultural ideas of American womanhood are to be found. "A fascinating compilation of essays in which [Davis] examined the way Disney has treated female characters throughout its history." —PopMatters

Holding My Own in No Man's Land Molly Haskell 1997 Haskell remains a controversial figure in both feminist and film circles, accused of "uncritically celebrating heterosexual romance" - a charge to which Haskell cheerfully pleads guilty.

Feminist Film Theory and Cléo from 5 to 7 Hilary Neroni 2016-01-28 The *Film Theory in Practice* series fills a gaping hole in the world of film theory. By marrying the explanation of a film theory with the interpretation of a film, the volumes provide discrete examples of how film theory can serve as the basis for textual analysis. *Feminist Film Theory and Cléo from 5 to 7* offers a concise introduction to feminist film theory in jargon-free language and

shows how this theory can be deployed to interpret Agnes Varda's critically acclaimed 1962 film *Cléo* from 5 to 7. Hilary Neroni employs the methodology of looking for a feminist alternative among female-oriented films. Through three key concepts—identification, framing the woman's body, and the female auteur—Neroni lays bare the debates and approaches within the vibrant history of feminist film theory, providing a point of entry to feminist film theory from its inception to today. Picking up one of the currents in feminist film theory — that of looking for feminist alternatives among female-oriented films — Neroni traces feminist responses to the contradictions inherent in most representations of women in film, and she details how their responses have intervened in changing what we see on the screen.

Naming Names Victor S. Navasky
2013-10-01 Winner of the National Book Award: The definitive history of

Joe McCarthy, the Hollywood blacklist, and HUAC explores the events behind the hit film *Trumbo*. Drawing on interviews with over one hundred and fifty people who were called to testify before the House Un-American Activities Committee—including Elia Kazan, Ring Lardner Jr., and Arthur Miller—award-winning author Victor S. Navasky reveals how and why the blacklists were so effective and delves into the tragic and far-reaching consequences of Joseph McCarthy's witch hunts. A compassionate, insightful, and even-handed examination of one of our country's darkest hours, *Naming Names* is at once a morality play and a fascinating window onto a searing moment in American cultural and political history.

Licence to Thrill James Chapman 2000
Provides a historical analysis of the James Bond films by examining the popularity of the series through a political and cultural perspective.