

From Reverence To Rape The Treatment Of Women In Movies

Molly Haskell

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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.

Opening Wednesday at a Theater Or Drive-In Near You Charles Taylor 2017-06-06 "Movie criticism's Dostoyevsky . . . Taylor reveals a national identity forged from the innocence we claim to have lost but never had in the first place." --Steve Erickson, author of Zeroville When we think of '70s cinema, we think of classics like The Godfather, Taxi Driver, and The Wild Bunch . . . but the riches found in the overlooked B movies of the time, rolled out wherever they might find an audience, unexpectedly tell an eye-opening story about post-Watergate, post-Vietnam America. Revisiting the films that don't make the Academy Award montages, Charles Taylor finds a treasury many of us have forgotten, movies that in fact "unlock the secrets of the times." Celebrated film critic Taylor pays homage to the trucker vigilantes, meat magnate pimps, blaxploitation "angel

avengers," and taciturn factory workers of grungy, unartful B films such as Prime Cut, Foxy Brown, and Eyes of Laura Mars. He creates a compelling argument for what matters in moviemaking and brings a pivotal American era vividly to life in all its gritty, melancholy complexity.

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.

The Fatal Shore Robert Hughes 1988 Draws on diverse original materials to recount the European settlement of Australia, from the 1788 landing of the first prison fleet to 1868

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

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.

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.

From Reverence to Rape Molly Haskell 1987 The image of women in films in the past and present is discussed and the roles played by various stars are highlighted

In Love with Movies Daniel Talbot 2022-04-13 “All that I do is go out and look at films and choose the ones I want to play—films that stimulate, and give some insight into our lives. I hope that people will come, but if they don’t, that’s okay too.” Daniel Talbot changed the way the Upper West Side—and art-house audiences around the world—went to the movies. *In Love with Movies* is his memoir of a rich life as the impresario of the legendary Manhattan theaters he owned and operated and as a highly influential film distributor. Talbot and his wife, Toby, opened the New Yorker Theater in 1960, cultivating a loyal audience of film buffs and cinephiles. He went on to run several theaters including Lincoln Plaza Cinemas as well as the distribution company New Yorker Films, shaping the sensibilities of generations of moviegoers. The Talbots introduced American audiences to cutting-edge foreign and independent filmmaking, including the French New Wave and New German Cinema. In this lively, personal history of a bygone age of film exhibition,

Talbot relates how he discovered and selected films including future classics such as *Before the Revolution*, *Shoah*, *My Dinner with Andre*, and *The Marriage of Maria Braun*. He reminisces about leading world directors such as Sembène, Godard, Fassbinder, Wenders, Varda, and Kiarostami as well as industry colleagues with whom he made deals on a slip of paper or a handshake. *In Love with Movies* is an intimate portrait of a tastemaker who was willing to take risks. It not only lays out the nuts and bolts of running a theater but also tells the story of a young cinephile who turned his passion into a vibrant cultural community.

The Body Keeps the Score Bessel van der Kolk, M.D. 2014-09-25 #1 New York Times bestseller “Essential reading for anyone interested in understanding and treating traumatic stress and the scope of its impact on society.” —Alexander McFarlane, Director of the Centre for Traumatic Stress Studies A pioneering researcher transforms our understanding of trauma and offers a bold new paradigm for healing in this New York Times bestseller *Trauma is a fact of life*. Veterans and their families deal with the painful aftermath of combat; one in five Americans has been molested; one in four grew up with alcoholics; one in three couples have engaged in physical violence. Dr. Bessel van der Kolk, one of the world’s foremost experts on trauma, has spent over three decades working with survivors. In *The Body Keeps the Score*, he uses recent scientific advances to show how trauma literally reshapes both body and brain, compromising sufferers’ capacities for pleasure, engagement, self-control, and trust. He explores innovative treatments—from neurofeedback and meditation to sports, drama, and yoga—that offer new paths to recovery by activating the brain’s natural

neuroplasticity. Based on Dr. van der Kolk's own research and that of other leading specialists, *The Body Keeps the Score* exposes the tremendous power of our relationships both to hurt and to heal—and offers new hope for reclaiming lives.

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.

A Life of Barbara Stanwyck Victoria Wilson 2015-11-24 Frank Capra called her, "The greatest emotional actress the screen has yet known." Yet she was one of its most natural, timeless, and underrated stars. Now Victoria Wilson, gives us the most complete portrait we have yet

had, or will have, of this magnificent actresses, seen as the quintessential Brooklyn girl whose family was in fact of old New England stock...her years in New York as dancer and Broadway star...her fraught marriage to Frank Fay, Broadway genius, who influenced a generation of actors and comedians (among them, Jack Benny and Stanwyck herself)...the adoption of a son, embattled from the outset; her partnership with the "unfunny" Marx brother, Zeppo, together creating one of the finest horse breeding farms in the west; her fairytale romance and marriage to the younger Robert Taylor, America's most sought-after male star...Here is the shaping of her career working with many of Hollywood's most important directors: among them, Capra, King Vidor, Cecil B. DeMille, Preston Sturges, all set against the times—the Depression, the rise of the unions, the coming of World War II and a fast-evolving coming-of-age motion picture industry. At the heart of the book, Stanwyck herself—her strengths, her fears, her desires—how she made use of the darkness in her soul, keeping it at bay in her private life, transforming herself from shunned outsider into one of Hollywood's—and America's—most revered screen actresses. Written with full access to Stanwyck's family, friends, colleagues, and never-before-seen letters, journals and photographs.

Feminist Film Theory Sue Thornham 1999-04-01 For the past twenty-five years, cinema has been a vital terrain on which feminist debates about culture, representation, and identity have been fought. This anthology charts the history of those debates, bringing together the key, classic essays in feminist film theory. *Feminist Film Theory* maps the impact of major theoretical developments on this growing field—from structuralism and psychoanalysis in the 1970s, to post-colonial theory,

queer theory, and postmodernism in the 1990s. Covering a wide range of topics, including oppressive images, "woman" as fetishized object of desire, female spectatorship, and the cinematic pleasures of black women and lesbian women, *Feminist Film Theory* is an indispensable reference for scholars and students in the field. Contributors include Judith Butler, Carol J. Clover, Barbara Creed, Michelle Citron, Mary Ann Doane, Teresa De Lauretis, Jane Gaines, Christine Gledhill, Molly Haskell, bell hooks, Claire Johnston, Annette Kuhn, Julia Lesage, Judith Mayne, Tania Modleski, Laura Mulvey, B. Ruby Rich, Kaja Silverman, Sharon Smith, Jackie Stacey, Janet Staiger, Anna Marie Taylor, Valerie Walkerdine, and Linda Williams.

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.

Breath, Eyes, Memory Edwidge Danticat 2003-07-01 At the age of twelve, Sophie Caco is sent from her impoverished village of Croix-des-Rosets to New York, to be reunited with a mother she barely remembers. There she discovers secrets that no child should ever know, and a legacy of shame that can be healed only when she returns to Haiti—to the women who first reared her. What ensues is a passionate journey through a landscape charged with the supernatural and scarred by political violence, in a novel that bears witness to the traditions, suffering, and wisdom of an entire people.

The Normal One Jeanne Safer 2002-09-17 In the first book of its kind, renowned psychotherapist Jeanne Safer examines the hidden trauma of growing up with an emotionally troubled or physically disabled sibling, and helps adult "normal" siblings resolve their childhood pain. For too long the therapeutic community has focused on the parent-child relationship as the primary relationship in a child's life. In *The Normal One*, Dr. Safer shows that sisters and brothers are just as important as parents, and she illuminates for the first time the experience of being "the normal one." Drawing on more than sixty interviews with normal, or intact, siblings, Safer explores the daunting challenges they face, and probes the complex feelings that can strain families and damage lives. A "normal" sibling herself, Safer chronicles her own life-shaping experiences with her troubled brother. She examines the double-edged reality of normal ones: how they both compensate for their siblings' abnormality and feel guilty for their own health and success. With both wisdom and empathy,

she delineates the “Caliban Syndrome,” a set of personality traits characteristic of higher-functioning siblings: premature maturity, compulsion to achieve, survivor guilt, and fear of contagion. Essential reading for normal ones and those who love them, this landmark work offers readers insight, compassion, and tools to help resolve childhood pain. It is a profound and eye-opening examination of a subject that has too long been shrouded in darkness.

Women and their sexuality in the new film Joan Mellen
1971

Dreaming in Cuban Cristina García 2011-06-08 “Impressive . . . [Cristina García’s] story is about three generations of Cuban women and their separate responses to the revolution. Her special feat is to tell it in a style as warm and gentle as the ‘sustaining aromas of vanilla and almond,’ as rhythmic as the music of Beny Moré.”—Time Cristina García’s acclaimed book is the haunting, bittersweet story of a family experiencing a country’s revolution and the revelations that follow. The lives of Celia del Pino and her husband, daughters, and grandchildren mirror the magical realism of Cuba itself, a landscape of beauty and poverty, idealism and corruption. *Dreaming in Cuban* is “a work that possesses both the intimacy of a Chekov story and the hallucinatory magic of a novel by Gabriel García Márquez” (The New York Times). In celebration of the twenty-fifth anniversary of the novel’s original publication, this edition features a new introduction by the author. Praise for *Dreaming in Cuban* “Remarkable . . . an intricate weaving of dramatic events with the supernatural and the cosmic . . . evocative and lush.”—San Francisco Chronicle “Captures the pain, the distance, the frustrations and the dreams of these

family dramas with a vivid, poetic prose.”—The Washington Post “Brilliant . . . With tremendous skill, passion and humor, García just may have written the definitive story of Cuban exiles and some of those they left behind.”—The Denver Post

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.

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

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.

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. 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.

Phantom Lady Christina Lane 2020-02-04 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." Forging her own public persona as the female Hitchcock, 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.

Star Texts Jeremy G. Butler 1991 A collection of previously published works on performance and stardom, examining the relationship between genre and performance, the position of the star within ideology, the construction of a semiotics of performance and stardom, the function of the actor within experimental or independent cinema, and the distinction between performance and everyday behavior. Annotation copyrighted by Book News, Inc., Portland, OR

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.

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. Vision's Immanence Peter Lurie 2020-03-03 Offering innovative readings of these canonical works, this study sheds new light on Faulkner's uniquely American modernism.

Complicated Women Mick LaSalle 2014-08-05 Between 1929 and 1934, women in American cinema were modern! For five short years women in American cinema were modern! They took lovers, had babies out of wedlock, got rid of

cheating husbands, enjoyed their sexuality, led unapologetic careers and, in general, acted the way many think women only acted after 1968. Before then, women on screen had come in two varieties - good or bad - sweet ingenue or vamp. Then two stars came along to blast away these common stereotypes. Garbo turned the femme fatale into a woman whose capacity for love and sacrifice made all other human emotions seem pale. Meanwhile, Norma Shearer succeeded in taking the ingenue to a place she'd never been: the bedroom. Garbo and Shearer took the stereotypes and made them complicated. In the wake of these complicated women came others, a deluge of indelible stars - Constance Bennett, Ruth Chatterton, Mae Clarke, Claudette Colbert, Marlene Dietrich, Kay Francis, Ann Harding, Jean Harlow, Miriam Hopkins, Dorothy Mackaill, Barbara Stanwyck, Mae West and Loretta Young all came into their own during the pre-Code era. These women pushed the limits and shaped their images along modern lines. Then, in July 1934, the draconian Production Code became the law in Hollywood and these modern women of the screen were banished, not to be seen again until the code was repealed three decades later. Mick LaSalle, film critic for the San Francisco Chronicle, takes readers on a tour of pre-Code films and reveals how this was the true golden age of women's films and how the movies of the pre-Code are still worth watching. The bold, pioneering and complicated women of the pre-Code era are about to take their place in the pantheon of film history, and America is about to reclaim a rich legacy.

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.

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.

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.

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.

Reel Knockouts Martha McCaughey 2001-07-15 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.

Popcorn Venus Marjorie Rosen 1975

Relating Rape and Murder Jane Monckton-Smith 2010-08-16

This book is about relating the concepts of rape and murder in both senses of the term; that is the way rape and murder are linked and related and also how stories of rape and murder are related or told.

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.

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.

Suspects David Thomson 2014-07-25 Noah Cross, Norma Desmond, Norman Bates, Harry Lime - these are a few of nearly a hundred names that inhabit the mind of the narrator as he starts to compose short biographies of some of the most famous characters in the history of film noir. He sketches in whole lives, lives as intense as the dreams put up on the screen. Then these characters start to meet each other outside the films as if they were real people with real needs and passions. The book is becoming a novel. The names and faces are

familiar to us - Jake Gittes from Chinatown, Laura Hunt and Waldo Lydecker from Laura Rick and Ilsa from Casablanca - but is it true that Noah Cross and Norma Desmond were lovers in the twenties, that she and Joe Gillis had a son who grew up to be Julian Kay in American Gigolo? For the narrator is not merely the author. Married to the sister of Laura Hunt, he has a mission to carry out, a lost family link to find, a thread to pull so that nearly all these disparate characters come together to form a kind of society. Suspects is the most inspired of commentaries on film noir and the forms of Hollywood story-telling. It is in its way a biographical dictionary, but it is also a dazzlingly original work of fiction, so full of America, of an old man's dread of loss and failure, and of a

simultaneous love and rage for these movies that you may find its impossible world as real and as touching as any you have ever inhabited. Ultimately an examination on how movies affect the way we think and how film not only shapes our perceptions and our memories but in some ways comes to stand in for them, Suspects can be read as an unsettling examination of identity and the construction of self through the medium of narratives, or simply as a fascinating take on movie fandom. Either way, it's fabulous.

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.