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# Hollywood Heroines Women In Film Noir And The Fem

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*Hollywood Heroines Women In Film  
Noir And The Fem*

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## ARMSTRONG DORSEY

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*Go West, Young Women!* University of Texas Press

These essays trace the femme fatale across literature, visual culture and cinema, exploring the ways in which fatal femininity has been imagined in different cultural contexts and historical epochs, and moving from mythical women such as Eve, Medusa and the Sirens via historical figures such as Mata Hari to fatal women in contemporary cinema.

*Women Vs Hollywood* Robinson

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seen again until the code was repealed three decades later.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.

**The Violent Woman** Yale University Press

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.

**Women Filmmakers in Early Hollywood** Rowman & Littlefield  
 Women Willing to Fight is a collection of essays that explores the presence of the fighting woman in contemporary Hollywood cinema. Drawn from a variety of genres, the authors examine the changing role, image and position of this figure in film over recent decades. The increasing dominance of this character and her repositioning as a protagonist reinvigorates discussion concerning the dynamics of film narrative and spectacle. Each contribution takes as its focus a central character from the Hollywood blockbuster era, examining in detail the motivations and implications of the fighting female. In doing so the collection raises significant questions about the place of the fighting woman in contemporary media and the relationships she forges on and off-screen. With a strong appreciation of the mixed messages

inherent in images of fighting women, *Women Willing to Fight* seeks to draw attention to the embodied forms - physical, intellectual and emotional - through which female fighters are represented. The anthology places particular emphasis on the emergence of the physically empowered woman, a character for whom the body has become a weapon and a target. While early cinematic representations allowed women to voice their fury and frustration, today's female fighters not only 'speak up' but 'muscle up'. Putting aside the supernatural powers of many action heroines, this volume focuses on the kinds of fighting skills, abilities and desires that are engendered in characterisations of mortal women. To this end the volume implicitly addresses complex and cross-cultural notions of 'extraordinary' power. By examining the embodied arsenal that these characters possess and develop - through training, conditioning, and life experience - it considers the representation of motivation and metamorphoses into 'the fighting woman': how a woman fights holds implicit meaning and inevitably urges us to consider why and what she is fighting for.

Plain Bad Heroines Harper Collins

*Hollywood Divas, Indie Queens, and TV Heroines* offers an entertaining and critical look at the representation of women in recent movies. Written in a refreshingly accessible style, the book analyzes over thirty box-office hits. The authors explore the screen personae of top stars such as Julia Roberts, Sandra Bullock, Meg Ryan, and Renée Zellweger, as well as independent movie queens like Parker Posey and TV heroines like Sarah Michelle Gellar of *Buffy the Vampire Slayer*. A must-read book for all film buffs who are tired of the mixed gender messages of

mainstream culture.

Women in Film Noir Univ of California Press

The endangered and dangerous female figures of "Rebecca", of "Jagged Edge" and "What Lies Beneath" have a deserved and endures fascination. Helen Hanson re-examines these gothic heroines of Hollywood and their meanings, in two of Hollywood's key generic cycles, film noir and the female gothic film. Starting at the beginning, with the origin of these cycles and the ways in which they represented women in the American film industry and culture of the 1940s, she traces their revival in neo-noir and neo-gothic films from the 1980s to the present. She also places the f. Hollywood Heroines McFarland

Explore the legacy of Alfred Hitchcock's leading ladies—their iconic roles, unforgettable costumes, and complicated relationships with the man behind the camera. Whether she is played by Tippi Hedren, Grace Kelly, or Ingrid Bergman, the heroine of an Alfred Hitchcock picture is always the same: stylish, regal, with an elegant yet icy demeanor that masks a fire inside. From his early days as a director in the 1920s to his heyday as the Master of Suspense in the 1960s, Hitchcock had a complicated and controversial relationship with his leading ladies. He supervised their hair, their makeup, their wardrobe, pushing them to create his perfect vision onscreen. Yet these women were also style icons in their own right, and the clothes they wore imbued the films with contemporary glamour. From Kim Novak's gray suit in *Vertigo* to Janet Leigh's thematically symbolic lingerie in *Psycho*, these actresses and their clothes broke barriers, made history, and transfixed audiences around the world. In this book, Caroline Young chronicles six decades of glamorous style,

exploring the fashion legacy of these amazing women and their experiences working with Hitchcock. Meticulously researched and beautifully illustrated with studio pictures, film stills, and original drawings of the costume designs, this book offers revealing insight into a fascinating period of movie history and the relationships between one of its leading directors and his female stars.

**Hollywood Divas, Indie Queens, and TV Heroines** Knopf

For this expanded edition, Kaplan has brought together further essays which reflect the renewed interest in Film Noir which is apparent today.

The Cinema of James Wan McFarland

The endangered and dangerous female figures of "Rebecca", of "Jagged Edge" and "What Lies Beneath" have a deserved and endures fascination. Helen Hanson re-examines these gothic heroines of Hollywood and their meanings, in two of Hollywood's key generic cycles, film noir and the female gothic film. Starting at the beginning, with the origin of these cycles and the ways in which they represented women in the American film industry and culture of the 1940s, she traces their revival in neo-noir and neo-gothic films from the 1980s to the present. She also places the female figures of the femme fatale, female investigator and gothic heroine within the shifting contexts of the film industry and debates in feminist film criticism. Hanson examines a wide range of films from both periods, including 'Suspicion', 'Gaslight' and 'Pacific Heights', and gives particular attention to their presentation of female stories, actions and perspectives. She reveals a diversity of female figures, representations and actions in film noir and the female gothic film, and argues that these

women are part of a negotiation of female identities, desires and roles across a long historical period. "Hollywood Heroines" therefore offers us new ways of thinking about classic and contemporary Hollywood heroines, and about the interrelationships of gender and genre.

### **Hollywood Heroines** Atria Books

A comprehensive collection of photographs, interviews, and profiles of the most influential Black actresses who have worked in film, television, and theater. Foreword by Gabrielle Union. Marcellas Reynolds, the author of *Supreme Models*, presents the first-ever art book dedicated to celebrating Black actresses and exploring their experiences in acting. Through stunning photographs, personal interviews, short biographies, and career milestones, *Supreme Actresses* chronicles the most influential Black actresses who have worked in film, television, and theater. From Hattie McDaniel, the first actress of color to win an Academy Award for Best Supporting Actress in 1939, to Dorothy Dandridge, the first actress of color to be nominated for an Academy Award for Best Actress in 1954. And from Ethel Waters, the first African American actress to be featured on an American sitcom in 1950, to Cicely Tyson, the first African American star of a TV drama in 1963. The performances by these talented actresses are ingrained into our memories. We experienced laughter, love, and loss with these women. But how did they begin their acting careers? Who were the first Black actresses who paved the way? What are their defining moments? What effects did racial prejudice have on their careers? *Supreme Actresses* remembers and celebrates the groundbreaking women who have been influencing culture for decades, reshaping the

very standards of beauty in modern society.

### A Companion to Film Noir Oxford University Press

From one of America's most renowned film scholars: a revelatory, perceptive, and highly readable look at the greatest silent film stars -- not those few who are fully appreciated and understood, like Chaplin, Keaton, Gish, and Garbo, but those who have been misperceived, unfairly dismissed, or forgotten. Here is Valentino, "the Sheik," who was hardly the effeminate lounge lizard he's been branded as; Mary Pickford, who couldn't have been further from the adorable little creature with golden ringlets that was her film persona; Marion Davies, unfairly pilloried in *Citizen Kane*; the original "Phantom" and "Hunchback," Lon Chaney; the beautiful Talmadge sisters, Norma and Constance. Here are the great divas, Pola Negri and Gloria Swanson; the great flappers, Colleen Moore and Clara Bow; the great cowboys, William S. Hart and Tom Mix; and the great lover, John Gilbert. Here, too, is the quintessential slapstick comedienne, Mabel Normand, with her *Keystone Kops*; the quintessential all-American hero, Douglas Fairbanks; and, of course, the quintessential all-American dog, Rin-Tin-Tin. This is the first book to anatomize the major silent players, reconstruct their careers, and give us a sense of what those films, those stars, and that Hollywood were all about. An absolutely essential text for anyone seriously interested in movies, and, with more than three hundred photographs, as much a treat to look at as it is to read.

### *Working Girls* Insight Editions

Having taken all she can stand, Claire Newbold simply checks out of job and home to confront love and loss on the road. During this leave of absence from her usual life, Claire's behavior ranges

from the illicit to the deranged until she eventually begins to see into her own soul.

Kiss the Blood Off My Hands Springer

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.

**Women's Film and Female Experience, 1940-1950**

McFarland

The image of women in films in the past and present is discussed and the roles played by various stars are highlighted.

*Gothic Heroines on Screen* Knopf

It's hard to find females in leading roles as athletes, coaches and owners in sports film story lines. With an abundance of male-focused stories, Hollywood continues to reinforce the association of athleticism with masculinity. Portrayals of women in prominent roles indicate social attitudes and values and--when looked at over time--also show what influence the women's movement has had on cinematic representation and social understandings. This discussion of sports film heroines begins with *National Velvet* (1944) and ends with *Secretariat* (2010). It addresses the question of whether these story lines do or do not empower women as characters and role models, while offering alternative cinematic choices that reflect the true and ever-growing history of women in sports.

**Hollywood Heroines** Rutgers University Press

This is the documented story of some of the most glamorous women in the world who lived two lives--in public as larger-than-life romantic heroines of the screen, and in private as lesbians or bisexuals. From the early years of the "talkies" through the beginning of the 1950s, they were secretly known as the Sewing Circle, and this is their story. Among them were Marlene Dietrich, Greta Garbo, Tallulah Bankhead, Katherine Cornell, Barbara Stanwyck, and Joan Crawford. Others whose secret lives are divulged for the first time: Maude Adams, Lynn Fontanne, Myrna Loy, Edith Head, Janet Gaynor, Jill Esmond, Elsa Lanchester, Isadora Duncan, Laurette Taylor, Libby Holman, Marjorie Main, Agnes Moorehead, and Dame Judith Anderson.--Publisher

description

Silent Stars JHU Press

With the Civil Rights movement of the sixties fresh in their perspective, movie producers of the early 1970s began to make films aimed toward the underserved African American audience. Over the next five years or so, a number of cheaply made, so-called blaxploitation movies featured African American actresses in roles which broke traditional molds. Typically long on flash and violence but lacking in character depth and development, this genre nonetheless did a great deal toward redefining the perception of African American actresses, breaking traditional African American female stereotypes and laying the groundwork for later feminine action heroines. This critical study examines the ways in which the blaxploitation heroines of the early 1970s reshaped the presentation of African American actresses on screen and, to a certain degree, the perception of African American females in general. It discusses the social, political and cultural context in which blaxploitation films emerged. The work focuses on four African American actresses—Pam Grier, Tamara Dobson, Teresa Graves and Jeanne Belle—providing critical and audience response to their films as well as insight into the perspectives of the actresses themselves. The eventual demise of the blaxploitation genre due to formulaic plots and lack of character development is also discussed. Finally, the work addresses the mainstreaming of the action heroine in general and a recent resurgence of interest in black action movies. Relevant film stills and a selected filmography including cast list and plot synopsis are also included. Instructors considering this book for use in a course may request an examination copy here.

Nobody's Girl Friday HarperCollins

An auteur and the creator of multiple cinematic universes, James Wan has become one of the most successful directors in history, his films breaking box office records worldwide. Yet there is little scholarship on Wan's work. This collection of new essays fills the gap with contributions from around the globe offering analysis of his film and television productions, including *Saw* (2004), *Aquaman* (2018) and *The Conjuring Universe* franchise, along with less well-known works like *Death Sentence* (2007), *Dead Silence* (2007) and his pilot for the new *MacGyver* series. For the first time, Wan's films are explored in-depth from wide range of critical perspectives.

**A Woman's View** Penguin

The endangered and dangerous female figures of "Rebecca", of "Jagged Edge" and "What Lies Beneath" have a deserved and endures fascination. Helen Hanson re-examines these gothic heroines of Hollywood and their meanings, in two of Hollywood's key generic cycles, film noir and the female gothic film. Starting at the beginning, with the origin of these cycles and the ways in which they represented women in the American film industry and culture of the 1940s, she traces their revival in neo-noir and neo-gothic films from the 1980s to the present. She also places the female figures of the femme fatale, female investigator and gothic heroine within the shifting contexts of the film industry and debates in feminist film criticism. Hanson examines a wide range of films from both periods, including 'Suspicion', 'Gaslight' and 'Pacific Heights', and gives particular attention to their presentation of female stories, actions and perspectives. She reveals a diversity of female figures, representations and actions

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**Hitchcock's Heroines** Routledge

This is a topical resource that provides a comprehensive look at the most influential women in Hollywood cinema across a wide-range of occupations rarely found together in a single volume. Unlike other anthologies, *Hollywood Heroines: The Most Influential Women in Film History* is a hybrid of film history and industry information with an exclusive focus on prominent

women. This reference work includes more commonly discussed categories of important women in Hollywood film history, such as directors and actresses, and reaches beyond them to encompass women working as cinematographers, casting directors, studio heads, musical composers, and visual and special effects supervisors. The wide range of filmmaking crafts covered in the book provides an acute view of the industry and increases the visibility of and quality of representation for women working in Hollywood. By bringing the experience of these influential women to light, *Hollywood Heroines* joins a growing movement that endeavors to dismantle harmful, long-standing industry myths that perpetuate the systemic underrepresentation of women and the devaluation of women's stories in the Hollywood film industry.