

A WOMAN'S
VIEW

How Hollywood
Spoke to Women
1930-1960

JEANINE BASINGER

A Womans View How Hollywood Spoke To Women 1930 1960

Eric Lichtenfeld



A Woman's View How Hollywood Spoke To Women 1930 1960:

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 woman'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 Sex Goddess**

in American Film, 1930-1965 Jessica Hope Jordan, 2009 In the first critical study of the sex goddess in film Jessica Hope Jordan illustrates how Jean Harlow uses her sexualized body to affect and seduce viewers away from any primary identification with those characters and their plotlines that are supposed to lead the film to identifying instead with the kind of sexual empowerment and self-possession her characters consistently display Linking the idea of sexual empowerment to the filmic and public celebration of hyper-feminine sexuality the book additionally covers previous feminist discussions of Mae West's performances as feminist camp to argue that West sought to both celebrate and embody for women viewers what she viewed as cultural ideals of femininity and women's sexuality With Lana Turner and the cinematic code the book considers the many problems inherent in both the filmic and public celebration of hyper-feminine sexuality in relation to censorship and considers the effects of the Hays Code on hyper-feminine sexuality as depicted in film noir The book also importantly presents the first critical discussion of the actress Jayne Mansfield suggesting that her 1950s open acceptance

celebration and public promotion of her feminine sexuality both onscreen and off makes her not only a precursor of the more sexually liberated 60s but also like the other actresses discussed here a kind of prescient performance artist even theorist of feminine sexuality in particular and cultural ideas about sexuality more generally Beyond recouping her image as feminist the book demonstrates how the kind of desire aroused by the sex goddess a desire which remains endlessly suspended works as a supreme example of the aesthetic apparatus of cinema itself Book Jacket *Representations of Femininity in American Genre Cinema* David Greven, 2011-04-25 The theme of female transformation informs the Hollywood representation of femininity from the studio era to the present Whether it occurs physically emotionally or on some other level transformation allows female protagonists to negotiate their own complex desires and to resist the compulsory marriage plot A sweeping study of Hollywood from *Now Voyager* *The Heiress* and *Flamingo Road* to *Carrie* the Alien films *The Brave One* and the slasher horror genre this book boldly unsettles commonplace understandings of genre film female sexuality and Freudian theory as it makes a strong new case for the queer relevance of female representation **Exploring Media Culture** Michael R. Real, 1996-09-26 A beautifully written intellectually challenging and highly readable exploration of the mysteries of contemporary mass media and popular culture Real does a masterful job of empowering his readers Students will find this book fascinating and in some cases terrifying Arthur Asa Berger San Francisco State University **The Female Complaint** Lauren Berlant, 2008-03-17 A literary critical and historical chronicle of women's culture in the United States from 1830 to the present by a leading Americanist *Starmaker* Milan Hain, 2023-08-07 David O. Selznick 1902-1965 was one of the most prominent film producers of the Hollywood studio era responsible for such artistic and commercial triumphs as *King Kong* *David Copperfield* *Anna Karenina* *A Star Is Born* *Gone with the Wind* *Rebecca* *Spellbound* and *The Third Man* However film production was not his only domain Starting in the late 1930s he built an impressive stable of stars within his own independent company including Ingrid Bergman Vivien Leigh Joan Fontaine Jennifer Jones and Gregory Peck In *Starmaker* David O. Selznick and the Production of Stars in the Hollywood Studio System author Milan Hain reveals the mechanisms by which Selznick and his collaborators discovered and promoted new stars and describes how these personalities were marketed whether for financial gain or symbolic recognition and prestige Using a wide range of archival materials the book significantly complements and reshapes our understanding of Selznick's celebrated career by focusing on heretofore neglected aspects of his creative and business activities It also sheds light on the US film industry during the Golden Age of Hollywood studios and in the postwar period when the established order began to break down By structuring the book around Selznick and his role as a starmaker Hain demonstrates that star production and development in the Hollywood studio system was a highly organized and systematic activity though the respective strategies and procedures were often hidden from the public eye *The New Woman's Film* Hilary Radner, 2017-01-20 With the chick flick arguably in decline film scholars may well ask what has become of the woman's film Little attention has been paid to the proliferation of films often

from the independent sector that do not sit comfortably in either the category of popular culture or that of high art films that are perhaps the corollary of the middle brow novel or smart chick flicks This book seeks to fill this void by focusing on the steady stream of films about and for women that emerge out of independent American and European cinema and that are designed to address an international female audience The new woman s film as a genre includes narratives with strong ties to the woman s film of classical Hollywood while constituting a new distinctive cycle of female centered films that in many ways continue the project of second wave feminism albeit in a modified form Topics addressed include The Bridges of Madison County Clint Eastwood 1995 the feature length films of Nicole Holofcener 1996 2013 the film roles of Tilda Swinton Rachel Getting Married Jonathan Demme 2008 Blue Jasmine Woody Allen 2013 Frances Ha Noah Baumbach 2012 Belle Amma Asante 2013 Fifty Shades of Grey Sam Taylor Johnson 2015 and Jane Campion s Top of the Lake Sundance Channel 2013 *Chick Flicks* Suzanne Ferriss, Mallory Young, 2008-03-03 With 11 original essays this edited volume examines chick flicks from An Affair to Remember to Legally Blonde within the larger context of chick culture as well as women s cinema

Fashion in Film Adrienne Munich, 2011-06-28 The vital synergy between dress and the cinema has been in place since the advent of film Broaching topics such as vampires noir and Marie Antoinette looks Fashion in Film uncovers the way in which the alliance of these two powerhouse industries use myriad cultural influences shaping narrative national identity and all points in between Contributor essays address international films from early cinema to the present drawing on the classic and the innovative This abundantly illustrated collection reveals that fashion in conjunction with film must be understood in a different way from fashion tout simple

Horror after 9/11 Aviva Briefel, Sam J. Miller, 2012-08-24 Horror films have exploded in popularity since the tragic events of September 11 2001 many of them breaking box office records and generating broad public discourse These films have attracted A list talent and earned award nods while at the same time becoming darker more disturbing and increasingly apocalyptic Why has horror suddenly become more popular and what does this say about us What do specific horror films and trends convey about American society in the wake of events so horrific that many pundits initially predicted the death of the genre How could American audiences after tasting real horror want to consume images of violence on screen Horror after 9 11 represents the first major exploration of the horror genre through the lens of 9 11 and the subsequent transformation of American and global society Films discussed include the Twilight saga the Saw series Hostel Cloverfield 28 Days Later remakes of The Texas Chainsaw Massacre Dawn of the Dead and The Hills Have Eyes and many more The contributors analyze recent trends in the horror genre including the rise of torture porn the big budget remakes of classic horror films the reinvention of traditional monsters such as vampires and zombies and a new awareness of visual technologies as sites of horror in themselves The essays examine the allegorical role that the horror film has held in the last ten years and the ways that it has been translating and reinterpreting the discourses and images of terror into its own cinematic language

Glamour San Francisco Museum of Modern Art, Phil Patton, Virginia

Postrel, San Francisco Museum of Art, Valerie Steele, 2004-01-01 This catalogue revises our understanding of glamour in the fields of fashion industrial design and architecture Tracing glamour's trajectory from Hollywood's golden age to its present day connotations of affluence this illustrated volume presents an array of postwar couture jewelry automobile furniture and built and unbuilt architecture all of which share an affinity for richly decorative patterning complex layering and sumptuous materials

Best Actress Stephen Tapert, 2020 Showcasing a dazzling collection of 200 photographs many of which have never before been seen this lavishly illustrated book offers a captivating historical social and political examination of the first 75 women from Janet Gaynor to Emma Stone to have won the coveted and legendary Academy Award for Best Actress

Film - An International Bibliography Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässige Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

The Afterlife of Anne Boleyn Stephanie Russo, 2020-10-28 This book explores 500 years of poetry drama novels television and films about Anne Boleyn Hundreds of writers across the centuries have been drawn to reimagine the story of her rise and fall The Afterlife of Anne Boleyn tells the story of centuries of these shifting and often contradictory ways of understanding the narrative of Henry VIII's most infamous queen Since her execution on 19 May 1536 Anne's life and body has been a site upon which competing religious political and sexual ideologies have been inscribed a practice that continues to this day From the poetry of Thomas Wyatt to the songs of the hit pop musical Six The Afterlife of Anne Boleyn takes as its central contention the belief that the mythology that surrounds Anne Boleyn is as interesting revealing and surprising as the woman herself

Glamour Professor Carol Dyhouse, 2013-04-04 How do we understand glamour Has it empowered women or turned them into objects Once associated with modernity and the cutting edge is it entirely bound up with nostalgia and tradition This unique and fascinating book tells the story of glamour It explores the changing meanings of the word its relationship to femininity and fashion and its place in twentieth century social history Using a rich variety of sources from women's magazines and film to social surveys and life histories Carol Dyhouse examines with wit and insight the history and meaning of costume cosmetics perfume and fur Dyhouse disentangles some of the arguments surrounding femininity appearance and power directly addressing feminist concerns The book explores historical contexts in which glamour served as an expression of desire in women and an assertion of entitlement to the pleasures of affluence finally arguing that glamour can't simply be dismissed as oppressive or as male fantasy but can carry celebratory meanings for women

Jane Campion Hilary Radner, Alistair Fox, Irène Bessière, 2009 An innovative collection of original essays on Jane Campion renowned female auteur filmmaker In Jane Campion Cinema Nation Identity a diverse group of contributors challenge the view that Campion's body of work lacks coherence or unity to instead examine the important characteristics and themes that underlie it Editors Hilary Radner Alistair Fox and Irène Bessière have compiled rich original

scholarship on Campion's oeuvre to probe issues previously neglected by scholars like her debt to New Zealand sources and her personal views of family dynamics and those that benefit from additional insight such as her place in the feminist filmmaking tradition. This volume also investigates Campion's distinct cinematic style in light of these issues to examine the source of her enduring cross-cultural and international appeal. Contributors in the first section explore the creation of subjectivity and identity in Campion's films which include well-known works like *The Piano* and *Holy Smoke* to trace the unique perspectives of Campion's characters and Campion herself as director. In the second section, essays analyze Campion's close relationship with literature and argue that the singular vision in her literary adaptations stems from her New Zealand background and her personal mythology. Contributors in the third section argue that while Campion devotes considerable attention to the evocation of feminine internal space, she also uses the symbolic potential of her external physical locations to register what is taking place in the inner life of her characters and reflect their search for personal fulfillment. A final group of essays presents a variety of responses to Campion's films demonstrating that Campion is a highly personal and idiosyncratic director who nonetheless manages to fascinate viewers across a broad cultural spectrum. Taken together, contributors in *Jane Campion: Cinema Nation Identity* present a compelling analysis of Campion's status as a leading female filmmaker with close attention to her distinctive cinematic style and particular *mise en scène*. The collective nature of this volume will appeal to students and teachers of film literature and gender studies as well as fans of Campion's work.

Action Speaks Louder Eric Lichtenfeld, 2007-04-27 An authoritative and entertaining history of the action film **Hedy Lamarr** Ruth Barton, 2010-08-13 Hedy Lamarr's life was punctuated by salacious rumors and public scandal, but it was her stunning looks and classic Hollywood glamour that continuously captivated audiences. Born Hedwig Kiesler, she escaped an unhappy marriage with arms dealer Fritz Mandl in Austria to try her luck in Hollywood where her striking appearance made her a screen legend. Her notorious nude role in the erotic Czech film *Ecstasy* (1933) as well as her work with Cecil B. DeMille (*Samson and Delilah*, 1949), Walter Wanger (*Algiers*, 1938), and studio executive Louis B. Mayer catapulted her alluring and provocative reputation as a high-profile sex symbol. In *Hedy Lamarr: The Most Beautiful Woman in Film*, Ruth Barton explores the many facets of the screen legend, including her life as an inventor. Working with avant-garde composer and film scorer George Antheil, Lamarr helped to develop and patent spread spectrum technology, which is still used in mobile phone communication. However, despite her screen persona and scientific success, Lamarr's personal life caused quite a scandal. A string of failed marriages, a lawsuit against her publisher regarding her sensational autobiography, and shoplifting charges made her infamous beyond her celebrity. Drawing on extensive research into both the recorded truths of Lamarr's life and the rumors that made her notorious, Barton recognizes Lamarr's contributions to both film and technology while revealing the controversial and conflicted woman underneath Hedy Lamarr. *The Most Beautiful Woman in Film* illuminates the life of a classic Hollywood icon. **Melodrama** John Mercer, Martin Shingler, 2004 *Melodrama: Genre, Style, and Sensibility* is

designed as an accessible overview of the often complex debates that emerge out of the connections between melodrama and cinema The book identifies three distinct but connected concepts through which it is possible to make sense of melodrama either as a genre originating in European theatre of the 18th and 19th century as a specific cinematic style epitomised by the work of Douglas Sirk or as a sensibility that emerges in the context of specific texts speaking to and reflecting the desires concerns and anxieties of audiences Each chapter includes overviews of key essays analyses of significant and widely studied films and includes an annotated reading list It's Our Day Katherine Jellison, 2008 Offers a detailed cultural history of weddings in America from 1945 to 2000 exploring the political social economic and demographic events that influenced the traditions and cost associated with weddings in the post war years

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