

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

IF YOU ALLY NEED SUCH A REFERRED **FROM REVERENCE TO RAPE THE TREATMENT OF WOMEN IN MOVIES MOLLY HASKELL** EBOOK THAT WILL HAVE THE FUNDS FOR YOU WORTH, ACQUIRE THE CATEGORICALLY BEST SELLER FROM US CURRENTLY FROM SEVERAL PREFERRED AUTHORS. IF YOU WANT TO COMICAL BOOKS, LOTS OF NOVELS, TALE, JOKES, AND MORE FICTIONS COLLECTIONS ARE ALONG WITH LAUNCHED, FROM BEST SELLER TO ONE OF THE MOST CURRENT RELEASED.

YOU MAY NOT BE PERPLEXED TO ENJOY EVERY BOOK COLLECTIONS FROM **FROM REVERENCE TO RAPE THE TREATMENT OF WOMEN IN MOVIES MOLLY HASKELL** THAT WE WILL UNCONDITIONALLY OFFER. IT IS NOT APPROACHING THE COSTS. ITS ROUGHLY WHAT YOU NEED CURRENTLY. THIS FROM REVERENCE TO RAPE THE TREATMENT OF WOMEN IN MOVIES MOLLY HASKELL, AS ONE OF THE MOST EFFECTIVE SELLERS HERE WILL DEFINITELY BE ACCOMPANIED BY THE BEST OPTIONS TO REVIEW.

IF YOU WANT TO ENJOY THE MOST EFFECTIVE SELLERS HERE WILL DEFINITELY BE ACCOMPANIED BY THE BEST OPTIONS TO REVIEW.

THE PROPHETS ROBERT JONES, Jr. 2022-02-08 BEST BOOK OF THE YEAR NPR • THE WASHINGTON POST • BOSTON GLOBE • TIME • USA TODAY • ENTERTAINMENT WEEKLY • REAL SIMPLE • PARADE • BUZZFEED • ELECTRIC LITERATURE • LITHub • BOOKRIOT • POPSUGAR • GOOP • LIBRARY JOURNAL • BOOKBUB • KCRW • FINALIST FOR THE NATIONAL BOOK AWARD • ONE OF THE NEW YORK TIMES NOTABLE BOOKS OF THE YEAR • ONE OF THE NEW YORK TIMES BEST HISTORICAL FICTION OF THE YEAR • INSTANT NEW YORK TIMES BESTSELLER A SINGULAR AND STUNNING DEBUT NOVEL ABOUT THE FORBIDDEN UNION BETWEEN TWO ENSLAVED YOUNG MEN ON A DEEP SOUTH PLANTATION, THE REFUGEE THEY FIND IN EACH OTHER, AND A BETRAYAL THAT THREATENS THEIR EXISTENCE. ISAHAI WAS SAMUEL’S AND SAMUEL WAS ISAHAI’S. THAT WAS THE WAY IT WAS SINCE THE BEGINNING, AND THE WAY IT WAS TO BE UNTIL THE END. IN THE BARN THEY TENDED TO THE ANIMALS, BUT ALSO TO EACH OTHER, TRANSFORMING THE HOLLOWED-OUT SHED INTO A PLACE OF HUMAN REFUGE, A SOURCE OF INTIMACY AND HOPE IN A WORLD RULED BY VICIOUS MASTERS. BUT WHEN AN OLDER MAN—A FELLOW SLAVE—SEEMS TO GAIN FAVOR BY PREACHING THE MASTER’S GOSPEL ON THE PLANTATION, THE ENSLAVED BEGIN TO TURN ON THEIR OWN. ISAHAI AND SAMUEL’S LOVE, WHICH WAS ONCE SO SIMPLE, IS SEEN AS SINFUL AND A CLEAR DANGER TO THE PLANTATION’S HARMONY. WITH A LYRICISM REMINISCENT OF TONI MORRISON, ROBERT JONES, JR., FIERCELY SUMMONS THE VOICES OF SLAYER AND ENSLAVED ALIVE, FROM ISAHAI AND SAMUEL TO THE CALCULATING SLAVE MASTER TO THE LONG LINE OF WOMEN THAT SURROUND THEM, WOMEN WHO HAVE CARRIED THE SOUL OF THE PLANTATION ON THEIR SHOULDERS. AS TENSIONS BUILD AND THE WEIGHT OF CENTURIES—OF ANCESTORS AND FUTURE GENERATIONS TO COME—CULMINATES IN A CLIMACTIC RECKONING, THE PROPHETS FEARLESSLY REVEALS THE PAIN AND SUFFERING OF INHERITANCE, BUT IS ALSO SHOT THROUGH WITH HOPE, BEAUTY, AND TRUTH, PORTRAYING THE ENORMOUS, HEROIC POWER OF LOVE.

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 FALLOU’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 “BUNNCH 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 A 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 PARY 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 METS THE HIGH-POWERED WOMEN WHO CREATE RAUNCH CULTURE—THE NEW KINKING 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.

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 HUGE LY 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.

IN THE COMPANY OF WOMEN KAREN HOLLINGER FROM DESPERATELY SEEKING SUSAN, STEEL MAGNOLIAS, AND THELMA & LOUISE TO DESERT HEARTS, GIRL FRIENDS, AND PASSION FISH, MAINSTREAM CINEMA HAS BEEN A WAVE OF FILMS FOCUSING ON FRIENDSHIPS BETWEEN WOMEN. IN THE COMPANY OF WOMEN IS THE FIRST CRITICAL WORK TO INVESTIGATE THE RECENT RESURGENCE OF THIS VARIETY OF THE “WOMAN’S FILM,” EXAMINING THE FEMALE FRIENDSHIP FILM SINCE THE 1970S AND SETTING IT AGAINST OLDER FILMS OF THE 1930S AND 1940S, SUCH AS MILDRED PIERCE AND STELLA DALLAS, KAREN HOLLINGER STUDIES THE CHARACTER OF THE FILMS THEMSELVES AND HOW THEY SPEAK TO FEMALE VIEWERS. SHE ARGUES THAT WHILE MANY OF THESE FILMS INITIALLY SEEM TO AFFIRM THE POWER OF FEMALE FRIENDSHIP AND REJECT TRADITIONAL IDEALS OF WOMEN, MOST OF THEM ULTIMATELY FALL BACK ON CONVENTIONAL FEMINE ROLES. HOLLINGER ARGUES THAT THE FEMALE FRIENDSHIP FILM, BY ATTEMPTING TO ASSIMILATE INTO THE MAINSTREAM, USES IDEAS FROM THE WOMEN’S MOVEMENT, LIKE FEMALE AUTONOMY AND SISTERHOOD, THAT ARE PARTICULARLY SUSCEPTIBLE TO COMPROMISE. IT IS THIS BLEND OF EMPOWERING AND CONSERVATIVE ELEMENTS THAT MAKES THE FEMALE FRIENDSHIP FILM NEITHER A TRUE CHALLENGE TO THE STATUS QUO NOR A MERE CONFIRMATION OF DOMINANT IDEOLOGY BUT RATHER A MULTIFACETED CINEMATIC FORM THAT REFLECTS BOTH OF THESE STRAINS. HOLLINGER CONSIDERS ALL OF THE MAJOR ISSUES IN FEMINIST FILM CRITICISM -- FROM AUDIENCE RECEPTION TO THE IDENTIFICATION WITH CHARACTERS, FROM SEXUALITY TO RACIAL IDENTITY. ENGAGING AND PROVOCATIVE, IN THE COMPANY OF WOMEN IS AN ENTERTAINING AND ENLIGHTENING ACCOUNT OF ONE OF CONTEMPORARY CINEMA’S MOST VITAL GENRES.

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 EXPRESS 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 BID 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.

WOMEN AND THEIR SEXUALITY IN THE NEW FILM JOAN MELLEEN 2017

CINEMATHEMATY FUCHS FISCHER 2014-07-14 NOTING THAT MOTHERHOOD IS A COMMON METAPHOR FOR FILM PRODUCTION, FUCHS 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 DEBES 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 CHILD BIRTH THEMES IN HORROR FILMS. IN COME FILMS (WHITE HEAT), SHE SEES THE LINKAGE OF MALE EVILANCE 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 HELLS, WHERE FLUID SEXUALITY IS THE THEME. THESE FILMS TRY TO TREAT MOTHERHOOD AS A LOCUS OF IRREDUCIBLE 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.

A WOMAN’S VIEW JEANNE 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 QUAL 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, JEANNE 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 FACTS—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.

POPCORN VENUS MARJORIE ROSEN 1975

THE GENERING OF MELANCHOLIA JULIANA SCHIESARI 2018-08-06 THE PANTHEON OF RENOWNED MELANCHOLICS—FROM SHAKESPEARE’S HAMLET TO WALTER BENJAMIN—INCLUDES NO WOMEN, AN ABSENCE THAT IN JULIANA SCHIESARI’S VIEW POINTS LESS TO A DEATH OF UNHAPPY WOMEN IN PATRIARCHAL CULTURE THAN TO THE LACK OF SIGNIFICANCE ACCORDED TO WOMEN’S GRIEF. THROUGH PENETRATING READINGS OF TEXTS FROM ARISTOTLE TO KRISTEVA, SHE ILLUMINATES THE COMPLEX HISTORY OF THE SYMBOLICS OF LOSS IN RENAISSANCE LITERATURE. THE PANTHEON OF RENOWNED MELANCHOLICS—FROM SHAKESPEARE’S HAMLET TO WALTER BENJAMIN—INCLUDES NO WOMEN, AN ABSENCE THAT IN JULIANA SCHIESARI’S VIEW POINTS LESS TO A DEATH OF UNHAPPY WOMEN IN PATRIARCHAL CULTURE THAN TO THE LACK OF SIGNIFICANCE ACCORDED TO WOMEN’S GRIEF. THROUGH PENETRATING READINGS OF TEXTS FROM ARISTOTLE TO KRISTEVA, SHE ILLUMINATES THE COMPLEX HISTORY OF THE SYMBOLICS OF LOSS IN RENAISSANCE LITERATURE. SCHIESARI FIRST CONSIDERS THE DEVELOPMENT OF THE CONCEPT OF MELANCHOLIA IN THE WRITINGS OF FREUD AND THEN SURVEYS RECENT RESPONSES BY SUCH THEORISTS AS LUCE IRIGARAY, KAJA SILVERMAN, AND JULIA KRISTEVA. SCHIESARI PROVIDES FRESH INTERPRETATIONS OF WORKS BY ARISTOTLE, HILDEGARD OF BINGEN, AND FICINO AND SHE CONSIDERS WOMEN’S POETRY OF THE ITALIAN RENAISSANCE, KEY WORKS BY TASSO AND SHAKESPEARE, AND THE WRITINGS OF WALTER BENJAMIN AND JACQUES LACAN. ACCORDING TO SCHIESARI, MALE MELANCHOLIA WAS CELEBRATED DURING THE RENAISSANCE AS A SIGN OF INSPIRED GENIUS, AT THE SAME TIME AS PUBLIC RITUALS OF MOURNING LED BY WOMEN WERE SUPPRESSED. THE GENERING OF MELANCHOLIA WILL BE STIMULATING READING FOR SCHOLARS AND STUDENTS IN THE FIELDS OF FEMINIST CRITICISM, PSYCHOANALYTIC AND LITERARY THEORY, AND RENAISSANCE STUDIES, AND FOR ANYONE INTERESTED IN WESTERN CULTURAL HISTORY.

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 INSTANT, 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 SIBLING’S “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. L.A. CONFIDENTIAL JAMES ELLROY 2013-01-01 L.A. CONFIDENTIAL IS EPIC “NOIR,” A CRIME NOVEL OF ASTONISHING DETAIL AND SCOPE WRITTEN BY THE BESTSELLING AUTHOR OF THE BLACK DAHLIA. A HORRIFIC MASS MURDER INVOLVES THE LIVES OF VICTIMS AND VICTIMIZERS ON BOTH SIDES OF THE LAW. AND THREE LAWYERS ARE CAUGHT IN A DEADLY SPIRAL, A NIGHTMARE THAT TESTS LOYALTY AND COURAGE, AND OFFERS NO MERCY, GRANTS NO SURVIVORS. (120,000 WORDS)

COMPLICATED WOMEN NICK LASALLE 2014-08-06 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 RICH BY CHEATING HIS BOYFRIENDS, ENJOYED THEIR SEXUALITY, LED UNPAROLOGIC CAREERS AND, IN GENERAL, ACTED THE WAY MANY THINK WOMEN ONLY ACTED AFTER 1948. BEFORE THEN, WOMEN ON SCREEN HAD COME IN TWO VARIETIES— GOOD OR BAD / SWEET NGAROL 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 PAL. MEANWHILE, NORMA SHEARER SUCCEEDED IN TAKING THE INCUBUS 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 INDULGE STARS— CONSTANCE BENNETT, RUTH CHATTERTON, MAE CLARKE, CLAUDETTE COLBERT, MARLINE DIETRICH, KAY FRANCIS, ANNI HARDING, JEAN HARLOW, MIRIAM HOPKINS, DOROTHY MACKALLI, 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 ERA 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.

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. HOW DID LUBITSCH DO IT? JOSEPH MCBRIDE 2018-06-26 ORSON WELLES CALLED ERNST LUBITSCH (1892-1947) “A GIANT” WHOSE “TALENT AND ORIGINALITY ARE STUNNING.” JEAN RENOU 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 OBQUELY, THROUGH SLY INJUNDO, LUBITSCH’S TRIOUILLÉ , SOPHISTICATED, CONTINENTAL HUMAN ENGAGED THE VIEWER’S INTELLIGENCE WHILE CIRCUMVENTING THE STRICTURES OF CENSORSHIP IN SUCH MASTERWORKS AS THE MARRIAGE CIRCLE, RESOUBLE 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.

BREATH, EYES, MEMORY EDWIDGE DANICAT 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.

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 FETTERIZED 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, LINDA HOOKS, CLAIRE JOHNSTON, ANNETTE KUHN, JULIA LESAGE, JUDITH MAYNE, TANIA MOLDEN, SHARON MULVEY, B. RUBY RICH, KAJA SILVERMAN, SHARON SMITH, JACKIE STACEY, JANET STAIGER, ANNA MARIE TAYLOR, VALERIE WALKERDINE, AND LINDA WILLIAMS.

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 RHINES, 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 AROUND. 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 (GLIMORE 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.

PHILIP ROTH BLAKE BAKER 2021-05-26 “I don’t want you to rehabilitate me,” Philip Roth said to his only authorized biographer, Blake Baker. “Just make me interesting.” GRANTED COMPLETE INDEPENDENCE AND ACCESS, BAKER SPENT ALMOST TEN YEARS PORING OVER ROTH’S PERSONAL ARCHIVE, INTERVIEWING HIS FRIENDS, LOVERS, AND COLLEAGUES, AND LISTENING TO ROTH’S OWN BREATHTAKINGLY CANDID CONFESSIONS. CYNTHIA OLICK, IN HER FRONT-PAGE RAVE FOR THE NEW YORK TIMES BOOK REVIEW, DESCRIBED BAILEY’S MONUMENTAL BIOGRAPHY AS “A

HANDSOME, VIGOROUS, AND MAJESTIC ANNOUCEL, WHAT IS SEEN AT FIRST TO BE CASUAL CHANCE IS REVEALED AT LAST TO BE A STEADY AND POWERFULLY DEMANDING DRIVE. ... UNDER BAILEY’S STRONG LIGHT WHAT REMAINS ON THE PAGE IS ONE WRITER’S LIFE AS IT WAS LIVED, AND—ALMOST—AS IT WAS FELT.” THOUGH ROTH IS GENERALLY CONSIDERED AN AUTOBIOGRAPHICAL NOVELIST—HIS ALTER-EGOS INCLUDE NOT ONLY THE ROTH-LIKE WRITER NATHAN ZUCKERMAN, BUT ALSO A RECURRING CHARACTER NAMED PHILIP ROTH—RELATIVELY LITTLE IS KNOWN ABOUT THE ACTUAL LIFE ON WHICH SO VAST AN OEUVRE WAS SUPPOSEDLY BASED. BAILEY REVEALS A MAN WHO, BY DESIGN, LED A HIGHLY COMPARTMENTALIZED LIFE: A TRIFLESS CHAMPION OF DISSIDENT WRITERS BEHIND THE IRON CURTAIN ON THE ONE HAND, ROTH WAS ALSO THE MICKEY SABBATH-LIKE ROULÉ who PURSUED SCANDALOUS LOVE AFFAIRS AND ASPIRED “[T]O AFFRONT AND AFFRONT AND AFFRONT TILL THERE WAS NO ONE ON EARTH UNAFFRONTED”—THE MAN WHO WAS PILLORIED BY HIS SECOND WIFE, THE ACTRESS CLAIRE BLOOM, IN HER 1996 MOVIE, LEAVING A DOLL’S HOUSE. TOWERING ABOVE IT ALL WAS ROTH’S ACHEIVEMENT: THIRTY-ONE BOOKS THAT GIVE US “THE TRUEST PICTURE WE HAVE OF THE WAY WE LIVE NOW,” AS THE POET MARK STRAND PUT IT IN HIS REMARKS FOR ROTH’S GOLD MEDAL AT THE 2001 AMERICAN ACADEMY OF ARTS AND LETTERS CEREMONIAL. TRACING ROTH’S PATH FROM REALISM TO FARCE TO METAFICTION TO THE TRAGIC MASTERPIECES OF THE AMERICAN TRILOGY, BAILEY EXPLORES ROTH’S ENGAGEMENT WITH NEARLY EVERY ASPECT OF POSTWAR AMERICAN CULTURE.

REEL KNOCKOUTS MARTHA MCCAUGHEY 2001-07-15 WHEN THELMA AND LOUISE OUTFUGHT 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 UPENDING 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-CROSSING TO DIRECT-TO-VIDEO, AND FROM COP-ACTION MOVIES TO X-RATED SKN 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 MOVIES 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.

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).

MOLLY HASKELL 1997 HASKELL REMAINS A CONTROVERSIAL FIGURE IN BOTH FEMINIST AND FILM CIRCLES, ACCUSED OF “UNCRITICALLY CELEBRATING

UNWANTED 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, UNWANTED 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.

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 ACTRESS, 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 “UNFUNKY” 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.

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 SÛ. 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.

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 WORK 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 DANDA 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

THE OTHER PARIS LUC SANTE 2015-10-27 “A VIVID INVESTIGATION INTO THE SEAMY UNDERSIDE OF NINETEENTH AND TWENTIETH CENTURY PARIS!”— THE JOY OF THE GOSPEL POPE FRANCIS 2014-10-07 THE PERFECT GIFT! A SPECIALLY PRICED, BEAUTIFULLY DESIGNED HARDCOVER EDITION OF THE JOY OF THE GOSPEL WITH A FOREWORD BY ROBERT BARRON AND AN AFTERWORD BY JAMES MARTIN, SJ. “THE JOY OF THE GOSPEL FILLS THE HEARTS AND LIVES OF ALL WHO ENCOUNTER JESUS.” IN THIS EXHORTATION I WISH TO ENCOURAGE ~~THE FAITHFUL AND THE STRAYERS FROM THE CHURCH~~ TO FOLLOW NEW CHAPTERS OF EVANGELIZATION MARKED BY THIS JOY, WHILE POINTING OUT NEW PATHS FOR THE CHURCH’S JOURNEY IN YEARS TO COME.” + POPE FRANCIS THIS SPECIAL EDITION OF POPE FRANCIS’S POPULAR MESSAGE OF HOW TO EXPLORE THEMES THAT ARE IMPORTANT FOR BELIEVERS IN THE 21ST CENTURY. EXAMINING THE MANY OBSTACLES TO FAITH AND WHAT CAN BE DONE TO OVERCOME THOSE HURDLES, HE EMPHASIZES THE IMPORTANCE OF SERVICE TO GOD AND ALL HIS CREATION. ADVOCATING FOR “THE HOMELESS, THE ADDICTED, ~~THE MARGINALIZED AND THE POOR~~,” THE ELDERLY WHO ARE INCREASINGLY ISOLATED AND ABANDONED,” THE HOLY FATHER SHOWS US HOW TO RESPOND TO POVERTY AND CURRENT ECONOMIC CHALLENGES THAT AFFECT US LOCALLY AND GLOBALLY. ULTIMATELY, POPE FRANCIS DEMONSTRATES HOW TO DEVELOP A MORE PERSONAL RELATIONSHIP WITH JESUS CHRIST, “TO RECOGNIZE THE TRACES OF GOD’S SPIRIT IN OURSelves GREAT AND SMALL.” PROFOUND IN ITS INSIGHT, YET WARM AND ACCESSIBLE IN ITS TONE, THE JOY OF THE GOSPEL IS A CALL TO ACTION TO LIVE A LIFE MOTIVATED BY DIVINE LOVE AND, IN TURN, TO EXPERIENCE HEAVEN ON EARTH. INCLUDES A FOREWORD BY ROBERT BARRON, AUTHOR OF CATHOLICISM: A JOURNEY TO THE HEART OF THE FAITH AND JAMES MARTIN, SJ, AUTHOR OF JESUS: A PILGRIMAGE 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