

Femme Fatales In Movies

RpVerlaine

Femme Fatale James Ursini,2009-10-01 From the femme fatale of the early cinema to her post-feminist rebirth, this lavishly illustrated book and comprehensive guide traces the history of these dangerously alluring, manipulative, and desperate lethal ladies. Femme Fatale surveys the history of the femme fatale in world cinema, with more than 300 photographs testifying to the power of these mysterious women. The book begins with the silent period and its vamps, like Theda Bara, Pola Negri, Clara Bow, and Bebe Daniels, then moves on to the Pre-Code sound period of American films, which, showing liberated attitudes toward sex and women, featured actresses like Jean Harlow, Marlene Dietrich, and Greta Garbo. The story continues with the noir 1940s, when the femme fatale became truly lethal - including actresses like Ava Gardner, Rita Hayworth, and Barbara Stanwyck. In the repressive 1950s, the international femme fatale took the fore - Brigitte Bardot, Maria Felix, Elizabeth Taylor, Anita Ekberg, etc. Finally, the authors turn to the revolutionary post-feminist modern period, with an array of lethal ladies from all over the world, like Pam Grier, Salma Hayek, Gong Li, Angelina Jolie, and Sharon Stone.

The Femme Fatale Julie Grossman,2020-09-18 This book offers readers a concise look at over a century of femmes fatales on both the silver screen and the TV screen, from Theda Bara and Barbara Stanwyck to Killing Eve's Jodie Comer and Sandra Oh, considering how this figure embodies Hollywood's contradictory attitudes toward female ambition, independence, and sexuality.

Femme Fatales, Movie Starlets & Rockers (Illustrated Haiku and Short Poems) RpVerlaine,2018-09-27 This collection of short poems is my tribute to actresses and singers I've admired, as well as models I've had the pleasure of working with. The poems pretty much were written in the order in which they appear.* I originally intended it to be a brief free ebook but found the original 22 pages did not tell the story I wanted to tell. It is a tale of my obsessions, therefore it includes only the stars and models I felt closest to. I wanted to join models I've photographed with the great stars of film, television and music. The pictures are joined by poems that give some history and in some cases, very intimate details. The manuscript somehow grew to nearly seventy pages. In the end, it took over a year to write and photograph. I can honestly say I'm happy with the results and hope my efforts reward the reader. *A last minute software glitch required the book to be reedited and reset for publishing. Giving it a more chronological order than it previously had.

Film Fatales Tom Lisanti, Louis Paul, 2002-04-10 Sean Connery began the sixties spy movie boom playing James Bond in *Dr. No* and *From Russia with Love*. Their success inspired every studio in Hollywood and Europe to release everything from serious knockoffs to spoofs on the genre featuring debonair men, futuristic gadgets, exotic locales, and some of the world's most beautiful actresses whose roles ranged from the innocent caught up in a nefarious plot to the femme fatale. Profiled herein are 107 dazzling women, well-known and unknown, who had film and television appearances in the spy genre. They include superstars Doris Day in *Caprice*, Raquel Welch in *Fathom*, and Ann-Margret in *Murderer's Row*; international sex symbols Ursula Andress in *Dr. No* and *Casino Royale*, Elke Sommer in *Deadlier Than the Male*, and Senta Berger in *The Spy with My Face*; and forgotten lovelies Greta Chi in *Fathom*, Alizia Gur in *From Russia with Love*, and Maggie Thrett in *Out of Sight*. Each profile includes a filmography that lists the actresses' more notable films. Some include the actresses' candid comments and anecdotes about their films and television shows, the people they worked with, and their feelings about acting in the spy genre are offered throughout. A list of websites that provide further information on women in spy films and television is also included.

Rethinking the Femme Fatale in Film Noir J. Grossman, 2009-10-21 In the context of nineteenth-century Victorin noir and close readings of original-cycle film noir, Julie Grossman argues that the presence of the femme fatale figure, as she is understood in film criticism and popular culture, is drastically over-emphasized and has helped to sustain cultural obsessions with bad women.

The Femme Fatale: Images, Histories, Contexts Helen Hanson, Catherine O'Rawe, 2010-07-20 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.

Reimagining Delilah's Afterlives as Femme Fatale Caroline Blyth, 2017-10-05 The story of Samson and Delilah in Judges 16 has been studied and retold over the centuries by biblical interpreters, artists, musicians, filmmakers and writers. Within these scholarly and cultural retellings, Delilah is frequently fashioned as the quintessential femme fatale - the shamelessly seductive 'fatal woman' whose sexual treachery ultimately leads to Samson's downfall. Yet these ubiquitous portrayals of Delilah as femme fatale tend to eclipse the many other viable readings of her character that lie, underexplored, within the ambiguity-laden narrative of Judges 16 - interpretations that offer alternative and more sympathetic portrayals of her biblical persona. In *Reimagining Delilah's Afterlives as Femme Fatale*, Caroline Blyth guides readers through an in-depth exploration of Delilah's afterlives as femme fatale in both biblical interpretation and popular culture, tracing the social and historical factors that may have inspired them. She then considers alternative afterlives for Delilah's character, using as inspiration both the Judges 16 narrative and a number of cultural texts which deconstruct traditional understandings of the

femme fatale, thereby inviting readers to view this iconic biblical character in new and fascinating lights.

Film Noir Production David Landau, 2016-11-10 David Landau's *Film Noir Production: The Whodunit of the Classic American Mystery Film* is a book meant for those who like a good story, one the Noir Films always delivered, concentrating on the characters more than anything else. Readers will find in these pages many behind-the-scenes tales of the productions of certain hard-boiled film classics and the prime players involved in their creation, from Darryl Zanuck and Raymond Chandler to John Seitz and Billy Wilder. This book features: A clear understanding of how movies are actually made and all the creative artists that contribute, creating a better appreciation for the many talented artistic collaborators that worked in the Hollywood Studio System and who together created film noir. A behind-the-scenes look at the making of a classic film noir movie that typifies the chapter's subject, allowing the reader to view that film in a new light and think about it from a new prospective. Appendices of suggested films to screen, film noir books for further reading, and downloadable files containing discussion points and class assignments for each chapter. An informative and conversational writing style, making the subject matter easy to digest and fun to read. This book is an indispensable companion text for anyone studying or interested in film noir, film history, the bygone days of the Hollywood film factories or how movies are actually made.

Portuguese Film, 1930-1960 Patricia Vieira, 2013-08-29 *Portuguese Film, 1930-1960: The Staging of the New State Regime* provides groundbreaking analysis of Portuguese feature films produced in the first three decades of the New State (Estado Novo), a right-wing totalitarian regime that lasted between 1933 and 1974. These films, sponsored by the National Propaganda Institute (Secretariado Nacional de Propaganda), convey a conservative image of both mainland Portugal and the country's overseas African colonies (Angola, Mozambique, Cape Verde, Guinea-Bissau and St. Thomas and Principe). The films about the mainland emphasize traditional values, the importance of obedience to authorities and a strict division of gender roles, whereby women are relegated to the domestic sphere. The Portuguese countryside, where age-old customs and a strong social hierarchy prevailed, is presented in these movies as a model for the rest of the country. The films about the colonies, in turn, underline the benefits of the Portuguese presence in Africa and portray the colonized as docile subjects to Portuguese rule. The book includes chapter summaries in the introduction, in-depth analyses of the most important Portuguese films produced between 1930 and 1960, a discussion of the main topics of Portuguese cinema from the New State, and a comprehensive bibliography that guides students who wish to read further on a specific topic. First published in Portuguese to wide acclaim, *Portuguese Film, 1930-1960: The Staging of the New State Regime* fills a gap in English-language scholarship on the history of the national cinema of the Iberian peninsula. Films covered include *Fatima*, *Land of Faith (Terra de Fe)*, *Spell of the Empire (Feitico do Imperio)*, and *Chaimite*.

Film Noir and the Possibilities of Hollywood Nathaniel Deyo, 2020-05-23 Built around close readings of 11 noir films, this book seeks to refresh our understanding of "film noir" by returning to the films themselves. Pushing against totalizing or

generalizing approaches, which may have the unintended effect of flattening out significant distinctions and differences between individual approaches, *Film Noir and the Possibilities of Hollywood* argues for the importance of staying attuned the varied and variegated formal, aesthetic and thematic strategies at work in individual films. By focusing on these strategies, the book invites readers to consider anew the enabling possibilities of Hollywood filmmaking in the studio era.

Film Noir Ian Brookes, 2017-03-09 What is film noir? With its archetypal femme fatale and private eye, its darkly-lit scenes and even darker narratives, the answer can seem obvious enough. But as Ian Brookes shows in this new study, the answer is a lot more complex than that. This book is designed to tackle those complexities in a critical introduction that takes into account the problems of straightforward definition and classification. Students will benefit from an accessible introductory text that is not just an account of what film noir is, but also an interrogation of the ways in which the term came to be applied to a disparate group of American films of the 1940s and 1950s.

Using Declarative Mapping Sentences in Psychological Research Paul M.W. Hackett, Chenwei Li, 2022-04-19 Using facet theory and Hackett's pioneering development of the declarative mapping sentence (DMS) as a qualitative methodology, this volume explains the process of formulating and applying the DMS to critically assess female representation in science fiction. Using a comparative approach to the development of female roles in Western science fiction films and television, the authors illustrate how the DMS is formulated and used to analyse the psychological and behavioral profiles of female characters. By maintaining the common structure of the DMS across films while adapting its content for each female role, the text demonstrates the flexibility of the DMS in providing a structure for varied research domains, enabling results to be uniformly compared, contrasted and classified. This insightful and thought-provoking volume will appeal to researchers, academics and educators interested in psychological methods and statistics, qualitative research in gender identity, and research methods more generally. Those especially interested in behavioural psychology, gender and cinema, and science fiction will also benefit from this volume.

The Contemporary Femme Fatale Katherine Farrimond, 2017-07-06 The femme fatale occupies a precarious yet highly visible space in contemporary cinema. From sci-fi alien women to teenage bad girls, filmmakers continue to draw on the notion of the sexy deadly woman in ways which traverse boundaries of genre and narrative. This book charts the articulations of the femme fatale in American cinema of the past twenty years, and contends that, despite her problematic relationship with feminism, she offers a vital means for reading the connections between mainstream cinema and representations of female agency. The films discussed raise questions about the limits and potential of positioning women who meet highly normative standards of beauty as powerful icons of female agency. They point towards the constant shifting between patriarchal appropriation and feminist recuperation that inevitably accompanies such representations within mainstream media contexts.

Screen Ages John Alberti, 2014-11-27 Screen Ages is a valuable guide for students exploring the complex and vibrant history of US cinema and showing how this film culture has grown, changed and developed. Covering key periods from across American cinema history, John Alberti explores the social, technological and political forces that have shaped cinematic output and the varied impacts cinema of on US society. Each chapter has a series of illuminating key features, including: 'Now Playing', focusing on films as cinematic events, from The Birth of a Nation to Gone with the Wind to Titanic, to place the reader in the social context of those viewing the films for the first time 'In Development', exploring changing genres, from the melodrama to the contemporary super hero movies, 'The Names Above and Below the Title', portraying the impact and legacy of central figures, including Florence Lawrence, Orson Welles and Wes Anderson Case studies, analyzing key elements of films in more depth Glossary terms featured throughout the text, to aid non-specialist students and expand the readers understanding of changing screen cultures. Screen Ages illustrates how the history of US cinema has always been and continues to be one of multiple screens, audiences, venues, and markets. It is an essential text for all those wanting to understand of power of American cinema throughout history and the challenges for its future. The book is also supported by a companion website, featuring additional case studies, an interactive blog, a quiz bank for each chapter and an online chapter, 'Screen Ages Today' that will be updated to discuss the latest developments in American cinema.

A Companion to the Gangster Film George S. Larke-Walsh, 2018-11-20 A companion to the study of the gangster film's international appeal spanning the Americas, Europe, and Asia A Companion to the Gangster Film presents a comprehensive overview of the newest scholarship on the contemporary gangster film genre as a global phenomenon. While gangster films are one of America's most popular genres, gangster movies appear in every film industry across the world. With contributions from an international panel of experts, A Companion to the Gangster Film explores the popularity of gangster films across three major continents, the Americas, Europe, and Asia. The authors acknowledge the gangster genre's popularity and examine the reasons supporting its appeal to twenty-first century audiences across the globe. The book examines common themes across all three continents such as production histories and reception, gender race and sexuality, mafia mythologies, and politics. In addition, the companion clearly shows that no national cinema develops in isolation and that cinema is a truly global popular art form. This important guide to the gangster film genre: Reveals how the gangster film engages in complex and contradictory themes Examines the changing face of the gangster film in America Explores the ideas of gangsterism and migration in the Hispanic USA, Latin America and the Caribbean Discusses the wide variety of gangster types to appear in European cinema Contains a review of a wide-range of gangster films from the Americans, Europe, and Asia Written for academics and students of film, A Companion to the Gangster Film offers a scholarly and authoritative guide exploring the various aspects and international appeal of the gangster film genre.

The dominance of the male gaze in Hollywood Films Isabelle Fol, 2006-03-16 Inhaltsangabe: Abstract: The way in

which media systems reflect our social environment and specifically how they represent and disseminate gender role models and have a lasting effect on the construction of identity is of long-standing interest both in Gender Studies and in the literary and the visual arts. In order to examine in particular the representation of women in the visual art of popular cinema, *The Dominance of the Male Gaze in Hollywood Films* will thus focus on the image of women in mainstream Hollywood films. Although media and specifically television and films are often considered to act largely as a social mirror, films in fact often distort social reality and continue to reflect traditional stereotypical gender constructions. In fact, these traditional gender images are not simply mirrors of real life, but also ideological signifiers: In many mainstream films that pretend to depict reality a time lag separates true social circumstances from the film reality the movie produces. Consequently, this time lag also manifest in filmic representations of gender roles means for the women's movement that feminists have hardly been able to enact new images of women outside the patriarchal context of popular films or change female stereotypes and incorporate feminist thought into mainstream films. Thus, mainstream films do not propagate an image of emancipated women, quite the reverse: women are subordinate objects of the male gaze. This general assumption has led to this thesis, which will deal with the question of whether Hollywood films, as representative of mainstream culture, still disseminate patriarchal images of women dominated by the male gaze even though feminist thought has been part of our society for some decades now. Located at the intersection of Media Studies, Cultural Studies, Sociology, and Gender Studies, this thesis will mainly follow the theoretical approach of the feminist film critic Laura Mulvey who developed the concept of the male gaze in her essay *Visual Pleasure and Narrative Cinema*. Mulvey's concept shall contribute to the analysis of the thesis that the images of women in Hollywood films still correspond to conservative patriarchal stereotypes. Within the scope of this still valid thesis, one of the major restrictions was to narrow down the film analysis to merely Hollywood film production. The reason for this restriction is first of all that Hollywood films, representative of popular taste, are globally [...]

Thrillers, Chillers, and Killers Frank Krutnik, 2025-05-13 Film noir is one of the most exciting and most debated products of studio-era Hollywood, but did you know that American radio broadcast many programs in the noir vein through the 1940s and 1950s? These included adaptations of such well-known films as *The Maltese Falcon*, *Murder, My Sweet*, and *Double Indemnity*, detective series devoted to the adventures of private eyes Philip Marlowe and Sam Spade, and the spine-tingling anthology programs *Lights Out* and *Suspense*. *Thrillers, Chillers, and Killers* is the first book to explore in detail noir storytelling on the two media, arguing that radio's noir dramas played an important role as a counterpart to, influence on, or a spin-off from the noir films. Besides shedding new light on long-neglected radio dramas, and a medium that was cinema's major rival, this scrupulously researched yet accessible study also uses these programs to challenge conventional understandings of the much-debated topic of noir.

South Korean Film Hyon Joo Yoo, 2021-01-01 *South Korean Film: Critical and Primary Sources* is an essential three-

volume reference collection representing three distinct phases in the development of South Korean national cinema, foregrounding how epochal characteristics inform the way in which the national cinema represents the penetrating thematic concern of auteur-ship, genre, spectatorship, gender, and nation, as well as the way in which these themes find expression in distinct visual styles and forms.

The Emerald International Handbook of Feminist Perspectives on Women's Acts of Violence Stacy

Banwell, Lynsey Black, Dawn K. Cecil, Yanyi K. Djamba, Sitawa R. Kimuna, Emma Milne, Lizzie Seal, Eric Y.

Tenkorang, 2023-08-02 Grounded in feminist scholarship, this book upends normative accounts of femme fatale violence to focus beyond the misogyny and the sensationalism and unearth the motivation behind women's roles in homicide, terrorism, combat, and even nationalist movements.

Film Noir Reader 4 Alain Silver, James Ursini, 2004-11 This text identifies a handful of plot elements that consistently recur within film noir and analyses in depth the memorable pictures that, while being vivid prototypes of certain cinematic themes, bend and break their moulds to find new ways to enthrall and frighten us.

Embark on a transformative journey with this captivating work, Grab Your Copy of **Femme Fatales In Movies**. This enlightening ebook, available for download in a convenient PDF format PDF Size: , invites you to explore a world of boundless knowledge. Unleash your intellectual curiosity and discover the power of words as you dive into this riveting creation. Download now and elevate your reading experience to new heights .

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Femme Fatales In Movies Introduction

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