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# CASTING COUCH



# Private Novels Public Films

**Laura Pietropaolo, Ada Testaferri**



## **Private Novels Public Films:**

**The Woman at the Keyhole** Judith Mayne, 1990-12-22 The Woman at the Keyhole is one of the most significant contributions to feminist film theory since the 1970s SubStance this intelligent eminently readable volume puts women's filmmaking on the main stage serves at once as introduction and original contribution to the debates structuring the field Erudite but never obscure effectively argued but not polemical The Woman at the Keyhole should prove to be a valuable text for courses on women and cinema The Independent When we imagine a woman and a keyhole it is usually a woman on the other side of the keyhole as the proverbial object of the look that comes to mind In this work the author is not necessarily reversing the conventional image but rather asking what happens when women are situated on both sides of the keyhole In all of the films discussed the threshold between subject and object between inside and outside between virtually all opposing pairs is a central figure for the reinvention of cinematic narrative Streetwalking on a Ruined Map Giuliana Bruno, 2021-06-08 Emphasizing the importance of cultural theory for film history Giuliana Bruno enriches our understanding of early Italian film as she guides us on a series of inferential walks through Italian culture in the first decades of this century This innovative approach the interweaving of examples of cinema with architecture art history medical discourse photography and literature addresses the challenge posed by feminism to film study while calling attention to marginalized artists An object of this critical remapping is Elvira Notari 1875-1946 Italy's first and most prolific woman filmmaker whose documentary style work on street life in Naples a forerunner of neorealism was popularly acclaimed in Italy and the United States until its suppression during the Fascist regime Since only fragments of Notari's films exist today Bruno illuminates the filmmaker's contributions to early Italian cinematography by evoking the cultural terrain in which she operated What emerges is an intertextual montage of urban film culture highlighting a woman's view on love violence poverty desire and death This panorama ranges from the city's exteriors to the body's interiors Reclaiming an alternative history of women's filmmaking and reception Bruno draws a cultural history that persuasively argues for a spatial corporal interpretation of film language **Alfred Hitchcock** Paula Marantz Cohen, 2021-10-05 This provocative study traces Alfred Hitchcock's long directorial career from Victorianism to postmodernism Paula Marantz Cohen considers a sampling of Hitchcock's best films Shadow of a Doubt Rear Window Vertigo Psycho as well as some of his more uneven ones Rope The Wrong Man Topaz and makes connections between his evolution as a filmmaker and trends in the larger society Drawing on a number of methodologies including feminism psychoanalysis and family systems the author provides an insightful look at the paradox of a Victorian style gentleman who evolved into one of the leading masters of the modern medium of film Cohen posits that Hitchcock's films are in part a masculine response to the domestic psychological novels that had appealed primarily to women during the Victorian era His career she argues can be seen as an attempt to balance the two faces of Victorianism the masculine legacy of law and hierarchy and the feminine legacy of feeling and imagination Cohen asserts that Hitchcock's

films reflect his Victorian legacy and serve as a map for ideological trends She charts his development from his British period through his classic Hollywood years into his later phase tracing a conceptual evolution that corresponds to an evolution in cultural identity one that builds on a Victorian inheritance and ultimately discards it **Cecil B. DeMille and American Culture**

Sumiko Higashi,1994-12-02 On Cecil B de Mille his life and works **A Hitchcock Reader** Marshall

Deutelbaum,Leland Poague,2009-02-24 This new edition of A Hitchcock Reader aims to preserve what has been so satisfying and successful in the first edition a comprehensive anthology that may be used as a critical text in introductory or advanced film courses while also satisfying Hitchcock scholars by representing the rich variety of critical responses to the director s films over the years a total of 20 of Hitchcock s films are discussed in depth many others are considered in passing section introductions by the editors that contextualize the essays and the films they discuss well researched bibliographic references which will allow readers to broaden the scope of their study of Alfred Hitchcock **Directed by Dorothy Arzner** Judith

Mayne,1994 Dorothy Arzner was the exception in Hollywood film history the one woman who succeeded as a director in a career that spanned three decades In Part One Dorothy Arzner s film career her work as a film editor to her directorial debut to her departure from Hollywood in 1943 is documented with particular attention to Arzner s roles as star maker and woman s director In Part Two Mayne analyzes a number of Arzner s films and discusses how feminist preoccupations shape them from the women s communities central to *Dance Girl Dance* and *The Wild Party* to critiques of the heterosexual couple in *Christopher Strong* and *Craig s Wife* Part Three treats Arzner s lesbianism and the role that desire between women played in her career her life and her films *Seduction and Theory* Dianne Hunter,1989 Sexton Anne Dietrich Marlene Freud Lacan

*Framing Faust* Inez Hedges,2005 Hedges balances new perspectives on such well known works as Thomas Mann s *Dr Faustus* and Jack Kerouac s *Dr Sax* with discussions of previously overlooked twentieth century expressions of the Faust myth including American film noir the Faust films of Stan Brakhage *R evolutions pour plus d un Faust* by H l ne Cixous Istv n Szab s *Mephisto* Frank Wedekind s *Franziska* and Else Lasker Sch ler s post Holocaust drama *Ich und ich* She evaluates musical compositions Hanns Eisler s Faust libretto the opera *Votre Faust* by Henri Pousseur and Michel Butor and Alfred Schnittke s Faust cantata as well as works of fiction and drama in French and German many of which have heretofore never been discussed outside narrow disciplinary confines book jacket **The Cine Goes to Town** Richard Abel,2023-09-01 Richard

Abel s magisterial new book radically rewrites the history of French cinema between 1896 and 1914 particularly during the years when Path Fr res the first major corporation in the new industry led the world in film production and distribution Based on extensive investigation of rare archival films and documents and drawing on recent social and cultural histories of turn of the century France and the United States his book provides new insights into the earliest history of the cinema Abel tells how early French film entertainment changed from a cinema of attractions to the narrative format that Hollywood would so successfully exploit He describes the popular genres of the era comic chases trick films and f eries historical and biblical

stories family melodramas and grand guignol tales crime and detective films and shows the shift from short subjects to feature length films Cinema venues evolved along with the films as live music color effects and other new exhibiting techniques and practices drew larger and larger audiences Abel explores the ways these early films mapped significant differences in French social life helping to produce thoroughly bourgeois citizens for Third Republic France *The Cin Goes to Town* recovers early French cinema s unique contribution to the development of the mass culture industry As the one hundredth anniversary of cinema approaches this compelling demonstration of film s role in the formation of social and national identity will attract a wide audience of film scholars social and cultural historians and film enthusiasts Richard Abel s magisterial new book radically rewrites the history of French cinema between 1896 and 1914 particularly during the years when Path Fr res the first major corporation in the new industry led the world in film production and distribution

**The Blackwell Companion to Religion in America** Philip Goff, 2010-03-25 This authoritative and cutting edge companion brings together a team of leading scholars to document the rich diversity and unique viewpoints that have formed the religious history of the United States A groundbreaking new volume which represents the first sustained effort to fully explain the development of American religious history and its creation within evolving political and social frameworks Spans a wide range of traditions and movements from the Baptists and Methodists to Buddhists and Mormons Explores topics ranging from religion and the media immigration and piety though to politics and social reform Considers how American religion has influenced and been interpreted in literature and popular culture Provides insights into the historiography of religion but presents the subject as a story in motion rather than a snapshot of where the field is at a given moment

*Feminisms in the Cinema* Laura Pietropaolo, Ada Testaferri, 1995-06-22 *Feminisms in the Cinema* provides a platform for both women filmmakers and the women who analyze their films Bloomsbury Review invaluable demonstrates how gender and genre intersect how feminisms are flourishing at home and abroad Women s Review of Books Well known feminist theorists juxtapose their work with that of women filmmakers Each writer addresses some aspect of marginality discussing it as a political strategy and as a challenge to power structures

*Images of Idiocy* Martin Halliwell, 2017-03-02 This book traces the concept of idiocy as it has developed in fiction and film in the nineteenth and twentieth centuries It focuses particularly on visual images of idiocy and argues that writers as diverse as Gustave Flaubert Fyodor Dostoevsky Joseph Conrad John Steinbeck Flannery O Connor and Rohinton Mistry and filmmakers such as Jean Renoir Akira Kurosawa Alfred Hitchcock Werner Herzog and John Huston have all been attracted to idiot figures as a way of thinking through issues of language acquisition intelligence creativity disability religion and social identity Martin Halliwell provides a lively and detailed discussion of the most significant literary and cinematic uses of idiocy arguing that scientific conceptions of the term as a classifiable medical condition are much too narrow With the explosion of interest in idiocy among American and European filmmakers in the 1990s and the growing interest in its often overlooked history this book offers a timely reassessment of

idiocy and its distinctive place at the intersection of science and culture      *Sharp Cut* Steven H. Gale, 2021-02-16 While best known as one of the most important playwrights of the twentieth century Harold Pinter 1930 2008 had an equally successful career writing screenplays His collaborations with director Joseph Losey garnered great attention and esteem and two of his screenplays earned Academy Award nominations *The French Lieutenant's Woman* 1981 and *Betrayal* 1983 He is also credited for writing an unproduced script to remake Stanley Kubrick's 1962 adaptation of *Lolita* Much scholarship has been dedicated to the subject of Pinter as playwright but the rich landscape of his work in film has been left largely undisturbed In *Sharp Cut* Harold Pinter's Screenplays and the Artistic Process Steven H Gale the world's foremost Pinter scholar analyzes Pinter's creative process from initial conception to finished film Gale makes careful point by point comparisons of each stage in the screenplay's creation the source material the adaptations themselves and the films made from the scripts in order to reveal the meaning behind each film script and to explain the cinematic techniques used to express that meaning Unlike most Pinter scholars who focus almost solely on the written word Gale devotes discussion to the cinematic interpretation of the scripts through camera angles and movement cutting and other techniques Pinter does not merely convert his stage scripts to screenplays he adapts the works to succeed in the other medium avoiding elements of the live play that do not work onscreen and using the camera's focusing operations in ways that are not possible on the stage As Pinter's career progressed and his writing evolved screenplays became for him an increasingly vital means of creative expression *Sharp Cut* is the first study to fully explore this important component of the Pinter canon      *Inside/Out* Diana Fuss, 2013-04-15 Lesbians and gays have gone from coming out to acting up to outing meanwhile radically redefining society's views on sexuality and gender The essays in *Inside Out* employ a variety of approaches psychoanalysis deconstruction semiotics and discourse theory to investigate representations of sex and sexual difference in literature film video music and photography Engaging the figures of divas dykes vampires and queens the contributors address issues such as AIDS pornography pedagogy authorship and activism *Inside Out* shifts the focus from sex to sexual orientation provoking a reconsideration of the concepts of the sexual and the political      *The Cinematic City* David Clarke, 2005-08-19 *The Cinematic City* offers an innovative and thought provoking insight into cityscape and screenscape and their inter connection Illustrated throughout with movie stills a diverse selection of films from *Bladerunner* to *Little Caesar* genres cities and historical periods are examined by leading names in the field The key dimensions of film and urban theory are introduced before detailed analysis of the various cinematic forms which relate most significantly to the city From early cinema and documentary film to film noir New Wave and postmodern cinema the contributors provide a wealth of empirical material and illustration whilst drawing on the theoretical insights of contemporary feminism Benjamin Baudrillard Foucault Lacan and others *The Cinematic City* shows how the city has been undeniably shaped by the cinematic form and how cinema owes much of its nature to the historical development of urban space Engaging with current theoretical debates this is a book that is set to change the way in which we think about both the

nature of the city and film Contributors Giuliana Bruno Iain Chambers Marcus Doel David Clarke Anthony Easthope Elisabeth Mahoney Will Straw Stephen Ward John Gold James Hay Rob Lapsley Frank Krutnik **A Cinema Without Walls** Timothy Corrigan,1991 Corrigan argues that in the past 25 years the increased conglomerization of film production distribution companies and the rise of VCR satellite and cable television technologies have altered the way films are made and how we view them The result is a growing internationalization of national cinema cultures and an increasing fragmentation of the audience Video has reduced the movie to private and domestic performance At the same time audiences are bombarded with a surfeit of images that leaves them with a battered sense of their place in history and culture Corrigan notes that combined with what many critics have recognized as the growing incoherence in film texts these facts make it more meaningful to discuss films not as texts but as multiple cultural and commercial processes constructed by increasingly specialized audiences ISBN 0 8135 1667 6 36 00 Babel and Babylon Miriam Hansen,2009-07-01 Focusing on exemplary moments in the American silent era Hansen explains how the concept of the spectator evolved as a crucial part of the classical Hollywood paradigm as one of the new industry s strategies to integrate ethnically socially and sexually differentiated audiences in a modern culture of consumption **Allegories of Contamination** Patrick Rumble,1996-12-15 The Trilogia della vita Trilogy of Life is a series of three films that Pier Paolo Pasolini completed before his horrifying assassination in 1975 and it remains among the most controversial of his cinematic works In Allegories of Contamination Patrick Rumble provides an incisive critical and theoretical study of these films and the Marxist filmmaker s complex original concept of the cinematic medium With the three films that make up the Trilogy of Life The Decameron Canterbury Tales andThe Arabian Nights Pasolini attempts to recapture the aura surrounding popular predominantly oral forms of storytelling through a pro modern vision of innocent unalienated bodies and pleasures In these works Pasolini appears to abandon the explicitly political engagement that marked his earlier works films that led him to be identified with other radical filmmakers such as Bellocchio Bertolucci and Godard However Pasolini insisted that these were his most ideological films and his political engagement translates into a mannerist anti classical style or what he called a cinema of poetry Rumble offers a comparative study based on the concept of aesthetic contamination which is fundamental to the understanding of Pasolini s poetics Aesthetic contamination concerns the mediation between different cultures and different historical moments Through stylistic experimentation the Trilogy of Life presents a genealogy of visual codes an interrogation of the subjectivity of narrative cinema In these films Pasolini celebrates life and perhaps therein lies their simple heresy Homosexuality in Cold War America Robert J. Corber,1997-05-22 Challenging widely held assumptions about postwar gay male culture and politics Homosexuality in Cold War America examines how gay men in the 1950s resisted pressures to remain in the closet Robert J Corber argues that a form of gay male identity emerged in the 1950s that simultaneously drew on and transcended left wing opposition to the Cold War cultural and political consensus Combining readings of novels plays and films of the period with historical research into

the national security state the growth of the suburbs and postwar consumer culture Corber examines how gay men resisted the organization man model of masculinity that rose to dominance in the wake of World War II By exploring the representation of gay men in film noir Corber suggests that even as this Hollywood genre reinforced homophobic stereotypes it legitimized the gay male gaze He emphasizes how film noir s introduction of homosexual characters countered the national project to render gay men invisible and marked a deep subversion of the Cold War mentality Corber then considers the work of gay male writers Tennessee Williams Gore Vidal and James Baldwin demonstrating how these authors declined to represent homosexuality as a discrete subculture and instead promoted a model of political solidarity rooted in the shared experience of oppression Homosexuality in Cold War America reveals that the ideological critique of the dominant culture made by gay male authors of the 1950s laid the foundation for the gay liberation movement of the following decade

**Chick Flicks** Suzanne Ferriss, Mallory Young, 2008-03-03 With 11 original essays this edited volume examines chick flicks within the larger context of chick culture as well as women s cinema The essays consider chick flicks from a variety of angles touching on issues of film history female sexuality femininity age race ethnicity and consumerism



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