

# SHOW/GIRLS



starring

ELIZABETH  
BERKLEY

KYLE  
MACLACHLIN

a PAUL VERHOEVEN film

# Portrait Of A Film Show Girls

**Emilie Sanchez**



## Portrait Of A Film Show Girls:

**Showgirls** Paul Verhoeven, 1995 Here are portfolios of four distinguished photographers who were invited to the production of this film to capture the glittery world of Las Vegas sex glamour and spectacle The more than seventy powerful images with over fifty in vibrant full color the others in rich quadratone black and white are introduced by the director s candid essay about the artists and his own approach to moviemaking *The Year's Work in Showgirls Studies*

MelissaHardie, Melissa Jane Hardie, MeaghanMorris, KaneRace, 2023-12-12 The Year s Work in Showgirls Studies is a fan culture volume that deconstructs how and why Showgirls a 1995 drama with a female lead bent on becoming a famous performer in Las Vegas became a much contested cult film despite being a critical failure when it released The collection orchestrates a conversation between scholarly essay work and archival documentation offering a magnificent representation of the array of responses generated by the film its makers its promoters and its audience A multifaceted approach to the film its popularity and its social relevance results in a new text for understanding normative social hierarchies of sexuality race and gender The Year s Work in Showgirls Studies engages with the figurative and actual place of sex work and feminized affective labor in our society *Paul Verhoeven*

Margaret Barton-Fumo, 2016-12-26 After a robust career in the Netherlands as the country s most successful director Paul Verhoeven b 1938 built an impressive career in the United States with such controversial blockbusters as RoboCop Total Recall Basic Instinct Starship Troopers and Showgirls before returning home to direct 2006 s Black Book After a recent stint as a reality television judge in the Netherlands Verhoeven returned to the big screen with his first feature film in a decade a highly anticipated French language production Elle starring Isabelle Huppert Verhoeven who holds an advanced degree in mathematics and physics boasts a fascinating background Traversing Hollywood the Dutch film industry and now French filmmaking the interviews in this volume reveal a complex often ambiguous figure as well as a director of immense talent Paul Verhoeven Interviews covers every phase of the director s career beginning with six newly translated Dutch newspaper interviews dating back to 1968 and ending with a set of previously unpublished interviews dedicated to his most recent work He experimented with crowd sourced filmmaking for the television show The Entertainment Experience which resulted in the film Tricked as well as his latest feature Elle Editor Margaret Barton Fumo includes Sex Cinema and Showgirls a long out of print essay by Verhoeven on his most controversial film accompanied by pages of original storyboards from this and some of Verhoeven s other films Finally Barton Fumo allots due attention to the director s little known lifelong fascination with the historical Jesus Christ Verhoeven is the only non theologian member of the exclusive Westar Institute and author of the book Jesus of Nazareth **It Doesn't Suck**

Adam Nayman, 2014-04-01 The Worst Movie Ever is a masterpiece Seriously Enough time has passed since Showgirls flopped spectacularly that it s time for a good hard look back at the sequined spectacle A salvage operation on a very public very expensive train wreck It Doesn t Suck argues that Showgirls is much smarter and deeper than it is given credit for In an accessible and entertaining voice the

book encourages a shift in critical perspective on Paul Verhoeven's *Showgirls* analyzing the film its reception and rehabilitation This in depth study of a much reviled movie is a must read for lovers and haters of the 1995 Razzie winner for Worst Picture     *Movie-Struck Girls* Shelley Stamp,2018-06-05 *Movie Struck Girls* examines women's films and filmgoing in the 1910s a period when female patronage was energetically courted by the industry for the first time By looking closely at how women were invited to participate in movie culture the films they were offered and the visual pleasures they enjoyed Shelley Stamp demonstrates that women significantly complicated cinemagoing throughout this formative transitional era Growing female patronage and increased emphasis on women's subject matter did not necessarily bolster cinema's cultural legitimacy as many in the industry had hoped for women were not always enticed to the cinema by dignified uplifting material and once there they were not always seamlessly integrated in the social space of theaters nor the new optical pleasures of film viewing In fact Stamp argues that much about women's films and filmgoing in the postnickelodeon years challenged rather than served the industry's drive for greater respectability White slave films action adventure serial dramas and women's suffrage photoplays all drew female audiences to the cinema with stories aimed directly at women's interests and with advertising campaigns that specifically targeted female moviegoers Yet these examples suggest that women's patronage was built with stories focused on sexuality sensational thrill seeking and feminist agitation topics not normally associated with ladylike gentility And in each case concerns were raised about women's conduct at cinemas and the viewing habits they enjoyed demonstrating that women's integration into motion picture culture was not as smooth as many have thought     **Vaudeville and Motion Picture Shows** William Trufant Foster,1914     [The National Humane Review](#) ,1916

**Export Trade and Finance** ,1928     *The Routledge Companion to American Film History* Pamela Robertson Wojcik,Paula J. Massood,2025-02-12 Presenting new and diverse scholarship this collection brings together original essays that explore American film history from a fresh perspective Comprising an introduction and 34 chapters written by leading scholars from around the globe and edited by Pamela Robertson Wojcik and Paula J Massood this collection offers discussions of the American film industry from previously unexplored vantage points Rather than follow a chronological format as with most film histories this Companion offers a multiplicity of approaches to historiography and is arranged according to often underdeveloped or overlooked areas in American film including topics such as alternate archives hidden labor histories of style racialized technologies cinema's material cultures spectators and fans transnational film production intermedial histories history in and about films and the historical afterlives of cinema An exciting collection for serious film studies students and scholars interested in new perspectives and fresh approaches to thinking about and doing American film history

**Motion Picture Commission** United States. Congress. House. Committee on Education,1914     **The Moving Picture World** ,1915     [Moving Picture World and View Photographer](#) ,1915     [The Film Renter and Moving Picture News](#) ,1926     **Parliamentary Debates** New Zealand. Parliament,1920     **Catalogue of Educational Motion Picture Films** George

Kleine,1910      *Motion Picture Story Magazine* ,1915      *The Man Who Made Movies* Paul Spehr,2008-11-17 The story of W K L Dickson assistant to Edison inventor and key figure in early cinematography Valuable and comprehensive Communication Booknotes Quarterly W K L Dickson was Thomas Edison s assistant in charge of the experimentation that led to the Kinetoscope and Kinetograph the first commercially successful moving image machines In 1891 1892 he established what we know today as the 35mm format Dickson also designed the Black Maria film studio and facilities to develop and print film and supervised production of more than one hundred films for Edison After leaving Edison he became a founding member of the American Mutoscope Company which later became the American Mutoscope Biograph then Biograph In 1897 he went to England to set up the European branch of the company Over the course of his career Dickson made between five hundred and seven hundred films which are studied today by scholars of the early cinema This well illustrated book offers a window onto early film history from the perspective of Dickson s own oeuvre      **D.W. Griffith and the Origins of American Narrative Film** Tom Gunning,1994 The legendary filmmaker D W Griffith directed nearly 200 films during 1908 and 1909 his first years with the Biograph Company While those one reel films are a testament to Griffith s inspired genius as a director they also reflect a fundamental shift in film style from cheap amusements to movie storytelling complete with characters and narrative impetus In this comprehensive historical investigation drawing on films preserved by the Library of Congress and the Museum of Modern Art Tom Gunning reveals that the remarkable cinematic changes between 1900 and 1915 were a response to the radical reorganization within the film industry and the evolving role of film in American society The Motion Picture Patents Company the newly formed Film Trust had major economic aspirations The newly emerging industry s quest for a middle class audience triggered Griffith s early experiments in film editing and imagery His unique solutions permanently shaped American narrative film      **Reed College Bulletin** Reed College (Portland, Or.),1914 Includes announcements catalogues and the Reed College alumnus      Motion Picture Classic ,1915

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