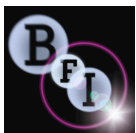


# 16+

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National Library

# Stardom

16 + Source Guide



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# 16+ MEDIA STUDIES

## INFORMATION GUIDE STATEMENT

“Candidates should note that examiners have copies of this guide and will not give credit for mere reproduction of the information it contains. Candidates are reminded that all research sources must be credited”.

# BFI National Library

All the materials referred to in this guide are available for consultation at the BFI National Library. If you wish to visit the reading room of the library and do not already hold membership, you will need to take out a one-day, five-day or annual pass. Full details of access to the library and charges can be found at:

[www.bfi.org.uk/filmtvinfo/library](http://www.bfi.org.uk/filmtvinfo/library)

BFI National Library Reading Room Opening Hours:

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**Friday**

10.30am - 5.30pm

If you are visiting the library from a distance or are planning to visit as a group, it is advisable to contact the Reading Room librarian in advance (tel. 020 7957 4824, or email [library@bfi.org.uk](mailto:library@bfi.org.uk)).

BFI National Library  
British Film Institute  
21 Stephen Street  
London  
W1T 1LN  
Tel. 020 7255 1444

[www.bfi.org.uk/filmtvinfo/library](http://www.bfi.org.uk/filmtvinfo/library)

The library's nearest underground stations are Tottenham Court Road and Goodge Street. For a map of the area please see:

[www.bfi.org.uk/filmtvinfo/library/visiting](http://www.bfi.org.uk/filmtvinfo/library/visiting)

# Accessing Research Materials

## Copies of articles

If you are unable to visit the library or would like materials referred to in this guide sent to you, the BFI Information Service can supply copies of articles via its Research Services. Research is charged at a range of hourly rates, with a minimum charge for half an hour's research – full details of services and charges can be found at:

[www.bfi.org.uk/filmtvinfo/services/research.html](http://www.bfi.org.uk/filmtvinfo/services/research.html)

For queries about article copying or other research, please contact Information Services at the above address or telephone number, or post your enquiry online at:

[www.bfi.org.uk/filmtvinfo/services/ask](http://www.bfi.org.uk/filmtvinfo/services/ask)

## Other Sources

### Your local library

Local libraries should have access to the inter-library loan system for requesting items they do not hold and they may have copies of MONTHLY FILM BULLETIN and SIGHT AND SOUND. Some recent newspaper items may be held by your local reference library. Larger libraries will hold other relevant materials and should offer internet access.

### Your nearest college/university

Universities may allow access to outside students, though you may not be able to borrow books or journals. Ask your reference librarian, who should be able to assist by locating the nearest college library holding suitable material. The BFI Film and Television Handbook lists libraries with significant media collections.

### Your school library

### Local bookshops

Some of the books mentioned in the bibliography will be in print and your bookshop should be able to order items for you.

### The British Library Newspaper Library

The Newspaper Library will have all the newspaper items referred to in this guide. Contact the library first if you wish to visit. 16+ students under the age of 18 will need to make an appointment.

### The British Library Newspaper Library

Colindale Avenue

London

NW9 5HE

Tel. 020 7412 7353

Email: [news@bl.uk](mailto:news@bl.uk)

[www.bl.uk/collections/collect.html#newsBL](http://www.bl.uk/collections/collect.html#newsBL)

# Approaches to Research

by Samantha Bakhurst

## Why do research?

You cannot simply rely on your existing knowledge when approaching essays in Media Studies. Although you will have some understanding of the area being explored, it is not enough to enable you to examine the area in depth. If you were asked to write about the people in your street in detail, you might have some existing information about names, faces, relationships, issues and activities but this knowledge would not offer you details such as every single one of their names, who knows who, who gets on with whom, how people earn a living, what has happened to them in the past and so on. This extra information could change your opinions quite dramatically. Without it, therefore, your written profile would end up being quite shallow and possibly incorrect. The same is true of your understanding of media texts, issues and institutions.

Before researching any area, it is useful to be clear about what outcomes you are hoping to achieve. Research is never a waste of time, even when it doesn't directly relate to the essay you are preparing. The information may be relevant to another area of the syllabus, be it practical work or simply a different essay. Also, the picture you are building up of how an area works will strengthen your understanding of the subject as a whole. So what outcomes are you hoping to achieve with your research?

A broad overview of the area you are researching: This includes its history, institutions, conventions and relationship to the audience. Research into these aspects offers you an understanding of how your area has developed and the influences that have shaped it.

An awareness of different debates which may exist around the area of study: There are a range of debates in many subject areas. For example, when researching audiences you will discover that there is some debate over how audiences watch television or film, ranging from the passive consumption of values and ideas to the use of media texts in a critical and independent way. Any discussion about censorship, for example, will be extremely shallow if you have no knowledge of these different perspectives.

Some knowledge of the work of theorists in the area: You need to demonstrate that you have read different theorists, exploring the relevant issues and investigating the area thoroughly in order to develop your own opinion based on acquired knowledge and understanding.

Information relevant to all key concept areas: You should, after research, be able to discuss all key concept areas as they relate to that specific subject area. These are the codes and conventions, representation, institutions and audience.

## Types Of Research

**Primary:** This is first-hand research. In other words, it relies on you constructing and conducting surveys, setting up interviews with key people in the media industry or keeping a diary or log of data (known as quantitative information) on things such as, for example, what activities women are shown doing in advertisements over one week of television viewing. Unless you are equipped to conduct extensive research, have access to relevant people in the media industry or are thorough in the up-keep of your diary or log, this type of research can be demanding, complex and sometimes difficult to use. Having said that, if you are preparing for an extended essay, then it is exactly this type of research which, if well used, will make your work distinctive and impressive.

**Secondary - printed sources:** This is where you will be investigating information gathered by other people in books, newspapers, magazines, on radio and television. All of these sources are excellent for finding background information, statistics, interviews, collected research details and so on. This will form the majority of your research. Some of these will be generally available (in public libraries for example); others such as press releases and trade press may only be available through specialist libraries.

**Secondary - online sources:** Online sources are also mainly secondary. You will need to be able to make comparisons between sources if you intend quoting online information, and to be wary of the differences between fact and opinions. Don't necessarily assume something is a fact because someone on a website says it is. Some websites will be "official" but many will not be, so you need to think about the authority of a site when assessing the information found on it. The structure of a website address (URL) can indicate the site's origin and status, for example, .ac or .edu indicate an academic or educational institution, .gov a government body, .org a non-profit organisation, .co or .com a commercial organisation. Websites sometimes disappear or shift location - make sure you can quote a URL reference for a site, and perhaps keep a note of the last date that you checked it.

**Other Media:** When considering one area of the media or one particular product or type of product, it is very important that you compare it with others which are similar. You will need to be able to refer to these comparisons in some detail so it is not enough to simply watch a film. You will need to read a little about that film, make notes, concentrate on one or two scenes which seem particularly relevant and write all of this information up so that you can refer to it when you need to.

**History and development:** Having an understanding of the history and development of the media text which you are researching will provide a firm foundation and context for contemporary analysis. There is a difference between generally accepted facts and how theorists use these facts.

**Theory:** This is the body of work of other critics of the media. Most of the books and periodical articles which you will read for research will be written by theorists who are arguing a particular viewpoint or position with regard to an issue within the media. It is this which forms the debates surrounding the study of the media, in which you, as a media student, are now becoming involved.

## Using Research

**Organising your research:** Before rushing headlong to the local library or web search engines, the first stage of research is to plan two things. When are you able to do your research and how are you going to organise the information gathered? You may, for example, wish to make notes under the headings listed above.

**Applying your research:** Always return to the specific questions being asked of the text. The most obvious pitfall is to gather up all of the collected information and throw it at the page, hoping to score points for quantity. The art of good research is how you use it as part of your evidence for an analysis of the text. The knowledge you have acquired should give you the confidence to explore the text, offer your own arguments and, where appropriate, to quote references to support this.

**Listing your research:** It is good practice, and excellent evidence of your wider reading, to list all references to secondary research, whether mentioned within the essay or not, at the end of your work.

References are usually written in this way:

1. Len Masterman, *Teaching About Television*, London, Macmillan, 1980.
2. Manuel Alvarado and Bob Ferguson, "The Curriculum, Media Studies and Discursivity", *Screen*, Vol.24, No.3, May-June 1983.

Other media texts referred to in detail should be listed, with relevant information such as the director, date of release or transmission, production company and, where possible, scene or episode number. Where you have compiled primary research, it is useful to offer a brief summary of this also at the end of your work.

# Introduction

Given that they're often the reason we hand over our hard earned cash at the box office each weekend to watch their latest cinematic role stars, and the systems that create and sustain them, have for a long time been inadequately addressed in film studies. Until Richard Dyer's seminal work 'Stars' was published in the late 1970s little attention had been paid to the critical understanding of stardom. What had gone before were weighty tomes light on theory yet delved deep into the lives of the most popular stars of the Silver Screen. From lurid biographical accounts of the secret passions of Hollywood's top names to sycophantic tributes to the latest darling of the studios there has always been a fervent interest in stardom, even if the results didn't further the intellectual debate.

Now alongside the less theoretical examinations of stars and the culture they are born from we have a debate, kick-started by Dyer, which grows bigger and more important within film studies each year. As the very nature of stardom shifts from era to era so does the criticism change shape, to reflect the different ways you can answer the not so simple question – what makes a star a star? While still the majority of texts in this relatively new area of film theory are concerned with Hollywood systems and the stars they have created, work is emerging that addresses the question of ethnicity and race in terms of stardom. Debate is developing around British stars and French stars which is of equal importance as the American model, and there is an entirely new field of inquiry into the so called celebrity culture of today whereby you don't even have had to have produced anything of artistic merit to be deemed a star (Paris Hilton springs to mind).

With these approaches to stardom in mind we have developed this guide as an introduction to the basic theory of stardom, in particular film stars and the systems that have helped create their images over the years. In the first section you'll find general reference texts and journal articles to

help you with an overall view of the subject. Although dominated by debate about the Hollywood model we have tried to be as inclusive of European and World Cinema as we can be. Following on from this are 7 case studies of specific stars, with varying amounts of criticism written about each. These were chosen to represent contemporary stardom (in the guise of Mel Gibson, Jim Carrey, Meryl Streep and Julia Roberts) and to illustrate the stars that have entered into the iconography of our culture (such as Marilyn Monroe, James Dean and Jane

Fonda). What you will realise with your own study and from the material collated in this guide, even if you are a star as iconic as James Dean it won't always mean critics have taken the time to write about you at great length. There is still a great deal of work to be done in the field of star studies, a great many more stars needing analysis and intelligent inquiry. Hopefully this guide will help you forge your own opinion and add to this very exciting and new debate.

*The Hollywood Walk of Fame*



# general references

## books

USTIN, Thomas and BARKER, Martin  
**Contemporary Hollywood Stardom.**  
 London: Arnold, 2003. iv. 300p. tables. bibliog. index.

A collection of essays on the subject, this text addresses the key questions and themes surrounding contemporary stardom, and is essential reading for those looking at modern Hollywood and the interdependency of media texts i.e. television, film, internet. With chapters on the star systems of today, star performances, stars and their audiences, each essay compliments the other and manages to cover the whole gamut of theory and criticism.

DYER, Richard  
**Stars: new edition.**  
 London; British Film Institute, 1998. vi, 217p. illus. bibliogs. index.

When this seminal study first appeared in 1979 it kick-started the theoretical consideration of star studies in to another stratosphere. Not just focusing on the old Hollywood movie stars and their films, Dyer also examined contemporary stars such as Jane Fonda and Robert Redford, and changed the emphasis of star study somewhat examining everything from films, magazines, advertising, as well as other criticism to help define what stardom is. With a supplementary chapter by Paul McDonald examining the development of star studies since Dyer's original work, you really can't go wrong in reading this text.

FISCHER, Lucy and LANDY, Marcia  
**Stars: the Film Reader.**  
 New York; London: Routledge, 2004. xvi 300p. illus. bibliog. index.

Bringing together key writings and new criticism on stardom in the cinema what makes this text useful is the essays which address previously marginalized areas of study, such as stars of the avant-garde and non-American stars, asking questions of ethnicity that have been left unanswered for too long. Grouped in thematic chapters, each with an introduction to

the subject, the essays can differ in tone but are of equal importance theoretically.

GLEDHILL, Christine  
**Stardom: industry of desire.**  
 London: Routledge, 1991. 340p. illus. bibliog. index.

Another key text in the study of stardom, covering everything from the emergence of the star system, how audiences interpret and interact with the stars themselves, to questions of politics and meaning. With an anthology such as this the essays vary in density and language but are all collated together in useful chapters, such as 'The System' or 'Stars and Society' making it easy to find the topics you are interested in.

HOLLINGER, Karen  
**The actress: Hollywood acting and the female star.**  
 New York; London: Routledge, 2006. 257p. illus. bibliogs. index.

Often when studying stardom the craft that plays a big part in making these people stars in the first place is overlooked. With her engaging and well written text Hollinger puts the emphasis back on to studying the art of acting, and how it constructs and helps define the star image. Focusing on the contemporary actress also brings the stardom debate firmly into the 21<sup>st</sup> century. Case studies on Meryl Streep, Susan Sarandon, Jodie Foster, Angela Bassett and Gwyneth Paltrow all prove illuminating, and certainly for some of these actresses it's the first time their image has been critically assessed.

MACNAB, Geoffrey  
**Searching for stars: stardom and screening acting in British cinema.**  
 London; New York: Cassell, 2000. vi-vii, 216p.; [8] plates. bibliog. index.

Setting out with the intention of casting a light on an oft-forgotten side of British cinema, the stars that made the films what they were, this well written and engaging text should prove essential reading for those interested in British cinema. Although as Macnab points out, the idea of the 'British film star' is somewhat of an oxymoron compared with that

of their American counterparts, he endeavours to uncover some forgotten faces of the silver screen, and explain the modest attempts of British cinema to create their own star system.

McDonald, Paul  
**The star system: Hollywood's production of popular identities.**  
 London: Wallflower, 2000. 134p. illus. bibliog. index.

Examining the development and changing organization of the Hollywood star system this is an excellent introduction to the study of stars. By focusing on key historical eras such as silent cinema, the 1940s, right through to the modern internet generation, McDonald is able to examine how America has produced and sold its stars with authoritative and well researched prose. Along with Dyer and Gledhill this is an essential text to have for the study of stardom.

NDALIANIS, Angela and HENRY, Charlotte (eds.)  
**Stars in our eyes: the star phenomenon in the contemporary era.**  
 Westport, CT; London: Praeger, 2002. xvii, 185p. illus. index.

Challenging the preconception that the star has throughout the 20<sup>th</sup> century been primarily a phenomenon of the cinema, this text examines the star in the post 1960s era, commenting that there are a multitude of media signs in the modern age that create stars, and not all come from the big screen. Using several theoretical models to expand their topic (semiotics, ideology, cultural studies) but never getting weighed down by over analytical language, this is a useful text when considering the nature of stardom today.

VINCENDEAU, Ginnette  
**Stars and stardom in French cinema.**  
 London; New York: Continuum, 2000. xxi, 275p. illus. bibliog. index.

French cinema has produced its fair share of bona-fide film stars that can rival the best that Hollywood offers as world-renowned names and this book is a long overdue study of why exactly that is. Vincendeau, arguably the

leading expert on French cinema, has written an engaging and in-depth analysis on the French star system with detailed studies on such stars as Jean Gabin, Brigitte Bardot, Jean-Paul Belmondo and Catherine Deneuve.

## journal articles

### AMERICAN FILM

Vol. 2 No. 8. June 1977, pp.63-67

**Heartbreak Hollywood**, by Bernard Drew

Drew investigates what can happen to former stars when they are no longer considered stars in Hollywood. He delves into the often self-destructive nature of aspiring stars and what draws them to and often keeps them in Hollywood, whether their success has passed or not.

### CINEACTION

No. 7. December 1986, [whole issue]

This whole issue is dedicated to exploring the subject of stardom. It includes articles on Kim Novak, Joan Bennet and Cary Grant.

### FILM COMMENT

Jan/Feb 1979, pp.7-12

**A Star is made**, by David Kehr

This article notes how the nature of stardom in the 1970s had changed in its essence with television, records and radio becoming integral to the formation of stars, with specific reference to Henry Winkler and John Travolta to illustrate this point.

### MEDIA CULTURE AND SOCIETY

Vol. 12 No. 2 April 1990, pp.247-167

**Social attributes of American movie stars**, by Emanuel Levy

This is a great article that attempts to define the pre-requisites that a star may need to possess in order to be successful, using data from a number of existing stars. Taking a 'sociological-historical perspective', Levy outlines four attributes he considers essential to the successful star; attractiveness, youth, acting talent and screen image.

### POST SCRIPT

Vol. 12 No. 2. Winter 1993, pp.29-39

**Dyer straits: theoretical issues in studies of film acting**, by Marian Keane

This article questions and assesses Richard Dyer's semiotic approach to his written theories of stardom.

### POST SCRIPT

Vol. 19 No. 1. Autumn 1999, pp. 70-86

**The Heroic Trio: Anita Mui, Maggie Cheung, Michelle Yeoh – self-reflexivity and the globalization of the Hong Kong action heroine**, by Anne T. Ciecko and Sheldon H. Lu

This article assesses the stardom of three of the most celebrated female action stars in Hong Kong cinema, and how these stars can't really be considered in the context of traditional Hollywood concepts of stardom. It focuses on three particular films: HEROIC TRIO, IRMA VEP and TOMORROW NEVER DIES.

### PREMIERE

Vol. 18 No. 7. April 2005, pp.40-77

**The 50 greatest movie stars of all time**, by Kelly Borgeson et al.

This section on great movie stars starts with a general article on stardom and the history of the star system. This is followed by a 'family tree' that aims to link stars from the beginnings of stardom, through the years to the present day to show how similar personas or star images appear to continue. After this, the choice of 50 greatest movie stars is listed.

### QUARTERLY REVIEW OF FILM STUDIES

Vol. 4 No. 1. Winter 1979, pp.39-52

**An aesthetic defense of the star system in films**, by Maurice Yacowar

Drawing on many specific examples this article explores the impact of a star's image on the screen, and how their private lives and public associations bring an extra dimension to screen roles, which can be used to great effect in many ways.

### SCREEN

Vol. 43 No. 1. Spring 2002, pp. 41-56

**Crossing over: Performing as a lady and a dame**, by Christine Geraghty

This is a really interesting article that focuses on female performance, examining both body and voice, to understand the difference between notions of British and American female stars and how they can be placed in a context of British 'ladies' and American 'dames'. Geraghty uses Emma Thompson, Kate Winslet and Gwyneth Paltrow and their performances in costume dramas as examples.

### SCREEN INTERNATIONAL

No. 1467 10 Sep 2004, pp.17-21

**Can you wish upon a star?**, by Darcy Pacquet et al.

An extended feature taking an overview of star systems in South Korea, Australia, Hong Kong, Japan, Germany, US, UK, France, Italy and Spain. Rising stars from each country are also highlighted.

### VELVET LIGHT TRAP

No. 20 Summer 1983, pp.10-14

**Seeing Stars**, by Janet Staiger

Staiger reviews various histories of the emergence of the star system in order to attempt to form a more complete picture of the events that lead to its formation.

### VELVET LIGHT TRAP

No. 39. Spring 1997, pp. 1-96 [whole issue]

A very useful collection of article dealing with various aspects of stardom comprises this whole issue. There is a great opening introduction to the issue and detailed chapters on specific stars are also included.

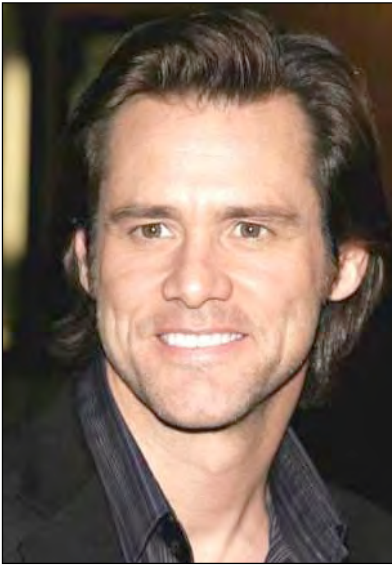
### WIDE ANGLE

Vol. 6. No. 4. 1984, pp. 4-13 (and whole issue)

**The emergence of the star system in America**, by Richard deCordova

As part of a themed issue on actors and acting, deCordova analyses the factors that lead to the beginning of the star system in America and queries more traditional histories.

# Jim Carrey



## books

BARON, Cynthia and CARSON, Diane and TOMASULO, Frank P. (eds.)  
**More than a method: trends and traditions in contemporary film performance.**  
 Detroit, MI: Wayne State University Press, 2004. xi, 355 p. illus. index.

**Part 4: Postmodern film performance. Chapter 11: Thinking through Jim Carrey,** by Vivian Sobchack, p. 275-296

This chapter provides a detailed deconstruction of Carrey's physical performances to argue that he is a 'real actor'. Analysing Carrey's performances in his comedy roles and straighter roles, this chapter concentrates on the postmodern aspects of his characters and explores exactly how carefully and thoroughly planned his characters and their physical traits are.

KNELMAN, Martin  
**The joker is wild: the trials and triumphs of Jim Carrey.**  
 Toronto: Viking, 1999. ix-xi, 230p.;illus. filmog. index.

This biography charts Jim Carrey's rise to stardom focusing much on his early career and the ups and downs of this journey that eventually brought him major Hollywood success.

KRUTNIK, Frank  
**Hollywood comedians: the film reader.**

London: Routledge, 2003. viii, 210 p. bibliog. index. (In focus: Routledge film readers)

**Chapter 13: Low Blows? Theorizing performance in post-classical comedian comedy,** by Philip Drake, p.187-198

An in-depth assessment of comic performance, whereby Drake notes that central to the understanding of any single performance is the audience. He attempts to break-down the various elements of performance within Carrey's comic characters in order to understand their success with an audience and various failings according to more academic criticisms.

WILLIS, Andy  
**Film stars: Hollywood and beyond.**  
 Manchester; New York: Manchester University Press, 2004. vii, 197 p. bibliog. index.

**Chapter 4: Jim Carrey: The cultural politics of dumbing down,** by Philip Drake, p. 71-88

This is a useful chapter that analyses the difference between various modes of performance on the screen and examines Carrey's style of acting. It attempts to outline why his early popular comic performances are often critically considered a lower art than his later more serious role in THE TRUMAN SHOW.

## journal articles

CINEACTION  
 No.55 July 2001, pp. 50-56

**Jim Carrey: The king of embarrassment,** by Tarja Laine  
 Laine assesses Carrey's comedic performances as being successful in terms of the embarrassment identified by the audience upon viewing his characters, and the situations he finds himself in.

EMPIRE  
 No. 86. August 1996, pp.74-78

**Dark side of the loon,** by Jeff Dawson

This article focuses on Carrey's financial success and how he has dealt with fame. The article is based on an interview conducted with Carrey on the set of THE CABLE GUY, which was expected to boost the declining success of Sony's Columbia TriStar and earned Carrey a huge \$20 million fee.

EMPIRE  
 No. 113 November 1998, pp.72-82

**It's a wonderful lie,** by Adam Smith

Peter Weir and Jim Carrey talk about making The Truman Show. Weir discusses the choice of Jim Carrey as the leading actor after becoming so well known for a stream of highly successful comedy films. Both discuss the pros and cons of fame, and the article briefly cites various fees Carrey has received for his roles.

EMPIRE  
 May 1995, pp.94-98, 101

**Lift Off!** by Jeff Dawson

Just after the release of DUMB AND DUMBER, this article tracks Carrey's rise to fame and how he arrived at his big breaks after years of doing stand up comedy. It highlights the money he can demand after just one year of enormous success. Inserted amongst the article is a listing of the US gross taken by the last three films of 31 stars and it puts Carrey at number 5.

FILM COMMENT  
 Vol. 36. No. 1 Jan/Feb 2000, pp.12-15

**The lives of Jim Carrey,** by Dave Kehr

This is an interesting article that examines Carrey's characters on film and what they have in common. Carrey and his portrayed characters are described as coming from television to film "in more

ways than one”.

#### HOTDOG

No. 4. October 2000, pp.62-68

**Crazy, mixed-up Carrey**, by L. W. Gould

This is an interview given by Carrey just before the release of *ME, MYSELF & IRENE*. He talks about his love of playing a wide variety of characters and his work and career in general. A filmography follows.

#### MOVIELINE

Vol. 9. No. 8 May 1998, pp.48-53, 86-87

**The True Man in Jim Carrey**, by Lawrence Grobel

Jim Carrey talks about how he feels towards the roles he has played, and how fame has affected him. He also comments on his personal life and upbringing as well as his comedic tastes and influences.

#### PREMIERE

Vol. 10. No. 7. Mar 1997, p.62-69, 100

**Arrested development**, by Josh Rottenberg

An in-depth interview-based article that explores aspects of Carrey's life and career up to the release of *LIAR LIAR*. Including notes on his salary potential, acting techniques and what his audience expects from him in his roles.

#### SIGHT AND SOUND

September 1996

Money Supplement, p.2-3

**Name Game**, by Nick Roddick

This is a revealing article that briefly explains the reasons why stars can earn such high fees for Hollywood films. Jim Carrey is highlighted for his quick rise to a very high earning potential.

#### VANITY FAIR

No. 471. November 1999, p. 128-134, 181-184

**Split personality**, by Steven Daly

This article delves into Carrey's approach to work. It reveals much

about his drive to succeed and his absolute dedication to his portrayal of Andy Kaufman in *MAN ON THE MOON*. It also explores Carrey's own experiences of stand up comedy, provides various insights into his reaction to fame and supplies comments from those who have worked with and known him.

## James Dean



### books

DALTON, David

**James Dean: the mutant king: a biography.**

London: Plexus, 1983. 356p. illus. bibliog. index.

Former Rolling Stone journalist Dalton's biography is one of the more well-known and definitive books about Dean. As well as the usual sensationalist revelations about his private life, there is a thorough analysis of his short career, including many interviews with those who knew or worked with him. The book attempts to evaluate the myth that has sprung up around Dean since his untimely death. Two final chapters attempt to analyse Dean's mythological status and his long-term cultural significance.

DeANGELIS, Michael

**Gay fandom and crossover stardom: James Dean, Mel Gibson and Keanu Reeves.**

Durham, NC; London: Duke University Press, 2001. 285p.; illus. notes. bibliog. index.

This book contains two significant chapters on Dean and his enduring appeal to generations of gay men, in terms of his rebellious, outsider image, as well as persistent speculation about his sexuality by other writers. The text examines the concept of stardom from a queer audience perspective and provides in-depth textual analysis of Dean's three films.

McCANN, Graham

**Rebel males: Clift, Brando and Dean.**

London: Hamish Hamilton, 1991. 214p. [24]plates. bibliog. index.

This book focuses on the post-war 'rebel' or anti-hero persona in film, and includes a good chapter on Dean, his life, and career. McCann portrays Dean as a more callow, boyish successor to his acting heroes, Clift and Brando. The final chapter addresses the legacy that all three actors and their distinctive acting styles have left to 90s Hollywood.

SPOTO, Donald

**Rebel: the life and legend of James Dean.**

New York: HarperCollins, 1996. 306p. [32]plates. bibliog. index.

Using previous biographies as a starting point, Spoto's excellent, detailed, and honest book takes a more psychoanalytical approach to his personality, focusing on his traumatic childhood, his acting style and the persona that he created for himself. Spoto also examines how this persona has contin-

ued to be a by-word in rebellion in modern American culture.

SPRINGER, Claudia  
James Dean Transfigured: The Many Faces of Rebel Iconography  
Austin: University of Texas Press, 2007. 248p. illus. notes. bibliog. Index

Taking its inspiration from the iconic figure of Dean, Springer's book casts an analytical eye over the enduring image of the rebel in popular culture, and how that image has been repeatedly used to sell products or certain lifestyles to contemporary youth over the past 50 years. A variety of texts are covered that include fiction prose, websites and advertisements, as well as film.

TANITCH, Robert  
**The unknown James Dean.**  
London: BT Batsford, 1997. 144p. illus. theatrog. teleog. filmog. index.

Less of biography than an exhaustive pictorial and filmographical history of James Dean's career, Tanitch traces his career as an actor in theatre and television, then later in the films that made him a star and later, an icon. Interestingly, the book finishes with a look at various documentaries, films and plays that have been made about, or inspired by him.

TRUFFAUT, François  
**The films in my life.**  
New York: Simon & Schuster, 1978. 358p. index.

This collection of director, Francois Truffaut's critical writings and reviews includes a short piece entitled "*James Dean is dead*". Briefly talking about his work on Robert Steven's 'Giant' before his death, Truffaut then moves on to an appraisal of Dean's acting style citing his loss as "irreparable".

## further suggested reading

FROME, Shelly  
**The actors studio: a history.**  
Jefferson, NC : McFarland, 2001 viii, 216 p.; illus. notes. bibliog. index.

HOWLETT, John  
**James Dean: a biography.**  
London: Plexus, 1975. 191p. illus. bibliog. Filmog.

HYAMS, Joe and Joy HYAMS  
**James Dean: little boy lost.**  
London: Century, 1993. 294p. [16] plates. bibliog. index.

## journal articles

**FILM REVIEW**  
No. 657 June 2005, pp 84-90

**"Being a good actor isn't easy. Being a man is even harder. I want to be both before I'm done."**, by Nikki Baughan

Useful article delving into Dean's background and rise to stardom, commenting on his enduring appeal. Well researched and excellent use of stills to illustrate Dean's tragically short life and career, this article would be useful as a starting point in the study of James Dean.

**FILM REVIEW**  
Spec. No.59 August 2005, pp 44-52

**Rebel without a cause**, by Nikki Baughan

Examines how Dean's iconic role in REBEL WITHOUT A CAUSE instigated the teen movie genre, and influenced the performance of young male actors in the decades to come. Whilst focusing mainly on the film, the article does note the iconic star status of Dean and highlights how 50 years after the film was made Dean's star appeal is undiminished.

**FILMS AND FILMING**  
No. 372 September 1985, pp. 6-8

**James Dean: the rebel saint thirty years on**, by Terrence Pettigrew

Discusses Dean's influence on youth culture since his appearance in REBEL WITHOUT A CAUSE embodying disaffected teenagers everywhere. Although not directly discussing his stardom, the fact that his portrayal of Jim Stark in REBEL has had such a huge cultural influence says something about the nature of James Dean the star.

**FILMS ILLUSTRATED**  
Vol.5. No.50. October 1975, pp. 68-80

**James Dean: puzzle of a downfall child**, by David Castell

Interesting article which touches upon Dean's level of stardom and the reasons for it in wider discussion of his brief life and career. Suggests that although he excelled in the role of the disenfranchised angry young man, in the author's opinion, prospects of a long career were bleak as that was the only role he could play.

**PREMIERE**  
Vol.15. No.6 February 2002, pp 36-39

**Dangerous rebel**, by Aljean Harmetz

Informative and well researched article about the making of REBEL WITHOUT A CAUSE talking a lot about Dean's relationships with the rest of the cast, and in particular how he interacted with director Nicholas Ray. Although not particularly helpful in directly talking about Dean's stardom, there are useful passages to draw from to discuss the reasons Dean is still such an iconic star.



**PREMIERE (UK)**  
Vol.3. No.9. October 1995, pp. 104-111

**James Dean: Forty years on**, by Kim Newman

Although a brief article, it does address directly Dean as star, linking this to the fact he died so young after making only three films. Excellent use of stills to illustrate the various points the author makes. Well worth reading.

# Jane Fonda



## books

CHAPMAN, James et al.  
**The new film history: sources, methods, approaches.**  
 Basingstoke; New York: Palgrave MacMillan, 2007. xi, 256p. index.

In a chapter entitled 'When 'Hanoi Jane' conquered Hollywood: Jane Fonda's films and activism, 1977-81' author Peter Krämer considers Fonda as a star and filmmaker in terms of the critical and commercial success of her films. He then compares thematic similarities in her work and connects it with her notable political activism, particularly Vietnam. A very useful and thoughtful essay well worth reading.

ANDERSON, Christopher  
**Citizen Jane: the true story of Jane Fonda.**  
 London: Virgin, 1993. 396p. illus. bibliog. filmog. index.

Not exactly an authorised biography of the acting legend but an in depth and often scathing account of Fonda's controversial life and career. From unhappy childhood to the protests during Vietnam and subsequent activism, Anderson displays his exhaustive research with easy to read prose, giving the reader a solid background in Fonda's life and helping draw conclusions about her brand of stardom.

DYER, Richard  
**Stars.** [New ed.]  
 London: British Film Institute, 1998. vi, 217p. illus. bibliog. index.

In a chapter entitled 'Stars as Specific Images' Dyer uses Fonda to illustrate how different media texts, such as promotion, publicity, films and criticism, construct a specific star image. Although often weighty in its language Dyer's treatise on stardom and specifically here Fonda's type of stardom, is essential reading. Looking at Fonda's image and uncovering the multiple meanings derived from it.

FONDA, Jane  
**My life so far.**  
 London: Ebury Press, 2005. xii, 599p. illus. filmog. index.

Surprisingly honest and beautifully written, Fonda's own account of her divisive life on and off screen makes for enlightening reading. She recounts her rise to stardom, the benefits and drawbacks of being part of Hollywood royalty, her battles with bulimia and the many other demons in her life, and describes with painful sincerity the effect her anti-Vietnam campaigning, the infamous Hanoi Jane era, has had on her. With a heartfelt candidness she details exactly how she came to be sitting on that anti-aircraft gun in North Vietnam, and admits it was a mistake that she has 'paid and continues to pay a heavy price' for to this day.

FRENCH, Sean  
**Jane Fonda: a biography.**  
 London: Pavillion, 1997. 192p. illus. filmog. index.

A more critical biography than most, the author avoids the lurid sensationalistic approach in favour of examining Fonda's life and career from an analytical perspective. Focusing on her culturally defiant work as an actress in her 40s making hit movies like *JULIA*, *COMING HOME* and *ON GOLDEN POND* he positions Fonda as the most important woman in the history of cinema 'so far', a lofty claim that is almost about justified by the end of this fascinating read.

HERMAN, Gary and DOWNING, David  
**Jane Fonda: all American anti-heroine.**  
 London: Omnibus, 1980. 144p. illus. filmog.

Chronologically working their way through Fonda's first 20 years, the authors use each film as a starting point to discuss more wider biographical concerns regarding Fonda. They also provide astute analysis of each production addressing critical and theoretical concerns such as the changing role of women in Hollywood, the female producer, the woman as agitator rather than victim, which overall produces a biography that goes beyond the mere biographical.

## journal articles

AMERICAN FILM  
 Vol.7 No.2 November 1981, pp.38-43

**Jane Fonda banking on message movies,** by Mike Bygrave and Joan Goodman

In depth article on the set of her then new movie, *ROLLOVER*, whereby Fonda and her producing partner Bruce Gilbert talk about the 'message' films their production company IPC Films have made over the years. A slightly more vociferous and passionate Fonda is reflected here, again her acting and political persona intermingling until you really do not know where one stops and the other begins. Useful as a comparison with the later articles to ascertain how Fonda reacts to her own publicity and status as a role model for women.

FILM COMMENT  
 Vol.37. No.2. Mar/Apr 2001, pp. 29-36

**American Beauty,** by Lisa Schwarzbaum

Interesting and well-written essay focusing again on Fonda's politics and agenda setting film roles. She is praised for her re-invention and hailed as a role model for women, highlighting each key film and the character she embodied having an effect on the cultural landscape for

women at the time.

#### FILM COMMENT

Vol.14. No.2. Mar/Apr 1978, pp.54-57

#### Fonda Jane, by Tracy Young

Not an easily digestible article about Fonda's star power and appeal to a predominately liberated post-60s female audience, but a worthwhile read nonetheless for the points the author makes regarding her star image, and how that works in the favour of the characters she plays, making her film's more successful and 'worthwhile' than her contemporaries.

#### FILM REVIEW

No.658 Summer 2005, pp. 20-21

#### Absence makes the heart grow Fonda, by Judy Sloane

Short but useful article from the press junket for Fonda's return to the big screen after a 15 year absence with the comedy MONSTER-IN-LAW. She talks about how it felt to be back in front of the cameras and to work with her co-star Jennifer Lopez.

#### FILMS AND FILMING

No.425 March 1990, pp. 38-43

#### Fun with Jane, by Brent Lewis

Excellent interview with Fonda published after the release of what was her last film for 15 years, STANLEY & IRIS. She talks about working with Robert De Niro but also goes in to her entire screen career, segueing off to discuss her politics now and then, but mainly focusing on her work and the way she prepares for her roles. Interesting familial anecdotes and projects that she would like to make.

#### FILMS IN REVIEW

Vol.38. No.3. March 1987, pp.156-163

#### Jane Fonda's most important part: role model for young women of the 1980s, by Claudia Posner

Despite the article being slightly dated in terms of the stars the author references alongside Fonda, it is still a useful analysis of her appeal as a cultural icon, and goes some way to explain the longevity of that appeal. A thorough account of her dual career as actress/activist the author argues that Fonda is the ideal role model for young women because of her multi-faceted career, and the fact that she has had as many failures as successes but still remains the strong resolute woman of legend.

#### INTERVIEW

Vol.14 No.3 March 1984, pp.33-38

#### Cause celebrity: Jane Fonda, by Maura Moynihan and Andy Warhol

Long and amiable interview between the always articulate Fonda and Warhol Girl Moynihan, with the odd interjection from the pop cultural icon himself. Covering her political activities, the famous Workout enterprise she launched to fund her second husband's political career and ruminations on the nature of fame, the handicap of having a famous father and why she turned down the Julie Christie role in DR ZHIVAGO.

#### SIGHT AND SOUND

Vol.14. No.10. October 2004, pp. 26-28

#### Letter to Jane, by José Arroyo

Thoughtful essay on the complexities of Fonda's career, focusing on the affect the changing sociological landscape had on her choice in roles and vice versa. Posited as the missing link between the sexually naïve roles of the earlier female icon Doris Day and the overtly sexualized persona of Madonna, the article argues that each of Fonda's roles set an agenda for debate, her highly politicised personality reflected in her screen portrayals.

#### VANITY FAIR

No.440 April 1997, pp. 98-107

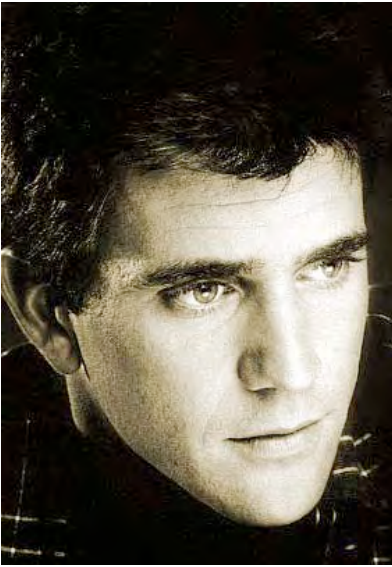
#### Married...with buffalo, by Jennet Conant

Illuminating article delving into the marriage between Fonda and media mogul Ted Turner. Painting the female icon in a slightly less rosy light as it focuses not on her socially challenging film roles, but her newfound role as devoted wife and author of healthy living cook books. Includes an interview with a very circumspect Fonda, and biographical background about growing up the daughter of an acting legend.



Barbarella (1968)

# Mel Gibson



## books

CLARKSON, Wensley  
**Mel Gibson: man on a mission.**  
 London: John Blake Publishing, 2005.  
 348p. [16] plates.

The most recent biography of the star. This is an updated version of Clarkson's earlier book, *Mel: the inside story* (1993).

DE ANGELIS, Michael  
**Gay fandom and crossover stardom: James Dean, Mel Gibson, and Keanu Reeves.**  
 Durham, NC; London: Duke University Press, 2001. 285p. illus. notes. bibliog. index.

Audience reception to the three stars is analysed within the context of gay male fandom from the 1950s onwards. The chapter on Mel Gibson charts the development of his star persona, suggesting that whilst his earlier films allowed for an ambiguity with regard to the sexuality of the protagonists, his increasingly conservative attitudes both on and off screen removed all ambiguity and alienated him from his gay fans. Particular attention is paid to the film narratives of *MAD MAX 2* and *LETHAL WEAPON*.

FIGGIS, Mike (ed.)  
**Projections 10: Hollywood filmmakers on film-making.**  
 London; New York: Faber and Faber, 1999. 305p. illus.

Gibson is one of 28 filmmakers interviewed about their experiences of the Hollywood system. Topics include Gibson's shift from actor to director/producer, and the casting process.

FREDRIKSEN, Paula (ed.)  
**On The Passion of the Christ: exploring the issues raised by the controversial movie.**  
 Berkeley, CA; Los Angeles: University of California Press, 2006. xxiii, 284p.

Theologians, journalists, academics and clergy from Catholic, Protestant and Jewish traditions provide essays covering a range of views on *THE PASSION OF THE CHRIST*. Fredriksen's critical preface outlines key issues such as the accusations of anti-Semitism, the film's conservative Catholicism and its screen violence.

KAGAN, Jeremy  
**Directors close-up: interviews with directors nominated for best film by the Directors Guild of America.**  
 Lanham, MD; Toronto; Oxford: Scarecrow Press, 2006. 340p. illus. appendices. biog. index.

A different aspect of the film making process is dealt with in each section, with quotes from over 50 directors. Mel Gibson is interviewed on *BRAVEHEART*. Short comments from him appear in most of the chapters, with a longer comment in the section entitled "Production: The Shoot."

PLATE, S. Brent (ed.)  
**Re-viewing The Passion: Mel Gibson's film and its critics.**  
 New York, Basingstoke: Palgrave Macmillan, 2004. 198p. notes. bibliog. filmog. appendix. index.

Academics from a variety of backgrounds respond to Gibson's controversial *THE PASSION OF THE CHRIST*. The film is discussed in the contexts of film, history, feminism, art and literature.

## journal articles

EMPIRE  
 August 2000, pp.88-92

**Patriot Games**, by Ian Nathan

Interview on set with Mel Gibson and Roland Emmerich who discuss the production of *THE PATRIOT*. The article is heavily illustrated and has a satirical tone. Much is made of the theme of family relationships in the film, and this is commented upon in relation to Gibson's own family life.

EMPIRE  
 April 1999, pp. 68-73

**He don't need another hero**, by David Eimer

Interview in which Gibson discusses the production of *PAYBACK* and why director Brian Helgeland refused to work on changing his early cut of the film. Topics include the screen violence in *PAYBACK*, Gibson's relationship with his directors, and his own experiences of being in the director's chair.

EMPIRE  
 April 1993, pp.68-73

**Do you come from down under?** by Roald Rynning

Interview and profile of the actor, including information about his role in *FOREVER YOUNG* and his directorial debut with *THE MAN WITHOUT A FACE*.

FILMS AND FILMING  
 June 1983, pp. 20-23

**Mel Gibson: An American from Down Under**, by Dalya Alberge

An illustrated profile of the actor, written at a time when he still lived in Australia. *THE YEAR OF LIVING DANGEROUSLY* is mentioned in the context of the development of Gibson's screen appeal, and his theatre work is briefly touched upon.

**LITERATURE FILM QUARTERLY**  
Vol.34. No.1. 2006, pp.27-38

**Star Formations and Alien Invasions: Mel Gibson and Signs,**  
by Michael DeAngelis

A detailed article which takes a critical look at “the various star texts that have constructed ‘Mel Gibson.’” The author charts the development of Gibson’s star persona, touching on films such as *THE PATRIOT*, *WE WERE SOLDIERS*, and *MAD MAX* parts 1 and 2, before making a detailed analysis of *SIGNS*. DeAngelis critiques what he describes as the “closed network of meaning” created in the film, one element of which is the alignment of Gibson’s conservative values regarding religion and family with those of the character he plays, Reverend Graham Hess.

**HOLLYWOOD REPORTER**  
5 March 1996, pp. S1-S24

**Tribute to Mel Gibson,** by Stephen Galloway, Naomi Pfefferman and Ray Bennet

A special tribute, acknowledging Gibson’s receiving of the Nato/Showest Director of the Year Award 1996. Looks at his transition from acting to directing, focusing on *BRAVEHEART*. There is a career profile, a filmography and an interview. The battle scene in *BRAVEHEART* is given close attention.

**PREMIERE**  
December 1996, pp.86-94, 142-143

**To Mel and Back,** by Holly Millea

The star is interviewed about his work and private life, and statements are included from friends and colleagues on working with him. The article paints a sympathetic portrait of Gibson as the man who over came a drink problem and who exhibits seemingly infinite patience with press and fans

**SCREEN INTERNATIONAL**  
20 February 2004, pp.12

**The Passion of Mel Gibson,** by Mike Goodridge

Interview in which Gibson discusses the controversy surrounding *THE PASSION OF THE CHRIST*.

**SHAKESPEARE BULLETIN**  
Winter 1993, pp.38-39

**“Double Exposure”: the semiotic ramifications of Mel Gibson in Zeffirelli’s Hamlet,** by Daniel Quigley

This short but informative article looks at the semiotic impact of casting Mel Gibson as Hamlet. The author argues against the traditional understanding of stars as automatically generating negative “semiotic noise,” suggesting instead that Zeffirelli makes an active choice to work with Gibson’s start persona to inform his directorial interpretation.

**VANITY FAIR**  
August 1997, pp.60-65, 122-24

**Mel on wheels,** by Cathy Horyn

Profile of the star, which attempts to probe into the darker side of his ‘nice guy’ image, with particular reference to his role as the half-lunatic cab driver in *CONSPIRACY THEORY*.



*Braveheart* (1995)

# Marilyn Monroe



## books

NB: Marilyn Monroe has been exhaustively written about. The list below is simply a starting point for research and does not in any way represent a definitive list of useful biographies and criticisms. At the end of this section on Marilyn Monroe, there is a suggested list of further reading which may supply a fuller picture of writing about the star, although even this is just the tip of the iceberg when it comes to researching the curious life of the legend.

GUILES, Fred Lawrence  
**Norma Jean: the life of Marilyn Monroe.**  
 London: W.H. Allen, 1969. 341p. plates. index.

This is a very detailed and thoroughly researched biography of the star. It draws from a number of sources who were close to Marilyn such as her former husbands, directors who worked with her and close friends from various stages of her life.

HASPIEL, James  
**Marilyn: the ultimate look at the legend.**  
 London: Smith Gryphon, 1991. 207p. illus. (some col.). index.

This is an intimate portrayal of the star, drawing from personal memories, letters and including rarely seen photographs.

MAILER, Norman  
**Marilyn: a biography.**  
 [s.l.]: Hodder and Stoughton, 1973. 271p. illus. bibliog.

Mailer attempts a definitive portrayal of the star. He sets his writing along side an abundance of her most captivating photographs which are fully indexed in the book. In order to carry out his definitive portrayal, Mailer peppers this biography, often questioningly, with various other versions of events by other biographers.

ROLLYSON, Carl E.  
**Marilyn Monroe: a life of the actress.**  
 Ann Arbor, MI: UMI Research Press, 1986. 255p. illus. bibliog. filmog. index.

Rollyson approaches his biography of Marilyn from the premise of exploring her talents as an actor first and foremost and how her roles and acting experiences helped to shape her identity. It also contains a full transcript of the LIFE interview with Richard Meryman.

ZOLOTOW, Maurice  
**Marilyn Monroe.**  
 [Updated exp. ed.]  
 New York: Harper & Row, 1990. 359p. illus.

This biography was written in 1960 when Marilyn was still alive, although this edition has been revised. Drawing from relatively few published sources and from an abundance of interviews with both Marilyn and those who were close to her or worked closely with her, Zolotow aims to provide a full portrayal of the star and explore how she worked.

## journal articles

**AMERICAN CLASSIC SCREEN**  
 Vol. 2. No. 2 Nov/Dec 1977, pp.14-16

**How a screen legend was born: The screen testing of Marilyn Monroe,** by James Robert Haspiel

An article that briefly charts the journey Monroe took from photographic model to her second signing of a contract with 20<sup>th</sup> Century-Fox in 1950. It describes what was required of Marilyn in her initial screen tests and the instant appeal that she exhibited in them.

**CINEACTION**  
 No. 44 July 1997, p.12-19

**Performance and the still photograph: Marilyn Monroe,** by Florence Jacobowitz and Richard Lippe

This article delves into the processes by which a star's image can be constructed and manipulated to produce a particular star persona. Specifically focusing on the relationship between Marilyn and one of her regular photographers, Eve Arnold, the article discusses Marilyn's acute awareness of the necessary employment of performance to present her own constructed image in a still photograph.

**CLASSIC IMAGES**  
 No. 252 June 1996, pp.14-16

**Marilyn Monroe at 70: A reappraisal,** by Eve Golden

This article asserts that Marilyn was a far better dramatic and a far lesser comic actress than critics often credit her with being. The article outlines major events in her life and career.

**DON'T LOOK BACK**  
 June 1977, whole issue

Eight articles comprise this issue that attempts to analyse Marilyn's mythical representation, address what her real personality was,

summarise her skills as an actress and strives to expose the disparity between her projected image and her life.

#### FILM COMMENT

Vol. 10. No. 2. Mar/Apr 1974, pp.23-31

**Mth. Marilyn Monroe**, by Raymond Durgnat

This article explores the diverse approaches in three biographies of Marilyn, by Norman Mailer, Joan Mellen and Fred Lawrence Guiles, and why to varying degrees they are not successful in their portrayals of the star. It attempts to define what truth there can be found amongst these written mythologies of the star.

#### FILM COMMENT

Vol. 18. No. 5. Sep/Oct 1982, p.34-46

**Baby go boom!** by David Thompson

This article explores Marilyn's image by comparing her impact on film to that of her ease in, and understanding of, the still medium of photographs.

#### FILMS AND FILMING

Vol. 9. No. 4. January 1963, p.23-24

**MM**, by George Fenin

This is a concise article that addresses the image of Marilyn in her films, suggesting that she was not encouraged to explore her own interpretations of characters and skills as an actress, because she was usually required to act out the myth of her screen persona.

#### FILMS IN REVIEW

Vol.26. No. 6. Jun/Jul 1975, pp.321-335

**Marilyn Monroe: The starlet days**, by James Robert Haspiel

This article boldly attempts to dispel certain myths surrounding Marilyn's rise to fame and to pick out from many differing accounts, actual facts from her early career. The article contains quotes by those that knew her early on in her career and pieces together Marilyn's early career progression.

#### FILMS IN REVIEW

Vol. 30. No. 3. March 1979, pp.145-149, 173

**The Monroe-Harlow connection**, by James Robert Haspiel

This article looks at Hollywood's attempt to find the 'New Jean Harlow' and sets out the similarities both professionally and personally between Jean Harlow and Marilyn Monroe. It also charts the story of the abandoned project of a film entitled THE JEAN HARLOW STORY, and the attempts made to secure Marilyn the leading role.

#### LIFE

13 August 1962, pp.51-56

**Marilyn speaks out**, by Richard Meryman

This is an extremely insightful interview with Marilyn in which she talks candidly about the nature of fame in general and the affect it has had on her personal life. She talks openly about the sense of freedom she had enjoyed in her young life and her feelings towards the media.

### further reading

ARNOLD, Eve

**Marilyn Monroe: an appreciation**. Hamish Hamilton, 1987. 143p. illus. (some col.)

BARRIS, George

**Marilyn: her life in her own words: Marilyn Monroe's revealing last words and photographs**. London: Headline, 1995. i-xvii, 164p. illus. (some col.). filmog.

BATY, S. Paige

**American Monroe: the making of a body politic**. Berkeley; Los Angeles; London: University of California Press, 1995. xi-xiv. 197p. illus. index.

FEATHERSTONE, Mike and HEPWORTH, Mike and TURNER, Bryan S. (eds.)

**The body: social process and cultural theory**. Newbury Park, CA; London: Sage, 1991. 408p. illus. index.

Chapter 13: Biographical boundaries: Sociology and Marilyn Monroe, by Graham McCann

HASPIEL, James

**Young Marilyn: becoming the legend**. London: Smith Gryphon, 1994. 168p. illus.

JASGAR, Joseph and SAKOL, Jeannie

**The birth of Marilyn: the lost photographs**. London: Sidgwick & Jackson, 1991. [unpaged]. illus.

MAILER, Norman and GREENE, Milton H.

**Of women and their elegance**. London: Hodder and Stoughton, 1980. 288p. illus.

RIESE, Randall and HITCHENS, Neal

**The unabridged Marilyn: her life from A to Z**. London: Corgi Books, 1988. 578p. illus. bibliog. filmog. teleog.

STERN, Bert

**The last sitting**. Prague: Orbis, 1982 201p. plates.

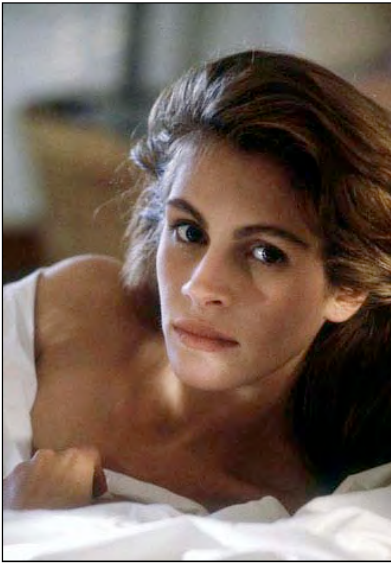
TAYLOR, Roger G.

**Marilyn in art**. London: Elm Tree, 1984. [152]p. col.illus.



*Seven Year Itch* (1955)

# Julia Roberts



## books

KORD, Susanne and KRIMMER, Elisabeth  
**Hollywood divas, indie queens, and TV heroines: contemporary screen images of women.**  
 Lanham, MD; Boulder; New York; Toronto: Rowman & Littlefield Publishers, 2005. vi, 185 p. illus. bibliog. index.

### Chapter 1: The newborn identity: Julia Roberts

This chapter concentrates on the appeal of Julia Roberts regardless of any of her characters' unappealing qualities. It then examines her roles and image portrayed in the films *PRETTY WOMAN*, *MY BEST FRIEND'S WEDDING*, *RUNAWAY BRIDE*, *NOTTING HILL* and *ERIN BROCKOVICH*.

Other chapters consider the appeal of Sandra Bullock, Meg Ryan, Renee Zellweger and 'alternative' female actors including Judi Dench, Kathy Bates and Frances McDormand.

SANELLO, Frank  
**Julia Roberts.**  
 Edinburgh; London: Mainstream Publishing, 2000. 223 p. [8] plates. filmog.

A fairly straightforward biography of Julia Robert's charting her career which took her from an aspiring family of actors to the completion of filming *ERIN BROCKOVICH*.

ALLEN, Michael  
**Contemporary US cinema.**  
 Harlow, Essex: Longman, 2003. viii, 265 p. illus. bibliog. index.

### Chapter 5: The talent II: the actors

In this chapter on contemporary notions of stardom, Julia Roberts is used as an example of an actress who has achieved inconsistent success at the box office while still being considered able to effectively carry a film. It explores the way in which stars attempt to create their public personas and exhibit their range as actors and it charts the rising and falling of various stars' careers.

## journal articles

**AMERICAN FILM**  
 Vol. 15. No. 10. July 1990, pp.20-25

### Suddenly, Julia, by Robert Palmer

This article charts Roberts' swift rise to stardom and delves into her approach to acting, attempting to understand her personality and attitude towards her work.

**EMPIRE**  
 No. 18 December 1990, pp.88-90

### Pretty woman, by Craig Modderno

Following an interview based article with Joel Schumacher on the making of and success of *FLATLINERS*, Julia Roberts talks about her early experiences of fame and her roles in *PRETTY WOMAN* and *FLATLINERS*.

**EMPIRE**  
 No. 28 October 1991, pp. 84-90

### A star is made..., by Elaine Dutka

This interview based article focuses on the path of Roberts' early career and how she managed to find success so quickly with very little experience. It reveals the people who supported her and helped enable her to secure a position as a star at such a young age.

**FILM REVIEW**  
 October 1997, pp.34-39

### Theory and practice, by Roald Rynning

This article centres on Julia Roberts' attitude towards fame, how it has affected her personal life and what drew her to various roles she has taken.

**FILM REVIEW**  
 Special No. 50 Oscars Issue March 2004, pp. 32-39

### Million dollar smile, by John Reading

As part of a 'Girl Power' special, this article asks why Julia Roberts is able to demand such high fees for her performances. She talks about what attracted her to the character she plays in *MONA LISA SMILE* and she reveals a little about her attitude towards fame and how it affects her private life.

**MOVIEPLUS**  
 No. 5. October 1997, pp.40-44

### Julia's summer double, by Mark Venables

This article gives a brief biography followed by a refreshingly candid interview based article in which Julia Roberts talks enthusiastically about her work on *MY BEST FRIEND'S WEDDING* and briefly about her role in *CONSPIRACY THEORY*.

**MOVIELINE**

Vol. 8 No. 7 April 1997, pp. 56-59

**In defense of Julia Roberts**, by David Thomson

Despite the title of the article, the focus here is mainly where Julia Roberts' artistic shortcomings lie in various roles that she has taken. Written just before the release of *CONSPIRACY THEORY* and *MY BEST FRIEND'S WEDDING*, it questions whether or not her success was set to continue, and whether or not she will manage to reveal her depth as an actress or remain dependent on her charm and beauty.

**SCREEN INTERNATIONAL**

No. 1251 24 Mar 2000, p.25

**North American round-up: Queen Julia tops box office again**, by Mike Goodridge

This sidebar to listings of current box office figures, gives figures for Julia Roberts' top ten openers and top ten films, highlighting her box office appeal after the extremely successful opening of *ERIN BROCKOVICH*.

**SIGHT AND SOUND**

Vol. 10. No. 5. May 2000, pp.14-16

**A law unto herself**, by Roger Wade

This article explores the choice of Julia Roberts to play the lead in *ERIN BROCKOVICH* and how her particular qualities are so well suited to the character she plays.

**VANITY FAIR**

No. 466 June 1999, pp. 100-107, 152-155

**Canoodling with Julia**, by Ned Zeman

This is a thoroughly engaging article in the *Vanity Fair* tradition, attempting to get inside Julia Roberts' personal life and dispel tabloid myths and rumours. It supplies many interesting and rare insights into her reaction to the media, her outlook towards her life, work and fame, and how those who have worked with her describe their experiences.

# Meryl Streep



## books

HASKELL, Molly

**Holding my own in No Man's Land: women and men and film and feminists.**

New York; Oxford: Oxford University Press, 1997. 207p.

In a chapter entitled 'Hiding in the spotlight', Haskell dissects the mystique of Streep's kind of stardom, making an intelligent argument that through the unlikable and unconventional women Streep has played, she has managed to remain in the spotlight without becoming a conventional 'star'. There is always something unknowable about Streep when we see her on screen, the argument goes, and it's this unknowing, this 'anti-star mystique' that helps define Streep's career longevity.

HOLLINGER, Karen

**The actress: Hollywood acting and the female star.**

New York; London: Routledge, 2006. 257p. illus. bibliogs. index.

Whilst this is an essential read for a wider study of stardom the chapter 'Magic Meryl' provides an astute critique and analysis of Streep's stardom. Linking directly the notion of stardom itself and how this applies to Streep. The author is meticulous in her research and makes the connection between Streep's personal life and work life i.e. she chose the rolls she did in order to be near

her family. Commenting that the image Streep has cultivated over the years as devoted wife/mother and successful actress is exactly why she is the star she is.

MAYCHICK, Diana

**Meryl Streep: the reluctant superstar.**

London: Robson Books, 1984. 166p. illus. index.

Like any competent biographer Maychick includes the requisite background information, interviews with college roommates and long forgotten school friends, but what marks this tome out as different and a worthwhile addition to the study of Streep's stardom, is the author's intelligent prose when suggesting why Streep shuns the traditional limelight as much as she does. Although it may seem dated and with the longevity of Streep's career only covers the first decade, it is full of little known facts which help explain the Streep appeal.

PFAFF, Eugene E. and EMERSON, Mark

**Meryl Streep: a critical biography.**

Jefferson, NC; London: McFarland, 1987. 148p. illus. bibliog. filmog. index.

Another biography written at the height of Streep's fame in the 1980s, the author's focus is more on a critical reading of her acting rather than delving in to her familial and personal backgrounds. Although standard biographical elements are included for contextual emphasis it's again the phenomenon of Streep as unconventional, un-Hollywood star that has the authors' intrigued. Going as so far as stating that the 'diverse qualities' of Streep do not make her a star, but in fact a superstar.

## journal articles

**EMPIRE**

No.204 June 2006 , pp.104-105

**Q & A Meryl Streep: back in prime position**, by Jeff Dawson

Brief but interesting interview with Streep, talking about career choices and what drives her as an actor.

**EMPIRE**

No. 43 January 1993, pp. 60-67

**Jersey girl**, by Tom Hibbert

Probing biographical interview with Streep around the time of the release of *DEATH BECOMES HER* in which she not only talks about that film and the desire to do more comedy, but also women in films in general and what it's like mid-career to have been hailed as the 'woman of the 80s' but in the 90s to not be so prolific. Covers her early work, how she reacts to criticism, the films she is most proud of and the ones she isn't. Included is a list of Streep career highlights complete with accompanying reviews and star rating.

**ENTERTAINMENT WEEKLY**

No.916 19 January 2007, pp. 24-30

**Silver streak**, by Clark Collis

Entertaining roundtable discussion between Streep, Helen Mirren and Judi Dench who were all Best Actress contenders in the 2007 Academy Awards (Mirren eventually winning) Funny, light-hearted yet insightful musings from these Grand Dames of the screen, revealing Streep to be quite wickedly funny when she wants to be.

**FILM REVIEW**

No.675 October 2006, pp. 46-47

**Devil woman**, by Adrienne Curtis

Short but interesting interview where Streep promotes *THE DEVIL WEARS PRADA* and talks about the difficulty of modelling her character on actual women, given that there are not enough women in power in the real world at the level she portrays in the film. She also discusses the costume design in the film, and how it wasn't all fun and games being dressed up to the

nines all the time.

**FILMS ILLUSTRATED**

Vol.9. No.105 May 1980, pp. 346-349

**Meryl Streep: best supporting actress**, by Tony Crawley

A rare early interview just after Streep won her first Academy Award for *KRAMER VS KRAMER*. She talks about her background in theatre and how on stage she is known as a comedic actor, but so far her film roles have all been the opposite.

**INTERVIEW**

Dec/Jan 2002/03, pp. 124,150

**Meryl Streep: facing the myths with the world's number one actor's actor**, by Brad Goldfarb

Insightful interview with Streep at the time of promoting *ADAPTATION* and *THE HOURS*. Talks about the different process of making each film, as well as filmmaking in general and how her much the tag of 'greatest living actor' has affected her work.

**INTERVIEW**

December 1998, pp. 66-76

**Streep's ahead: an adult conversation with Meryl Streep**, by Graham Fuller

This interview linked with the releases of *DANCING AT LUGHNASA* and *ONE TRUE THING* delves into Streep's motivations and understanding of the strong female characters she played in each film, then goes on to talk about the longevity of her career and what drove her to acting in the first place. Particular focus is on the consciousness that goes into the characters she has played, and how this can affect her emotionally.

**JOURNAL OF POPULAR FILM & TELEVISION**

Vol.34 No.3 Autumn 2006 pp. 99-106

**Empathetic resonance and Meryl Streep**, by Carolyn Adams-Price et al.

Using the psychological concept of "empathetic resonance" this in depth article examines how audi-

ences react to Streep's Oscar nominated films on an emotional level. Arguing that the interaction that sometimes occurs between actor and audience is particularly heightened in Streep's career due to her film choices, and the "empathetic resonance" an audience feels with Streep goes some way to explain why she is such a great ac

**PREMIERE**

Vol.16. No.3 November 2002, pp. 66-69

**Nobody does it better**, by James Kaplan

Enlightening interview with Streep talking about her role in *THE HOURS* and how her family and personal life influence her work and vice versa. Includes a filmography of her work.

**PREMIERE**Special Issue  
Women in Hollywood  
January 1997, pp. 55-59**Meryl's Room**, by Rachel Abramowitz

Excellent in depth interview tracing Streep's career up to the release of *MARVIN'S ROOM*. Covers her time studying acting at Yale, her breakthrough film *JULIA* and what it was like to work with Jane Fonda and later co-stars such as Robert De Niro and Woody Allen. She also talks about her improvised work on *THE DEER HUNTER* and *KRAMER VS KRAMER*, and how being a mother affected her life and influenced the choices she made in her career.



*The French Lieutenant's Woman* (1981)