



Strong Women

16 + GUIDE

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Strong Women

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16+ MEDIA STUDIES

INFORMATION GUIDE STATEMENT

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Introduction

Accessing research materials

1. *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/library.

Bfi National Library Reading Room Opening Hours

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Thursday	10.30am - 8.00pm
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).

***bfi* National Library**

British Film Institute
21 Stephen Street
London W1T 1LN
Tel. 020 7255 1444
www.bfi.org.uk/library

The library's nearest underground stations are Tottenham Court Road and Goodge Street (please see www.bfi.org.uk/library/visiting for a map of the area).

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/library/services/research.html.

For queries about article copying or other research, please contact **Information Services** at the above address or tel. no. or post your enquiry online at www.bfi.org.uk/ask.

2. 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

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 which 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, and an analysis of the debates which emerged over the release of the film "Crash", will be extremely shallow if you have no knowledge of these different perspectives.
- **Some knowledge of the work of theorists in that particular 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 such things as what activities women are shown doing in advertisements over one week of television viewing, for example. 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:** This is where you will be investigating information gathered by other people in books, pamphlets, on radio, television, in the newspaper and in magazines. 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.
- **Internet** – World Wide Web sources are also mainly secondary. You need to be able to make comparisons between sources if you intend quoting the information, and be wary of the differences between fact and opinions. Don't necessarily assume something is a fact just because someone on a website says it is. Some websites will be "official", but many will not be and you need to think about the difference this could make to information you find on them. Websites sometimes disappear or shift location – make sure you can quote the URL reference for them, and possibly keep a note of the last date you checked a particular site.
- **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 into the local library, 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 or evidence for an analysis of the text which you are exploring. 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. This is usually written in this way:

Notes

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.

Not since the film noirs and melodramas of the forties and fifties have there been so many strong roles for women to play on both the big and small screens as there are today and in the past decade. One only has to pick up a television guide to find a series named after its female protagonist or having the female character on equal footing with the male lead i.e. *BUFFY THE VAMPIRE SLAYER*, the *X-FILES*. And there has been a recent influx of big screen outings that has shown the cinema-going public that women can play just as hard as the men, even better sometimes i.e. *CROUCHING TIGER, HIDDEN DRAGON*; *LARA CROFT: TOMB RAIDER*.

As it seems the big Hollywood studios are finally catching on that a strong female protagonist isn't box office suicide (to date in the UK alone *TOMB RAIDER* has taken 12.8 million at the box office) European cinema and independent filmmakers have known for years that there is a market out there for women portrayed not only realistically but who are also seen to be independent, strong and sometimes even tough. The early 90s hit *NIKITA*, *BHAJI ON THE BEACH* and the more recent *ALL ABOUT MY MOTHER* are films that reflect this attitude, and also made healthy returns at the UK box office.

When you think of the period dramas and adaptations of both the small and big screens from the mid 90s bringing to life the powerful and courageous Jane Austen heroines, coupled with the modern day women getting what they want, how they want it from such neo-noirs as *BASIC INSTINCT* and *BOUND*, strong women finally seem to have a voice in our society today.

With this in mind this guide aims to point the user in the right direction researching about strong women of the 1990s in both cinema and television. You will find books, articles and essays that all try to explain the emergence of the strong woman in our society, in a wide range of films and television shows that reflect this attitude. There is also data reflecting how well the films performed at the UK box office.

What is apparent in this subject area, and parallels the film world to some extent, is the lack of material written about the emergence of strong female characters, just as there has been a lack of strong portraits on screen. The academic world is catching up however, '...some new mode of understanding has to be developed to take account of the new and changing representations of women in the ...cinema'. Where possible included are the latest theories and articles on the more recent releases and television shows such as *ERIN BROCKOVICH* and *XENA WARRIOR PRINCESS*.

Although this guide focuses on female characters of the last decade and into the present day, also included are references for the character of Ellen Ripley in the *ALIEN* series of films as it has been convincingly argued that she is the forerunner of all of the strong women in this guide, so it seemed only proper she be included.

General References

Books nb access our library catalogue at www.bfi.org.uk/library/olib

HART, Lynda

Fatal Women: lesbian sexuality and the mark of aggression

Princeton, NJ: Princeton University Press, 1994. 201p. bibliog, index

Overall an interesting if heavy going text with particular onus on violent women from literature, stage and screen also being deemed as lesbian. Culminating in a useful chapter on the film BASIC INSTINCT. The author builds up a complex theory of how society has cultivated the image of the violent woman as lesbian and the chapter on BASIC INSTINCT works to deconstruct the detective genre it is set in and combats what other theorists have claimed of the film, its blatant homophobia.

HUMM, Maggie

Feminism and film

Edinburgh: Edinburgh University Press, 1997, v-x, 246pp. illus. bibliog. filmog. index

This text brings together feminist film theory used as a tool for critical analysis for the past two decades and applies it to contemporary filmmaking, making this a useful book to start you off on the road of feminist film theory. Broadly based on the entire milieu of feminist criticism, the author does succeed in applying this to the films chosen and even shows us how to do this ourselves, putting into practice something, which is still considered a new form of film theory.

* **INNESS**, Sherrie

Tough girls: women warriors and wonder women in popular culture

Philadelphia, PA: University of Pennsylvania Press, viii, 228pp. illus. bibliog. index

As the title suggests this well written book covers everything you need to know about the role of strong women in our society and how it's reflected on both the small and big screens. Covering the "birth" of these strong women in the late 1970s with CHARLIE'S ANGELS and the BIONIC WOMAN, right through to an essay on the new tough woman for the 21st century, XENA WARRIOR PRINCESS. It's a unique book in so far as it covers all aspects of popular culture and the depiction of tough women. Includes essays on Jodie Foster and Gillian Anderson for their challenge to masculinity, a look at the notion of the female as killer rather than heroine and a useful chapter comparing ALIENS with STAR TREK: VOYAGER and the tough woman in outer space.

***ISAACS**, Susan

Brave Dames and Wimpettes: what women are really doing on page and screen

New York: Ballantine, 1999. 157p. index

This text is more lightweight and easy to read than most you will find, but nevertheless contains relevant material and is a must read for those interested in strong women in our culture today. Written from a highly personal perspective the author makes cases for the brave dames and wimpettes (a term she made up herself for use in the book) of television and fiction today, but is never too analytical in her style. Includes everyone from JANE EYRE to BUFFY THE VAMPIRE SLAYER.

* **KAPLAN, E. Ann**

Feminism and film

Oxford: Oxford University Press, 2000. v-xiv, 566p; illus. bibliog. index

From a renowned theorist and author comes an indispensable text on feminist film theory. Includes the key essays needed for a deeper understanding of this field of theory, such as Mulvey's 'polemical' and 'influential' essay 'Visual Pleasure and Narrative Cinema' and Mary Ann Doanes' 'Film and the Masquerade: Theorising the Female Spectator'. Covering the start of the feminist film theory movement and moving on to include essays on race, sexuality and ethnicity. Contributing authors include Tania Modleski, Jackie Stacey, and Teresa De Lauretis.

* **MELLENCAMP, Patricia**

A fine romance: five ages of film feminism

Philadelphia: Temple University Press, 1996, vii-xiii, 330pp. illus. index

You won't find a more rewarding read than this very personal text on the history of feminism and its relation to the study of film. Mellencamp charts the rise of film feminism from the 1970s and how it has evolved today, using a plethora of films from every genre to illustrate this journey. She looks back to women as image/lack in the early age of cinema and notes that not much has changed. A dual history of both women in film and those that write about it. Films covered include, THELMA AND LOUISE, BASIC INSTINCT, ORLANDO, SILENCE OF THE LAMBS, along with a number of films from previous decades.

TASKER, Yvonne

Spectacular bodies: gender, genre and the action cinema

New York; London: Routledge, 1993, 195pp. [11] plates. filmog. bibliog. index

Published in the early 90s this text contains a very thorough overview of the action genre to that date, and its relation to gender stereotypes. Interesting as a study of the changes to women's roles within the action genre. Two useful chapters, one discussing 'Hollywood's fighting heroines' in terms of sexuality and specifically looks at the films of the 1980's and ALIEN's Ripley; the other discusses the limits of 'Masculinity' in terms of representing strong women. Well-researched, easy to read and recommended as background reading.

TASKER, Yvonne

Working girls: gender and sexuality in popular cinema

London: Routledge, 1998, vii-iv, 234pp. illus. filmog. bibliog. index

This comprehensive text is a good starting point to any study into strong women in the cinema of today. The author covers key themes one expects to find with a feminist perspective, but also comes up with new approaches to films that don't get much exposure, such as the brief flurry of cow-girl films of the mid 90s, the female detective genre and female friendship films as lesbian chic. Tasker includes a variety of films; she is certainly well versed in this area and her research is plentiful.

WILLIS, Sharon

High Contrast: race and gender in contemporary Hollywood film

Durham, NC; London: Duke University Press, 1997. ix. 266p. index

Overall this text is an interesting study in contemporary popular film, although it is heavy going in some chapters. Whilst not directly relating to the representation of strong women in 90s cinema, there are two chapters that discuss the role of women in terms of their threat to masculinity and an informative discussion on TERMINATOR 2 and THELMA AND LOUISE as representing combative feminism. Other films discussed include WAITING TO EXHALE, SOMEONE TO WATCH OVER ME, and THE HAND THAT ROCKS THE CRADLE.

* indicates essential reading

Journal and Press Articles

CREATIVE SCREENWRITING

Vol.5 No. 5 Sep/Oct 1998, p23-26

Halloween H20: the twenty year character arc, Daniel S. Duvall

The essay refers more to the original scripts and shooting script than an analysis of the final film, but this is still a useful source. Charts the change of the seminal character, played by Jamie Lee Curtis, (Laurie Strode) from a weak woman into a strong one. It's easy to read, as it looks at where this change takes place in the script of the final HALLOWEEN instalment.

FILMBOBBERY

Vol.3 No.1 Summer 2001, p12-18

James Cameron's women

Useful article, not laden down with analysis. Looks at Cameron's films and the women portrayed in them, offering a break down of the synopses and which scenes best exemplify strong women. Includes everything from TERMINATOR to TITANIC.

FINANCIAL TIMES WEEKEND

24 February 1996, p.3-4

Women in the picture, Nigel Andrews

Detailed, useful article on the rise of women's films in general in the mid-nineties highlighting both SENSE AND SENSIBILITY and CASINO amongst others. Makes the point that these women are equal to men not subordinate.

Bibliographies

Fantasy/Sci-Fi

GOLDEN, Christopher & HOLDER, Nancy.
Buffy the vampire slayer: the watcher's guide
New York: Pocket Books, 1998, 298p. [16] col. plates. illus

This being the official guide it's jam-packed with photographs, blurbs from the cast and crew and inside information on the first two seasons of the popular television show. Interesting to go back to the very beginning and remember how it all began. It contains detailed episode guides, story-so-far synopses and amusing quotes and sections of the script printed along side the serious stuff. Obviously a must for the Buffy fan amongst us and a useful way to research the context and audience of the show. Nicely written.

LAVERY, David, HAGUE, Angela and CARTWRIGHT, Marla (eds.)
"Deny all knowledge": reading the X-FILES.
Syracuse, NY: Syracuse University Press, 1996. 233p. appendix. bibliog. Index

An excellent anthology of essays by media academics on the phenomenon of THE X-FILES. The chapters cover a wide range of topics linked to the show, including: conspiracy theories; folklore and mythology; the FBI Agent; the X-Files internet fan base; the body and alien abduction; X-FILES dialogue; and, for our interest, issues of gender.

The two key chapters are: **"What do you think?" The X-FILES, liminality, and gender pleasure**, by Rhonda Wilcox and J.P. Williams and **Special Agent or Monstrosity? Finding the feminine in The X-FILES**, by Lisa Parks

The former chapter analyses the blurring of gender stereotypes, and sexual tension, inherent in Scully and Mulder's relationship, and it's appeal to a female audience. It is necessarily steeped in feminist media theory but is an entertaining, informative read with copious notes for clarity and further investigation. The latter chapter is very dry and academic being an analysis of Scully's relationship to, and representation of, science, in the context of her gender. It theorises that Scully changes her methods of scientific investigation to a feminised model, as a result of her increasing physical intimacy to the paranormal. It is very repetitive and full of sociological jargon, but has interesting insights into the theory of the 'monstrous feminine'. This book has a brief episode summary of the first three seasons in the appendix and an excellent bibliography. An all-round essential read for fans of THE X-FILES.

ROBERTS, Robin
Sexual generations: "Star Trek: The Next Generation" and gender
Urbana, Ill; Chicago, Ill: University of Illinois Press, 1999, x, 208p. illus. bibliog. index

This is a highly useful text and one unique to the criticism and analysis of science fiction, specifically STAR TREK, as it focuses on the representation of gender issues in the ST:TNG television series from a feminist perspective. As the author explains in the introduction 'Star Trek: The Next Generation reveals American culture's complex and contradictory relationship with feminism'. Don't be disappointed that it looks at the issues of feminism from an American perspective as the analysis and criticism can be applied to universal debate as well.

SHAY, Don and DUNCAN, Jody
The Making of Terminator 2: Judgment Day
London: Titan, 1991. 128p. illus.

Like many film tie-ins this book is light on theory. It does contain informative interviews with the principal cast, which makes for an interesting read especially if you are looking at the character of Sarah Connor and how she has evolved since the first film. Its nicely written, has lots of stills and information from the set on the technical and logistical “nightmares” that arose from filming such a big budget action film. Also includes an in-depth interview with James Cameron.

STAFFORD, Nikki
Lucy Lawless and Renée O’Connor: warrior stars of Xena
Toronto: ECW Press, 1998. 350p. illus. [16] plates (colour). appendices;

Clearly a devoted fan of the show, the author has compiled quite an interesting text on the phenomenon of the Xenaverse. Detailed biographies of both the lead actresses and informative interviews with transcripts of the Xena conventions held in the U.S. Useful in terms of looking at the audience of Xena Warrior Princess and the dynamics of the wide fan base. It includes recommended websites for the die-hard Xena fans, a complete episode guide up until the first half of the third season and interesting insights into the production aspects of the show.

WEISBROT, Robert
Xena Warrior Princess: the official guide to the Xenaverse
London; New York, Toronto: Bantam Books, Transworld Publishers, 1998. vi, 229p. illus.[16] col. plates.

This is one of the best official guides to a television programme on the market today. Contains production information, audience research, comments from practically everyone involved with the show, and a brilliant insight into the character of Xena from the woman herself, Lucy Lawless. The author had no holds barred access during the production of the second series of the show, so can enlighten us on the in's and out's of filming this groundbreaking television series. Overall an entertaining, thoroughly enjoyable read with useful chapters for academic study as well.

KAVENEY, R
Reading Buffy the vampire slayer: the unofficial critical companion to Buffy and Angel

Promises to be a more detailed, academic look at the popular series, focusing on audience research and why there is such a wide fan base for the show. Could be useful.

Horror

BADLEY, Linda

Film, horror, and the body fantastic

Westport, CT; London: Greenwood Press, 1995. 199p. filmog. bibliog. index

An informative, easy to read text, which directly relates the connection between the body and horror films; how gender is represented in this genre; how that representation has changed and specifically the way women's role in horror has evolved. Includes two excellent chapters, informed by psychoanalytic/feminist film theory, on the female gaze and a detailed look at SILENCE OF THE LAMBS. References from the original HALLOWEEN to ALIENS.

BORDWELL, David. CARROLL, Noel.

Post-theory: reconstructing film studies

Madison, Wisconsin: University of Wisconsin Press, 1996. v-xxvii, 564p. illus.tables.diags.bibliog.index

Not a book to be taken lightly, by its very nature it contains a lot of psychoanalysis, post-modernism and technical language but it's a recently published work that forms part of a solid grounding in film studies so is worth persevering with. Contains a useful essay, 'Feminist frameworks for horror films' by Cynthia A. Freeland, which is a good starting point for looking at the role of women in horror films with some useful approaches to these texts. Citing in particular JURASSIC PARK from 1993 and two films before the 90s it also includes a discussion of the seminal character of Ripley in the ALIEN series.

CONSTABLE, Catherine

'Becoming the monster's mother: morphologies of identity in the Alien series'

taken from

KUHN, Annette

Alien Zones II: the spaces of science fiction cinema

London: Verso, 1999. 308p; illus. filmog. bibliog. index

Focusing on the first two ALIEN films and ALIEN RESURRECTION the author, informed by psychoanalysis, positions the alien as 'other' and the human (Ripley) opposing it in Freudian terms. Methodically starting with the earliest film, its well researched and thorough in its use of examples from the films. However it can be a bit over-analytical in its structure at times and the use of language could put you off. If your interest lays in the psychoanalytic approach to film you won't find a more accurate essay on the ALIEN films.

FREELAND, Cynthia A.

The naked and the undead: evil and the appeal of horror

Boulder, CO; Oxford: Westview, 2000. vii-xv, 320p. illus. filmog. bibliog.

This book is possibly the broadest look at women in horror films, especially modern ones, on today's market. Linking the question of gender to the notion of good and evil, it focuses specifically on feminist analyses of a variety of films including SILENCE OF THE LAMBS, the ALIEN series and even HENRY: PORTRAIT OF A SERIAL KILLER. It's never too analytical however, using concepts that are clear to follow and is an interesting, entertaining book to read.

GRANT, Barry Keith

The dread of difference: gender and the horror film

Austin, TX: University of Texas Press, 1996. vii-xv, 456p. illus.bibliog.index

Overall a useful text for a study of gender difference in the horror genre. As background study to women in horror or even for a larger scale study into the way women are represented in film this is a highly useful text. However the collection of essays does focus more on classic horror films of the 1940s and 1950s, and the later slasher movies from the 1970s so there isn't much on strong representations of women today. There is one insightful essay by Thomas Doherty called 'Genre, Gender and the Alien's trilogy', recognising how innovative and exploratory the films have been in challenging the gender frontiers of traditional Hollywood narratives.

IACCINO, James F.

Psychological reflections on cinematic terror: Jungian archetypes in horror films

Westport, CT; London: Praeger, 1994. 217p. appendices. bibliog. index

In general a slightly weighty text on horror using the Jungian approach, but useful and user friendly as the author has split his arguments into clear separate fields. Part 6 is most relevant, 'The changing female archetype in horror', drawing a comparison between HALLOWEEN and ALIENS. Useful references at the end of each chapter.

MUIR, John Kenneth

Wes Craven - the art of horror

Jefferson, NC; London: McFarland, 1998. I-viii, 319p. illus. filmog. bibliog. appendices index.

Clearly the author holds Craven in high regard, for this book is solely devoted to praising his work from his earliest feature to the second SCREAM film. However biased it appears to be, the synopsis and commentary on the SCREAM films and others from the 1990s comes in useful mainly because finding information on female heroes from the horror genre is hard to come by. However you won't find detailed critical analysis in this book.

MURDOCK, Andrew & **ABERLY**, Rachel

The making of Alien Resurrection

London: Titan, 1997. 143p. illus

Although this is one of those glossy tie-ins to the film with a lot of technical drawings and concept art, the introduction does contain some useful information on how the fourth incarnation of the ALIEN series came in to being. It specifically talks about what got Weaver interested in playing Ripley again at the grander age of 47 and some interesting insights from Joss Whedon who wrote the screenplay.

PINEDO, Isobel Christina

Recreational terror: women and the pleasures of horror film viewing

Albany, NY: State University of New York Press, 1997. vii-xiii, 177p. illus. bibliog. index

Its rare to find a book that explores the relationship between the horror genre and its female audience let alone one which isn't too over-analytical or intellectual with its use of language. Clearly a labour of love for the author, this recently published text includes films such as CANDYMAN and the remake of NIGHT OF THE LIVING DEAD. Separated into five chapters including: race, post-modern elements to the modern horror film; more useful is the chapter on women and the slasher film. Not only does this book look at horror audiences but also offers analysis of women's roles in the genre.

THOMSON, David.

The Alien Quartet: Bloomsbury movie guide No. 4

London: Bloomsbury, 1998. [8] plates. filmog. bibliog. index

This really is a definitive look at how the four ALIEN films came about, the era of the late 1970s which spawned the first film after the sci-fi hits STAR WARS and CLOSE ENCOUNTERS, and how the production of each film has remained with 20th Century Fox despite the changing directors and almost disparate storylines. Not over-analytical, in fact, quite lightweight on offering any firm theory, its still rare to see a book that attempts to ask the question of why the ALIEN series of films have been so endearing all these years, and to analyse Weaver as Ripley.

Adaptations/Costume Dramas

* **BRUZZI**, Stella

Undressing cinema: clothing and identity in the movies.

London: Routledge, 1997. v-xxi, 226p. filmog. bibliog. index.

Using films from the 1980's and 1990's, Bruzzi examines the representation of clothing and fashion in cinema, using the history and theory of fashion in conjunction with the debates surrounding gender and sexuality in film narrative. Some of the recent films explored in the book, include: THE PIANO, WAITING TO EXHALE and ORLANDO. This book manages to make an interesting idea an accessible and enjoyable read.

CARTMELL, Deborah, **HUNTER**, I. Q., **KAYE**, Heidi and **WHELEHAN**, Imelda (eds.)

Pulping fictions: consuming culture across the media/literature divide.

London: Pluto Press, 1996. 160p. index.

One of the essays in this book focuses on ORLANDO in 'Is s/he or isn't s/he? Screening Orlando'. The writer gives a concise interpretation of the film and of the characterisation of Orlando, him/herself. The focus is on Orlando as female with the 'performance of masculinity' amongst other observations that the films narrative is structured around 'women's time' and the re-appropriating of women's sexuality on film.

* **CARTMELL**, Deborah and **WHELEHAN**, Imelda (eds.)

Adaptations: from text to screen, screen to text.

London: Routledge, 1999. vii-xvii, 247p. bibliog. index.

The books main concerns are the practical and theoretical issues surrounding the adaptation of novels into film. Some of the films examined are the recent adaptations of SENSE AND SENSIBILITY, THE PIANO, LITTLE WOMEN, ORLANDO, THE SCARLET LETTER and 101 DALMATIANS. What these films have in common apart from being literary adaptations (except THE PIANO) is that they all feature memorable female characters. This leads to some of the essays in this book examining the films from a feminist perspective as they look at the women characters' transition from page to screen. The essays in this book are thoughtful and thought provoking.

DOWSON, Jane and **EARNSHAW**, Steven (eds.)

Postmodern subjects/postmodern texts

Amsterdam: Rodopi, 1995. 251p. bibliogs.

Though there is a strong feminist narrative running through this text, the dense theoretical language and referencing can prove a little inhibitive. Of particular interest is 'Costume drama and counter memory', which looks at Sally Potter's *ORLANDO*. This essay starts by exploring notions on feminist filmmaking and film criticism before then focusing on issues of gender and identity, and how *ORLANDO* places itself in terms of female subjectivity.

POTTER, Sally

Orlando

London: Faber and Faber, 1994. vii-xv, 75p. illus.

The screenplay to the film *ORLANDO* begins with an introduction by the films maker Sally Potter. Though perhaps frustratingly, she says little about the characterisation of Orlando, instead focusing on the writing of the screenplay and the general production of the film. However, still useful as a means of comparing what Potter has to say about her film in comparison with what the critics have said.

RICHER, Lucy

From Rebecca to Orlando: adaptation as a site of cultural contestation.

London: British Film Institute/Birkbeck College, 1993. 32p. bibliog.

While Richer examines *ORLANDO* as an adaptation, she also explores the sexual politics of both Virginia Woolf's original book and Potter's adaptation. This offers a clear and thoughtful discussion of both films.

THOMPSON, Emma

Jane Austen's Sense and Sensibility: the screenplay and diaries.

London: Bloomsbury, 1995. 288p. illus.

Though Thompson's diary of the shoot seems at times to have a forced cheeriness, while giving little away, with a little perseverance it is possible to find the odd useful bit of information about her intentions, when adapting Jane Austen's novel.

TROOST, Linda and **GREENFIELD**, Sayre (eds.)

Jane Austen in Hollywood.

Lexington, KY: University Press of Kentucky, 1998. 202p. [16] plates. bibliog.index.

The editors note that in 1995 and 1996 there were six film/TV adaptations of Austen's novels. This book of 14 essays examines the popularity of these adaptations, both critically and at the box office. Two of the essays focus on *SENSE AND SENSIBILITY*. Focusing on Emma Thompson's adaptation, both Rebecca Dickson and Kristin Flieger Samulian are critical of her interpretation of the characters, believing that Thompson goes against the feminism present in Austen's original work. However, Devoney Looser's essay on the 'Feminist implications of the silver screen Austen' takes a less harsh view, noting the social criticism in the script and the use of Margaret Dashwood to put voice to many socio-critical points.

* **VINCENDEAU**, Ginette (ed)

Film/Literature/Heritage: a Sight and Sound reader

London: British Film Institute, 2001. xxxiii, 300p. illus. index.

The essays in this well-written and comprehensive book will probably be familiar to readers of Sight and Sound. As well as essays about films including: SENSE AND SENSIBILITY, ELIZABETH and ORLANDO, it also includes the original sight and Sound reviews (except for ELIZABETH).

Contemporary Black/Asian Films

This is by no means an exhaustive list of books that cover the subject of representation of Black/Asian women in film and in the media, but these titles seem to be the most relevant to the study of these particular films. In the case of CROUCHING TIGER, HIDDEN DRAGON, at the time of writing it still seems too early for there have been any major assessment of this film yet.

* **BOGLE**, David

Toms, coons, mulattoes, mummies and bucks (3rd rev. ed.).

Oxford: Roundhouse Publishing, 1994. 391p. illus. index.

Even though this book does not mention the films featured in this part of the Study Guide it is still an invaluable resource for exploring how Black women have traditionally been represented in Hollywood cinema.

HIGSON, Andrew (ed.)

Dissolving views: key writings on British cinema.

London: Cassell, 1996

In the essay 'Beyond the cinema of duty...' by Sarita Malik, while little is said of the representation of Black/Asian women as such, there are some useful observations made about BHAJI ON THE BEACH.

Hooks, Bell

Reel to real: race, sex and class at the movies.

New York: Routledge, 1996. 244p. index.

In this collection of essays on particular films, and the cultural issues raised by them, is one entitled 'Mock feminism: Waiting to Exhale'. As can be gauged by the title, Hooks gives a particularly harsh and contentious assessment of the film, especially in comparison to the novel from which it was adapted. This essay still makes for interesting reading nonetheless.

LOGAN, Ben

Hong Kong action cinema

London: Titan, 1995. 191p. illus. bibliog. gloss. index.

Ostensibly a history and overview of Hong Kong action films, with profiles of many of its leading actors and directors. One of the chapters is devoted to Hong Kong action cinemas most well known actresses, charmingly titled 'Fighting Females: the Far East's favourite females of fury'. Notable for featuring Michelle Yeoh, pre-James Bond and CROUCHING TIGER, HIDDEN DRAGON, when she was known as Michelle Khan.

WAMBU, Onyekachi and **ARNOLD**, Kevin

A fuller picture: the commercial impact of six British films with black themes in the 1990's.

London: Black Film Bulletin; British Film Institute, 1999.

As the title implies, this book comprises a series of interviews the filmmakers of six of the most prominent black British films in the past nine years. These films include BABYMOTHER, BHAJI ON THE BEACH and DANCEHALL QUEEN all of which feature strong female protagonists. Though this book does not focus on the characters it is useful for the statistics on the US/UK box office of a selection of African American films from the past ten years.

WILLIS, Sharon

High contrast: race and gender in contemporary Hollywood film.

Durham: duke University Press, 1997. ix, 266p. index.

A range of issues relating to race and gender in contemporary Hollywood cinema are presented here, though the author's perception of WAITING TO EXHALE seems to differ from that of the audiences that went to see it, if the newspaper articles are anything to go by.

CASE STUDIES

Alien series

FILM and PHILOSOPHY

Vol. 3 1996, pp. 167-175

Changing perspectives of motherhood: images from the Aliens trilogy, by Valerie Gray Hardcastle

Starts off with a handful of quotes from critics on discussions of the Ripley character which is useful in itself, goes on to discuss the wider implications of the changing character and its implications for the feminist/motherhood dynamic.

PREMIERE (US)

Vol. 11. No 4 December 1999, pp.114-118, 147, 149

The Alien inside me – Sigourney Weaver’s journal from the set of Alien Resurrection

Very personal and amusing account of the making of the last instalment to the ALIEN franchise with anecdotes and insights into being a woman in the male dominated world of Hollywood executives.

***SCREEN**

Vol. 40. No. 1 Spring 1999, pp. 38-50

From ‘figurative males’ to action heroines: further thoughts on active women in the cinema, by Elizabeth Hills.

Highlighting the problem of why its so difficult to theorise strong women, or action heroines as the author puts it, in terms of the tools and modes used in feminist film theory this article explores the need for new ways of understanding to be developed in order to truly explore strong women on the silver screen. The author uses the character of Ripley and readings from the ALIEN films to do this.

SPECTATOR

Vol. 16. No. 1 Autumn/Winter 1995, pp. 45-57

Of dykes and deltoids: irony and fetishism(s) in lesbian spectatorship of macho-woman films, by Colin Melanie Johnson

This article is only useful if you are studying how strong women are viewed by the audience of such films as TERMINATOR 2 and ALIENS, specifically a lesbian audience. However if you have ever struggled with Freud’s notion of the fetishised object and Mulvey’s view’s on female spectatorship this essay explains this in simple terms.

STARBURST

No. 14 1979, pp. 4-8

Author John Brosnan examines Alien and asks where it's influences came from.

Quite a scathing review of the film, much like others of the time of film's original release. Places the film in its context and mentions the newcomer Sigourney Weaver as the only highlight to the film.

STARBURST

No. 102 February 1987, pp. 16-18

Aliens: Sigourney Weaver talks about her role of Ripley.

Straightforward article focusing on the Ripley of the second ALIEN film. Adds insight and depth to the reasons behind Weaver's portrayal.

STARBURST

No. 168. August 1992, pp. 49-55

Alien 3 Ripley: the exploits of Ellen, by Lynn Pounder

Article traces character of Ripley back to the beginning of the 1979 film and discusses the effect the character/Weaver has had on the movie genre since.

ALIEN: Press articles

NEW YORKER

11 August 1979

The current cinema 'flying high'

Review of ALIEN, useful for placing the film in context of its original release.

DAILY MIRROR

12 June 1979

Beauties and the Beast, by Peter Donnelly, Bryan Rimmer and Paul Connew

Article looking at the women of the film and the unusual for its time narrative of having a woman as hero.

SPECTATOR

8 September 1979

Horror Shock, by Ted Whitehead

Straightforward review, one of the few at the time that praised the film and mentions the atypical representations of women in it.

ALIENS: Press articles

ROLLING STONE

28 August 1986, p.24

Review by David Edelstein

Useful, talks about the “motherhood” paradigm running through the film as well as the different version of femininity running through the narrative.

MAIL ON SUNDAY

31 August 1986, p.38

Monster hit for a Space heroine, by Tom Hutchinson

Straightforward review which highlights Sigourney Weaver as Ripley, and what an innovative powerful role this is for a woman.

SUN

23 August 1986, p.18-19

Just when you thought it was safe to go back into space, by Richard Ellis

Expect catchy one-liners as befits the Sun newspaper but could prove useful as it does extol the virtues of Ripley as a strong woman.

ALIEN3: Press articles

INDEPENDENT

21 August 1992, p.14

Death and the maiden, by Adam Mars-Jones

Lengthy detailed review looking back at the two previous ALIEN films and talks specifically of Ripley/Weaver as a strong woman.

GUARDIAN

20 August 1992, p.20

The sex beast, by Toby Young

Useful article discussing the different themes of the first two Alien films in particular the gender of the ALIEN and Ripley's role as the central protagonist to this.

EVENING STANDARD

20 August 1992, p.31

A beast is born again, Alexander Walker

Review with some useful points about the feminist politics underlying the film, and he goes out on a limb by saying the film is anti-women.

WHAT'S ON IN LONDON

19 August 1992, p.8-10

Sigourney Weaves a spell

Interesting useful article looking at the way Weaver brings Ripley to life throughout the series of films. Short interview with the actress included.

GUARDIAN EVENING GUIDE

15 August 1992, p. iv

The only man for the job, by Veronica Horwell

Useful, intelligent article on the role of Ripley and what she means to a female audience.

VILLAGE VOICE

2 June 1992, p.6

The hero in us all, by Jewelle Gomez

Interesting article from a very personal perspective of what Ripley being a woman in sci-fi means to this particular reviewer, and everyone else who enjoys films and can't find a strong female lead to engage with.

ALIEN RESURRECTION: Press article

DAILY TELEGRAPH

28 November 1997, p.24

Sigourney is back and she's after your body, by Sheila Johnson

Short review, notes the pivotal role of Ripley as the 'foremother of modern action heroines'.

www.cafedifference.haifa.ac.il/cinema/Alien.html

The Other Alien – Gender at the Movies

Section 2. The Humanization of the Feminine: transcending objectification to subject of empathy.

A well written and excellently constructed essay which uses biology as its principle starting point for the analysis of the Ridley Scott's Alien series. The essay opens with a brief discussion on the origins of the films leading female character Ripley and the way in which the androgynous aspects of her character are used in the first Alien film. The essay then goes on to explore, then position Ripley beyond the limitations of the male gaze by firmly placing her in the "realm of woman". The essay also examines the relationship between Ripley and her male crew members' and most crucially, her relationship with the aliens and the alien queen.

www.talkingpix.co.uk/Article_Alien%203.html

She's Back In Alien 3 by Ed Cooper

Cooper examines the key elements of Alien 3 by weaving his arguments between the basic outline of the plot. The essay discusses the complex relationship between Ripley and the alien by claiming their similarity is in their antithesis. Ripley is seen as "all woman". There are also some useful comparisons made with the leading female character in the Terminator series, Sarah Connor. Here, the balance between Ripley's 'absent child' and the need for Sarah Connor to keep her son alive are seen as opposite, yet singular motivations.

www.physicsroom.org.nz/2cents/alien.html

Alien Resurrection by Jonathan Nicol

A well written essay which describes Alien 4 as a, "sci-fi horror movie with abject body movie' written all over it". Nicol argues, that pairing the alien (abject) body with the feminine and maternal the film threatens to cross the binaries which society uses to define itself as civilized, such as male and female, order and disorder. Therefore, argues Nicol, Alien 4 erodes the differences of the sexes prevalent in the earlier films as Ripley's androgynous character assumes more and more power.

Alien 4 is seen here as the logical continuation of the previous three films, Nicol claims it is "an exploration of the reproductive capabilities of the central character Ripley and her nemesis, the alien queen".

www.arasite.org/sb5.html

If You Can't Beat 'em, Join 'em! – The Masculine Feminine by Stephanie Barron

This essay looks at the way the Alien series and the Terminator films dispel the notion that female characters should be represented exclusively through the codes of their femininity. Barron argues that in both cases, Ripley and Connor have a particular characteristic that removes their femininity, e.g. guns, cigarettes, muscles or a shaven head. Barron uses some excellent examples in her analysis of the Alien series to discuss key arguments concerning the representation of women in films. The essay also opens up a discussion on the homosexual interpretations of the Alien series. Much of the series' analysis has been on how the dominant ideology (heterosexual, white, male) constructs the female image. However, Barron argues this issue is far more complex when viewed from a homosexual perspective.

Ally McBeal

Books

APPELO, Tim

Ally McBeal: the official guide.

HarperCollins, 1999, 207p. illus.

Guide to the television series that provides a synopsis of each show in season one and two. This "official" guide provides interviews with the actors in the series. Good section on the character of Ally McBeal, commenting that she is a "serious lawyer and serial kisser" and a smaller section on the actress that plays her and notes the critical acclaim that her performance has received.

BECK, A. C

That lawyer girl: the unauthorized guide to Ally's world.

Renaissance Books, 1999. - 252p.; illus. appendices. bibliog. index.

Chatty and entertaining book that focuses mainly on the media scrutiny that Calista Flockhart has endured as a result of her size. Discussion is fairly limited as this is not an academic text. The second half of the book consists of biographical and filmographic information along with a synopsis of each show from series one and series two.

CHUNOVIC, Louis

The complete guide to Ally McBeal.

Boxtree, 1999. 192p. 4 col. plates.

Another unauthorised guide, so the information is second-hand and the quotes from cast members are gleaned from other sources. There's also a pretty sparse collection of colour photos. But Chunovic does acknowledge these shortcomings, and produces a wittily written overview of the show that at least attempts to set it in its social context. The book is written in short, accessible chunks, covering the ground you might expect (cast biographies, memorable quotes from the show, critical response), though there is a relatively lengthy chapter on the media furore over Calista Flockhart's weight and her response to it. It's topped off with synopses of all the episodes from the first two seasons and a pretty poor website guide.

MITCHELL, Kathy.

Ally McBeal: the totally unauthorized guide.

Warner Books, 1998. 191p. illus.

Entertaining and un-academic read that is basically the author's interpretation of Ally McBeal. She provides us with excerpts from her diary, book titles from her collection, favourite music and what's in her medicine cabinet. Contains a useful section on websites.

Journal Articles

FILM QUARTERLY

Vol.53 No.3. Spring 2000, pp. 25-32

Ally McBeal: Brightness falls from the air, by Martha P.Nochimson

Analytical review of the series and characters. Special comment goes to the sexually aggressive character of secretary Elaine, and the refreshingly unclichéd ‘spin’ on her relationship with Ally. The writer makes the salient point that the feminism in the show is not in Ally’s character, but in the structure of the relationships. But Nochimson then concludes that the show has fallen into the old trap of suspicion of women’s sexuality, with recent storylines showing the female characters in a sexually boorish light. She also laments the lack of intelligent discourse on the cultural impact of the show.

TV GUIDE

Vol.47 No.18. 1 May 1999, pp. 28-30, 32

By Stef McDonald

Five young women lawyers discuss how real the roles are in ALLY MCBEAL and whether they can identify with the character of Ally. Not as informative as you might hope, but worth a read for the balanced opinions. There are interesting views on supporting characters in the show.

TV GUIDE

Vol.47 No.51. 18 December 1999, pp. 20-22, 24, 26, 28

What’s gotten into Ally?

Discussion of the third season of ALLY MCBEAL, which is said to be even more controversial than before and comments from media people on how they see Ally and other characters. Notable contributors include the executive producer of Ally’s forerunner MURPHY BROWN, and infamous porn magazine publisher Larry Flynt. Helen Gurley Brown, editor in chief of Cosmo International, calls her a typical Cosmo girl but stops short of deeming her a role model saying “it’s a TV show, and a very 90s, sexy one at that.”

TV GUIDE

Vol.46 No.9. 28 February 1998, pp. 16-25

Lawyers in love

Coverage, consisting of short articles by several writers, of the success of ALLY MCBEAL, with brief profiles of the cast members. Calista Flockhart and the creator David Kelley defend themselves against the charge that they’re representing working women in the 90s, by pointing out that Ally’s personality is exaggerated for comedic purposes, and therefore she can’t be a realistic role model. Kelley also claims that he doesn’t differentiate between the male and female character he writes for. There’s also a short interview with Dyan Cannon on her role as a judge, where she praises Kelley for creating such an interesting role for an older woman. The coverage rounds off with arguments for and against Ally by the same writer, where he calls her a “heroine of our time”, but concedes that she could also be construed as a male fantasy of a post-modern career woman.

RADIO TIMES

Vol.298 No.3884. 18 July 1998, pp. 122

Why Ally is at home in a fantasy world, by Alison Graham

Piece succinctly analysing the show, Ally's 'importance' as a female icon for the 90s, and the diverse opinions of its target audience, young professional women. The writer concludes that the creator David Kelley could be deemed as patronising and that the show is well made but ultimately shallow, a passing fad.

BROADCAST

28 August 1998, pp. 17

Why Anna beats Ally every time, by Charlotte Ashton

Relatively short article from the director of that year's Edinburgh International Television Festival, contrasting Ally with her UK counterpart, Anna from THIS LIFE. It also praises the complexity of female characterisation in recent British TV series, namely PLAYING THE FIELD amongst others. It argues that Anna with all her faults was eminently more likeable than 'kooky' Ally because she was "immoral rather than amoral".

TV GUIDE

Vol.46 No.39. 26 September 1998, pp. 18-20, 23, 26

Ally chat, by Hilary De Vries

Interview with show stars Calista Flockhart, Jane Krakowski and Lisa Nicole Carson where they ask whether viewers and critics take the show too seriously. Flockhart emphasises the rarity of having a flawed female protagonist on television, and vehemently criticises the hypocrisy that her character heralds the end of feminism just because she wants to get married.

TV GUIDE

Vol.46 No.51. 19 December 1998, pp. 4

Brief, light-hearted article on the growing trend of portraying women as successful in work but hopeless in personal relationships, such as ALLY MCBEAL, CAROLINE IN THE CITY, and WILL & GRACE amongst others. It implies that the portrayal of women in prime-time TV has regressed and squarely puts the blame at the feet of ALLY MCBEAL.

Press Articles

INDEPENDENT (Thursday Review)

21 December 2000, pp. 10

Survival of the thinnest?, by Andrew Gumbel

This article continues the theme of the previous reference (namely David E. Kelley's view of women), using the shrinking body size of the leading actresses on ALLY MCBEAL as a springboard. The writer maintains that Kelley continuously creates humiliating storylines for them, citing examples from his other shows, with overweight women coming off the worst. This bad treatment is made all the more insidious by being concealed in excellently produced entertainment.

VILLAGE VOICE

14 October 1999, pp. 65

Show me the bunny!, by Tom Carson

This article is a virulent criticism of ALLY MCBEAL and the allegedly veiled contempt it has towards strong women. The writer points out that the images in Ally's inner fantasies are physically hostile, and are of course, David Kelley's vision. BUFFY THE VAMPIRE SLAYER is name checked as a true feminist fantasy, and a link is made to the casting of such a physically delicate actress as Calista Flockhart with Ally's apparent inability to be seen as a credible lawyer.

EVENING STANDARD

2 February 1998, pp. 24

by Barbara McMahon

A by-the-numbers article publicizing the start of ALLY MCBEAL on Channel 4. The most notable thing about it is the use of a good quote from Entertainment Weekly, "A groundbreaking post-feminist television anthem for the New Woman of the Nineties or a giant leap back for all womankind?" It doesn't try to answer this question, rather it collects opposing opinions from a cross-section of American women. It also notes the 'refreshing' un-PC dialogue.

SUNDAY TELEGRAPH

8 February 1998, pp. 6

You will love her or loathe her-or both, by Philip Kingston

Very even-handed article on audience response to ALLY MCBEAL. It notes the hostility of old guard feminists, quoting film critic Molly Haskell and a response from Calista Flockhart. It then rounds off with a brief examination of 'The New Feminism' which Ally is arguably a part of.

GUARDIAN

27 May 1998, pp. 3

US gears up for B-Day, the arrival of Bridget, by Mark Tran

Piece which directly compares and contrasts ALLY MCBEAL and BRIDGET JONES, in the wake of the publicity drive for the publication of BRIDGET JONES' DIARY in America. It quotes directly from a book review in the New York Times in the spoof form of a letter from Ally to Bridget.

GUARDIAN (Section 2)

1 June 1998, pp. 9

A mad, man's world of sitcoms, by Emma Forrest

Article comparing Ally to other sitcom heroines through the years, not particularly favourably, CYBILL, ROSEANNE and RHODA are all name checked. The writer mourns the onset of 'kooky' female characters and argues that labelling intelligent women in this way is a means of diminishing their importance. It's a somewhat confusing argument but there's a good point in there somewhere.

EVENING STANDARD

17 June 1998, pp. 25-26

It's the real McBeal, by Andrew Billen

Informative interview with Calista Flockhart where she shares her personal insights on her alter-ego. She argues that male characters are rarely, if ever, held up as role models, but lead female characters always are. Her main concern is being true to Ally, the character, but she concedes that women identify with Ally.

Basic Instinct

Journal Articles

JOURNAL OF POPULAR BRITISH CINEMA

No. 2 1999

Gendered (dis)pleasures: Basic Instinct and female viewers, Thomas Austin

Coming at the idea of Catherine Trammell being a strong woman from a different angle this essay is very useful. Intrigued by what the British audience thought of BASIC INSTINCT and in particular how a female audience approaches the film the author has put together extensive audience research, as well as theoretical debate to answer the question of BASIC INSTINCT's appeal and, also, is Catherine Trammell a strong woman?

METRO

No. 93 Autumn 1993

Basic Instinct: Feminist and Post Modernist Strategies, Gerald Fitzgerald

Simply written and engaging essay highlights the subversions that critics missed at the time of the film's release about BASIC INSTINCT - the fact that as its central figure you have a strong woman who controls. The author cites various films as comparison in particular the film-noir THE FOURTH MAN, to explain why the feminists and women of the audience can admire Catherine Trammell and why she is such a threat to patriarchal society.

Press Articles

GUARDIAN

7 May 92, p.34

Basic Instinct, by Suzanne Moore

More than just a review this contains some useful quotes and points about Catherine Trammell's character.

EVENING STANDARD

9 May 1992, p. 28

Trashy thrills and basest instincts, by Alexander Walker.

Dubious review which scathingly attacks Verhoeven's film, useful however as even if reluctantly Walker admits more than once that it's the women who have the "balls" in the film.

Bhaji On The Beach

Journal Articles

CINEMA JOURNAL

Vol. 38 No.3. Spring 1999. pp. 67-90

Representing the spaces of diaspora in contemporary British films by women directors, by Anne Ciecko

In an interesting and thought-provoking article, Ciecko explores the representation of black (meaning Afro-Caribbean and Asian) cultures in two British films: BHAJI ON THE BEACH and WELCOME TO THE TERRORDOME; examining notions of cultural identity and racial politics. With regards BHAJI ON THE BEACH, Ciecko fully explores the representation of the women, noting that "These women are both united and divided by their common ethnic background" and that while the film plays with the more accepted perceptions of Asian women, it also to some extent re-enforces "old identities".

CINEMAYA

No.25/26. Autumn 1994/Winter 1995. pp.24-25

Gurinda Chadha: a woman's view, by Mohini Kent

An interview with BHAJI ON THE BEACH director, Gurinda Chadha, in which she discusses some of the issues raised in the film i.e. the choices British Asian women are faced with (by inhabiting two cultures) and the "conflicts and contradictions" as well as the new British identities that are emerging.

THIRD TEXT

No.27. Summer 1994. pp.55-63

Gurinder Chadha and the Apna generation: Black British filmmaking in the 1990's, by Gargi Bhattacharyya and John Gabriel

Though this wide-ranging interview discusses many aspects of Black filmmaking in Britain, the focus is primarily on BHAJI ON THE BEACH and the characterisation and representation of Asian women as Britain's.

SIGHT AND SOUND

Vol. 4 No. 2. February 1994. pp.47-48

Bhaji on the Beach, by Farrah Anwar

On the whole a positive review of the film, that while at times critical, acknowledges it to be an honest portrayal of a diverse group of Asian women.

SIGHT AND SOUND

Vol. 4 No. 2. February 1994. pp.26-27

Blackpool illumination, by Andrea Stuart

Primarily an interview with BHAJI ON THE BEACH director, Gurinder Chadha, this article does touch on notions of Asian women's identities from both within and outside of the Asian communities.

CINEMAYA

No.22. Winter 1993. pp.34-35

Bhaji on the Beach, by Aruna Vasudev

Aruna Vasudev give BHAJI ON THE BEACH a good review that highlights the films feminine rather than feminist perspective.

ARTRAGE

December 1992. p.24

Bhaji on the Beach, by Humayun Hussain

Hussain's short article, written during the filming of BHAJI ON THE BEACH, is one of the few articles that acknowledges the importance of the film in featuring strong Asian female characters; portraying them as diverse and well-rounded characters, rather than the usual stereotypes.

Press Article

TIME OUT

26th January 1994, pp. 18-19

Argy bhaji, by Alkarim Jivani

Jivani goes on location with director, Gurinder Chadha during the making of BHAJI ON THE BEACH. Many themes of the film are touched upon in the article, including the fact that Asian characters in film or television, could be seen as one-dimensional whereas Chadha talks about celebrating the plurality of influences affecting Asians living in this country, who have taken on two cultures.

Bound

Books

KAPLAN, E. Ann.

Women in film noir: 2nd ed

British Film Institute, 1998. vii-ix, 238p. illus. bibliog. index.

Chapter 11 "Femme Fatale or Lesbian Femme: Bound in Sexual Différance" is a weighty essay that asks if BOUND "reproduces a feminist discourse" and looks at how BOUND uses the conventions of film noir. Goes on to look at how the femme fatale is depicted in classic noir and how this differs from those in neo noir and cites examples from THE BIG SLEEP and

GILDA. Asks if Violet is “a femme fatale or a lesbian femme” and then goes on to examine the relationship between the two main protagonists.

HANSON, Ellis.

Out takes: essays on queer theory and film.

Duke University Press. 1999. vi, 364p. illus. bibliog. index.

Pages 1-3 of this text provide an interesting reading of the film, particularly the relevance of Caesar’s name in relation to Violet. Hanson argues that the cinematic language of the film is what helps us to understand the relationship between the two female leads. Looks at the significance of Corky’s line “I can see again” for two main reasons: that the film is refreshing in it’s depiction of a lesbian relationship and also that both the audience and Corky do not know if Violet can be trusted.

Journal Articles

FILM CRITICISM

Vol.22. No.3. Spring 1998. pp1-21

(Also repeated in **CINEACTION** Vol.45. Feb 1998, p30-40)

Bound and invested: lesbian desire and Hollywood ethnography, by Jean Noble

A theoretical article looking at the depiction of the feminine and the masculine in the film. Considers how the cinematography works to develop the characters and notes the importance of the use of symbolic and more subtle meaning. Points out the use of triangulation as a recurring motif in the film in relation to what the author refers to as “the sexual geometrics of Bound”. Notes the contribution made by Susie Bright otherwise known as Susie Sexpert, in filming the sex scenes.

SCREEN

Vol.41. No.4. Winter 2000, pp.369-387

Continuous Sex: the editing of homosexuality in Bound and Rope, by Lee Wallace

In depth essay that looks at how the editing in BOUND puts it’s lesbian characters to the forefront of the story whilst remaining still “in the closet” and draws comparisons with Hitchcock’s style in ROPE. Discusses the nature of “the closet” and how it is symbolised in the film and its meaning. Argues that apart from the sex scenes that occur at the beginning of the film, lesbianism is largely invisible, and is instead replaced with violence.

SIGHT AND SOUND

Vol.7. No.3. March 1997

Review by Peter Matthews

Considers the differences between classic noir and neo noir and the author draws comparisons with Violet and Corky and Marilyn Monroe and James Dean. Notes how the two women are depicted as intelligent people and unlike in classic noir, do not have to pay for having brains and are allowed to commit and get away with their crime. Describes the film as a “delirious, pseudo-feminist swagger”!

Press Articles

DIVA

Feb 1997,pp.16-20

Useful and entertaining article with good quotes from the two leading actors on the making of the film.

EVENING STANDARD HOT TICKETS

27 February 1997. p.2

Bound and gagged, by Neil Norman

Jennifer Tilly talks about her role in the film and why she originally wanted the role of Corky rather than Violet. She comments on the sex scenes and points out that whilst many actors get the opportunity to play gay men, female actors do not get many offers to play gay women.

GAY TIMES

January 1997. pp.20-22,24

Doing it in the dark, by Colin Richardson

Discusses the fact that lesbian and gay characters are often ignored by Hollywood studios. Concentrates mainly on the depiction of gay men in film but includes a short discussion of Bound and includes comments from the directors on their experience of pitching the script. Also describes how Gina Gershon prepared for her role by watching the films of Marlon Brando and James Dean.

GUARDIAN SECTION 2

7 February 1997 p4-5

The new Coen's, by Andrew Smith

Yet another article that comments on the sex scenes in the film. The interview with the Wachowski brothers also mentions the difficulty that they had trying to cast the two main protagonists.

INDEPENDENT TABLOID

27 February 1997 p.6 -7

"I do all this stuff like going on chat shows. Then people think it's Meg. It's like I'm doing publicity for my sister", by Charlotte O'Sullivan

Fairly useful interview in which Jennifer Tilly talks about her screen image and her famous sister and reveals herself to be ambitious and fairly shrewd. Also discusses her experience of working in Hollywood, particularly the unfair importance of image.

TIME OUT

19-26 February 1997, p.30

Shady lady, by Nigel Floyd

Interview with Jennifer Tilly who talks about her experience of playing Violet. She also touches on how previous work has typecast her as a certain type of actor, “bimbos and ditzzy girlfriends.”

DIVA

Oct/Nov 1996, p.3

Review by Victoria Stagg Elliott

Favourable review that comments on the fact that this film is made by two heterosexual men. Admits that it is probably a “straight mans view of what lesbians are” but considers the film good overall.

Buffy The Vampire Slayer

Journal Articles

JOURNAL OF POPULAR FILM AND TELEVISION

Vol.27 No.2. Summer 1999, pp. 24-31

Vampires, postmodernity, and postfeminism: Buffy the Vampire Slayer, by A. Susan Owen

Dense, theoretical essay which examines how the characters in BUFFY negotiate the politics of feminism and postmodernity in contemporary American suburban life. This piece is rather hard going but worth the effort. Buffy is said to subvert the masculine authority of the vampire figure and her adolescent body is seen as a symbol of physical and mental strength. It then focuses on a particular episode and the gender conflicts within it. Buffy is compared to Ripley in ALIEN and Sarah Conner in TERMINATOR 2 in her confrontation with Ted, a symbol of conservative patriarchal culture. Buffy's troubled relationship with her mother is seen as postfeminist critique, as Joyce is a typical “liberal bourgeoisie feminist” with all the limitations that implies. The article concludes that BUFFY is transgressive TV but questions it's cultural impact. It has an extensive, useful bibliography and citations list that interestingly reveals that BUFFY'S creator has a screenwriter credit for ALIEN: RESURRECTION.

ENTERTAINMENT WEEKLY

No.503. 17 September 1999, pp. 14-15

City of Angels, by Jessica Shaw

Brief article ostensibly on the casting of the remake of CHARLIE'S ANGELS and the competition likely from other shows such as BUFFY and XENA. This is a pretty run-of-the-mill article, but it has some relevant quotes from various media bigwigs about the new trend in 'girl power' film and TV shows that are being financed by the big studios. An interesting point is made that both men and women want to see these movies.

Press Articles

VILLAGE VOICE

June 1997, pp. 51

So-called vampires, by Tom Carson

This article is subtitled “Buffy tackles teendom’s demons”, and this is basically what the piece is about, the demons that Buffy faces as metaphors for the problems that teenagers face on an everyday basis. But it does make interesting points about how important it is that it’s a petite, unconventionally attractive girl who is seen as an outsider, that is empowered in this way.

GUARDIAN

27 October 1999, pp. 17

Buffy the Vampire Slayer

A short review but it succinctly captures both Buffy’s surface and deeper appeal. She’s a teenage blonde kicking (mainly male) butt, but she’s also a “girl’s girl”, physically confident, intelligent and struggling with life’s issues.

Charlie’s Angels

Journal Articles

EMPIRE

No. 138, December 2000, p92-98

Halo, Halo, it’s good to kick ass, by Colin Kennedy

Interesting, detailed article on the often-thwarted production of CHARLIE’S ANGELS. Has interviews with all three stars, production information and goes into detail about the training schedule for the action scenes. Also includes the actresses who were considered for the third Angel after Diaz and Barrymore; some surprising choices.

PREMIERE

Vol. 14 No 1, September 2000, p62-65

Who are these women? by Trish Deitch Rohrer

Enjoyable and insightful article about the production of CHARLIE’S ANGELS from a women’s perspective. Interviews the three female co-stars, dispelling some of the rumours and gossip surrounding the filming, sets good context for why the three women got involved in the project.

Press Articles

EVENING STANDARD

23 November 2000, p31

Review – Alexander Walker

Straightforward review with a mixed attitude toward the film and the way it represents women. Useful as a counter-balance to the strong woman argument as Walker equates Charlie and his angels with a pimp and his hookers.

EVENING STANDARD

6 December 2000, p15

Charlie's same old Angels, by Allison Pearson

Intelligent article surrounding the phenomena of CHARLIE'S ANGELS, looking back at the original show compared it to the film version. Has good points to make about how the women's role has changed/not changed over the years.

GUARDIAN GUIDE

18-24 November 2000, p.8

Halo Boys, by Joe Queenan

Very detailed, amusing review that focuses on the main cast, in particular gives an intelligent appraisal of the three 'angels' and calls the film an 'all girl Jackie Chan movie'.

THE OBSERVER, FOCUS

12 November 2000, p.22

Its Bond meets Barbie, by Melinda Wittstock

Useful article looking at how well the film CHARLIE'S ANGELS has done in its opening weekend in the U.S., comparing what the critics have to say and how the film resembles the 70s show it is based on.

TIMES FILM GUIDE

23 November 2000, p15

Where angels feared to tread, by Grace Bradberry

An interesting detailed article talking about pre-production and production nightmares of the CHARLIE'S ANGELS shoot. Goes into detail of how the actresses trained for their roles, how well they got on together. Useful for context.

TIMES

23 November 2000

Charlie's Angels review – by Adam Mars Jones

Detailed review praising the adaptation of the 70s show, as mirroring the best elements of other television-to-film adaptations like MISSION IMPOSSIBLE 1 and 2 to make CHARLIE'S ANGELS a successful spin off. Makes some good points about its female characters.

Crouching Tiger, Hidden Dragon

Journal Articles

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

Though this article was written before the release of CROUCHING TIGER, HIDDEN DRAGON it has many pertinent points to make about the role and popularity of female Hong Kong action stars and how there has been a tradition of the female warrior in Chinese folklore. This also provides useful background information on the career of Michelle Yeoh and her persona to date.

CINEMAYA

No.51. Spring 2001. pp.4-12

Four traditions four masterpieces: Chinese cinema 1999-2000, by Peggy Chiao Hsiung-Ping

This article examines four Chinese films that were released 1999/2000 including CROUCHING TIGER, HIDDEN DRAGON. While it does not discuss the representation of the female characters as such, there are still some interesting comments made about their roles in the film.

IN THE PICTURE

No.41. Spring 2001. pp.14-15

Hidden tiger no longer – popular World Cinema is recognised?, by Roy Stafford

This article is aimed at film/media teachers and how they can make use of CROUCHING TIGER, HIDDEN DRAGON in their classrooms. In the section dealing with 'Representation' Roy Stafford highlights the strength and dominance of the female characters in the film.

SIGHT AND SOUND

Vol.11, No.1. January 2001. pp.45-46

Crouching Tiger, Hidden Dragon, by Tony Rayns

Although this is a slightly mixed review of the film, Rayns is enthusiastic about what he sees as the

“overtly feminist thrust” of the film.

FILM REVIEW

Special No.33. Preview 2000/01. pp.58-61

Chinese whispers,

An interview with one of the stars of CROUCHING TIGER, HIDDEN DRAGON, Michelle Yeoh.

PREMIERE (US)

Vol.14, No.4. December 2000. pp.76-79

Year of the dragon, by David Chute

An interesting and informative article about the making of CROUCHING TIGER, HIDDEN DRAGON which notes the tradition of women warriors in Chinese folklore; women who were comrades with men rather than just support. David Chute also notes the films “emphasis on female subjectivity”.

ASIAN CULT CINEMA

No.28, 2000. pp.5-9

Chinese Summer 2000, by Thomas Weisser and Anthony Leong

In amongst the many films mentioned is an enthusiastic review for CROUCHING TIGER, HIDDEN DRAGON. One of the aspects of the film Weisser and Leong highlight is the fact that strong, multi-dimensional female characters dominate the narrative.

CINEFANTASTIQUE

Vol.33, Nos.1-2., April 2001, pp.96-99

Ang Lee on Crouching Tiger, Hidden Dragon, by Mitch Persons

In this interview with CROUCHING TIGER, HIDDEN DRAGON director, Ang Lee, most of the discussion is centred on discussing the background to the story and the focus on the character of Jen (Zhang Ziyi) and her determination and self-possession.

Press Articles

THE OBSERVER

Screen 7 January 2001. p.11

Crouching Tiger, Hidden Dragon, by Philip French

In his review, French praises Ang Lee’s film comparing it to a John Ford Western. However, he also notes “Few Westerns have provided female roles like the ones confidently played here”.

DAILY TELEGRAPH

5 January 2001. p. 27

Dragon's hoard of movie treasures, by Andrew O'Hagan

In O'Hagan's keen review of the film, he highlights the strength (not just physical) of the female characters and how the story is, in effect, centred round them.

THE TIMES

Section 24 January 2001. pp.12-13

Crouching Tiger, Hidden Dragon, by Adam Mars-Jones

In his review of the film, Mars-Jones believes that CROUCHING TIGER, HIDDEN DRAGON is more "a triumph of action over plot" and that while it could be viewed as "proto-feminist", potentially, the most interesting character of Jade Fox (Cheng Pei Pei) is presented as a "witch".

GAY TIMES

January 2001. p.92

Crouching Tiger, Hidden Dragon, by Mansell Stimpson

The review of CROUCHING TIGER, HIDDEN DRAGON emphasises the role women play in the narrative.

THE OBSERVER

Screen 3 December 2000. p.9

For all the chi in china, by David Chute

This appears to be an abridged version of the article that appeared in Premiere (US), December 2000.

Elizabeth

Journal Articles

CINEASTE

Vol.24 Nos.2-3. March 1999. pp. 78-80

Film reviews: Elizabeth, by Kenneth S. Rothwell

A detailed but interesting review of the film that highlights how the character of Elizabeth I transforms during the film from threatened Princess to powerful monarch, and in the process "rejects her know-it-all male protectors". The strength of Elizabeth's character is presented in contrast to the plotting and intrigue of the men in her court.

EMPIRE

No.113. November 1998. p.42

Elizabeth, by Angie Errigo

A mostly positive review of the film, which highlights the portrayal of Elizabeth as “a smart, strong woman stretched to survive and command in a man’s world”.

FILM REVIEW

November 1998. P. 20

Elizabeth, by Mark Wyman

Though primarily a brief review of the film, this does make a couple of useful points about the relationship between Elizabeth and Queen Mary within the film and contrasts that with the behaviour of the male characters.

Press Articles

EVENING STANDARD

Why Elizabeth rules America, Edward Marriott

17 December 1998, p.29

In his article on ELIZABETH, Edward Marriott interviews the producer of the film Alison Owen. Owen notes that the film’s popularity was higher in the US than in the UK, especially among American women, who responded better to the character of Elizabeth than in Britain.

MAIL ON SUNDAY

13 September 1998, pp.52-53

Elizabeth I is known as the Virgin Queen. So why does a film show her having sex with a courtier, by Danae Brook

Reports on the controversy surrounding the depiction of Elizabeth being in a sexual relationship with Lord Robert Dudley in the film, despite historians stating that she did die a “virgin Queen”. Offers an interpretation of the real and fictional Queen.

Erin Brockovich

Journal Articles

CREATIVE SCREENWRITING

Vol. 7, No. 2 Mar/Apr 2000

Script Review – Daniel S. Duvall

Accompanying an interview with the screenwriter Susannah Grant that is interesting in itself, the article reviews her script highlighting the characterisation of Erin as a strong woman, determined and forceful. A case of art imitating life maybe as Erin Brockovich is a real person, but still useful to include in a study of strong women in the cinema.

SIGHT AND SOUND

Vol 10, No. 5, May 2000, p14-16

A law unto herself, Roger Wade

Although focusing more on the film as a star vehicle for Roberts and an interesting choice for director Soderbergh, this article is nevertheless useful. Pointing out why the role can be seen as that of a strong woman and what class and determination Roberts brings to the part.

SIGHT AND SOUND

Vol. 10, No. 5, May 2000, p47-48

Review – Andrew O’Hehir

Straightforward review, but the kind you can use to good effect in an academic study.

Press Articles

INDEPENDENT ON SUNDAY

Culture 12 March 2000, p.2

Julia made them stop smirking, by David Thomson

Just one of the many articles that have praised the film, while at the same time re-assessing the re-emergent Julia Roberts. Thomson views ERIN BROCKOVICH as a film of redemption “For this is a picture in which a woman copes at a job better than the men”. Thomson also notes that it is one of the few films that actually treat women with respect.

DAILY TELEGRAPH

13 March 2000, p.19

True story turned into movie magic, by Quentin Curtis

Praised for having “intelligence as well as heart”. The character of Erin Brockovich is described as “one of the great characters of recent mainstream cinema”, with the film being as much about a woman being empowered as it is the true-life legal tale.

THE TIMES

Arts 20 March 2000, pp.22-23

Her brilliant career movie, by Sean MacCaulay

This review starts by noting how well ERIN BROCKOVICH has done at the US box office, overcoming low expectations in the process. Roberts is praised for her portrayal of Erin Brockovich’s sheer force of personality and for revitalising her persona as “more gutsy and mature”.

THE INDEPENDENT

Review 1 April 2000, p.1

This woman is at a film premiere, but she's not a film star. This woman was a nobody, but now she is being played by Julia Roberts. This woman is Erin Brockovich: but just because you haven't heard of her don't ignore her. The last people to do that had to fork out \$333 million, by Andrew Gumbel

A profile and interview with the real Erin Brockovich. Includes her reaction to the film and what has happened to her since.

EVENING STANDARD

6 April 2000, p.27

Her word is law, by Alexander Walker

An enthusiastic review of the film that praises director, Steven Soderbergh for balancing the legal drama with portraying Brockovich's struggles as a single-mother, "In Erin, Roberts shows us a woman can be both a good mother and a big hitter".

THE INDEPENDENT

Review 7 April 2000, p.10

From Pretty Woman to gritty woman, by Anthony Quinn

The author praises Julia Roberts' performance, but highlights that the Erin Brockovich of the film isn't always a sympathetic character. On the one-hand she is feisty and single-minded and on the other rude and "less than sisterly" to her female co-workers.

DAILY TELEGRAPH

7 April 2000, p.24

Women on the verge of greatness, by David Gritten

A positive review of ERIN BROCKOVICH that highlights the dichotomy of her character, in that while the character is impressive, she is not always likeable.

SUNDAY TELEGRAPH

9 April 2000, p.10

White trash is the new flash, by Anne Billson

Describing the film as "modern fairytales" this review notes that the film is better for not softening the characters rough edges and showing that she has "lashings of grit and maternal devotion".

Lara Croft: Tomb Raider

Journal Articles

FILM REVIEW

No. 603 March 2001, p54

Action Playstation, John Muir

Interview/article about Angelina Jolie in the role of Lara Croft – a strong woman for the 21st century. Useful, nicely written.

SIGHT AND SOUND

Vol.11 No. 8, August 2001, p18-20

Run Lara run, Kate Stables

What might be the first of the academic articles to be produced on the phenomenon of Lara Croft on the big screen, this is an interesting, useful essay, which examines where the Tomb Raider franchise has failed and where it has succeeded in its first film. Some insightful points are made about Angelina Jolie in the role of Lara Croft, and of the character as portrayed in the film comparing other action heroines of yesteryear such as Sarah Connor and Ellen Ripley.

STARBURST

Special No. 48, June 2001, p22-29

A detailed look at all aspects of the film LARA CROFT: TOMB RAIDER with interviews with director and principal cast. Angelina Jolie has some interesting things to say about the character of Lara Croft as a role model and strong woman.

Press Articles

EVENING STANDARD

18 May 2001, p25

She's a cross between Bond and Indiana Jones, David A Eimer

Interesting detailed article/interview talking to both star and director on how they both approached making Lara Croft a real flesh and blood character and why neither of them were conscious of making a film with a 'trend setting heroine for the new millennium'.

EVENING STANDARD HOT TICKETS

28 June 2001, p2-3

Interesting interview with Angelina Jolie specifically talking about her role in LARA CROFT: TOMB RAIDER. Mentions the stress of the physical aspects of the job, and what she likes about the character.

FINANCIAL TIMES

5 July 2001, p14

No sex please, we're PC, Nigel Andrews

Scathing review of the film but the reviewer makes some useful intelligent remarks about the modern female hero of Hollywood cinema. A debate on the gender proportion in modern cinema going audiences, and is Lara Croft one for the boys or one for the girls? (as it were).

GUARDIAN SECTION 2

3 July 2001, p9

Croft's original sin, Polly Vernon

Excellent article on the actual character/persona of Lara Croft, why men like her and why women don't. Mentions why Angelina Jolie in the role on screen has bridged the gap for women who never liked the virtual version.

GUARDIAN SECTION 2

6 July 2001, p10

Flesh, bang, wallop, Peter Bradshaw

Straightforward review, similar to others, not exactly praising the plot or direction, but concedes that as a character Lara Croft is a strong, in-control, woman.

TIMES SECTION 2

18 June 2001, p22

Lara's OK – for a girl, Sean MaCaulay

Spot on article/review about the film and the perils and pitfalls of action films with a female as the hero, comparing what has come before. As the reviewer puts it, 'Finally... Croft is the first female action hero designed to appeal to the people who go to see action movies – adolescent males.'

TIMES SECTION 2

5 July 2001, p12-13

Ladies who punch, Barbara Ellen

Intelligent, honest review about both the character of Lara Croft as she has been before the film, and how Angelina Jolie portrays her on screen. Mentions flaws of the character compared with another strong woman, Ellen Ripley in ALIENS.

TIMES SECTION 2

5 July 2001 p14

A Jolie life as Lara, Lesley O'Toole

Interesting, detailed interview with Angelina Jolie. Goes into detail about how she feels towards the Lara Croft character, why she took on the role, how she feels about portraying such an icon so early in her career.

The Last Seduction

Books

BRUZZI, Stella.

Undressing cinema: clothing and identity in the movies.

Routledge, 1997, v-xxi, 226p. filmog. bibliog. index.

Chapter 5 (pg120-144) begins with a lengthy discussion concerning feminist reactions to fashion, and then locates the femme fatale within feminist theory. Looks at how modern femme fatales differ from those of the 1940's and highlights the important difference that modern women are not defined by appearance alone. The author asks if "excessive femininity is compatible with feminism" and argues that Bridget hides her masculine strength through her femininity. This is an excellent chapter containing a wealth of information on how women can be depicted in film.

GREEN, Philip.

Cracks in the pedestal: ideology and gender in Hollywood.

University of Massachusetts Press, 1998, vi-viii, 262p.

Chapter 9 is a useful chapter that looks at a number of films and draws comparisons with THE LAST SEDUCTION and BASIC INSTINCT. Although the material on THE LAST SEDUCTION covers a small proportion of the chapter, it is useful, and comments on how we watch the film through the eyes of Bridget, how the 2 male leads are supporting actors, and the films amoralism.

NATOLI, Joseph.

Speeding to the millennium: film and culture 1993-1995.

State University of New York Press, 1998, 413p. index.

You have to persevere with Joseph Natoli's chapter (pp.231- 239) as it does not make for easy reading, however it does offer an interesting reading of the film. The author implies that the sexual power games played by Bridget turns the norms of male/female relations on its head and draws comparisons with the OJ Simpson/Nicola Brown-Simpson relationship.

READ, Jacinda.

The new avengers: feminism, femininity and the rape-revenge cycle.

Manchester University Press, 2000. vi-viii, 290p. illus. filmog. bibliog. index.

Chapter 6 "Rape revenge in post-modern Hollywood", contains an excellent section that asks if the film has an unconscious rape revenge subtext. Looks at how the film subverts the conventions of classic noir and the film as a feminist story. Considers how the film embodies

many feminist discourses of the 1970's whilst combining this with a "Reaganite success story".

TASKER, Yvonne.

Working girls: gender and sexuality in popular cinema

Routledge, 1998. vii-ix, 234p. illus. filmog. bibliog. index.

Chapter 5 (pp.117-135), "New Hollywood, new film noir and the femme fatale" draws comparisons with THE LAST SEDUCTION and DISCLOSURE. Comments upon Bridget's "aggressive sexuality" and locates the film within a society where the man is no longer the "breadwinner". Also looks at other films including FATAL ATTRACTION.

WAGER, James B.

Dangerous dames: women and representation in the Weimar street film and film noir.

Ohio University Press, 1999, i-xvi, 159p. illus. index.

Contains a fairly useful section (pp.130-134) that looks at Bridget as a modern femme fatale and compares her to Laurie in GUN CRAZY. Notes that her control of language, sexuality and destiny define her as a modern femme fatale.

Journal Articles

FILM COMMENT

Vol.31.No.4.July/Aug 1995, pp.20-25.

Follow the money, by David Thomson

Longish article which examines the character of Bridget and views her as a "sad escapee" whose potential is not attained due to the faults of the script. The focus of the article is the relationship between the main characters of the film and money; he also cites a number of other films including SCARFACE, THE BRINKS JOB, and INDECENT EXPOSURE

FILM IRELAND

No.43. Oct/Nov 1994, p.33

Review by Paul Duane

Review that begins with a short discussion of DOUBLE INDEMNITY before going on to look at the modern femme fatale. He finishes his review by noting a scene which he reads as an indication that she experiences loneliness.

FILMS IN REVIEW

Vol.46. No.1/2. Jan/Feb 1995, pp.34-35

Accents and umlauts, by Louise Tanner

Fairly useful article that contains comments from the director on the depiction of Bridget and a short discussion of why the men in the film "are so dense".

SIGHT AND SOUND

Vol.4. No.8.Aug 1994 pp.44.

Review by Kim Newman

Review that notes how the film uses a traditional convention of film noir: where the woman uses her sexuality to manipulate men. Praises Fiorentino's depiction of Bridget and considers why it is that her character seems so unpredictable.

Press Articles

DAILY MAIL

12 August 1994.

Now, they really knock 'em dead, by Victoria Mather.

Reasonable article that looks at Bridget as an example of the nineties femme fatale. The author notes that the difference between Bridget and femme fatales of classic noir films is that whilst she uses men for her own means, she does not depend on them.

THE NEW STATESMAN AND SOCIETY

5 August 1994, pp.33

Basest instincts, by Jonathan Romney

Discusses the depiction of Bridget as the ultimate femme fatale and refers to her as "a screen monster" and that her motivation derives purely from her desire for power and money.

SUNDAY TELEGRAPH REVIEW

7 August 1994, pp.6

Review by Anne Billson

An entertaining response to the film from the author who seems to have found THE LAST SEDUCTION immensely refreshing. The author considers the films cathartic qualities for women who are experiencing male/female difficulties!

TIME OUT

10-17 February 1999. p.173

Seduced by sexism, by Charlotte O'Sullivan

A short but interesting reading of the film that sees the world created on screen as being completely fantastical. Uses the weak men depicted in the film, combined with Bridget's ease of ability to land a top job, and the willingness of the police to respond immediately when she cries rape, as examples of this. She also argues that Bridget is allowed to behave badly and go unpunished because she sleeps with men throughout the film.

Nikita And Point Of No Return (The Assassin)

Books

AUSTIN, Guy.

Contemporary French cinema: an introduction.

Manchester University Press , 1996, 190p. illus. filmog. index

Pages 129-132 look at “Gender and genre in Nikita and Leon”. Acknowledges that using a female lead in this film gives the director the freedom to play with gender roles and looks at Nikita’s transformation where she rids herself of her masculine traits and becomes feminised.

DURHAM, Carolyn A.

Double takes: culture and gender in French films and their American remakes.

University Press of New England. 1998, 246p. bibliog. filmog. index.

Pages 175-181 offer a comparison of POINT OF NO RETURN, NIKITA and the American television series LA FEMME NIKITA. Notes how the relationship between Maggie and Bob in POINT OF NO RETURN is more sexualised than the relationship in the original French film and also notes how Maggie is “objectified for the pleasure of the male gaze” in the US remake.

HAYWARD, Susan and **VINCENDEAU**, Ginette.

French films: texts and contexts: 2nd ed.

Routledge, 2000. 309p. illus. bibliogs. filmogs. index.

Chapter 21 “Recycled Woman and the Post-modern Aesthetic: Luc Besson’s Nikita” contains thought provoking readings of the film and uses psychoanalytic discourse to deconstruct Nikita’s representation on screen. Looks at the significance of her two new names, Marie and Josephine. Also discusses the ending of the film and argues that the cleaner appears in the film to “tidy up” after Nikita because “a woman cannot be in charge of male technology”. An invaluable text for the study of this film.

HAYWARD, Susan

Luc Besson

Manchester University Press, 1998, 193p. illus. index.

Excellent critical text on the work of Luc Besson. Contains a wealth of interesting material on Nikita as a cyborg and Nikita as a version of male technology and also looks at female audience response to Nikita, and the extent to which she is fetishised. Although this book looks at his other films this is an essential text for anyone looking at the issues surrounding the portrayal of Nikita. The chapter “Violence as Performance” is especially good.

MAZDON, Lucy.

Encore Hollywood: remaking French cinema.

British Film Institute, 2000, vi, 169p. bibliog. index.

Chapter 6 “Remaking the Thriller”, is about NIKITA and it’s remake, POINT OF NO RETURN. Talks at length about the nature of the remake and notes similarities and differences between the two films. Looks at how Maggie’s transformation differs to Nikita’s. Notes how as Nikita becomes an assassin, she also becomes a woman and comments on Bob’s control of her identity. Argues that Maggie’s transformation is not as dramatic as she is not depicted in the animal like way that we see Nikita.

MAZDON, Lucy.

France on Film: reflections on popular French Cinema,

Wallflower, 2001, viii, 180p.

Weighty chapter by Alison Smith, entitled "Nikita as Social Fantasy", argues that the film is a "fantasy about justice". Comments on how she is manipulated by various people, throughout the film so that she is someone else's fantasy.

WILSON, Emma.

French cinema since 1950: personal histories.

Duckworth, 1999, 160p. [8] plates. bibliogs. gloss. index.

Pages 75-82 look at debates from Susan Hayward surrounding NIKITA as a thriller and then goes onto examine how the film examines female sexuality and identity. Notes how she is often depicted as child-like, and compares this image to works by the Surrealists. Contains some good quotes.

Journal Articles

MONTHLY FILM BULLETIN

Vol.57. No.682. November 1990, pp.331-332

Review by Richard Combs

Review that criticises the depiction of the character Nikita for lacking in awareness of her own subjectivity.

SCREEN

Vol.40. No.1. Spring 1999 pp.51-65

Gender and the action heroine: hard bodies and Point of No Return, by Jeffrey A. Brown

An insightful two-part essay. The first part looks at theories of gender, in particular Judith Butler's work. Discusses the rise in popularity in films that place women at the centre of the action and considers arguments that these films merely show women's ability to mimic men. More modern counter arguments are explored that argue that such representations are empowering. The second part of the essay looks at POINT OF NO RETURN (THE ASSASSIN) and the representation of Maggie. Considers how she doesn't assume an excessively masculine identity after her transformation and points to the black vest/dress that she wears as an important signifier of her ability to be both feminine and masculine.

SIGHT AND SOUND

Vol.3. No.7. July 1993, pp.36-37

Review by Amanda Lipman

Review that compares Bridget Fonda to the actor playing the same role in Nikita and praises her portrayal of the role. Useful because it criticises POINT OF NO RETURN for not exploring the relationship between Maggie and Amanda.

SIGHT AND SOUND

Vol.1. No.11. March 1994, pp.14-17

Family Plots: the fathers and daughters of French cinema, by Ginette Vincendeau

Useful article examining the trend in on screen relationships between older men and younger women. Uses the relationship between Nikita and Bob as an example and argues that Bob is playing an "Oedipal game" as he functions as a mother and a father to her. Although this is a good sized essay, the focus is not upon Nikita, but on French films generally.

Press Articles

EVENING STANDARD MAGAZINE

October 1990 p.74

Cult in the act, by Neil Norman

Very short review which is useful as it refers to the film as "a post feminist women's movie" because Nikita is depicted as both male and female.

EVENING STANDARD

1 July 1993, p.30

The killer's old clothes, by Alexander Walker

Uncomplimentary review of POINT OF NO RETURN; compares it to NIKITA. Interesting counter argument that sees the film as sexist.

INDEPENDENT

11 October 1990, p.19.

Here comes the groom, by Adam Mars-Jones

Review that is complimentary of Parillaud's performance but criticises it's lack of interest in the psychology of the character and argues that her Nikita's transformation is made explicit by the change in her clothes.

INTERVIEW

Vol.21. No.2. Feb 91.p.36

Violent femme, by Ginger Danto

Very short interview with Anne Parillaud who reveals how she gained her gun license whilst training for the film and is questioned about her attitude towards violence.

SUNDAY TELEGRAPH

4 July 1993, p.8

Review by Anne Billson

Short and cynical review that comments that POINT OF NO RETURN is very similar to NIKITA. Considers Bridget Fonda's performance adequate, but not as good as Anne Parillaud's.

TIMES

1 July 1993, p.33

Review by Geoff Brown

Although complimentary about Bridget Fonda's performance in POINT OF NO RETURN the reviewer sees the film as rather weak.

VILLAGE VOICE

7 May 1991, p.59

Why can't a woman kill like a man, by Ann Marlowe.

An important article that looks at how the character of Nikita compares to the depiction of other male psychopaths and uses Hannibal Lector in THE SILENCE OF THE LAMBS as a comparison. Notes that Nikita's transformation humanizes her so that when she kills she feels remorse and argues that society cannot accept that a woman can kill without any feelings—unlike a man. Also looks at how Nikita's sexuality is presented as tame and notes that this is not in keeping with her energetic character and wonders why the director has chosen to present her like this

Orlando

Journal Articles

VELVET LIGHT TRAP

No.41. Spring 1998, pp. 19-34

Transgender, Transgenre, and the Transitional: Sally Potter's Orlando, by Anne Ciecko

This interesting article begins with a basic synopsis of ORLANDO and how as a pan-European co-production the film came to be made. Ciecko then examines the many issues surrounding gender that arise from the film, including the ambiguity within the various characterisations and over the transition of the work from text to screen.

SCREEN

Vol.38. No.2. Summer 1997. pp.172-189

Travels with Sally Potter's Orlando: gender, narrative, movement, by Julianne Pidduck

Although an interesting article, the theoretical style of writing may prove challenging in itself. Noting that ORLANDO does not "fit neatly as a 'typical' costume drama" and that it is more, at times, a difficult "feminist utopian journey". Pidduck covers the film from narrative structure through to set and costume design as a way of illustrating her arguments.

CINEMA JOURNAL

Vol.36. No.1. Autumn 1996. pp.75-93

Sally Potter's Orlando and the Neo-Baroque scopic regime, by Cris Degli-Esposti

Though the film is exhaustively examined, the theoretical prose can be intimidating. However, when Degli-Esposti discusses issues arising from the film such as: Identity, Androgyny and Gender politics, the ideas put forward are both clear and thoughtful. The character of Orlando is seen as "the unity of two entities within one mind and one body", but that throughout the course of the film, the feminine side is privileged over the male.

CINEASTE

Vol.20. No.1. July 1993. pp.16-17

Demystifying traditional notions of gender: an interview with Sally Potter, by Pat Dowell

This interview with ORLANDO'S director, Sally Potter, offers an insight into her ideas behind the film and the characterisation of Orlando. Potter also comments on why she was concerned about the film being labelled as a 'feminist film'.

CINEASTE

Vol.20. No.1. July 1993. pp.18-21

Achieving a state of limitlessness, by Dennis West and John M. West

In a forthright interview, Tilda Swinton (Orlando), echoes Sally Potter's sentiments in the interview above, with regards the gender politics, intentional or otherwise, present in the film.

LITERATURE/FILM QUARTERLY

Vol. 27. No. 2. 1991, pp. 110-115

Unclothing gender: the postmodern sensibility in Sally Potter's Orlando, by Suzanne Ferriss and Kathleen Waites

While providing an engaging overview to the course of events in ORLANDO, this article notes how Potter's film highlights the fluidity of gender (in a few of the characters) and the "instability of identity", particularly the female identity within the film. This article makes many sensible points that sometimes get obscured in the theories.

Press Articles

DAILY TELEGRAPH

Woolf call through the sex barrier, by Hugo Davenport 12th March 1993, p.18

Hugo Davenport describes ORLANDO as "an irreverent feminist parable" and that the transformation of Orlando from male to female conveys more about issues of gender and contemporary sexual politics than most heavy-handed rhetoric.

Prime Suspect

Journal Articles

TV GUIDE

Vol.43 No.17. 29 April 1995, pp.12-18

Invasion of the Prime-Time Boss Ladies, by Mary Murphy

Article examining the emergence of women on American TV shows in positions of authority. Many examples are given, PRIME SUSPECT and STAR TREK: VOYAGER amongst others. It notes the groundbreaking 'aggression' of Jane Tennison and the show's unexpected success in America. It is also full of useful quotes from the actresses playing these roles and station heads, including this contentious one, "If anything, TV has been at the forefront of women as bosses, far more than the rest of society".

TELEVISION & NEW MEDIA

Vol.2 No.2. May 2001, pp. 149-166

Cigarettes and Alcohol: Investigating gender, genre and gratification in Prime Suspect, by Glen Creeber

Essay that propounds the theory that PRIME SUSPECT is an active investigation and subversion of the noir genre, even down to its production values. The show's predecessors JULIET BRAVO and CAGNEY AND LACEY are briefly mentioned as benchmarks, but Jane Tennison is seen as the first of a new breed of TV policewoman, much more complex and believable, almost a critique of what had gone before. The portrayal of Tennison and the prostitutes on the show are seen as a deliberate attempt to break out of the noir stereotype, her empathy with these women helps Tennison solve the case. There is still the paradox of prostitutes being seen as victims compared to the powerful figure of Tennison, but at least the disparity is being held up for discussion in the minds of the audience. This essay concludes that Tennison wins the respect of her male team on her own terms, by using the traits of both sexes to achieve her goal. It's a fascinating read if a little repetitive, and has extensive notes and references.

Press Articles

DAILY TELEGRAPH

10 April 1991, pp. 14

Prejudice? It's a fair cop, by Philip Purser

Interview with Lynda La Plante in which she discusses her various reasons for creating PRIME SUSPECT (a lack of good scripts when she was an actress is cited as one), and the results of her research into the ingrained attitudes of the police. Special mention is given to DCI Jackie Malton, who was the main model for Jane Tennison.

VILLAGE VOICE

28 January 1992, pp. 50

Misogyny, she wrote, by Amy Taubin

Critique of PRIME SUSPECT which outlines Jane Tennison's two enemies "criminal and institutionalized hatred of women", the obstruction used by the latter hindering her investigation of the former. Good for a basic synopsis of the show.

INDEPENDENT

3 May 1992, pp. 19-20

The genuine article, by James Rampton

Helen Mirren talks about her portrayal of Jane Tennison, where she strives to maintain the opposing traits of single-minded ambition and vulnerability. She details the process she went through to attain Jane Tennison's outward hardness and authority by stripping her appearance down to the bare essentials. She says, "Jane Tennison is someone who absolutely and uncompromisingly doesn't use anything that you would call feminine".

SUNDAY TELEGRAPH

2 August 1992, pp. 7

Euro policemen found guilty of sex bias, by Valerie Elliott

Article that provides good background information on the factual origins of the show, and the mixed opinions of many policewomen at the time the original series was broadcast, on the reality of the character and her situation.

TIME OUT

9 December 1992, pp. 20-21

...and the beast, by Elaine Paterson

Analysis of PRIME SUSPECT 2. Helen Mirren admits that she likes the fact her character has flaws and can be dislikeable, saying "You rarely see a woman whose faults are to do with strengths". While the new writer Allan Cubitt says he has allowed more of Jane Tennison's feminine characteristics to come through, now she is more secure in her position. There is a brief look at the social climate when the original series came out (the Alison Halford case) and the mixed history of women cops on British TV. Jackie Malton (the real Jane Tennison) claims that the scrutiny the show gave to the police force may have hastened changes that were already occurring, and concern is voiced by the writer for the quality of the Hollywood remake of PRIME SUSPECT that, so far, hasn't emerged.

TIME OUT

10 May 1995, pp. 165

Mirren Image, by Fiona Morrow

Comment on a later series of PRIME SUSPECT with a story both written and directed by women. The plotline involves conflict with two other strong female characters and the writer uses it as an exploration of how women use power. Brief but fascinating.

SUNDAY TIMES

27 October 1996, pp. 1?

They've dunnit to death, by A.A. Gill

Amusing review of the last series of PRIME SUSPECT where the writer claims that the only relevance the show has left is, as an allegory of Thatcher's Britain, with Jane Tennison as a slightly kinky Margaret Thatcher!

Roseanne

Journal Article

BROADCASTING & CABLE

Vol.27 No.16. 14 April 1997, pp. 28-32

Wrapping it up with Roseanne, by Lynette Rice

An interview with Roseanne about her experiences on the show, ROSEANNE, as both star and producer, as the show wraps up its final season. She talks about her difficulties in getting the show on air and keeping it there, mainly due to its originality in presenting family life from the mother's point of view. There are also comments on the furore over the lesbian kiss broadcast on the show, and the groundwork it set for the ELLEN 'coming out' episode. Roseanne is very forthright as you would expect, complaining that critics that derided this final season "just don't get it because they're too damn dumb!" There are also some relevant statistics (audience, awards, money generated) to peruse.

Press Articles

DAILY MAIL

3 February 1989, pp. 13

Why Roseanne's a real big star, by George Gordon

Review of ROSEANNE at the time it was first broadcast on Channel 4, heralding the arrival of a real 'mom' on screen, along with her real blue-collar family and all its inherent problems. Praise is given to the pithy dialogue and Roseanne admits the show is based on her real life experiences as a mother of three. She also calls I LOVE LUCY "downright offensive".

VILLAGE VOICE

20 May 1997, pp. 51

Roseanne's work here is done, by Tom Carson

Analysis of ROSEANNE from the embers of the "gratuitous mess" of its last series. Carson hails her as the "greatest feminist heroine in television history", and is particularly scathing about her forerunner Lucille Ball, accusing her of mocking her own gender for laughs even though she was an intelligent, powerful woman behind the scenes. Not an accusation that could be levelled at Roseanne. It also deems the criticism and personal abuse Roseanne attracted, as cultural panic at a woman taking control, and touches on the show's ambiguous portrayal of gender roles.

NEW STATESMAN

20 June 1997, pp. 40-41

A post-modern finale to Roseanne, by Andrew Billen

An alternative critique of ROSEANNE, still praising the show's intelligence, but crediting it with an altogether more subtle take on the 'gender war'. Billen argues that even after ROSEANNE stopped being funny, it was always interesting. The piece then goes on to review the final 'lottery-winning season', which reveals in the last episode that the whole season was a fantasy of Roseanne's to help her deal with her husband's death. Billen criticizes it for spectacularly losing touch with its roots as the "defining working class comedy for the 80s/90s".

Run Lola Run

Journal Articles

ENTERTAINMENT WEEKLY

No.491/492. June 1999. pp.105-106

Rushin' Roulette, by Owen Gleiberman

A frantic review which outlines the basic plot of the film. Makes some useful comparisons between RUN LOLA RUN and the MTV, pop culture movies of Quentin Tarantino and Oliver Stone. Ultimately, Gleiberman prefers to place specific emphasis on Lola's humanistic qualities; passion, feelings, emotion, as the key to the film's effect, opposed to its raw, high octane, multi-textured futurism. The article also describes Lola as a "new breed of womanly super-saviour".

FILM COMMENT

Vol. 35 No.5. Sept/Oct. 1999. p4

Movie Maid, by Crissa-Jean Chappell.

Examines some of the film's central themes such as, destiny ("does it exist?"), hyper-reality and Chaos Theory. Chappell looks at the way the film tries to create a sense of interactive audience participation and contrasts this with other recent 'non-conventional' narratives. The article also positions Lola as a "post-modern female hero".

FILM QUARTERLY

Vol. 53 No.3 Spring, 2000. p.33-34

Run Lola Run, review by Tom Whalen

A wonderfully in depth reading of the components that characterise RUN LOLA RUN. The essay locates five separate areas and related motifs; the game, time and determinism, the dialectic, the love story and the fairy tale. Whalen argues that together they form the basis for the film's central theme, "the possibilities of life". But as director Tom Tykwer claims, the themes also open the door for "new possibilities of cinema". Tykwer continues by suggesting that Lola emerges from a role of powerlessness to a position of power by playing the universal game of life.

PREMIERE

Vol.12 No.10. June 1999. p.24

Cool Runnings by Alex Lewin

Interview with director Tom Tykwer and lead actor Franka Potente. Here they discuss many of the central themes and motifs behind the film, its use of mixed media and the phenomenal success RUN LOLA RUN has achieved in Germany. Tykwer also touches on Lola's iconic status and the problems this position of identification has brought to the film. The idea of Lola as, "hero for the day" is also discussed as a key element of the narrative.

AMERICAN CINEMATOGRAPHER

Vol.80 No.6. June 1999. pp.20-26

Compiled by Andrew O. Thompson

Detailed article discussing all aspects of the production process involved with making RUN LOLA RUN. Good insights (as should be expected) into the cinematography and the type of equipment used to achieve the overall look and feel of the film, as well as the editing techniques and the importance of the soundtrack. With the aid of director Tom Tykwer and his long time collaborator Frank Griebe, the article goes on to explain why certain mediums were used as a storytelling tool, i.e. black and white, video, animation. Tykwer also explains the origins of his idea for RUN LOLA RUN and why the use of a three stranded, temporal, narrative structure was not his first attempt.

FILMMAKER

Vol.7 No.3. Spring 1999. pp. 56-58, 89.

Speed of Life by Ray Pride

Question and answer style article with director Tom Tykwer discussing the ideas and motifs behind the film. Delves into the director's background, his previous work on television biographical documentaries and his influence including, the work of Mack Sennett and the films of Aki Kaurismaki. Tykwer claims that Lola's position in the film is at odds with the system of time, which, Tykwer suggest is changed by Lola's passion and desire to change the system she is stuck in.

Press Articles

THE EVENING STANDARD

13 October 1999. p.24

'Her name was Lola, she was a gun-toting action heroine', by Neil Norman

Interview with lead actor Franka Potente (Lola), discussing Lola's break-neck, all or nothing on screen persona. Potente also describes how she put together the look of Lola's character by capitalising on the anti-fashion statements of young Berliners. She goes on to stress that the films profound effect on young German females is "very abstract", claiming the atmosphere of the film was very artificial, but Lola was a very real character, "a normal girl in a special situation". The article also suggests that RUN LOLA RUN offers a critique of contemporary Germany, as Lola is representative of the anti-establishment, a clash between the East and West in the new Federation.

THE GUARDIAN

15 October 1999. Section 2. p.6-7

The Lolanness of the long-distance runner by Brian Pendreigh

Interview with director Tom Tykwer and actor Franka Potente who discuss the look and style of the film as well the development of Lola as a character. Both suggest that Lola represents Berlin, as both character and city are caught between the past and present.

Websites

www.spe.sony.com/classics/runlolarun.html

The main page offers a brief synopsis of the film and its characters. This is accompanied by a list of sub-headings. Click on the **links** sub-heading and it will take you to a page linking you to a selection of sites. These include the Official RUN LOLA RUN site in German. Click on the **statements** sub-heading and there is an interview with director Tom Tykwer discussing the aims and objectives of his film. The **movie photo's** sub-heading contains some good images and can easily be downloaded.

Unfortunately, because the film was released in 1999 the site has not been updated and does not contain much in the way of new information or articles.

www.celsiusonline.com

An interesting site which offers a selection of links to recent films. Click on the RUN LOLA RUN photo and it will take you to another page with a selection of sub-headings. The best of these for critiques, interviews and articles is entitled **running home again**. Click on themes from the film, followed by sources, then click on the sub-heading **tribute to RUN LOLA RUN**. This site offers some interesting critiques on the films ideas, in particular a section entitled, **'Important Symbols/Themes'**, (www.geocities.com/SunsetStrip/Exhibit/2254/ideas.html) which breaks down into sections the key elements of the film such as; Lola's faith; Lola's scream and the color red. The site also has a link to director Tom Tykwer's official website.

Sense And Sensibility

Journal Articles

METRO

No.106. 1996, pp. 4-12

Remarks on Jane Austen and the Period film, by Gabrielle Finane

An academic study on how recent adaptations of Jane Austen's work: SENSE AND SENSIBILITY, PRIDE AND PREJUDICE and PERSUASION, and works inspired by Austen's writings, such as CLUELESS. Whilst focusing on the heroines relationships with other characters in the films/series and what such characters and relationships represent, the article takes in many themes; heroines in historical films generally and other issues. A well-written and thoughtful piece that gives a good overview of its subject.

SCREEN

Vol.34 No. 4. Winter 1998, pp. 381-400

Of windows and country walks: frames of space and movement in 1990s Austen adaptations, by Julianna Pidduck

Using feminist readings of a number of recent Austen adaptations this perhaps over theoretical article looks at how the use of windows and movement of the country walk in Austen adaptations symbolise the aspirations of the heroines limited by both the traditional constrictions of both class and gender. The image of the women in the window (in Austen's novels) is considered passive; constrained from socio-economic mobility because of her gender. On the other hand the image of her walking through the countryside both encompasses this (in the novels) but also conversely in the film adaptations the women's restlessness and dynamism; of trying to break free of the constraints. An interesting article if looking for an alternative view of: SENSE AND SENSIBILITY, PERSUASION and PRIDE AND PREJUDICE.

FILM CRITICISM

Vol.20 Nos.1-2. Autumn/Winter 1995/96. pp. 78-87

The sexuality of history in contemporary British cinema, by Marcia Landy

Though this article doesn't touch on any of the adaptations covered here, it does give an overview of how femininity and sexuality is characterised in adaptations and period films.

Press Articles

FINANCIAL TIMES

24th February 1996, pp.3-4

Women in the picture, by Nigel Andrews

In an article that gives an overview of how women are characterised in Hollywood movies, Andrews notes that while traditionally women are either defined by the male protagonist or de-gendered heroines in action films, there is cause for optimism with the release of films such as SENSE AND SENSIBILITY as the women characters are seen to not only be defined by, but in turn, define the male characters.

NEW STATESMAN AND SOCIETY

23 February 1996, p45

Sense, sensibility and eternal entrapment, by Lizzie Francke

In what is ostensibly a review of *SENSE AND SENSIBILITY*, Francke makes the point that when it comes to male and female characterisations in the movies, men belong to the present and women to the past; that most of the films to feature strong female characters have come from period dramas or adaptations.

WHAT'S ON IN LONDON

21 February 1996, p.2

Girls on film, by Karen McLuskey

In a short article about what she perceives as the growing sexism and misogyny in both mainstream and art-house cinema, McLuskey singles out *SENSE AND SENSIBILITY* for praise, in its honest exploration of how independent woman acknowledge their dependency on a patriarchal society; working within the boundaries placed on them.

Silence Of The Lambs

Journal Articles

CAMERA OBSCURA

No.27 September 1991, pp.4-35

The Silence of the Lambs and the flaying of feminist theory, by Elizabeth Young

A feminist reading of the film which looks at the relationship between Lecter and Starling and sees it as essentially abusive. Notes the complexity of Clarice, that she “refuses to adhere to conventional gender boundaries”. Discusses similarities between Jodie Foster and the character that she plays, especially the refusal of both to discuss their sexuality. This densely theoretical essay focuses on sexual politics within the film.

CAMERA OBSCURA

No.27 September 1991, pp.36-53

Skinflick: posthuman gender in Jonathan Demme's *The Silence of the Lambs*, by Judith Halberstam

This theoretical essay focuses on the representation of the “monster” in the film but contains useful information for those seeking to examine the depiction of Clarice. Comments on how she seizes the gaze after she observes the photos of Buffalo Bill's victims. Comments on her graduation by arguing that she is represented as a victim, “a lamb in wolfs clothing”. Contains useful information on the relationship between Clarice and Lecter.

FILM COMMENT

Vol.27 No.1. Jan/Feb 1991 pp.28-30,33-34, 36-37.

Identity check, by Gavin Smith

This article begins with a brief history of Jonathon Demme's film career. An interview with the director reveals the director's interest in "women's films" and why he is drawn to women's stories. He discusses the importance of the point of view shot in creating a sense of intimacy with Clarice Starling.

JOURNAL OF FILM AND VIDEO

Vol.45 Nos 2/3, Summer/Autumn, pp.6-23

Picturing the female dick: The Silence of the Lambs and Blue Steel, by Linda Mizejewski

Essay on the representation of the female investigator and argues that the female detective "poses a substantial threat to heterosexuality as organised by mainstream cinema" and goes on to examine how Clarice Starling is located within this argument. States that the film is a "new kind of woman's film" because it uses conventions of melodrama and goes on to argue that it is the very fact that she is female that enables her to connect Lecter and Buffalo Bill. Looks at issues of class, and sexuality. An insightful essay.

JOURNAL OF POPULAR FILM AND TELEVISION

Vol.21 No.1. Spring 1993. pp.12-17

The demon therapist and other dangers, by David Sundelson

An interesting and thought provoking article that looks at the depiction and development of Clarice Starling throughout the film. The article challenges the argument that THE SILENCE OF THE LAMBS "trumpets sadomasochism, homophobia, misogyny and more" and analyses how Lecter helps Clarice on her journey of discovery, both on a personal level and professionally. The author also comments on the significance of the title and the fairy tale quality of the narrative. Also discussed is the "ambivalence towards fathers", the way in which Clarice surrounds herself with father figures, and the fact that there are few "attractive or clearly masculine men".

POSTSCRIPT

Vol.12 No.1. Autumn 1992 pp3-12

Silencing lambs and educating women, by James Conlon

This interesting and readable essay draws comparisons with Joseph Conrad's HEART OF DARKNESS and argues that Clarice is on a journey. Comments that she is neither feminine nor masculine and observes how it is that Lecter and Starling earn each other's respect. Argues that she is objectified by the men in the film but always rejects it.

SIGHT AND SOUND

Vol.1. No.8. December 1991. pp.6-10

Nobody's handmaid, by Ruby Rich.

Traces the actor's film career up to *THE SILENCE OF THE LAMBS* looking at the different roles that she has taken. The author comments on how the director desexualises the violence in the film and considers the negative media response from the gay press. Also discusses the subsequent media interest in Jodie Foster's sexuality and private life.

Press Articles

INDEPENDENT

31 May 1991, p.18

Masterclass in horror, by Adam Mars-Jones

An interesting review that highlights the problems that Clarice Starling encounters because of her gender such as patronising and domineering behaviour from her superior. The author praises Foster's portrayal of Clarice and comments on the character's ability to hide her "fear and her lack of emotional response on seeing a decomposing corpse."

MORNING STAR

3 May 1991, p.7

Hyping it up over Hannibal, by Jeff Sawtell

Review that provides the usual synopsis and points out that Starling is successful because of her intelligence. Also argues that Starling is at the centre of the film, NOT Lecter.

SPARE RIB

July 1991, pp.18-19

The Silence of the Lambs, by Naomi Wolf

Wolf reads the film as a "female quest film" and points out that Clarice Starling has two surrogate fathers in the film. Also comments that most films of this genre "take the point of view of the rapist" whereas in this film we see much of the action through Clarice's eyes and therefore identify with her, thus subverting the norms of this genre.

SUNDAY TELEGRAPH

2 June 1991, p.xiv

Enjoy your meal Doctor Lecter, by Christopher Tookey

The author comments on how Starling's gender is depicted in the film and cites her size, and her knowledge of dressmaking as examples of this. He then goes on to say how she also "mimics" stereotypically male attributes and points to her ability to use a car jack and her lack of emotional response on seeing a decomposing corpse as examples

VILLAGE VOICE

19 February 1991, p.61

Skin Flick, by J Hoberman

Useful article which comments on the unglamorous image of Clarice Starling and refers to the film as a "revisionist version of the psycho-slasher woman in danger flick". Argues that Crawford and Lecter act as Starling's two surrogate fathers' and goes on to compare the relationships.

VILLAGE VOICE

5 March 1991, pp.49,56,58-59

Sorting Out the Sexual Politics of a Controversial Film: Writers on the Lamb, by Lisa Kennedy and others

Several writers comment on the film. Larry Kramer asks if the film's portrayal of Buffalo Bill is homophobic, Martha Gevers considers Clarice Starling's role within the patriarchal environment that the film is set, Amy Taubin criticises a review by Ron Rosenbaum which focuses on the "gore" aspect of the film and argues that he has ignored the important function of Clarice in saving another woman's life. C. Carr argues that the film is about "femaleness as an embattled condition". She also makes an important point about how Jodie Foster has been accused of homophobia by the gay press whilst the actor who plays Buffalo Bill has not been mentioned. Other writers have conflicting viewpoints and this makes for an exceptionally thought provoking article.

Terminator 2

Journal Articles

EMPIRE

No. 27 September 1991, pp.80

Nightmare! By Jenny Cooney

Short article on what Linda Hamilton thought of playing Sarah Connor at the time of making the film, the physical demands of the role.

STARBURST

No. Spec. 1991, pp.26-32

Terminator 2: Judgement Day, by Lynne Pounder

Detailed look at the production of the film and its immediate release, interviews cast and crew, looks at the character of Sarah Conner from both director's and actress's perspective.

STARBURST

No. 161. 1992, pp.24-27

Linda Hamilton interview with Alan Jones

Lightweight interview that sets good context for the film and the publicity Linda Hamilton received at the time for her markedly different portrayal of Sarah Connor.

STARBURST

No. 162. 1992, pp.29-30

Linda Hamilton interview part 2 with Alan Jones

Linda Hamilton discusses the regime of training and research she did for the second TERMINATOR film.

TV GUIDE (US)

Vol. 43 No. 30. 29 July 1995, pp.20-25

This Hamilton Woman, by Ann Oldenburg

Interview preceding a 'comeback' for Linda Hamilton on American television in a role that is a world away from Sarah Connor. Interesting article as Linda Hamilton bemoans the fact that the way she looked and portrayed Sarah Connor in TERMINATOR 2 stalled her career, she comes across as though she now regrets playing the role a second time around.

Press Articles

WESTERN MAIL WEEKENDER

17 August 1991, p.2

A victory for hi-tech violence, by Brinley Hamer-Jones

Straightforward review/interview of TERMINATOR 2, includes Linda Hamilton talking about the strenuous exercise regime, and stresses of her role.

OBSERVER

18 August 1991, p.48

Out of the depths

Review that categorises the film as going above and beyond the usual mindless blockbuster, instead contains strong political views and 'uncompromising feminist statement about male destructiveness'.

INDEPENDENT

16 August 1991, p.18

The tin man finds a heart, by Adam Mars-Jones

Detailed review, interesting ideas about the role of Sarah Connor and a comparison of this with other strong women from Cameron/Hurd produced films.

DAILY TELEGRAPH

15 August 1991 p.72

Big, butch and back, by Nigella Lawson

Long review, less serious in tone than most, but useful descriptions of Sarah Connor and the message behind the film.

Websites

www.sscnet.ucla.edu/ioa/arnold/arnoldwebpages/intersextt.html

The Intersexts of Linda Hamilton's Arms.

An extensive essay which details the development of actor Linda Hamilton's character, Sarah Connor in the Terminator films. This essay traces Conner's role, from the fragile, frightened, "mother of war" in the first installment to the chiseled, battle-hardened warrior seen in Terminator 2. The article concentrates on the development of Connor/Hamilton's body and in particular her arms, but it also makes some interesting comments on women and firearms in films and compares Hamilton's character with those of Susan Sarandon, Geena Davis and Kathleen Turner, all of whom have played gun-toting leading roles.

www.tc.umn.edu/~matri001/wost3190/Kosseff2.html

Feeling Like A Natural (Non-Cyborgian) Woman: Conceptual Linkages Between Femininity And Humanity in Terminator 2 and Blade Runner by Katie Kosseff

A detailed essay that takes a more abstract approach in its analysis of femininity in Terminator 2. Kosseff begins by using a framework conceptualised by the work of Donna Haraway in, "Manifesto for Cyborg", in order to examine Sarah Connor's connection with a, "pure humanity and a certain brand of femininity". The essay tries to push forward the idea that in order for socialist feminist to intervene in the power structures that characterize the world they must engage with technology. Sarah Conner is seen here as a prime example of this process. Kosseff suggest that because of Connor's physique she become intimate with machines and objects in order to protect her son, therefore she becomes almost cyborgian.

The article uses some very good examples and comparisons and could be a useful alternative perspective into the arguments concerning femininity in science fiction films.

www.newcastle.edu.au/departement/so/cyborgas.html

Cyborgasm: Machines and Male Hysteria in the Cinema of the Eighties by Marj Kibby Journal of Interdisciplinary Gender Studies. V1.n2 . Sept 1996: 139-146

Section 4: Termination/Restoration

This is a useful section taken from a larger, wider ranging essay which primarily aims to advance arguments concerning the human and the technological in film, or more accurately, the anxiety surrounding the nature of masculinity within a progressively technological environment.

The essay includes sections entitled: Masculine Identity; Patriarchal Power and the Cyborg Cinema. The arguments in these sections could be useful for contextualising the analysis of femininity in science fiction films.

In this section, Kibby argues that interpretations of the singular, masculine cyborg of eighties sci-fi film, and in particular, *The Terminator*, is undermined by the unified presence of the strong female character and a homosexual subtext. Therefore, the cyborg becomes the

[in *Feminist subjects, multi-media: cultural methodologies*; edited by Penny Florence and Dee Reynolds. Manchester; New York: Manchester University Press, 1995. vii-xxi, 218p. ill us. bibliog. index.]
contested site for old-style masculinities and new ways of thinking about gender and sexuality.

Thelma And Louise

Books

ARTHURS, Jane

Thelma and Louise: on the road to feminism.

Begins by discussing the media reaction to the film. Compares *THELMA & LOUISE* to *A QUESTION OF SILENCE*, a Dutch feminist film with a similar plot, and speculates as to why one was successful (ie. made lots of money) and the other was not. Mentions the publicity and marketing campaign which played down the film's "feminist" aspects and emphasised the comedic elements, successful Hollywood director etc.. Arthurs also considers the problems of producing feminist films in Hollywood and, using *THELMA & LOUISE* as an example, suggests that there is room in the mainstream for films that question patriarchy and gender stereotypes.

COWGILL, Linda J.

The subtext of meaning in *Secrets of screenplay structure: how to recognize and emulate the structural frameworks of great films*

Los Angeles, CA: Long Eagle, 1999. 318p. index.

Subtext is defined as "what cannot be told so much in words but must be shown in actions". Thus in this chapter the author studies *Thelma & Louise* by identifying the motives, feelings and thoughts that are not stated in dialogue but constitute the motive behind the characters' actions. Cowgill analyses a number of scenes in which the subtext clearly helps our understanding of the film's mood and rhythm.

DARGIS, Manohla

Thelma and Louise and the tradition of the male road movie.

[in *Women and film: a Sight and Sound reader*; edited by Pam Cook and Philip Dodd. London: Scarlet Press, [1993]? . vii-xxix, 287p. filmogs. bibliog. index.]

Suggests that *THELMA & LOUISE* "rewrites the road movie" in that its heroines are reclaiming a landscape traditionally in thrall to white masculinity . They are on the run from the law of the father and reliant on their own friendship.

DEVIN, John (ed.)

Outlaw women in Legal realism: movies as legal texts

University of Illinois Press, 1996. 314p. illus. Index.

This interesting and concise paper successfully addresses three issues: whether audience reaction to the film can be explained according to gender lines; to what extent Thelma & Louise are “noble” outlaws and finally, how class differences shape women’s access to the law.

FIELD, Syd

Four screenplays: studies in the American screenplay. New York: Dell, 1994. xii-xviii, 318p. filmog. index.

Guru of aspiring screenwriters, Syd “Three Act Structure” Field looks at four recent Hollywood screenplays. In the chapter on THELMA & LOUISE, he interviews writer Callie Khouri and analyses her script scene by scene.

FRANCKE, Lizzie

Script girls: women screenwriters in Hollywood.

London: British Film Institute, 1994. vii-viii, 172p. illus. bibliog. filmog. index.

History of female screenwriters from the Silent Era to the 1990s, including interviews and filmographies.

Callie Khouri talks about writing THELMA & LOUISE, the media’s response to the film and her thoughts on letting a man (ie. Ridley Scott) produce and direct her screenplay.

GRIGGERS, Cathy

Thelma and Louise and the cultural generation of the new butch-femme.

[in *Film theory goes to the movies*; edited by Jim Collins, Hilary Radner and Ava Collins. New York; London: Routledge, 1993. ix, 295p. (AFI film readers)]

Semiotic reading of THELMA & LOUISE which sees the pair discarding their femme apparel (frilly clothes, lipstick) and taking on the signifiers of butchness (boots, jeans), wielding a “phallic simulacrum” (the pistol), getting revenge on negative stereotypes of men, and ultimately becoming lesbians.

HART, Lynda

Fatal women: lesbian sexuality and the mark of aggression.

Princeton, NJ: Princeton University Press, 1994. ix-xvi, 201 p. bibliog. index.

Study which looks at how violent women have been represented in the arts and “constructs a theory of female violence across the discourses of sexology, criminology and psychoanalysis” .

Hart identifies the genre of “killer women” films, citing TERMINATOR II, BASIC INSTINCT and THELMA & LOUISE as examples. She suggests that THELMA & LOUISE aroused unease and opprobrium from certain quarters because it marginalises men and focuses on a female-female relationship: it is not what Thelma and Louise do that enraged critics “but the fact that they are together” (p.74).

HOLLINGER, Karen

In the company of women: contemporary female friendship films

Minneapolis: University of Minnesota Press, 1998 275p. illus. Index.

Hollinger establishes a typology of female friendship films (sentimental, social, political...) and highlights each category's progressive or conservative potential. In her study of *Thelma & Louise* she argues that the film's overtly subversive political agenda is very much linked to its ending, in which the protagonists' political friendship stays 'forever unrepentant', thus allowing the story to coherently maintain its criticism of the existing patriarchal order.

INNES, Sherrie

Tough girls: women warriors and wonder women in popular culture

Philadelphia: University of Pennsylvania Press, 1999. 228p. illus. Index.

Does the depiction of tough girls dramatically challenge society's gender conventions? By exploring the relationship between gender, sex and toughness, and by identifying its signifiers and different forms, the author locates *THELMA & LOUISE* within recent changes in media representation of tough women.

Although focusing primarily on television series such as *The Avengers*, *Charlie's Angels* and *The Bionic Women* this book gives an enjoyable insight into new ways of deconstructing society's stereotypical assumptions on the roles of individuals.

KATZ, Susan Bullington

A conversation with Callie Khouri in Conversations with screenwriters

Portsmouth NH: Heinemann, 2000. 202p.

THELMA & LOUISE garnered Khouri an Oscar and a Golden Globe for Best Original Screenplay. In this short interview she gives us a useful insight into both the motivation behind the script and how it came into being.

KUHN, Annette

Women's pictures: feminism and cinema. (Rev. ed.)

London; New York: Verso, 1994. ix-xiv, 285p. illus. appendix. gloss. bibliog. index.

Wide-ranging study of the relationship between feminism and the cinema, which considers dominant cinema and its representation of women, feminist approaches to film theory and how feminism can be put into practice in the production, distribution and exhibition of films. The final chapter, written for the revised edition, assesses how feminist film theory and practice has changed during the 1980s and 90s, leading to a multiplicity of approaches and warns of a danger of academic institutionalisation and loss of political commitment.

Suggests that *THELMA & LOUISE* is not a feminist film but would have been impossible without feminism; that it is highly self-referential and addressed to a media-literate audience; and that a feminist reading of the film is only one of many possible interpretations (pp.228-231).

LADERMAN, David

Rebuilding the engine: the 1990s Multicultural Road Movie in Driving visions: exploring the road movie

Austin, TX: University of Texas Press, 2002. 322p. illus. Notes. Bibliog. Index.

David Laderman's coherent overview of the generic evolution of the road movie takes an alternative route by focusing on the film's ideological tension. Thelma & Louise's political ambiguity on issues of gender and race is analysed through the study of the male characters' narrative and thematic functions.

MAXFIELD, James F .

The fatal woman: sources of male anxiety in American film noir, 1941-1991.

Madison, NJ: London: Fairleigh Dickinson University Press; Associated University Presses, 1996. 194p. ill us. bibliog. index.

Maxfield explores the deadly allure of the femme fatale. He suggests that THELMA & LOUISE differs from the other films under discussion, in that the heroines' actions are seen as justifiable, and he deplores their deaths as a tragic waste after their triumphant battles against patriarchy. He does, however, gloss over the fact that THELMA & LOUISE owes little, if anything, to the *film noir* tradition.

MELLENCAMP, Patricia

A fine romance: five ages of film feminism.

Philadelphia: Temple University Press, 1995. vii-xii. 330p. illus. index.

Mellencamp, like Kuhn (ibid.), acknowledges the variety of theoretical, political and practical approaches to feminism and film and traces these through a twenty year period from the early 1970s to the 1990s, referring frequently to her personal experience of feminism.

She sees THELMA & LOUISE as a feminist road movie in which the characters learn from their mistakes that they themselves - rather than men, money or domesticity - are responsible for their own happiness. Their trip from domestic clutter and confinement to the open spaces of Monument Valley and the Grand Canyon symbolises this journey to self-awareness and freedom.

MILES, Margaret Ruth

Seeing and believing: religion and values in the movies. Boston: Beacon Press, 1996. ix-xvi, 254p. index.

Miles argues that THELMA & LOUISE 's Hollywood antecedents (road movies, buddy movies, action movies) cripple its feminist aspirations. She criticises the film on a number of points, suggesting that its depiction of violence, unsafe sex, alcohol consumption and theft as fun activities (which nonetheless must be paid for by death) betray its adherence to Hollywood norms. She contrasts this with the independently produced DAUGHTERS OF THE DUST which, she argues, offers a truer, richer portrayal of female friendship.

ROBB, Brian J.

THE POCKET ESSENTIAL: RIDLEY SCOTT- 2nd Ed.

Harpenden, Herts: Pocket Essentials, 2002. 96p. bibliog.

This concise but illuminating essay explains *Thelma & Louise*'s huge success by focusing on the four aspects that somehow shape the film. They are: the script based on character; the casting; the 'pseudo-documentary' quality of the plot; the anti-Hollywood ending; and the controversial nature of the story. Robb also highlights some specific details about the film's production and its reception.

STURKEN, Marita

Thelma & Louise

London: British Film Institute, 2000. 94p. illus.

This study first contextualises the controversy that surrounds the film by examining America's political life at the time of its release (feminist backlash, first Gulf War...). Secondly, it discusses the film's re-coding of the outlaw/road movie genre, use of physical space and the relationship between women and violence. Finally, it includes Scott, Khouri, Davis and Sarandon's own views on specific aspects of the film's production as well as the remarkable public debate it sparked.

TASKER, Yvonne

Spectacular bodies: gender, genre and the action cinema.

London; New York: Routledge, 1993. vi-vii, 195p. filmog. bibliog. index.

Chapter 7 - "Action heroines in the 1980s: the limits of 'musculinity' " - considers the significance of the female roles in films like *THELMA & LOUISE*, *BASIC INSTINCT*, *TERMINATOR 2*, *ALIENS* and *BLUE STEEL*.

Tasker notes the mixed response to *THELMA & LOUISE* by feminist critics and explores this ambivalence, suggesting that there is a tension between women's viewing pleasures and certain feminist classifications of appropriate/inappropriate female behaviour.

WALTERS, Suzanna Danuta

Material girls: making sense of feminist cultural theory.

Berkeley; Los Angeles; London: University of California Press, 1995. ix-x, 221 p. illus. bibliog. index.

Looks at various strands of feminist cultural and film theory using examples and case studies taken from film, mass media and popular culture. The introduction - "On outlaw women and single mothers" - analyses the popular and media reaction to *THELMA & LOUISE*. Walters suggests that the film can be understood only through such a contextual approach (as opposed to a textual analysis).

WILLIS, Sharon

Hardware and hardbodies, what do women want?: a reading of *Thelma and Louise*.

[*in Film theory goes to the movies*; edited by Jim Collins, Hilary Radner and Ava Collins. New York; London: Routledge, 1993. ix, 295p. (AFI film readers)]

Analyses the media's response to the film and the differing reactions of male and female critics. Picks up weak links in the narrative as evidence that the film should be read as a fantasy. Discusses driving as a socially acceptable form of aggression and, mentioning the female characters in the *ALIEN* and *TERMINATOR* films, notices a tendency in recent Hollywood movies to present women's bodies as machines, transformed and controlled by their owners, rather than passive vessels for male consumption.

Journal Articles

CREATIVE SCREENWRITING

Vol. 8 No.45. Sep/Oct 2001 pp.53-59

Sisters are doin' it for themselves. David Konow speaks with Callie Khouri

Konow and Khouri talk about the film's most powerful scenes or turning points including Louise's shooting of the would-be rapist, Thelma's wildly fulfilling sexual experience with Brad Pitt, and the driving off the cliff by the two courageous women. The interview partially touches some aspects related to the process of writing screenplays as well as Khouri's own methodology.

CREATIVE SCREENWRITING

Vol. 8 No.45. Sep/Oct 2001 p.76

The final scene: Thelma and Louise, by Callie Khouri

The 'final scene' from the title refers to the moment in which Louise shoots Thelma's aggressor. Surprisingly, as denoting the strength of Khouri's lines, the act of reading this well-known and over-discussed extract from the original script is still a thrilling experience.

PREMIERE

Vol.14 No.10 June 2001 pp.82-85, 104-105

Road Worriers, by Juliann Garey & Bronwen Hruska

Screenwriters Garey and Hruska set out to commemorate ten years of THELMA & LOUISE by re-enacting the memorable characters' journey and visiting the movie's most famous locations. Included are Scott, Sarandon and Davies' memories about the shooting as well as their after-thoughts on the film's content.

CRITICAL STUDIES IN MASS COMMUNICATION

Vol. 16 No.1 March 1999 pp.20-41

The Relevancy and Gender Identity in Spectator's Interpretations of Thelma & Louise, by Brenda Cooper

An interesting and practical example of research methods in the field of spectatorship and interpretation. Over seventy students are asked to write an essay describing their reaction to THELMA & LOUISE. The findings clearly show how differently the relevancies in the film (friendship, role reversal, sexism) are seen by men and women.

SIGHT AND SOUND

Vol.7 No.11 November 1997 pp.22-24, 26

Road, by Leslie Dick

This is an excellent listing of road movies, which pauses to comment on both the most inspiring titles and the typical ingredients that characterise them. Dicks considers road movies to come from the intersection of the western with the film noir and looks at how the treatment of time and space influences the way the story is played out.

LITERATURE/FILM QUARTERLY Vol. 23 No.31995, pp.188-196

Seduction and Betrayal In the Heartland: THELMA & LOUISE, by Jack Boozer

The article discusses the conflicting media reaction to THELMA & LOUISE and concentrates on the challenges within the film in relation to gender and genre. With reference to Westerns and road outlaw films, Boozer argues that THELMA & LOUISE does not merely exploit genre films and substitute women for men, but presents hypothetical alternative possibilities for women within a patriarchal society. The article also considers the development of the characters of Thelma and Louise within a paternalistic order dominated by consumerism.

POSTSCRIPT

Vol. 13 No.2. Winter/Spring 1994, pp.3-13

At the Generic Crossroads with THELMA & LOUISE, by Peter N Chumo II

The author argues that THELMA & LOUISE stands at the crossroads of the screwball comedy genre and the outlaw film, and as a result offers an escape from former generic constraints. After analysing the screwball comedy influences on the film, the article discusses the ending of THELMA & LOUISE and how it subverts the outlaw film genre through its emphasis on freedom and independence.

FILM CRITICISM

Vol. 18 No.1 Autumn 1993, pp.36-53

Gender, Genre and Myth in THELMA & LOUISE, by Glenn Man

In three sections, the article discusses how THELMA & LOUISE challenges accepted Hollywood notions of gender, genre and myth. In the first part, Man argues that the film's narrative subverts the traditional male discourse and positions the women as agents of the narrative. In the second part, the way the film subverts and utilizes three genres - the western, the gangster film and melodrama - is discussed. The last section considers the nature of the ending, how it resists closure and extends beyond the text of the film.

SCREEN INTERNATIONAL

No.896, 26 Feb 1993 pp.18-20,22,26

US location shooting, by Jennine Lanouette

In this brief article, location manager Michael Neale talks about the use of locations in general and describes his work for Scott's THELMA & LOUISE in particular.

DEEP FOCUS

Vol.4 No.2 1992 pp.76-77

Two women, by Shoma A. Chatterjee

Chatterjee celebrates THELMA & LOUISE's feminist agenda and defends it against critics who felt threatened by the existence of fiction female characters on the screen.

EMPIRE

No.32 February 1992 p.81

THELMA & LOUISE, by David Hepworth

Although this is a short article written as the film was released on video, the author finds enough room to criticise almost everything and everyone in the film, especially its lack of "nerve to really put us there and ask ourselves the really big questions". And yet, Hepworth doesn't give us a single clue about what these 'big questions' might be.

CINEACTION!

No.30 Winter 1992, pp.48-53

Pearl, Hilda, Thelma and Louise: The 'Woman's film' revisited, by Susan Morrison

Morrison perceives THELMA & LOUISE as a modern version of a 'Woman's film' and compares it to DUEL IN THE SUN and HILDA CRANE. Although all three films focus on the problematised issue of female sexuality, the article argues that the ending of THELMA & LOUISE is critical of society not of the protagonists and is thus feminist in outlook.

CINEASTE

Vol. 8 No.4. December 1991, pp.28-36

Should we go along for the ride? A critical symposium on THELMA & LOUISE.

Five articles analysing the issues raised by THELMA & LOUISE. Includes discussion on how the film considers gender, language and the law.

The Impotence of Women, by Pat Dowell

Dowell argues that THELMA & LOUISE substitutes women within a male narrative formula and then proceeds to demonstrate the powerlessness of women. The fate of Thelma and Louise is defined by guns and rape. The only area in which the film deviates from former established storylines is in the film's celebration of sisterhood.

Feminism Gets the Hollywood Treatment, by Elayne Rapping

The article sees THELMA & LOUISE as an innovative remaking of the outlaw film, in which the female viewpoint is positively highlighted. The author focuses on the issue of rape in the film and sees the extreme media response as part of the political backlash against the real gains of feminism.

The Bimbo and The Mystery Woman, by Alice Cross

Cross argues that THELMA & LOUISE tells us nothing new about women, that the characters of Thelma and Louise are constructed for narrative purposes only and the film is a reworking of old film forms.

The Movie Management of Rape, by Sarah Schulman

Schulman concentrates on the issue of rape raised by the film and argues that the film presents rape truthfully whilst acknowledging the women who have been raped within its audience.

Hollywood sets the terms of the debate, by Roy Grundmann

The article points out that unlike male outlaw films, Thelma and Louise's actions are continuously under scrutiny in THELMA & LOUISE. The fate of the two women is perceived as totally their own responsibility and Grundmann argues that they are not protagonists but stereotypes.

CINEMA PAPERS

No.85 November 1991, pp.32-36

Scripting THELMA & LOUISE: Came Khouri, by Ana Maria Bahiana

Article includes details of Khouri's biography and how she came to write the script for THELMA & LOUISE. Khouri discusses the divided media reaction to the film and deals with criticism that the film is anti-male.

EMPIRE

No.27. September 1991 p.8

Judgement day

Comparative and detailed account of the box-office results of some ten American movies released during the year 1991, among which THELMA & LOUISE appears on the \$40 million mark.

EMPIRE

No.26. August 1991 p.16-17

THELMA & LOUISE by Angie Errigo

THELMA & LOUISE's feminist manifesto is regarded here as the main peculiarity that contributes to make the film a 'genuine must-see'. The reviewer compares the film's ending to those of other major road movies and finds the differences particularly significant.

EMPIRE

No.26. August 1991 pp.60-62, 64-66,68,70

Girls just want to have fun...by Philip Thomas

Scott and Khouri talk about gender stereotypes in THELMA & LOUISE and the extent to which they affect our perception of reality. Both, director and screenwriter, strongly reject the idea that the film depicts masculinity in an unrealistic way, thus challenging critics and audiences alike to compare it to the unpleasant gender stereotypes portrayed in other movies released at the same time as THELMA & LOUISE.

FILM QUARTERLY

Vol.45 No.2. Winter 1991/92 pp.20-31

FQ round table: the many faces of THELMA & LOUISE

This is a compilation of short articles written by several contributors of Film Quarterly. Each author highlights a particular aspect of the film together with the key concept that illuminates it. Audience identification, genre shifting, narrative strategies and intertextual connections are, among others, the theoretical points covered.

FILMS IN REVIEW

Vol. 42 No. 7/8 Jul/Aug. 1991 pp.256-257

Thelma and Louise, by Edmond Grant

Brief article that points out to the main differences between THELMA & LOUISE and other 'buddy movies' made by Hollywood. The author comments too on the film's genre shifts and considers the variation of tone (from comic to dramatic and so on) as its most outstanding feature.

HOLLYWOOD REPORTER

Vol.319 No.15. 19 September 1991 p.8

'Thelma' Cruises in Foreign Theatres, by James Ulmer

This article gathers detailed information on THELMA & LOUISE's successful performance overseas.

SIGHT AND SOUND

Vol.1 No.3. July 1991, pp.14-18

Roads to Freedom: When two gun-toting women take to the road together in Ridley Scott's THELMA & LOUISE, the history of the road movie, from GUN CRAZY to WILD AT HEART comes suddenly into fresh view, argues Manahla Dargis

The author discusses how the idiom of the road has influenced the road film genre but argues that THELMA & LOUISE rewrites the genre to female specifications. Contrasting the film to GUN CRAZY, SOMETHING WILD and WILD AT HEART, Dargis argues that in THELMA & LOUISE the two women's journey represents a challenge to paternal authority and a move towards subjectivity. Within the format of old scenarios, the film is a will to pleasure and a re-affirmation of sisterhood.

SIGHT AND SOUND

Vol.1 No. 3. July 1991, pp.18-19

Ridley Scott's Road Work, by Amy Taubin

The article centres on an interview with Ridley Scott undertaken just prior to the opening of THELMA & LOUISE in the US. Scott talks about how he began working on the film and rehearsed with the two main actresses. During a discussion about the ending of the film he asserts that the film is about choice and freedom, not about rape.

SIGHT AND SOUND

Vol. 1 No.3. July 1991, pp.55-56

Credits, synopsis and review by Jane Abrams. In the review section, Abrams argues that *THELMA & LOUISE* is a conventional film that centres on sex, drink, rock and roads. The film is seen as repressive of women who try to take control of their lives since in the end they are overpowered by the weaponry of men.

INTERVIEW

Vol.21 No.6 June 1991, pp.104-107, 112

Susan Sarandan. Interview, by Graham Fuller

Interview with Susan Sarandan in which she talks about the making of *THELMA AND LOUISE* and working with Geena Davies and Ridley Scott.

Press Articles

The following newspaper reviews and articles are kept on **microjacket** in the *bfi* National Library, under the title **THELMA & LOUISE**. Some may be available in a local library.

Newspaper Reviews

CITY LIMITS	9 May 1991, pp.12-13
VILLAGE VOICE	28 May 1991, p.51
NEW YORKER	3 June 1991, pp.86-87
EVENING, STANDARD	5 June 1991, p.19
SPARE RIB	July 1991, pp.19-20
TIME OUT.....	3 July 1991, p.13
DAILY TELEGRAPH.....	5 July 1991, p.15
GUARDIAN	9 July 1991, p.17
TIME OUT	10 July 1991
WHAT'S ON IN LONDON.....	10 July 1991, pp.80-81
FINANCIAL TIMES	11 July 1991, p.11
DAILY TELEGRAPH.....	11 July 1991, p.14
GUARDIAN	11 July 1991, p.27
MORNING STAR	12 July 1991, p.7
NEW STATESMAN AND SOCIETY.....	12 July 1991, p.33
INDEPENDENT	12 July 1991, p.18
DAILY MAIL	12 July 1991, p.31
SPECTATOR.....	13 July 1991, pp.35-36
SCOTSMAN WEEKEND	13 July 1991, pp.21-22
SUNDAY TELEGRAPH	14 July 1991, p.xiv
INDEPENDENT ON SUNDAY	14 July 1991, p.20
OBSERVER	14 July 1991, p.57
MAIL ON SUNDAY	14 July 1991, p.38
SUNDAY TIMES: section five	14 July 1991, p.7

OBSERVER

14 July 1991, p.15

Are you now or have you ever been...a man? by Andrew Stephen

Stephen criticises THELMA & LOUISE for displaying a form of behaviour which has been called feminist but which he sees as brutish and comparable to McCarthyism. Although he sees the film as superficially enjoyable, he is shocked by the idea the two main characters are role models and that they represent an image of liberation for women.

SUNDAY TELEGRAPH 28 July 1991, p.20

Sex, violence and vacuity, by Lunette Burrows

Burrows argues that THELMA & LOUISE is not a feminist film and that it should not be seen as a film which empowers women but a film which demonstrates women are less capable of moral action in the face of adversity than men.

TIMES: SATURDAY REVIEW 29 June 1991, p.6

Giving as bad as they get, by Charles Bremmer

Bremmer outlines the media support and opposition to THELMA & LOUISE and also gives details of the reactions of the two main actresses to the negative anti-male perception of the film,

VARIETY 17 June 1991, pp.3, 10

Can THELMA & LOUISE continue to defy gravity? by Anne Thompson

The article provides details of how THELMA & LOUISE was distributed theatrically, how it was received and its box office success. Thompson also mentions the type of audience the film appeals to and how it has fared compared to other summer releases.

Websites

www.hundland.com/scripts

It offers the final shooting-Oscar winning screenplay by Callie Khouri.

www.cinepad.com/reviews/

It displays one of the most ferocious critiques on the film's portrayal of men.

www.reel.com

A useful selection of related films: LEAVING NORMAL, ALICE DOESN'T LIVE HERE ANYMORE, BONNIE & CLYDE, SET IT OFF...

www.rottentomatoes.com

Offering some sixteen reviews by different film critics and writers.

Waiting To Exhale

Journal Articles

EMPIRE

No.8. February 1996. p.34

Waiting to Exhale, by Jeff Dawson

In his review, Dawson describes this as a film where a group of angst-ridden women come together and moan about how men have treated them. After starting on this slightly dismissive note, Dawson then goes on to point out the film's strengths i.e. women living their lives on their terms rather than "white America's", and praises the actresses performances in the film and its sense of fun.

SIGHT AND SOUND

Vol.6 No.2 February 1996. p. 56

Waiting to Exhale, by Amanda Lipman

While Lipman applauds the film's good intentions, she criticises WAITING TO EXHALE for falling short of its purported aims. In this review Lipman notes that the intention to portray women taking responsibility for their lives is watered down by the films "innate conservatism".

PREMIERE (US)

Vol.9 No.4. December 1995. pp.74-78

Breathing lessons, by Martha Southgate

Written during the making of WAITING TO EXHALE. Martha Southgate's article highlights how this film is one of the first times middle-class African-American's (and women especially) have been portrayed on screen. Southgate also explores how the unashamedly populist sentiments of both the film and the book from which it was adapted may have led to some compromises being made, but that this film is still significant.

Press Articles

GUARDIAN

25 January 1996, pp. 6-7

Forest's breath of fresh air, by Gary Younge

In a similar vein to a lot of the press articles to do with WAITING TO EXHALE, this interview with the director of the film, Forest Whitaker looks at the reasons for the films popularity (i.e. positive images of African American women) and one of the main causes of dissent, which is the negative behaviours of African American men in the film. In the course of the article, Whitaker gives a thoughtful critique of his film.

INDEPENDENT

17 January 1996, pp.7-9

They have a lot to smile about, by Daniel Jeffreys

This article' is mainly concerned with what was seen as the phenomenal success of WAITING TO EXHALE at the American box office, mostly attributed to the fact that for once black women had a film which showed positive images of themselves and their lives rather than showing them as a "problem". Jeffreys quotes the author of the book from which the film was adapted, Terry McMillan "This is the first movie that shows blacks as regular Americans". The article also points out the importance of the film in showing Hollywood that it is possible to make a successful black film that doesn't feature drugs or violence.

VILLAGE VOICE

21 May 1996, p. 6

Still Waiting, Kristal Brent Zook

Written a few months after the initial success of the film, this takes a more cautionary line about the impact WAITING TO EXHALE has had on the sort of African American/Black films being developed and made in Hollywood. Brent Zook observes that Hollywood executives still cannot accept that black audiences (especially women) would want to see more sophisticated, truthful films than the "hip-hop comedies" that Hollywood likes to produce and that expectations raised by the success of WAITING TO EXHALE are unlikely to be fulfilled.

Xena Warrior Princess

Journal Articles

CULT TV

Vol.2 No.3. March 1998, pp. 28-33

Kick-Ass angels, by Nick Setchfield

Light-hearted but extremely thorough look at the most powerful female character on television, from the 50s through to the present day. It is chock full of information on female icons (live, animated and puppets) from every TV genre imaginable, and dotted with choice quotes. It is also not above criticism (BatGirl and the 70s CHARLIE'S ANGELS) are singled out for being less than progressive). All the main 90s icons are included, with special mention to Xena and Dana Scully. Lucy Lawless has her say, and the atypical intelligent sex appeal of Gillian Anderson is noted.

It's backed up by a poll of the top 20 'Kick-Ass angels' for readers to argue over. Essential reading as background text for anybody interested in this subject.

TV GUIDE

Vol.47 No.15. 10 April 1999, pp.18-24

Wonder women, by Michael Logan

Interview with Jeri Ryan (Seven of Nine in STAR TREK: VOYAGER) and Lucy Lawless (Xena) in which they compare roles and wonder why there are no similar roles for women in their wake. They also acknowledge their characters' obvious sex appeal to both genders, but insist audiences remain because of the strength of the characterisation in their roles.

TELEVISION & NEW MEDIA

Vol.1 No.4. November 2000, pp. 403-418

Histories, fictions, and XENA: WARRIOR PRINCESS, by Sara Gwenllian Jones

Dense, academic essay concentrating on the 'Xenaverse', the world created by Xena's internet following. It is actually more of an examination of the online appropriation of history by feminists (focusing on Amazon folklore). Xena is used as an entry into this subject, but this is good reading for the more committed scholar. Nice definition of Xena's role model status and appeal as a "powerful, charismatic, and complex female hero". It's concluded by an excellent notes and references section which discusses XENA'S lesbian subtext and includes XENA-related website addresses containing works the writer has quoted from for this essay.

Press Articles

OBSERVER

25 May 1997, pp. 8

Swords and sauc..., by Nicola Barker

A light-hearted appraisal of XENA, it notes the similarity between a Spice Girls video and the show(!) and also notes that Xena's male enemies are more often than not stereotyped as Neanderthal brutes. The lascivious focus on her body which, nevertheless, Lucy Lawless's pithy portrayal compensates for is commented on. She is seen as a "woman's woman who men love to lust after".

TIME OUT

9-16 July 1997, pp. 4-5

You ain't Xena nothing yet, by Josephine Monroe

Another tongue-in-cheek analysis of XENA, including choice snippets of an interview with Lucy Lawless. It comments on the wide social span of her audience and concludes that XENA really does have a message, which it sugarcoats by dressing it up as "octane-fuelled" entertainment. The article concludes with a fun sidebar that imagines the results of Xena squaring up to various female icons (Dana Scully, Jane Tennison et al).

The X Files

Journal Articles

METRO

No. 117. 1998, pp. 34-39

Dana Scully and Gillian Anderson: Unresolved sexual tension without Mulder, by Terrie Waddell

This fascinating essay analyses the tension between the personas of Dana Scully and Gillian Anderson. The main contention is that as Scully has become more vulnerable in the show, seeking a connection with her emotional and spiritual sides, Gillian Anderson has felt free to pose for a series of sexually provocative photo shoots. Waddell theorises that Anderson can play around with her sexual image because her intellectual, asexual side is embodied by Scully, and Gillian Anderson has herself admitted that the pictures were a calculated ploy to change her image. Waddell then examines all the barriers that have been put in the way of Scully reclaiming her 'bodily' sense of self. When the crutch of scientific proof has been taken away from her, Scully's strong Catholic faith still obstructs her. Even when she becomes a mother (to an alien hybrid), there is no physicality involved, Scully achieves an 'immaculate conception'. Waddell seems to strongly imply that the attempts to redress the objectification of women by 'the male gaze' as addressed in feminist film theory, has stifled the expression of female sexuality on the screen, Scully being a case in point. The essay concludes by touching on how Anderson/Scully's fans wilfully both separate and confuse the two, as does Anderson who is "both and neither".

CRITICAL STUDIES IN MASS COMMUNICATION

Vol.16 No.2. June 1999, pp. 136-154

The strange discourse of the X-Files: What it is, what it does, and what is at stake, by Joe Bellon

A discussion of the X FILES, focusing on it's antecedent genre, and it's deconstruction and reconstruction of authority, concluding that the show ultimately creates a subversive but potentially liberating vision of society. Only a relatively small part of this essay discusses gender issues but it's definitely worth investigating. Major point is that the complex characterisation of Dana Scully and Fox Mulder consistently blurs the traditional stereotypes of male/female investigative partnerships on television. Scully's dominant characteristics are traditionally masculine and Mulder's are traditionally feminine. The point is made with many examples taken from the show's storylines, but rather repetitively. The essay is saved by it's final conclusion that the representation of Scully and Mulder is not a straightforward inversion of gender stereotypes, but a flexible crossing of the boundaries, that is always productive to their relationship. Special mention is given to the episode "Beyond The Sea" in which the death of Scully's father leads to a reversal of their usual beliefs. There is also an excellent reference section that gives plenty of information for further study.

JOURNAL OF POPULAR FILM & TELEVISION

Vol.28 No.2. Summer 2000, pp. 88-94

THE X-FILES and BUFFY THE VAMPIRE SLAYER: the ambiguity of evil in supernatural representations, by Beth Braun

The title of this essay is pretty self-explanatory; this is an examination of Freudian interpretations of the representation of evil in the X FILES and BUFFY THE VAMPIRE SLAYER. It links moral ambiguity to gender and sexuality issues, which are played with in both shows. The section devoted to the X FILES concentrates on the 1998 movie, possibly implying that the progressive representation of gender in the series is undone by Scully becoming the host for an alien hybrid, confirmation of the 'female body as alien' theory that is also analyzed. Very strong links are made between Scully's experience and that of Ripley in the ALIEN films. This essay goes pretty deeply into Freudian theory which makes it a dense read, but it ties in well as a companion piece to the METRO article (see above).

Press Articles

INDEPENDENT (Section 2)

22 July 1996, pp. 2-3

Agent Scully. Power over sex, death and men, by Jack O'Sullivan

This is a pretty methodical, lightweight examination of the reasons for Gillian Anderson's immense popularity as Dana Scully. It includes a very concise biography and a look for similarities between the actress and the character. The article has a good appreciation of her status as a 90s female icon, and interestingly compares Scully and Mulder's relationship with other iconic mixed sex TV partnerships like Emma Peel and John Steed in THE AVENGERS.

OBSERVER (LIFE MAGAZINE)

21 February 1999, pp. 15,17-18

Space cadet, by William Leith

Two in-depth interviews with Gillian Anderson six months apart, in which she comes across as a fascinating, if difficult interviewee. They give choice glimpses into her own insights on the character and a worthwhile, if biased, impression of the woman behind the character of Dana Scully, if that's the route you wish to explore.

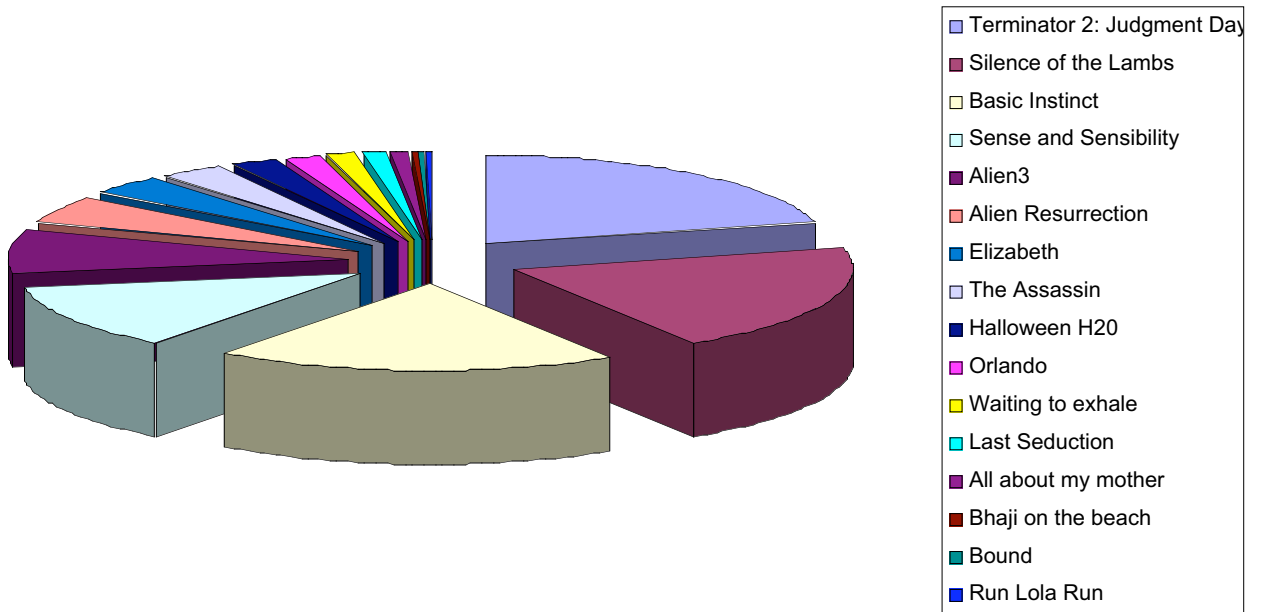
UK Box Office Figures

Strong Women: films	Release Year	UK Box Office total in £
Alien	1979	7,886,000
Aliens	1986	4,960,000
Nikita	1990	444,642
Terminator 2: Judgment Day	1991	18,179,609
Silence of the lambs	1991	17,119,333
Orlando	1992	1,519,690
Basic Instinct	1992	15,480,560
Alien 3	1992	6,572,779
Last Seduction	1993	1,037,773
Bhaji on the beach	1993	309,715
The Assassin	1993	2,812,971
Waiting to Exhale	1995	1,417,602
Sense and Sensibility	1995	13,632,700
Bound	1996	377,040
Alien Resurrection	1997	7,354,378
Elizabeth	1998	5,536,790
Halloween H20	1998	3,251,168
All about my mother	1999	1,244,971
Run Lola Run	1999	447,066
Erin Brockovich	2000	10,594,716
Charlie's Angels	2000	12,931,502
Crouching Tiger, Hidden Dragon	2000	9,336,233
Lara Croft: Tomb Raider	2001	12,812,162*

Strong Women: films	% of UK Box Office from 1991-1999
Terminator 2: Judgment Day	6.16
Silence of the Lambs	5.8
Basic Instinct	5.52
Sense and Sensibility	3.55
Alien3	2.25
Alien Resurrection	1.45
Elizabeth	1.075
The Assassin	0.88
Halloween H20	0.63
Orlando	0.522
Waiting to exhale	0.369
Last Seduction	0.325
All about my mother	0.218
Bhaji on the beach	0.097
Bound	0.088
Run Lola Run	0.083

Source: EDI-Nielsen

% of UK Box Office from 1991-1999



Source: EDI-Nielsen