

Notes

1 Postmodernism, New Hollywood and Women's Films

1. Critics such as Miriam Hansen have recently disputed this view, arguing that classical Hollywood derived many codes and conventions from European modernist cinematic practices (Hansen, 1999: 332).
2. This period has been documented by feminist filmmaker Ruby Rich in *Chick Flicks: Theories and Memories of the Feminist Film Movement* (Rich, 1998).
3. For example, Angela Carter, Margaret Atwood and Jeanette Winterson have all either updated or reworked well-known fairytales. Carter's novel *Nights at the Circus* centres on a 'winged' nineteenth-century trapeze artist, playfully exploring her cultural mythologisation without revealing whether she is truth or illusion (Carter, 1985).
4. Deidre E. Pribram's recent account of American independent cinema (which includes chapters on women's cinema, cinema dealing with questions of ethnic identity and postmodernist cinema) highlights the way in which the expansion of the independent sector since the 1980s has also been accompanied by the increasing diversity of its generic output (Pribram, 2002).

2 The Early 1990s 'Postmodernist' Melodrama: Female Virtue in the Consumer Age

1. Mini White states, 'These films can be seen as the contemporary cinematic expression of mass-produced fantasies for women, reworking the classical Hollywood picture refracted through the "new" women's picture of the 1970s and the romance novel' (White, 1989: 41).
2. Charlotte Brunsdon's *Screen* discussion of the 'independent woman' cycle of the late 1970s is a good example of this approach (Brunsdon, 1982).
3. Although Altman's overall argument stresses the provisional nature of genre boundaries, his emphasis on the feminist canon formation seems to conflict with this approach (Altman, 1998).
4. Karen Hollinger's recent study of the female friendship film gives a full account of the development of this genre, looking closely at recent examples (Hollinger, 1998).
5. *The International Motion Picture Almanac* 2000s top grossing films 1990–1999, based on worldwide sales figures, show romantic comedy entries for 1990 *Pretty Woman* (3), 1993 *Sleepless in Seattle* (5), 1997 *My Best Friend's Wedding* (9) and 1999 *Runaway Bride* (9) (Stephens, 2000).
6. Peter Kramer's analysis of *Titanic* suggests that it is the biggest cross-over (appealing to male audiences) woman's film of the decade, managing to marry a concern with romance and focus on a leading female figure with the traditionally male-orientated action sequences (Kramer, 1998: 600).

7. The conception of women as a civilising influence is a well-established feature of melodrama. The primary difference, in this case, is the way in which this is both tied to feminist attitudes to male competitiveness and articulated through 'postmodernist' genre blending.
8. Jacinda Read also notes the feminist twist given to the usually conservative notion of 'fiftiness' and the small town in *Sleeping with the Enemy* (Read, 2000: 64).

4 Costume Drama, Historiography and Women's History

1. More overtly historical in that period trappings are usually accentuated in the costume drama but form a backdrop in the female friendship movie.
2. For example, *The Evening Standard* quoted the response of the secretary of the Jane Austen society to the BBC serial thus, 'the idea of Mr Darcy diving into his bath wearing not a stitch is awful' (Cusk, 1996: 1). Maev Kennedy's discussion of the heritage industry stated that 'it was the scene of actor Colin Firth's Byronic plunge into the lake, and hordes of misty-eyed women turned up through the winter after the house was closed for the season' (Kennedy, 1996: 4).
3. Nyman's association with avant-gardist British filmmaker Peter Greenaway also foregrounds *The Piano's* status as highbrow costume drama.

5 Neo-Noir and Noir-Lite: Masculinity and Postmodernist Aesthetics in New Retro-Noir

1. Any recent *noir* critic worth his or her salt feels compelled to delve some way into the question of whether *noir* really constitutes a genre at all before going about their business. Shying away from the term, many cautiously plump for subgenre, cycle (one manifestation of crime fiction) or, even more vaguely, a 'style' or 'mood' defined largely by lighting, atmosphere and a bleak and despairing tone rather than a recognisable fixed body of plot or aesthetic conventions (Krutnik, 1991: 17). Even those critics bold enough to endorse its generic status disagree about whether it can be viewed as an example of 'classical' output and to what degree it was influenced by the avant-gardist, expressionist features of European art-cinema. In one of the longer 1990s critiques of classical *noir*, Frank Krutnik (who devotes the first two chapters of his study of film *noir* and masculinity to this subject) states:

Despite the increasingly familiar use of the term among film critics and historians film *noir* remains a hotly debated area of contention. Especially problematic is its very status as a unified group of films – as Spencer Selby suggests film *noir* is 'perhaps the most slippery of all film categories'. In the critical accounts which have accumulated since the late 1960s there are so many varying critical conceptions of film *noir* that there is at times a danger that it will become redundant as a descriptive or analytic category. (Krutnik, 1991: 17)

Similarly, Marc Vernet suggests:

What is completely strange in the discourse of film *noir* is that the more elements of definition which are advanced, the more objections and counter-objections are raised, the more precision desired, the fuzzier the results become, the closer the object is approached, the more diluted it becomes. (Vernet, 1993: 5)

Many critics cite the fact that the term was coined by French critic Nino Frank in 1946 rather than American studios as a reason for its 'uniquely' contentious status. For example, Elizabeth Cowie describes it as

'the genre that never was' – since the term was not used by the studios themselves, or by audiences at the time, except perhaps in France where the term originated – the claims for the category lie in a post hoc analysis of similarities identified in certain films . . . Unlike terms such as 'the western' or gangster film which are relatively uncontroversial (and were industry categories) film *noir* has a more tenuous critical status. (Cowie, 1993: 121)

2. Frank Krutnik's study cites five major forms (Krutnik, 1991).
3. Con Tsalamandris describes *Reservoir Dogs* as 'too sly for its own good . . . *Reservoir Dogs* is a film that knows exactly what it is doing. Only too well. And that's its biggest problem. It's too self-aware. The film's plot manoeuvres, twists and reversals are so well oiled that it's hard not to notice it going through the motions' (1993: 96).
4. Well-known examples include television's *Prime Suspect* series and films featuring female law enforcers or lawyers, such as *Jagged Edge* (Marquand, 1985), *The Client* (Schumacher, 1994) or, more recently, *Miss Congeniality* (Petrie, 2000), a female-led comedy (starring Sandra Bullock) structured entirely around the perceived mismatch between femininity and authoritative, male-identified professionals.
5. Rather than being entirely based on fantasy, its dramatic material extrapolates from the advances occurring in contemporary science.
6. This is in marked contrast to the more general field of contemporary sci-fi literature in which female writers – such as Joanna Russ and Ursula Le Guin – have used the form to address issues of gender and science and to create alternative worlds in which gender relations are differently ordered.
7. In cyberpunk fiction the male hero is physically disembodied in cyberspace, yet the mental activity of traversing cyberspace is described in a manner which conveys the energy and excitement of action-orientated fiction.
8. Again, reinforcing its association with cinema, snuff playback replicates snuff movies.
9. In this sense, the figure of Mace connects both with the representation of the female figure as civiliser/redeemer in the postmodernist melodrama and the more specifically racialised figure of the black, female victim turned hero in films such as *The Color Purple* (Spielberg, 1985) and *What's Love Got to Do with It?* (Gibson, 1993).

Bibliography

- Adorno, T. and Horkheimer, M. (1979), *The Dialectic of Enlightenment*, Verso, London.
- Altman, R. (1998), 'Reusable Packaging: Generic Products and the Recycling Process', in Browne, N. (ed.), *Refiguring American Film Genres*, pp. 1–42, University of California Press, Berkeley.
- Ang, I. (1988), 'Feminist Desire and Female Pleasure', *Camera Obscura*, no. 16, 178–91.
- Atwood, M. (1996), *Alias Grace*, Bloomsbury, London.
- Azim, F. (1993), *The Colonial Rise of the Novel*, Routledge, London.
- Babington, B. and Williams, P. (1989), *Affairs to Remember: The Hollywood Comedy of the Sexes*, Edinburgh University Press, Edinburgh.
- Bahiana, A. (1996), '1995 Box-office Review: Nuclear Family Business', *Screen International*, 26 January, 60.
- Balio, T. (1990), 'Introduction to Part One', in Balio, T. (ed.), *Hollywood in the Age of Television*, Unwin Hyman, London.
- Baudrillard, J. (1985), *The Ecstasy of Communication*, translated by Johnson, J., in Foster, H. (ed.), *Postmodern Culture*, Pluto, London.
- Baudrillard, J. (1988), *The Ecstasy of Communication*, translated by Schutze, B. and Schutze, C., Semiotext (e), New York.
- Baudrillard, J. (1990), *Revenge of the Crystal: Selected Writings on the Modern Object and its Destiny, 1966–1983*, translated by Foss, P. and Pefanis, J., Pluto, London.
- Belton, J. (1994), *American Cinema/American Culture*, McCraw Hill, New York.
- Belton, J. (1996), *Movies and Mass Culture*, Athone, London.
- Benjamin, W. (1992), *Illuminations*, translated by Harry Zohn, Fontana, London.
- Biddulph, S. (2003), *The Complete Secrets of Happy Children*, Thorsons, London.
- Biskind, P. (1983), *Seeing is Believing: How Hollywood Taught Us to Stop Worrying and Love the Fifties*, Pantheon, New York.
- Biskind, P. (1998), *Easy Riders, Raging Bulls: How the Sex, Drugs and Rock and Roll Generation Saved Hollywood*, Simon and Schuster, New York.
- Boddy, W. (1994), 'Archaeologies of Electronic Vision and the Gendered Spectator', *Screen*, vol. 35, no. 2, 105–22.
- Bordo, S. (1990), 'Feminism, Postmodernity and Gender-Scepticism', in Nicholson, L. (ed.), *Feminism/Postmodernism*, pp. 133–57, Routledge, London.
- Bordwell, D., Staiger, J., and Thompson, K. (1988), *The Classical Hollywood Cinema*, Routledge, London.
- Bowlby, R. (1988), *Virginia Woolf: Feminist Destinations*, Basil Blackwell, Oxford.
- Brooks, A. (1997), *Postfeminisms: Feminism, Cultural Theory and Cultural Forms*, Routledge, London.
- Brooks, P. (1984), *The Melodramatic Imagination*, Columbia University Press, New York.
- Brownmiller, S. (1975), *Against Our Will*, Secker and Warburg, London.
- Brunsdon, C. (1982), 'A Subject for the Seventies', *Screen*, vol. 23, nos. 3–4, 20–29.

- Brunsdon, C. (1991), 'Pedagogies of the Feminine: Feminist Teaching and Women's Genres', *Screen*, vol. 32, no. 4, 365–73.
- Brunsdon, C. (1997), 'Post-feminism and Shopping Films', in Brunsdon, C. (ed.), *Screen Tastes: Soap Opera to Satellite Dishes*, pp. 81–105, Routledge, London.
- Brunsdon, C. (2005), 'Feminism, Postfeminism, Martha, Martha, and Nigella', in *Cinema Journal*, Winter, vol. 44, no. 2, 110–16.
- Bruzzi, S. (1993), 'Bodyscape', *Sight and Sound* (UK), vol. 3, no. 10, 7–10.
- Bruzzi, S. (1995), 'Tempestuous Petticoats: Costume and Desire in *The Piano*', *Screen*, vol. 36, no. 3, 257–81.
- Burgoyne, R. (1997), *Film Nation: Hollywood Looks at U.S. History*, University of Minnesota Press, London.
- Butler, A. (2000), 'Feminist Theory and Women's Films at the Turn of the Century', *Screen*, vol. 41, no. 1, 73–78.
- Butler, A. (2002), *Women's Cinema: The Contested Screen*, Wallflower, London.
- Butler, J. (1990), *Gender Trouble: Feminism and the Subversion of Identity*, Routledge, London.
- Butler, J. (1994), *Bodies That Matter: On the Discursive Limits of Sex*, Routledge, London.
- Byars, J. (1991), *All That Hollywood Allows: Re-reading Gender in 1950s Melodrama*, Routledge, London.
- Byatt, A.S. (1991), *Possession*, Vintage, London.
- Bygraves, M. (1991), 'Farewell Rambo, Hello Romeo', *Guardian*, 6 June, 30.
- Caputi, J. (1991), 'Sleeping with the Enemy as *Pretty Woman*, Part II? Or What Happened after the Princess Woke Up', *Journal of Popular Film and Television*, vol. 19, no. 1, 2–8.
- Carroll, N. (1982), 'The Future of Allusion: Hollywood in the Seventies (and Beyond)', *October*, vol. 20, no. 20, 51–80.
- Carter, A. (1985), *Nights at the Circus*, Picador, London.
- Chumo, (1996), 'The Next Best Thing to a Time Machine: Quentin Tarantino's *Pulp Fiction*', *Postscript*, vol. 15, no. 3, 16–27.
- Cieko, A. (1998), 'Transgender, Transgenre, and the Transnational: Sally Potter's *Orlando*', *The Velvet Light Trap*, no. 41, 23–33.
- Cixous, H. and Clément, C. (1986), *The Newly Born Woman*, translated by Wing, B., introduced by Gilbert S., Manchester University Press.
- Clover, C. (1992), *Men, Women and Chainsaws: Gender in the Modern Horror Film*, Princeton University Press.
- Coburn, R. (1993), 'An Affair to Inspire', *Premiere* (US), vol. 6, no. 11, 55–58.
- Collins, J. (1989), *Uncommon Cultures: Popular Cultures and Postmodernism*, Routledge, London.
- Collins, J. (1993), 'Genericity in the Nineties: Eclectic Irony and the New Sincerity', in Collins, J., Radner, H. and Preacher-Collins, A. (eds), *Film Theory Goes to the Movies*, Routledge, London.
- Connor, S. (1989), *Postmodernist Culture: An Introduction to Theories of the Contemporary*, Basil Blackwell, Oxford.
- Cook, D. (1998), 'Auteur Cinema and the "Film Generation" in 1970s Hollywood', in Lewis, J. (ed.), *The New American Cinema*, Duke University Press, London.
- Cook, P. (1983), 'Melodrama and the Women's Picture', in Aspinall, S. and Murphey, R. (eds), Dossier no. 18, *Gainsborough Melodrama*, BFI, London.

- Cook, P. (1996), *Fashioning the Nation: Costume and Identity in British Cinema*, BFI, London.
- Cook, P. (1998), 'No Fixed Address: The Women's Picture from *Outrage* to *Blue Steel*', in Neale, S. and Smith, M. (eds), *Contemporary Hollywood Cinema*, pp. 229–47, Routledge, London.
- Cook, P. (2005), *Screening the Past: Memory and Nostalgia in Cinema*, Routledge, London.
- Corrigan, T. (1991), *A Cinema without Walls: Movies and Culture after Vietnam*, Routledge, London.
- Corrigan, T. (1998), 'Auteurs and New Hollywood', in Lewis, J. (ed.), *The New American Cinema*, pp. 38–64, Duke University Press, London.
- Cott, N. (1987), *The Grounding of Modern Feminism*, Yale University Press, New Haven.
- Coward, R. (1992), *Our Treacherous Hearts*, London, Faber.
- Cowie, E. (1993), 'Film Noir and Women', in Copjec J. (ed.), *Shades of Noir*, pp. 121–67, Verso, London.
- Creed, B. (1987), 'From Here to Modernity: Feminism and Postmodernism', *Screen*, vol. 28, no. 2, 47–58.
- Creed, B. (1993), *The Monstrous Feminine: Film, Feminism, Psychoanalysis*, Routledge, London.
- Crooks, R. (1994), 'Retro noir, Future noir: *Body Heat*, *Blade Runner*, and Neo-Conservative Paranoia', *Film and Philosophy*, vol. 1, 104–106.
- Cunningham, M. (2003), *The Hours*, Fourth Estate, London.
- Cusk, R. (1996), 'Stop Messing About with Our Jane', *The Evening Standard*, 25 September, 1.
- Daly, M. (1979), *Gyn/ecology: The Metaethics of Radical Feminism*, Women's Press, London.
- Dargis, M. (1993), 'Sally Potter – A Director Not Afraid of Virginia Woolf', *Interview*, vol. 23, no. 6, 42–43.
- de Lauretis, T. (1990), 'Guerrilla in the Midst: Women's Cinema in the 80s', *Screen*, vol. 31, no. 1, 6–25.
- Denzin, N. (1988), 'Blue Velvet: Postmodern Contradictions', *Theory, Culture & Society*, vol. 5, 461–73.
- Denzin, N. (1991), *Images of Postmodern Society, Social Theory and Contemporary Culture*, Sage, London.
- Dika, V. (2003), *Recycled Culture in Contemporary Art and Film: The Uses of Nostalgia*, Cambridge University Press.
- Doane, M. (1987), *The Desire to Desire: The Woman's Film of the 1940s*, Indiana University Press, Bloomington.
- Dworkin, A. (1981), *Pornography: Men Possessing Women*, Women's Press, London.
- Dworkin, A. (1997), *Intercourse*, Secker and Warburg, London.
- Dyer, R. (1993), *The Matter of Images*, Routledge, London.
- Dyson, L. (1995), 'The Return of the Repressed? Whiteness, Femininity and Colonialism in *The Piano*', *Screen*, vol. 36, no. 3, 267–76.
- Easthope, A. (1988), *British Poststructuralism Since 1968*, Routledge, London.
- Elsaesser, T. (1995), 'Tales of Sound and Fury', in Grant, B. (ed.), *The Film Genre Reader II*, pp. 350–81, University of Texas Press, Austin.
- Faludi, S. (1992), *Backlash: The Undeclared War against Women*, Chatto and Windus, London.

- Featherstone, M. (1991), *Consumer Culture and Postmodernism*, Sage, London.
- Fielding, H. (1997), *Bridget Jones's Diary*, Picador, London.
- Florence, P. (1992), 'A Conversation with Sally Potter', *Screen*, vol. 34, no. 3, 274–84.
- Foster, H. (1985), 'Postmodernism: A Preface', in Foster, H. (ed.), *Postmodern Culture*, pp. IX–XVI, Pluto, London.
- Foucault, M. (1973), *Discipline and Punish: The Birth of the Prison System*, translated by Sheridan, A., Pantheon, New York.
- Foucault, M. (1977), 'Language, Counter-memory, Practice', in Bouchard, D. (eds), *Language, Counter-memory, Practice: Selected Essays and Interviews*, pp. 134–64, Basil Blackwell, Oxford.
- Fowles, J. (1971), *The French Lieutenant's Woman*, World Books, London.
- Fraiman, S. (2003), *Cool Men and the Second Sex*, Columbia University Press, New York.
- Franke, L. (1994), *Script Girls: Women Screenwriters in Hollywood*, BFI, London.
- Franke, L. (1995), 'Girls on the Side' *Premiere* (UK), vol. 3, no. 5, 32–34.
- Fraser, N. and Nicholson, L. (1988), 'Social Criticism without Philosophy: An Encounter Between Feminism and Postmodernism', *Theory, Culture and Society*, vol. 5, no. 2, 373–94.
- French, M. (1992), *The War against Women*, Penguin, London.
- Freud, S. (1978), 'On Narcissism: An Introduction', in Strachey, J. (ed.), *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, translated by Strachey, J., vol. 14, Hogarth, London.
- Friedberg, A. (1993), *Window Shopping: Cinema and Postmodernity*, Routledge, London.
- Gamman, L. and Marshment, M. (1988), 'Introduction', in Gamman, L. and Marshment, M. (eds), *The Female Gaze: Women as Viewers of Popular Culture*, pp. 1–7, The Women's Press, London.
- Garrett, R. (1997), 'Gender, Sex and the Family', in Childs, P. and Storey, M. (eds), *British Cultural Identities*, Routledge, London.
- Geraghty, C. (1991), *Women and Soap Opera*, Polity, Oxford.
- Gilbert, S. and Guber, S. (1979), *The Madwoman in the Attic: The Women Writer and the Nineteenth-Century Literary Imagination*, Yale University Press, London.
- Gillett, S. (1995), 'Lips and Fingers: Jane Campion's *The Piano*', *Screen*, vol. 36, no. 3, 281–301.
- Giroux, H. and Szeman, L. (2001), 'Ikea Boy Fights Back: *Fight Club*, Consumerism and the Political Limits of Nineties Cinema', in Lewis, J. (ed.), *The End of Cinema as We Know It: American Film in the Late Nineties*, New York University Press, London.
- Gledhill, C. (1987), 'Introduction', in Gledhill, C. (ed.), *Home is Where the Heart is: Studies in Melodrama and the Woman's Film*, BFI, London.
- Gledhill, C. (1998), '*Klute* 1: A Contemporary Film *Noir* and Feminist Criticism', in Kaplan, E.A. (ed.), *Women in Film Noir*, pp. 20–34, BFI, London.
- Gledhill, C. (1998), '*Klute* 2: Feminism and *Klute*' in Kaplan, E.A. (ed.), *Women in Film Noir*, pp. 99–115, BFI, London.
- Gordon, S. (1996), 'I Clipped Your Wing, That's All: Autoeroticism and the Female Spectator in *The Piano* Debate', *Screen*, vol. 37, no. 2, 193–205.
- Gormley, P. (2005), *The New-Brutality Film*, Intellect, Bristol.
- Grainge, P. (2003), 'Introduction', in Grainge, P. (ed.), *Memory and Popular Film*, pp. 1–21, Manchester University Press.

- Grant, B. K. (1998), 'Rich and Strange: The Yuppie Horror Film', in Neale, S. and Smith, M. (eds), *Contemporary Hollywood Cinema*, 280–94, Routledge, London.
- Grove, M. (1990), 'Hollywood Report', *The Hollywood Reporter*, September 21, 3.
- Hansen, M. (1999), 'The Mass Production of the Senses: Classical Cinema as Vernacular Modernism', in Gledhill, C. and Williams, L. (eds), *Reinventing Film Studies*, pp. 332–51, Arnold, London.
- Haraway, D. (1991), *Simians, Cyborgs and Women: The Re-invention of Nature*, Free Association, London.
- Harper, S. (1987), 'Historical Pleasures: Gainsborough Costume Melodramas', in Gledhill, C. (ed.), *Home is Where the Heart is: Studies in Melodrama and the Woman's Film*, pp. 167–96, BFI, London.
- Hart, L. (1994), *Fatal Women: Lesbian Sexuality and the Mark of Aggression*, Princeton University Press, New Jersey.
- Harvey, D. (1989), *The Condition of Postmodernity*, pp. 35–46, Basil Blackwell, London.
- Harvey, S. (1998), 'Women's Place: The Absent Family of Film Noir' in Kaplan, E. (ed.), *Women in Film Noir*, BFI, London.
- Haskell, M. (1979), *From Reverence to Rape*, Penguin, London.
- Heath, S. (1978), 'Difference', *Screen*, vol. 19, no. 3, 51–111.
- Henderson, B. (1978), 'Romantic Comedy Today: Semi-Tough or Impossible?', *Film Quarterly*, vol. 31, no. 4, 11–23.
- Higson, A. (1993), 'Re-presenting the National Past: Nostalgia and Pastiche in the Heritage Film', in Freidman, L. (ed.), *Fires were Started: British Cinema and Thatcherism*, pp. 109–29, UCL Press, London.
- Higson, A. (1995), *Waving The Flag; Constructing a National Cinema in Britain*, Clarendon, London.
- Higson, A. (1996), 'The Heritage Film and British Cinema', in Higson, A. (ed.), *Dissolving Views: Key Writings on British Cinema*, pp. 232–51, Cassell, Oxford.
- Higson, A. (2000), 'The Instability of the National', in Ashby, J. and Higson, A. (eds), *British Cinema Past and Present*, pp. 35–47, Routledge, London.
- Hillier, J. (1993), *The New Hollywood*, Studio Vista, London.
- Hollinger, K. (1998), *In the Company of Women: The Contemporary Female Friendship Film*, Minnesota Press, Minneapolis.
- Holmlund, C. (2005), 'Postfeminism from A to G', *Cinema Journal*, Winter, vol. 44, no. 2, 116–21.
- Hutcheon, L. (1988), *A Poetics of Postmodernism: History, Theory, Fiction*, Routledge, London.
- Hutcheon, L. (1989), *The Politics of Postmodernism*, Routledge, London.
- Hutcheon, L. (1994), *Irony's Edge: The Theoretical Politics of Irony*, Routledge, London.
- Huyssen, A. (1986), *After the Great Divide: Modernism, Mass Culture and Postmodernism*, Macmillan, London.
- Irigary, L. (1993), *Sexes and Genealogies*, translated by Gill, C.G., Columbia University Press, New York.
- James, O. (2002), *They F**k You Up*, Bloomsbury, London.
- Jameson, F. (1984), 'Postmodernism or the Cultural Logic of Late Capitalism', *New Left Review*, July–August 1/146, 53–92.
- Jameson, F. (1987), 'Postmodernism and Consumer Society', in Foster, H. (ed.), *Post-modern Culture*, Pluto, London.
- Jameson, F. (1990), *Signatures of the Visible*, Routledge, London.

- Jameson, F. (1993), *Postmodernism or, the Cultural Logic of Late Capitalism*, Verso, New York.
- Jameson, F. (1995), *The Geopolitical Aesthetic: Cinema and Space in the World System*, BFI, London.
- Johnston, C. (1973), 'Women's Cinema as Counter-Cinema', in Johnston, C. (ed.), *Notes on Women's Cinema*, Society for Education in Film and Television, London.
- Juhasz, A. (2001), 'The Phallus Unfettershed: The End of Masculinity as We Know it in Late 1990s Cinema', in Lewis, J. (ed.), *The End of Cinema as We Know it: American Film in the Late Nineties*, pp. 210–25, New York University Press, London.
- Kaplan, E.A. (1998), 'Introduction to the New Edition' Kaplan, E.A. (ed.), *Women in Film Noir*, BFI, London.
- Karnick, K. (1995), 'Commitment and Reaffirmation in Hollywood Romantic Comedy', in Karnick, K. and Jenkins, H. (eds), *Classical Hollywood Comedy*, pp. 123–49, Routledge, London.
- Kay, J. (2004), 'All Quiet on the Directing Front', *Screen International*, April 2, 11.
- Kennedy, M. (1996), 'Darcy Boost for Heritage', *Guardian*, 22 July, 4.
- Kirby, J. (2002), *Broken Hearts: Family Decline and the Consequences to Society*, The Centre for Policy Studies, London.
- Klinger, B. (1999), 'Fortresses of Solitude: Cinema, New Technologies, and the Home', unpublished research paper delivered at the *Frontiers of Memory Conference*, University of East London.
- Kracauer, S. (1960), *The Theory of Film: The Redemption of Physical Reality*, Oxford University Press, New York.
- Kramer, P. (1998), 'Women First: "Titanic" (1997), Action-Adventure Films and Hollywood's Female Audience', *Historical Journal of Film and Television*, vol. 18, no. 4, 599–618.
- Kramer, P. (1999), 'A Powerful Cinema-going Force? Hollywood and Female Audiences Since the 1960s', in Stokes, M. and Maltby, R. (eds), *Cultural Identities and The Movies*, pp. 93–109, BFI, London.
- Kramer, P. (2003), 'A Woman in a Male Dominated World': Jodie Foster, Stardom and 90s Hollywood', in Austin, T. and Barker, M. (eds), *Contemporary Hollywood Stardom*, pp. 205–18, Arnold, London.
- Kroker, A. and Kroker, M. (1988), *Body Invaders: Sexuality and the Postmodern Condition*, Macmillan, London.
- Krutnik, F. (1990), 'The Comedy of the Sexes', in Neale, S. and Krutnik, F. (eds), *Popular Film and Television Comedy*, pp. 132–76, Routledge, London.
- Krutnik, F. (1991), *In a Lonely Street: Film Noir, Genre, Masculinity*, Routledge, London.
- Krutnik, F. (1998), 'Love Lies', in Williams, P.W. and Deleyto, C. (eds), *Terms of Endearment: Hollywood Romantic Comedy in the 1980s and 1990s*, pp. 15–37, Edinburgh University Press.
- Lafferty, W. (1990), 'Feature Films on Prime-Time Television', in Balio, T. (ed.), *Hollywood in the Age of Television*, Unwin Hyman, Boston.
- Landsberg, L. (1995), 'Prosthetic Memory: *Total Recall* and *Blade Runner*' in Featherstone, M. and Burrows, R. (eds), and *Cyberspace, Cyberbodies, Cyberpunk: Cultures of Technological Embodiment*, pp. 175–91, Sage, London.
- Lapsley, R. and Westlake, M. (1992), 'From *Casablanca* to *Pretty Woman*: The Politics of Romance', *Screen*, vol. 33, no. 1, 27–49.

- Layton, L. (1994), 'Blue Velvet', *Screen*, vol. 35, no. 4., 374–93.
- Lent, O. (1995), 'Romantic Love and Friendship: The Redefinition of Gender Relations in Screwball Comedy', in Karnick, K. and Jenkins, H. (eds), *Classical Hollywood Comedy*, pp. 314–32, Routledge, London.
- Levy, A. (2005), *Female Chavivist Pigs: Women and the Rise of Raunch Culture*, Free Press, New York.
- Lighting, R.K. (1997), 'What's Love Got to Do with It? The Resilience of the Woman's Film', *Cineaction*, vol. 43, 18–21.
- Lucia, C. (2005), *Framing Female Lawyers: Women on Trial in Film*, University of Texas Press, Chesham.
- Lyotard, J.F. (1989), *The Postmodern Condition: A Report on Knowledge*, translated by Bennington, G. and Massumi, B., Manchester University Press.
- McCabe, C. (1974), 'Realism and the Cinema: Notes on Some Brechtian Theses', *Screen*, vol. 15, no. 2, 7–17.
- Maltby, R. (1998), 'Nobody Knows Everything': Post-classical Historiographies and Consolidated Entertainment', in Neale, S. and Smith, M. (eds), *Contemporary Hollywood Cinema*, pp. 21–45, Routledge, London.
- Mandel, E. (1978), *Late Capitalism*, Verso, London.
- Mayer, G. (1993), 'The Liberation of Virtue: The Cinema, Melodrama and Lizzie Borden', *Metro*, no. 95, 13–17.
- McCreadle, M. (1994), *The Women Who Write the Movies from Frances Marion to Nora Ephron*, Carol, New York.
- McRobbie, A. (2000), *Feminism and Youth Culture*, Macmillan, Basingstoke.
- Mellencamp, P. (1995), *The Five Ages of Man*, Temple University Press, Philadelphia.
- Metz, C. (1985), *Psychoanalysis and Cinema*, Macmillan, London.
- Modleski, T. (1982), *Loving with a Vengeance: Mass Produced Fantasies for Women*, Methuen, London.
- Modleski, T. (1988), *The Women Who Knew Too Much: Hitchcock and Feminist Theory*, Methuen, London.
- Modleski, T. (1991), *Feminism without Women: Culture and Criticism in a Postfeminist Age*, Routledge, London.
- Monk, C. (1995), 'Sexuality and the Heritage Film', *Sight and Sound*, vol. 5, no. 10, 34–37.
- Moore, S. (1993), 'Looking for the Reel Thing', *Guardian*, 24 September, 18.
- Morris, M. (1988), *The Pirate's Fiancee: Feminism Reading Postmodernism*, Verso, London.
- Mulvey, L. (1977), 'Notes on Sirk and Melodrama', *Movie*, Winter, vol. 25, 53–56.
- Mulvey, L. (1975), 'Visual Pleasure and Narrative Cinema', *Screen*, vol. 16, no. 3, 6–18.
- Murphet, J. (1989), 'Film Noir and the Racial Unconscious', *Screen*, vol. 39, no. 1, 22–35.
- Musser, C. (1995), 'Divorce, DeMille and the Comedy of Remarriage', in Karnick, K. and Jenkins, H. (eds), *Classical Hollywood Comedy*, pp. 282–314, Routledge, London.
- Myers, J. (1992), 'In the Works', *Premiere* (US), November, 28.
- Neale, S. (1980), *Genre*, BFI, London.
- Neale, S. (1986), 'Melodrama and Tears', *Screen*, vol. 27, no. 6, 6–23.
- Neale, S. (1990), 'Questions of Genre', *Screen*, vol. 31, no. 1, 45–66.

- Neale, S. (1992), 'The Big Romance or Something Wild?: Romantic Comedy Today', *Screen*, vol. 33, no. 3, 284–99.
- Neale, S. (1998), 'Widescreen Composition in the Age of Television', in Neale, S. and Smith, M. (eds), *Contemporary Hollywood Cinema*, pp. 130–42, Routledge, London.
- Neale, S. (2000), *Genre and Hollywood*, Routledge, London.
- Neale, S. and Krutnik, F. (1990), *Popular Film and Television Comedy*, Routledge, London.
- Nicholson, L. (1990), 'Introduction', in Nicholson, L. (ed.), *Feminism/Postmodernism*, Routledge, London.
- Olson Lent, T. (1995), 'Romantic Love and Friendship: The Redefinition of Gender Relations in Screwball Comedy', in Karnick, K. and Jenkins, H. (eds), *Classical Hollywood Comedy*, Routledge, London.
- Owens, C. (1985), 'Feminism and Postmodernism', in Foster, H. (ed.), *Postmodern Culture*, Pluto, London.
- Owen, D. (1994), 'Imagining America: Reflections on Politics and Time in Three Forms of Popular Film', *Film and Philosophy*, vol. 1, 57–82.
- Petro, P. (1996), 'Historical Ennui, Feminist Boredom', in Sobchack V. (ed.), *The Persistence of History: Cinema, Television and the Modern Event*, Routledge, London.
- Pfeil, F. (1995), *White Guys: Studies in Postmodern Domination and Difference*, Verso, London.
- Pfeil, F. (1998), 'From Pillar to Postmodern: Race, Class and Gender in the Male Rampage Film', in Lewis, J. (ed.), *The New American Cinema*, Duke University Press, London.
- Pidduck, J. (1995), 'The 1990s Hollywood Fatal Femme: (Dis) Figuring Feminism, Family, Irony, Violence', *Cineaction*, vol. 38, no. 38, 64–72.
- Pidduck, J. (1997), 'Travel's with Sally Potter's *Orlando*', *Screen*, vol. 38, no. 2, 172–89.
- Preston, C. (2000), 'Hanging on a Star: The Resurrection of the Romance Film in the 1990s', Dixon, W. W. (ed.), *Film Genre 2000*, State University of New York Press, New York.
- Pribram, D.E. (ed.) (1988), *Female Spectators: Looking at Film and Television*, Verso, London.
- Pribram, D.E. (2002), *Cinema and Culture: Independent Film in the United States 1990–2001*, Peter Lang, New York.
- Pyle, F. (1993), 'Making Cyborgs, Making Humans: Terminators and Bladerunners', Collins, J., Radner, H. and Preacher-Collins, A. (eds), *Film Theory Goes to the Movies*, pp. 227–48, Routledge, London.
- Radner, H. (1993), 'Pretty is as Pretty does: Free Enterprise and the Marriage Plot', Collins, J., Radner, H. and Preacher-Collins, A. (eds), *Film Theory Goes to the Movies*, pp. 56–77, Routledge, London.
- Radstone, S. (1995), 'Cinema/Memory/History', *Screen*, vol. 36, no. 1, 34–37.
- Read, J. (2000), *The New Avengers: Feminism, Femininity and the Rape-Revenge Cycle*, Manchester University Press.
- Rich, R. (1998), *Chick Flicks: Theories and Memories of the Feminist Film Movement*, Durham, NC, London.
- Riley, D. (1988), *Am I That Name*, Macmillan, Basingstoke.
- Rowe, K. (1995), 'Comedy, Melodrama and Gender: Theorizing the Genres of Laughter', in Karnick, K. and Jenkins, H. (eds), *Classical Hollywood Comedy*, pp. 39–63, Routledge, London.

- Ryan, M. and Kellner, D. (1990), *Camera Politica: The Politics and Ideology of Contemporary Hollywood Film*, Indiana University Press.
- Seabrook, J. (2000), *No Brow: The Culture of Marketing and the Marketing of Culture*, Knopf, A., New York.
- Schatz, T. (1981), *Hollywood Genres: Formulas, Filmmaking and the Studio System*, Random House, New York.
- Schatz, T. (1993), 'The New Hollywood', Collins, J., Radner, H. and Preacher-Collins, A. (eds), in *Film Theory Goes to the Movies*, pp. 8–37, Routledge, London.
- Sharrett, C. (2001), 'End of the Story: The Collapse of Myth in Postmodern Narrative Film', in Lewis, J. (ed.), *The End of Cinema as We Know it: American Film in the Nineties*, pp. 319–32, New York University Press, London.
- Sharviro, S. (1993), *The Cinematic Body*, University of Minnesota Press, London.
- Shattuc, J. (1992), 'Postmodern Misogyny in *Blue Velvet*', *Genders*, vol. 13, 73–89.
- Showalter, E. (1977), *A Literature of Their Own*, Princeton University Press, London.
- Shumway, D. (1991), 'Screwball Comedies: Constructing Romance, Mystifying Marriage', *Cinema Journal*, vol. 30, no. 4, 7–23.
- Springer, C. (1996), *Electronic Eros: Bodies and Desire in the Postindustrial Age*, University of Texas Press, Austin.
- Stephens, T. (2000), 'Worldwide Sales Figures', *The International Movie Almanac 2000*, Quigely, London.
- Stuart, A. (1990), 'Feminism, Dead or Alive?', in Rutherford, J. (ed.), *Identity: Community, Culture, Difference*, Lawrence and Wishart, London.
- Tasker, Y. (1993), *Spectacular Bodies: Gender, Genre and the Action Cinema*, Routledge, London.
- Tasker, Y. (1998), *Working Girls: Gender and Sexuality in Popular Film*, Routledge, London.
- Tasker, Y. and Negra, D. (2005), 'In Focus: Postfeminism and Contemporary Media Studies', *Cinema Journal*, Winter, vol. 44, no. 2, 107–109.
- Taubin, A. (1992), 'The Men's Room', *Sight and Sound*, vol. 2, no. 8, 2–4.
- Telotte, J.P. (1998), 'Rounding Up *The Usual Suspects*: The Comforts of Character in *Neo-Noir*', *Cinema Quarterly*, vol. 51, no. 4, 12–19.
- Tsalamandris, C. (1993), 'Warehouse of Games', *Metro*, no. 96, 3–9.
- Tutt, L. (2004), 'A Matter of Inequality', *Screen International*, April, p. 2.
- Vernet, M. (1993), 'Film Noir on the Edge of Doom', in Copjec, J. (ed.), *Shades of Noir*, Verso, London.
- Vonnegut, K. (1970), *Slaughterhouse-five*, Cape, London.
- Waldfoegel, J. (2006), *What Children Need*, Cambridge University Press, London.
- Walsh, P. (1996), 'Jameson and "Global Aesthetics"', in Bordwell, D. and Carroll, N. (eds), *Post-Theory: Reconstructing Film Studies*, The University of Wisconsin Press, London.
- Whelehan, I. (1995), *Modern Feminist Thought: From the Second Wave to Post-Feminism*, Edinburgh University Press.
- Whelehan, I. (2000), *Overloaded: Popular Culture and the Future of Feminism*, The Women's Press, Ebbw Vale.
- White, M. (1989), 'Representing Romance: Reading/Writing/Fantasy and the 'Liberated' Heroine of Recent Hollywood Films', *Cinema Journal*, vol. 28, no. 3, 41–56.
- White, T. (1990), 'Hollywood's Attempt at Appropriating Television', in Balio, T. (ed.), *Hollywood in the Age of Television*, Unwin Hyman, Boston.

- Williams, L. (1998), 'Melodrama Revisited', in Browne, N. (ed.), *Refiguring American Film Genres*, University of California Press, Berkeley.
- Willis, S. (1997), *High Contrast: Race and Gender in Contemporary Hollywood*, Duke University Press, London.
- Willis, S. (2000), 'Style, Posture and Idiom: Tarantino's Figures of Masculinity', in Gledhill, C. and Williams, L. (eds), *Reinventing Film Studies*, Arnold, London.
- Winer, L. (2000), 'Women on the Industry Side', *Los Angeles Magazine*, September, 16–18.
- Winship, J. (1987), *Inside Women's Magazines*, Pandora, London.
- Winterson, J. (1985), *Oranges are Not the Only Fruit*, Pandora, London.
- Woods, R. (1990), 'Images and Women', in Erens, P. (ed.), *Issues in Feminist Film Criticism*, pp. 335–37, Indiana University Press.
- Woolf, V. (1992), *Orlando*, Oxford University Press.
- Wright, W. (1977), *Sixguns and Society: A Structural Analysis of The Western*, University of California Press, Berkeley.
- Zizek, S. (1993), "'The Thing That Thinks": The Kantian Background of the Noir Subject', in Cojec, J. (ed.), *Shades of Noir*, pp. 199–226, Verso, London.
- Zizek, S. (1994), *The Metastases of Enjoyment: Six Essays on Woman and Causality*, Verso, London.

Filmography

New Hollywood's 'early' postmodernist/allusionist cinema

Bonnie and Clyde (Penn, 1967), *The Last Picture Show* (Bogdanovich, 1971), *Mr Macabe and Mrs Miller* (Altman, 1971) and *New York, New York* (Scorsese, 1977).

Blockbuster allusionism

Star Wars (Lucas, 1977), *Raiders of the Lost Ark* (Spielberg, 1982) and *Back to the Future* (Zemeckis, 1985).

'Masculine' postmodernist cinema

Manhunter (Mann, 1986), *Blue Velvet* (Lynch, 1986), *Die Hard* (McTiernan, 1988), *Wild at Heart* (Lynch, 1990), *Die Hard 2* (Harlin, 1990), *Reservoir Dogs* (Tarantino, 1992), *Pulp Fiction* (Tarantino, 1994), *Natural Born Killers* (Stone, 1994), *Heat* (Mann, 1995), *Seven* (Fincher, 1995), *Die Hard with a Vengeance* (Tiernan, 1995), *The Usual Suspects* (Singer, 1995) and *Fight Club* (Fincher, 1999).

The postmodernist early 1990s melodrama

Ghost (Zucker, 1990), *Sleeping with the Enemy* (Reubens, 1991) and *Indecent Proposal* (Lynn, 1993).

New romantic comedy

Moonstruck (Jewison, 1987), *Pretty Woman* (Marshall, 1990), *When Harry Met Sally* (Reiner, 1989), *Sleepless in Seattle* (Ephron, 1993), *My Best Friend's Wedding* (Hogan, 1997), *Runaway Bride* (Marshall, 1999), *What Women Want* (Meyers, 2000), *Bridget Jones's Diary* (Maguire, 2001), *Down with Love* (Reed, 2003) and *Bridget Jones: The Edge of Reason* (Kidron, 2004).

Metafictional costume drama

Orlando (Potter, 1992), *The Piano* (Campion, 1993), *Sense and Sensibility* (1995), *Titanic* (1998), *Mansfield Park* (1998) and *The Hours* (Daldry, 2002).

Neo-Noir and Noir-Lite

Body Heat (Kasdan, 1981), *Black Widow* (Rafelson, 1987), *Blue Steel* (Bigelow, 1990), *Basic Instinct* (Verhoeven, 1992), *Final Analysis* (Joanou, 1992), *Body of Evidence*,

(Edel, 1992), *The Last Seduction* (Dahl, 1994), *Serial Mom* (Waters, 1994), *Strange Days*, (Bigelow 1995) and *Out of Sight* (Soderbergh, 1998).

'Fiftiesness' in recent cinema

Pleasantville (Ross 1998), *Far from Heaven* (Haynes, 2002), *The Stepford Wives* (Oz, 2004) and *Mona Lisa Smile* (Newell, 2003).

Index

- academic study and criticism of film
60, 94, 126, 138, 140, 157
- An Affair to Remember* 107, 115–18
- After Hours* 90
- age of cinema audiences 62
- Alien* films 3, 52, 58, 162–3, 169, 180
- All That Heaven Allows* 200
- Allen, Woody 11, 98, 100, 108–9
- allusionism, cinematic 4–14, 20,
22, 28–34, 38–46, 50, 52, 67,
93–4, 102–5, 109, 118, 160
- Ally McBeal* 3, 93, 105, 203
- Altman, Rick 23, 26–7, 55–7, 68,
119, 125, 157, 169
- Altman, Robert 4
- American Psycho* 5
- anaclitic drive 111
- Anders, Alison 51
- Anderson, Kevin 86
- Ang, Ien 59
- An Angel at My Table* 132
- 'anhedonia' (Denzin) 108
- Annie Hall* 98, 107–8
- Another 48 HRS* 64
- anti-feminist backlash 71, 89, 99,
121, 155, 187–8, 202
- Apocalypse Now!* 32, 44–5
- Atwood, Margaret 36, 134
- Austen, Jane 8, 120, 131–3
- authenticity 130–1, 183; historical
189–90
- Autumn in New York* 67
- Aviles, Rick 73
- Azim, Firdous 138–9
- Back to the Future* 13, 85, 192–5,
198
- Bad Girls* 52
- Bakhtin, M. 194
- base–superstructure models 18
- Basic Instinct* 13, 163–7
- Basinger, Kim 63
- Bassett, Angela 182
- Baudrillard, Jean 4, 17–18, 118
- Beaches* 63, 67
- Bell, Vanessa 152
- Belton, John 28, 31–3
- Benjamin, W. 190
- Bergin, Patrick 83–4
- Bergman, Ingrid 110
- Biddulph, Steve 151
- Bigelow, Katherine 13, 51, 170–1,
176–8, 181, 184–5
- bio-pics 51, 128–9, 140, 148, 152
- Birbaun, Roger 62
- Black Widow* 3, 166, 170
- Blade Runner* 169, 178
- blockbuster films 24–5, 28–33, 42,
47, 58, 62, 68–9, 85, 94, 178,
190–1
- Blue Steel* 3, 170–1, 185
- Blue Velvet* 5–6, 13, 41, 85, 191–4,
198
- Bluteau, Luthaire 146
- Body Heat* 160–8
- Body of Evidence* 163, 167
- 'body horror' science fiction 162–3,
180
- Bogart, Humphrey 109–10
- Bogdanovich, Peter 4
- Bonnie and Clyde* 32
- Borden, Lizzie 48
- Bordwell, D. 23
- Botticelli, Sandro 143
- Bowlby, John 150
- Boxhall, Nellie 153
- Boys Don't Cry* 65
- Boys on the Side* 63, 66
- Brando, Marlon 193
- 'bratpack' film directors 38, 127,
168
- Braveheart* 45–6
- Bridget Jones* films 8, 10, 47, 93,
104–5, 119–22, 130, 203
- Bringing Up Baby* 96–7
- Broadcast News* 98

- Brontë sisters 133–4, 138–9
Brown-Eyed Girl 86
 Brownmiller, Susan 90–1
 Brunson, Charlotte 2, 43, 52,
 57–60, 89
 Bruzi, Stella 136
Buck Rogers films 33
 Buena Vista 65
 Bullock, Sandra 66
 Butler, Alison 42–4, 47–8, 51, 128
 Butler, Judith 37, 59
 Byars, Jackie 1
 Byatt, A.S. 134
 Bygraves, Mike 93
- Cage, John 16, 19
 Cage, Nicolas 101
 Calvino, Italo 19
 Cameron, James 131, 178
 Campion, Jane 12, 38, 48, 51, 65,
 129, 132–4
 Caputi, Jane 70, 80
 Carey, Jim 195
 Carpenter, John 4, 29
Carrington 130–1
 Carroll, Noel 4, 19–20, 28–33, 43,
 52, 102, 119, 127, 156, 160,
 166, 168
 Carter, Angela 36–8, 126
Casablanca 11, 109–12
 censorship 5, 29, 97, 175
 Channel Four television 25
Chaplin 128
Chariots of Fire 129
 Cher 101
 chick flicks 3–4, 52–3, 61, 64, 66,
 80, 93, 107, 119, 203
 chick lit 3, 12, 105
 chicks television 3, 12
Chinatown 163
 Cimino, Michael 29, 32, 44
 cine-literacy 27–30, 102–3, 157,
 168
 Clayton, Jack 70
 Clooney, George 172, 177
 Close, Glen 203
 Clover, Carol 49
Cold Mountain 153
 Collins, Jim 16, 19, 21, 34
- Coma* 43, 170
The Conformist 163
 Connick, Harry junior 114
 Cook, David 24, 28, 32–3
 Cook, Pam 54, 130, 198–200
 Coppola, Francis 29, 32, 44
 Coppola, Sophia 65
 Corrigan, Tim 6, 24, 28, 32, 102
 costume drama 12, 14, 46–53, 55,
 62–8, 129–37, 140, 144–5,
 153, 185, 189–92, 208
 Cott, Nancy 59
counter-cinema 31, 133, 155
 Cowie, Elizabeth 171–2
 Creed, Barbara 36, 40, 43, 78, 128,
 156, 161–3, 169, 180–1, 186–7
 crime fiction 170–1
 Crisp, Quentin 142
 Cronenberg, David 162, 180
 Cunningham, Michael 132, 140,
 148–9, 152, 154
 cyberpunk 179–87
- Daldry, Stephen 12, 51, 129, 132,
 140, 149, 152
 Daly, Mary 37
 Dargis, Manohla 141
 Dash, Julie 51
Daughters of the Dust 51
 Davies, Tamra 52
 Davis, Andrew 120
 Davis, Bette 63
 Day, Doris 8–10, 108–11, 122–3
The Day After Tomorrow 124
Days of Thunder 64
The Dead Poet's Society 205
The Deer Hunter 32, 45
 Deitch, Donna 51
 de Lauretis, Teresa 50–1
 de Mille, Cecil B. 96
 Demme, Jonathan 29, 40
 Denzin, Norman 6, 19, 21, 41,
 108, 113
 De Palma, Brian 29
Desert Hearts 51
The Desire to Desire 56
Desperate Housewives 3, 93, 125, 203
Desperately Seeking Susan 46, 57, 90
 Diaz, Cameron 66

- Die Hard* films 6, 44
 Dika, Vera 193
 directors, female 65, 132, 184–5;
 see also women filmmakers
 disaster movies 124
 distancing devices in film 5, 11–12
 Doane, Mary Ann 1, 39, 56, 67,
 81–3, 87–8, 115–16
The Doctor 78
Double Indemnity 160, 170
 Douglas, Michael 71
Down with Love 8–10, 14, 53, 93,
 122–4, 202, 204
 dream sequences 111, 185
 Duchamp, M. 16
 Dunst, Kirsten 206
 Dworkin, Andrea 90–1
 Dyson, Linda 137
- Easy Rider* 32
 Eco, Umberto 19, 126
l'écriture féminine 140
 Eisenhower, Dwight D. 192
 Eliot, George 133–4
 Elsaesser, Thomas 70–1, 75–6
 Emin, Tracey 36
 empowerment, female 208
 Ephron, Henry and Phoebe 107
 Ephron, Nora 7, 38, 66, 93,
 103, 106–7, 114, 118,
 120, 123
 essentialism and anti-essentialism
 60–1, 141, 144
Existenze 180
- Faludi, Susan 71, 75, 202
 family melodrama 55–6
 fantasy 104–5, 184–5
Far from Heaven 8, 13, 51, 65, 85,
 150, 198–208
Fatal Attraction 165–6
Father Knows Best 192
 female friendship films 62–3, 67–8,
 129
 femininity and feminine values 68,
 75, 101, 121, 123, 132, 141,
 143, 179, 182, 204–8
 feminisation of cinematic practice
 63, 156, 172
- feminism: liberal 208; and
 postmodern cinema 35–47,
 99, 156–7; radical 93;
 second-wave 10, 82, 94,
 160; *see also* anti-feminist
 backlash
 feminist film criticism 1–3, 8,
 19–20, 42, 48–50, 54–5,
 58–61, 75, 88, 162, 179
 feminist literary criticism 133
 feminist politics 90
femme fatale figure 161–9, 172, 178,
 187
 Fielding, Helen 3, 120, 122
 'fiftiesness' 85–6, 191–8, 202, 205,
 207
Fight Club 6, 45–6
 film noir 156–88
Final Analysis 163
 Fincher, David 6, 8, 16, 45, 47
 Fiorentino, Linda 165
The First Wives Club 63
 Firth, Colin 120, 130
 Florence, Penny 143
The Fly 162
For the Boys 64
 Ford, Harrison 178
 Forster, E.M. 129
 Foster, Hal 18–19
 Foucault, Michel 126
Four Weddings and a Funeral 93,
 120
 Fowles, John 134
 Fraiman, Susan 7, 35, 177
 framing devices in film 5, 11–12,
 67, 105, 173–4
 Franke, Lizzie 63, 66, 100
 Frankfurt school 35, 190
 Fraser, Nancy 59–60
 French, Marilyn 71, 75, 109
The French Lieutenant's Woman 134
 French New Wave cinema 30
 Freud, Sigmund (and Freudian theory)
 111, 135, 154
*Fried Green Tomatoes at the
 Whistlestop Café* 51, 129
Frieda 51, 148
 Friedan, Betty 10
 Friedberg, Anne 105–7, 118

- Gamman, Lorraine 39–40, 48
 gangster films 158
 Garbo, Greta 142
Gaslight 81
 gender identity 61, 87, 140, 142, 144
 gender politics 123, 140–1
 gender roles 13–14, 40, 84, 145, 191
 genre distinctions and genre-blending
 26–8, 31, 59, 157, 178; *see*
 also literature and literary
 genres
 Geraghty, Christine 2
 Gere, Richard 63, 80, 101
Ghost 12, 61–4, 68–81, 89–90
 Gibson, Mel 45–6
 Gibson, William 179, 181, 183, 186
 Gillet, Sue 138
 Gilman Perkins, Charlotte 134
Girlfriends 57
 Glass, Phillip 150, 201
 Glatzer, Lesli Linka 63
 Gledhill, Christine 1, 43
Go Fish 46
The Godfather 32, 44–5
 Goldberg, Whoopi 73
The Golddiggers 132
 Goldsmith, Olivia 63
 Goldwyn, Sam 73
Goodfellas 42, 175
 Gordon, Michael 8
 Gormley, Paul 5
 Gorris, Marleen 51
 gothicism 81–3, 134, 138, 192, 195
 Gramsci, Antonio 50
 grand narratives 189
 Grant, Barry Keith 90
 Grant, Hugh 120
Grease 193, 195
The Great Gatsby 70
 Green, Jane 3
Green Card 93
 Greenaway, Peter 132, 140, 144
 Greer, Germaine 10
 Grove, M. 62
 'gynesis' 162

 Hamilton, Linda 183
 Hanks, Tom 107, 114, 118
Happy Days 193

 Haraway, Donna 59
 Harden, Marcia Gay 206
Harry Potter and the Goblet of Fire 24
 Harvey, David 23, 31–2
 Haskell, Molly 1, 57
 Haynes, Todd 198
 Haysbert, Dennis 200
Heartbreakers 13
Heartburn 106
Heat 46
 Heath, Stephen 39
 Henderson, Brian 97–8, 101
 'heritage' films 129–30, 133, 147
 'high-conception' films 24–5, 28,
 32–3, 47, 50, 93
 Higson, Andrew 129–31
 Hillier, Jim 62–4
His Girl Friday 96–7
 'historiographic metafiction' 127,
 129, 147–8
 Hitchcock, Alfred 10, 83
 Hogan, Paul 93
 Hollywood films 17–22, 57, 61, 63,
 109, 128, 157–8, 170; post-
 classical 22–34, 42–3, 50, 58,
 102; 'romantic' 64, 114, 117
 Holmlund, Chris 177
 homosexuality 199–200
The Hours 12, 51, 129, 132–3, 140,
 148–54, 190, 193, 208
How to Make an American Quilt 51,
 63, 129
Howard's End 46, 130–1
 Hudson, Rock 108, 122–3, 200
Hudson's Hawk 64
 Hunter, Holly 132, 134
 Hurd, Gale Anne 65
The Hurricane 128
 Hurt, William 161
 Hutcheon, Linda 127
 Huysen, Andreas 16, 19–20, 34–5
 hyperreality 125

 identity politics 21, 30, 196, 198
I Love Lucy 192
Imitation of Life 200
Indecent Proposal 12, 61, 68–72,
 76–81, 89–90
 independent film-makers 46–7

- Indiana Jones* films 6
 infant determinism 151
Intolerable Cruelty 13
 Irigary, Luce 86, 135
Iris 51, 148
 irony 105, 165–6
It Happened One Night 96–7
I've Heard the Mermaid Singing 51
- Jackie Brown* 13, 174–7
 Jackson, Peter 24
 Jackson, Samuel L. 176
Jagged Edge 3
 James, Oliver 151
 Jameson, Fredric 4, 6, 13, 17–22, 25, 32, 34, 40–1, 50, 52, 74, 85, 122, 124, 127, 129, 145, 156, 160–3, 168, 190–2, 207
 Jardine, Alice 162
 Jarman, Derek 132, 144
Jaws 24
 Jewison, Norman 101
 John, Elton 198
 Johnston, Claire 39
 Jones, Amy 68
The Joy Luck Club 63, 129
 Juhasz, Alexandra 6–7
Julia 57
- Kaczmarek, Jane 196
 Kaplan, E. Ann 56
 Kaplan, Nelly 38
 Kasdan, Lawrence 160
 Keaton, Diane 109
 Keaton, Michael 174
 Keitel, Harvey 132, 168
 Kellner, Douglas 28–33, 41, 44
 Kidman, Nicole 133
 Kidron, Beeban 51, 93, 122
Kill Bill Vol. 1 and Kill Bill Vol. 2 13, 46, 168–9
King Kong 24
 Kirby, Jill 151
 Knotts, Don 195
 Korean War 192
 Kracauer, S. 190
 Kramer, Peter 63–4, 68
 Kristeva, Julia 141
 Kruger, Barbara 19, 36, 38
- Krutnik, Frank 95, 98–100, 108–13, 157
 Kuhn, Annette 56
- Lacanian theory 11, 49, 117, 135
LA Confidential 163, 172
 laddishness and laddism 35, 120–1
The Lady Eve 96–7
 Landsberg, Alison 184
 Lapsley, R. 103, 117
The Last Picture Show 31
The Last Seduction 163–6
The Lawnmower Man 179
 Lawson, Nigella 204
 Lazen, Martha 65
A League of their Own 46–7, 51
 Lee, Ang 131
 Leonard, Elmore 172
Letter from an Unknown Woman 95
 Levy, Ariel 35
 Lewis, Juliet 182
 Line, Antonia 51
 literature and literary genres 36–9
Little Women 63
Loaded 120
 Lopez, Jennifer 172
Lost in Translation 65
 Lubitsch, Ernst 118
 Lucas, George 19, 29, 38
 Lucia, Cynthia 170
 Lynch, David 6–8, 16, 29, 41, 43, 47, 102, 155–6, 191–4
 Lyne, Adrian 165–6
 Lynn, Adrien 68
 Lyotard, Jean-François 4, 17, 34, 126, 161, 163, 189
- MacCabe, Colin 39
McCabe and Mrs Miller 31
 McCarey, Leo 107
 McEwan, Ian 189
 McGregor, Ewan 9, 123
 McMillan, Terry 63
 Macy, William H. 197
 Madden, John 131, 153
 Madonna 45, 167
 Maguire, Sharon 51, 93, 119, 122
 Maguire, Tobey 196
Malcolm X 128

- 'male gaze' 48, 186
 Maltby, Richard 24
 Mandel, Ernst 17, 21
 Manhattan (city) 124
Manhattan (film) 98, 100, 113
 Mann, Michael 6, 16, 46
Mansfield Park 131, 153
 Marquez, Gabriel Garcia 19
 marriage 96, 113–14, 119
 Marshall, Gary 80, 93, 99
 Marshall, Penny 51, 63
 Marshment, Margaret 39–40, 48
 masculinity, masculine identity and
 masculine values 6–8, 41–6,
 68, 72, 89, 101, 123, 141, 143,
 159, 162, 175–9, 186, 188
 mass culture 16–18, 22, 35
 master narratives 161–2
The Matrix 180–1
Maurice 130–1
Medium Cool 32
 Mehta, Deepa 48
 Mellencamp, Patricia 41–4, 128
 melodrama 90–1, 208; *see also*
 postmodernist melodrama
 'memory crisis' 189–90
 Merchant Ivory Films 132
 metagenericity 5
 Midler, Bette 202
 Miramax 46–7
 Modleski, Tania 37, 61, 82–3
Mona Lisa Smile 13, 51, 150, 193,
 198, 205–7
 Monk, Claire 130–1
Moonstruck 98, 101, 104
 Moore, Demi 73, 76
 Moore, Julianne 199, 201
 Moore, Suzanne 116
 Moorhouse, Jocelyn 63
 Morris, Meaghan 36, 38
 Morrison, Toni 36
 Morrison, Van 86
 motherhood 151
Mrs Dalloway 148, 208
 Mulvey, Laura 39, 77, 130
 Murphet, Julian 175–7
 music, use of 66, 122, 135, 150, 199
 Musser, Charles 96
My Best Friend's Wedding 93, 104, 119
 Nair, Mira 51
 narcissism 111–12
Natural Born Killers 5, 175
 Neale, Steve 23, 98–9
 Negra, Diane 9, 94
 Neill, Sam 132
 neo-noir 157–80, 187–8, 208
 'nervous romances' 98–101,
 105–14, 119
Neuromancer 179, 186
 New Right ideology 32–3, 156, 188,
 193
 Newell, Mike 120, 205
 Nicholson, Linda 49, 59–60, 133
 Nixon 128
noir *see* film *noir*; neo-noir; tech-noir
 North, Freya 3
 nostalgia films 43, 50, 84, 99–107,
 124, 127–9, 160–3, 190–1,
 194–5
 nostalgia for nostalgia 42
Notting Hill 93
 Novak, Kim 9–10, 123
Now and Then 63, 129
 Nyman, Michael 66, 135

Ocean's Eleven and *Ocean's Twelve* 177
 O'Donnell, Rosie 105, 107, 116
Old Wives for New 96
Orlando 12, 38, 51, 129, 132–5,
 140–9, 153–4, 190
Out of Sight 13, 172–7, 187–8
Outbreak 66
 Owens, Craig 36

 Paramount decrees 22–3
 Paramount Films 29, 65
 paranoia films 82–8, 171, 195
 Payne Studies 184
 Penn, Arthur 4
Perfect Housewife 204
 period settings 12, 153; *see also*
 costume drama
 Petro, Patrice 52
 Pfeil, Fred 44, 89
The Piano 12, 38, 46, 51, 65–6,
 129–43, 148–54, 168, 190
 Pidduck, Julianne 144–6, 166–7
Pillow Talk 8, 10, 110, 122, 124

- La Pirate's Fiancee* 38
Play it Again Sam 98, 109, 111
 playback technology 181–7
Pleasantville 13, 47, 85, 150,
 193–201, 204–7
 Pollock, Jackson 207
 Pope, Alexander 143
 popular culture 19, 22
 pornography 35, 77, 184, 186
Portrait of a Lady 51
Possession 134
 post-feminism 9–14, 68, 82, 89, 91,
 94, 113, 161, 177
The Postman Always Rings Twice 160
 postmodernist cinema 4–29, 32–7,
 50, 67, 85, 118–19, 127–8,
 137, 144–6, 149, 153, 155–65,
 169–70, 175, 178, 184, 190,
 208; and feminism 35–47,
 99, 156–7; and genre 26–7;
 and postmodern culture
 15–20, 50
 postmodernist-feminism 52
 postmodernist melodrama 55,
 68–70, 79, 81, 88–90, 100–1,
 104, 188
 Potter, Sally 12, 38, 48, 51, 129,
 132–3, 140–8, 154
Pretty Woman 12, 61–4, 70, 80–1,
 93, 99–104
 Pribram, E. Deidre 39–40, 48
Pride and Prejudice 130–3
Prince of Tides 64
 prostitution 75–6, 81, 99, 101
 psychoanalysis and psycho-analytic
 concepts 40, 42, 45–50, 82,
 103, 135–6, 159, 189
 Pullman, Bill 114
Pulp Fiction 6–7, 41–6, 168, 175

 Quaid, Dennis 200
Queen Christina 142

 Radway, Janice 59
Raiders of the Lost Ark 28, 31
 Reagan, Ronald (and Reaganite
 policies) 32, 50, 71, 76, 92,
 99, 113, 156
 reality television 204

 Reardon, Barry 61
Rebecca 81, 83
Rebel without Cause 193
The Reckless Moment 171
 Redford, Robert 70
 Reed, Peyton 122
Regarding Henry 78
 Reiner, Rob 93, 106, 123
Reservoir Dogs 5–7, 41–5, 168, 175
rétro mode 127, 160–1, 166–9
 Riley, Denise 37, 59
 Roberts, Julia 66, 70, 83–4, 93, 104,
 120, 205
Robocop 179
Romancing the Stone 57
 romantic comedy 10–14, 46–7, 51,
 55, 62–4, 67–9, 93–121, 125,
 155, 166, 172, 175, 185, 205,
 208
A Room with a View 46, 129–31
Rosie the Riveter 198
 Ross, Herbert 63
 Rossellini, Isabella 6
 Roth, Tim 168
 Rowe, Kathleen 107–8
 Rozema, Patricia 51, 131, 153
 Ruban, Joseph 68, 79
Runaway Bride 93, 104
 Rushdie, Salman 19, 126, 189
 Ryan, Meg 66, 93, 104, 107, 114–20
 Ryan, Michael 28–33, 41, 44

 Sackville-West, Vita 140
 Santely, Joseph 198
 Schatz, Thomas 24
 Scorsese, Martin 4, 6, 16, 29, 43,
 155–6, 174–5
 Scott, Ridley 52, 169
 screwball comedy 96–100, 172
 Seabrook, John 18
The Secret beyond the Door 81, 171
 Seidلمان, Susan 57
 self-empowerment, female 208
Semi-Tough 97
Sense and Sensibility 131
 Senta Falls, Iowa 85–6
 September 11th 2001 attacks 124–5
Serial Mom 167–8
Sex and the City 3, 93, 203, 105, 125

- Sex, Lies and Videotape* 174
 sex-comedies 109–14, 119, 122–4
Shakespeare in Love 131, 153
 Sharrett, Christopher 6, 45–6
 Shaviro, Steven 185
 Sherman, Cindy 19, 36–8
Shop around the Corner 118
 Showalter, Elaine 140
The Silence of the Lambs 170
Silence of the Palace 51
Silkwood 106
 'sixtiesness' 123
 Sky movies 76
Sleeping with the Enemy 12, 61, 68–72, 76, 79–80, 95, 128, 167
Sleepless in Seattle 7, 93, 104–6, 114–21, 128
 small-town America 84–8, 194
 Soderbergh, Steven 13, 172, 174, 177
Something Wild 13, 41, 90, 191, 193
 Sommerville, Jimmy 142
Spartacus 31
 spectatorship, female 48–9, 69, 116, 118
 Spielberg, Steven 19, 24, 28–9, 38
 Springer, Claudia 179–80, 183, 186
 Stanwyck, Barbara 63
Star Wars 6, 31
 stars, female 66
Starting Over 113
Steel Magnolias 63, 67
The Stepford Wives 8, 13–14, 53, 85, 193, 198, 201–4
Stepmom 67
 Sterling, Bruce 179
Stiff Upper Lips 130
 Stone, Oliver 71
 Stone, Sharon 165
Strange Days 13, 176–88
 street culture 175–7
 Stuart, Andrea 59
 studio system 23, 157
Supernanny 204
Suspicion 81
 Swazey, Patrick 73
Sweet November 67
Sweetie 132
 Swift, Graham 126
 Swinton, Tilda 142
Sylvia 51, 148
 Tan, Amy 63
 Tarantino, Quentin 6–8, 13, 16, 40–7, 102, 155–6, 168, 172, 174, 177
 Tasker, Yvonne 9, 94, 164, 183
 Taubin, Amy 41–2, 128
Taxi Driver 44–5
 tech-noir 169, 178–83, 186
 television 3, 12, 24–5, 192–3, 204
Terminator films 3, 58, 169, 179, 183
Thelma and Louise 46, 52
Thief of Hearts 57
The Thomas Crown Affair 13
 Thompson, K. 23
 Thriller 132
 Thurman, Uma 168–9
Titanic 68, 131
 Tladi, Moufida 48, 51
Trainspotting 42
 Travolta, John 168, 193
 Tremain, Rose 189
 Troche, Rose 46
True Romance 42
The Truman Show 195
 Turner, Kathleen 161, 167–8
 Turner, Lana 200
 Turner Classic Movies 25
 Twin Peaks 47, 192–3
The Two Mrs Carrolls 81
 Universal Studios 65
An Unmarried Woman 57
The Usual Suspects 42, 163
 Vachon, Christine 65
 Valendrey, Charlotte 142
 Van Gogh, Vincent 207
Vertigo 10, 165
Videodrome 162
 violence in films 44–5, 166–7, 175, 197
 visual arts 36
 Vonnegut, Kurt 126
 voyeurism 136–7, 182

- Wagner, Paul 65
Waiting to Exhale 63
 Waldfogel, Jane 151
 Walken, Christopher 45
Wall Street 71
 Walsh, Peter 20
War of the Worlds 124
 Warhol, Andy 16
 Waters, John 167
 Waters, Sarah 134
 Westlake, M. 103, 117
What Lies Beneath 84
What Women Want 93, 104
 Whelan, Imelda 35, 120–1
When Harry Met Sally 7, 11, 47, 93,
 104–14, 118–23, 128
 White, Minni 57
Why Change Your Wife? 96
Wife-swap 204
The Wild Ones 193
 Williams, L. 72
 Willis, Sharon 42, 45
 Winship, Janet 2, 59
 Winslet, Kate 131
 Winterson, Jeanette 36, 38, 126
 Witherspoon, Reese 66, 196
 ‘woman’s film’ as a type 1–3, 7,
 11–12, 54–8, 63–5, 95–6,
 114–17, 158, 208
 women film-makers 33–4, 49, 51,
 65–6
 Wood, John 147
 Woolf, Leonard 148–9
 Woolf, Virginia 133, 140–4,
 147–54
 Wright, Joe 131
 Wyman, Jane 200

You’ve Got Mail 118
 youth market for film 24, 29–30
 yuppie horror films 92
 ‘yuppie horror’ films 90, 92

 Zane, Billy 146
 Zellwegger, Renee 8, 66, 93, 104,
 120, 123
 Zemkis, Robert 57
 Ziskin, Laura 65
 Zizek, Slavoj 169
 Zucker, Jerry 68, 72–3