

Hollywood Babes Tv 2010 Girls In Swimsuit And Lingerie Wall Calendar Autographed By Brianna Nicole

Is the sex on our screens simply sensationalism or is it a political strategy to help us reimagine ways of thinking about sexuality? Twenty-first century media has increasingly turned to provocative sexual content to court controversy, even scandal, in a bid to generate buzz and stand out within a glut of programming. While such an approach may at times be no more than a profitable tactic, the most probing and powerful instances of sexual provocation serve to illuminate, question, and transform our understanding of sex and sexuality. In *Provocateurs and Provocations*, award-winning author Maria San Filippo looks at the provocative in films, television series, web series and videos, entertainment industry publicity materials, and social media discourses and explores its potential to create alternative, even radical ways of screening sex. New production technologies enable and amplify the distribution of "provocateurs," who challenge sexual conventions and representational norms. Throughout this edgy volume, San Filippo examines a myriad of controversial strategies—including "real sex" scenes, scandalous marketing campaigns, full-frontal nudity, troubling texts, and divisive figures—to reveal the critical role that sexual provocation plays as a promotional strategy and authorial signature within the contemporary media landscape.

Women have been important players in the recording industry from the very beginning, but not until 1996 did they out-chart their male competitors and pull ahead in the race for hits. *Go, Girl, Go!* provides a nearly 100-year history of women in music, beginning with Lil Hardin Armstrong and Billie Holiday, and continuing up to present-day artists such as Britney Spears and Norah Jones. The book features a thoughtful analysis of the 1996 revolution, along with interviews with artists such as Shania Twain, Pat Benatar, Brenda Lee, Bonnie Raitt, Melissa Etheridge, Ann and Nancy Wilson, Tiffany, and Tammy Wynette, and executives such as Garth Brooks' ex-manager Pam Lewis, BMI head Frances Preston, Stax Records co-founder Estelle Axton, and Tracey Edmonds of Yab Yum Entertainment. The only definitive history of the women who have made popular music during the past 100 years, with details and stories from over 185 different women musicians and industry executives.

Beyond Bombshells analyzes the cultural importance of strong women in a variety of current media forms. Action heroines are now more popular in movies, comic books, television, and literature than they have ever been. Their spectacular presence represents shifting ideas about female agency, power, and sexuality. *Beyond Bombshells* explores how action heroines reveal and reconfigure perceptions about "how" and "why" women are capable of physically dominating roles in modern fiction, indicating the various strategies used to contain and/or exploit female violence. Focusing on a range of successful and controversial recent heroines in the mass media, including Katniss Everdeen from *The Hunger Games* books and movies, Lisbeth Salander from *The Girl with the Dragon Tattoo* novels and films, and Hit-Girl from the *Kick-Ass* movies and comic books, Brown argues that the role of action heroine reveals evolving beliefs about femininity. While women in action roles are still heavily sexualized and objectified, they also challenge preconceived myths about normal or culturally appropriate gender behavior. The ascribed sexuality of modern heroines remains Brown's consistent theme, particularly how objectification intersects with issues of racial stereotyping, romantic fantasies, images of violent adolescent and preadolescent girls, and neoliberal feminist revolutionary parables. Individual chapters study the gendered dynamics of torture in action films, the role of women in partnerships with male colleagues, young women as well as revolutionary leaders in dystopic societies, adolescent sexuality and romance in action narratives, the historical import of non-white heroines, and how modern African American, Asian, and Latina heroines both challenge and are restricted by longstanding racial stereotypes.

The world's most unique reference book! About the Book Founded in 1957, and now with more than 12,500 entries, Chase's *Calendar of Events* has become the most comprehensive and authoritative reference available in the world on special days, weeks, and months (Chase's is the only reference for these), special events, national and international holidays, federal and state observances, international religious celebrations, celebrity birthdays, astronomical phenomena, major sporting events and more. Included are important historical and biographical anniversaries as well as celebrity birthdays. Coverage is international in scope, with national/independence days/major holidays for every nation on earth. Extensive coverage in particular of US, Canada, United Kingdom.

"With actress Pam Grier's breakthroughs in *Coffy* and *Foxy Brown*, women entered action, science fiction, war, westerns and martial arts films--genres that had previously been considered the domain of male protagonists. This ground-breaking cinema is stillviewed with ambivalence. This work examines five female archetypes: dominatrix, Amazon, daughter, mother and rape-avenger"--Provided by publisher.

Bathing beauty Esther Williams, bombshell Jane Russell, exotic Carmen Miranda, chanteuse Lena Horne, and talk-show fixture Zsa Zsa Gabor are rarely hailed as great actors or as naturalistic performers. Those terms of praise are given to male stars like Marlon Brando and James Dean, whose gritty dramas are seen as a departure from the glossy spectacles in which these stars appeared. *Like a Natural Woman* challenges those assumptions, revealing the skill and training that went into the work of these five actresses, who employed naturalistic performance techniques, both onscreen and off. Bringing a fresh perspective to film history through the lens of performance studies, Kirsten Pullen explores the ways in which these actresses, who always appeared to be "playing themselves," responded to the naturalist notion that actors should create authentic characters by drawing from their own lives. At the same time, she examines how Hollywood presented these female stars as sex objects, focusing on their spectacular bodies at the expense of believable characterization or narratives. Pullen not only helps us appreciate what talented actresses these five women actually were, but also reveals how they sought to express themselves and maintain agency, even while meeting the demands of their directors, studios, families, and fans to perform certain feminine roles. Drawing from a rich collection of classic films, publicity materials, and studio archives, *Like a Natural Woman* lets us take a new look at both Hollywood acting techniques and the performance of femininity itself.

Best Music Writing has become one of the most eagerly awaited annuals out there. Celebrating the year in music writing by gathering a rich array of essays, missives, and musings on every style of music from rock to hip-hop to R&B to jazz to pop to blues and more, it is essential reading for anyone who loves great music and accomplished writing. Scribes of every imaginable sort—novelists, poets, journalists, musicians—are gathered to create a multi-voiced snapshot of the year in music writing that, like the music it illuminates, is every bit as thrilling as it is riveting.

This fully updated and expanded edition covers over 10,200 programs, making it the most comprehensive documentation of television programs ever published. In addition to covering the standard network and cable entertainment genres, the book also covers programs generally not covered elsewhere in print (or even online), including Internet series, aired and unaired pilot films, erotic series, gay and lesbian series, risqué cartoons and experimental programs from 1925 through 1945.

This collection of essays focuses on the representations of a variety of "bad girls"—women who challenge, refuse, or transgress the patriarchal limits intended to circumscribe them—in television, popular fiction, and mainstream film from the mid-twentieth century to the present. Perhaps not surprisingly, the initial introduction of women into Western cultural narrative coincides with the introduction of transgressive women. From the beginning, for good or ill, women have been depicted as insubordinate. Today's popular manifestations include such widely known figures as Lisbeth Salander (the "girl with the dragon tattoo"), *The Walking Dead's* Michonne, and the queen bees of teen television series. While the existence and prominence of transgressive women has continued uninterrupted, however, attitudes towards them have varied considerably. It is those attitudes that are explored in this collection. At the same time, these essays place feminist/postfeminist analysis in a larger context, entering into ongoing debates about power, equality, sexuality, and gender.

Pre-World War II Hollywood musicals weren't only about Astaire and Rogers, Mickey and Judy, Busby Berkeley, Bing Crosby, or Shirley Temple. The early musical developed through tangents that reflected larger trends in film and American culture at large. Here is a survey of select titles with a variety of influences: outsized songwriter personalities, hubbub over "hillbilly" and cowboy stereotypes, the emergence of swing, and the brief parade of opera stars to celluloid. Featured movies range from the smash hit Alexander's Ragtime Band (1938), to obscurities such as Are You There? (1930) and Swing, Sister, Swing (1938), to the high-grossing but now forgotten Mountain Music (1937), and It's Great to Be Alive (1933), a zesty pre-Code musical/science-fiction/comedy mishmash. Also included are some of the not-so-memorable pictures made by some of the decade's greatest musical stars.

Within corporate media industries, adults produce children's entertainment. Yet children, presumed to exist outside the professional adult world, make their own contributions to it—creating and posting unboxing videos, for example, that provide content for toy marketers. Many adults, meanwhile, avidly consume entertainment products nominally meant for children. Media industries reincorporate this market-disrupting participation into their strategies, even turning to adult consumers to pass fandom to the next generation. Derek Johnson presents an innovative perspective that looks beyond the simple category of "kids' media" to consider how entertainment industry strategies invite producers and consumers alike to cross boundaries between adulthood and childhood, professional and amateur, new media and old. Revealing the social norms, reproductive ideals, and labor hierarchies on which such transformations depend, he identifies the lines of authority and power around which legacy media institutions like television, comics, and toys imagine their futures in a digital age. Johnson proposes that it is not strategies of media production, but of media reproduction, that are most essential in this context. To understand these critical intersections, he investigates transgenerational industry practice in television co-viewing, recruitment of adult comic readers as youth outreach ambassadors, media professionals' identification with childhood, the branded management of adult fans of LEGO, and the labor of child YouTube video creators. These dynamic relationships may appear to disrupt generational and industry boundaries alike. However, by considering who media industries empower when generating the future in these reproductive terms and who they leave out, Johnson ultimately demonstrates how their strategies reinforce existing power structures. This book makes vital contributions to media studies in its fresh approach to the intersections of adulthood and childhood, its attention to the relationship between legacy and digital media industries, and its advancement of dialogue between media production and consumption researchers. It will interest scholars in media industry studies and across media studies more broadly, with particular appeal to those concerned about the current and future reach of media industries into our lives.

By focusing on how the idea of heroism on the battlefield helped construct, perpetuate, and challenge racial and gender hierarchies in the United States between World War I and the present, *Warring over Valor* provides fresh perspectives on the history of American military heroism. The book offers two major insights into the history of military heroism. First, it reveals a precarious ambiguity in the efforts of minorities such as African Americans, Asian Americans, Native Americans, women, and gay men to be recognized as heroic soldiers. Paradoxically, America's heroism discourse allowed them to press their case for full membership in the nation, but doing so simultaneously validated the dichotomous interpretations of race and gender they repudiated. The ambiguous role of marginalized groups in war-related hero-making processes also testifies to this volume's second general insight: the durability and tenacity of the masculine warrior hero in U.S. society and culture. *Warring over Valor* bridges a gap in the historiography of heroism and military affairs.

Despite the widely publicised prejudice faced by women in Hollywood, since around 1990 a significant minority of female directors have been making commercially and culturally impactful films there across the full range of genres. This book explores movies by filmmakers Amy Heckerling, Nora Ephron, Nancy Meyers, Catherine Hardwicke, Sofia Coppola, Kimberly Peirce, Kathryn Bigelow and Greta Gerwig, including many which are still critically neglected or derided, seeing them as offering a new understanding of genre filmmaking. That is, like many other contemporary films but in a striking proportion within the smaller set of mainstream movies by women, this body of work revels in a heightened genre status that allows its authors to simultaneously address 'intellectual' cinephilic pleasures and bodily-emotive ones. Arguing through close analysis that these films demonstrate the inseparability of such strategies of engagement in contemporary genre cinema, *Heightened Genre* reclaims women's mainstream filmmaking for feminism through a recalibration of genre theory itself.

During the 1960s, many models, Playboy centerfolds, beauty queens, and Las Vegas showgirls went on to become "decorative actresses" appearing scantily clad on film and television. This well illustrated homage to 75 of these glamour girls reveals their unique stories through individual biographical profiles, photographs, lists of major credits and, frequently, in-depth personal interviews. Included are Carol Wayne, Edy Williams, Inga Neilsen, Thordis Brandt, Jo Collins, Phyllis Davis, Melodie Johnson, and many equally unforgettable faces of sixties Hollywood.

Babe Walker, center of the universe, is a painstakingly manicured white girl with an expensive smoothie habit, a proclivity for Louboutins, a mysterious mother she's never met, and approximately 50 bajillion Twitter followers. But her "problems" have landed her in shopping rehab—that's what happens when you spend \$246,893.50 in one afternoon at Barneys. Now she's decided to write her memoir, revealing the gut-wrenching hurdles she's had to overcome in order to be perfect in every way, every day. Hurdles such as: I hate my horse. Every job I've ever had is the worst job I've ever had. He's not a doctor, a lawyer, or a prince. I'll eat anything, as long as it's gluten-free, dairy-free, low-carb, low-fat, low-calorie, sugar-free, and organic. In an Adderall-induced flash of inspiration, Babe Walker has managed to create one of the most enjoyable, unforgettable memoirs in years.

A comprehensive film guide featuring Hollywood films, directors, actors and actresses.

By analyzing the negotiation of femininities and masculinities within contemporary Hollywood cinema, *Postfeminism and Contemporary Hollywood Cinema* presents diverse interrogations of popular cinema and illustrates the need for a renewed scholarly focus on contemporary film production.

Thirteen of Hollywood's horror classics in detail: *Dr. Jekyll and Mr. Hyde* (1931), *The Old Dark House* (1932), *The Mask of Fu Manchu* (1932), *Mark of the Vampire* (1935), *Mad Love* (1935), *The Black Room* (1935), *The Walking Dead* (1936), *Cat People* (1942), *Bluebeard* (1944), *The Lodger* (1944), *The Picture of Dorian Gray* (1945), *Hangover Square* (1945) and *Bedlam* (1946). From original interviews and research, the styles of the various studios (from giant M-G-M to Poverty Row's PRC), along with the performers, directors, and backstage events, are examined.

Created around the world and available only on the web, Internet "television" series are independently produced, mostly low budget shows that often feature talented but

unknown performers. Typically financed through crowd-funding, they are filmed with borrowed equipment and volunteer casts and crews, and viewers find them through word of mouth or by chance. The fourth in a series covering Internet TV, this book takes a comprehensive look at 1,121 comedy series produced exclusively for online audiences.

Alphabetical entries provide websites, dates, casts, credits, episode lists and storylines.

Hollywood's live-action superhero films currently dominate the worldwide box-office, with the characters enjoying more notoriety through their feature film and television depictions than they have ever before. This book argues that this immense popularity reveals deep cultural concerns about politics, gender, ethnicity, patriotism and consumerism after the events of 9/11. Superheroes have long been agents of hegemony, fighting for abstract ideals of justice while overall perpetuating the American status quo. Yet at the same time, the book explores how the genre has also been utilized to question and critique these dominant cultural assumptions.

Since the early 2000s, Disney Channel has been dominated by original live-action programming popular among tween girls. The shows' successes rely not only on their popularity among girl audiences, but also on the development of star personae by girl performers, such as Raven-Symoné, Miley Cyrus, and Selena Gomez. In addition, these programs and their performers have spawned lucrative media and merchandising franchises for the Walt Disney Company. This book includes analyses of this Disney Channel programming, as well as Disney corporate reports and executive statements, together with Disney Channel stars' performances, promotional appearances, media production, philanthropic efforts, and entrepreneurship. Analyzing these texts, performances, activities, and personae, it considers the ways in which they reproduce celebrity, visibility, and feminine performativity as central to successful twenty-first century girlhood.

While Canada is known for its official commitment to diversity, a close look at the country's media reveals that lip service to differences notwithstanding, they rarely engage with it in ways that reflect its presence in Canadian society. The Media Gaze exposes the mainstream media's attempts to appear objective, even as they may ignore or misrepresent those who do not share their white, male, middle-class, heterosexual perspective. Drawing on compelling case studies, this incisive survey explores the societal implications of the industry's hidden bias and suggests strategies for countering its dominance.

How does relentlessly and certifiably cementing together collapsed freeways, splintering telephone polls, riverbed rocks, discarded Feather River mineshaft beams, neighbors' ketchup bottles, and junk become a book about leadership, wisdom, and ethics? Is this a phunny or serious book? Is it an old-fashioned template, camouflaged by stunts, whimsy, adventures, and childish beliefs that grows bigger, wiser people? Can pulling callous-building ropes, wrestling with thingamajigs, and raising barns build community and enlightened public and personal policies? Come inside and discover. But bear in mind Rubelia's ghastly regulatory spirit. "Safety's third... Hard work's phun..." And beware of Good Witch Friezner's ghostly rules. "Be Nice... Take off your shoes..."

Glamour, Gidgets, and the Girl Next Door is the latest creation from entertainment biographer and pop culture consultant Herbie J Pilato. Based on exclusive celebrity interviews, this book runs the gamut of female television legends, from Donna Douglas (who played Elly May Clampett on The Beverly Hillbillies) to the stars of the original Charlie's Angels. According to Pilato, "There are so many charismatic women who have made their 'beauty-mark' in television. I wanted to celebrate their contributions, not only with regard to aesthetic appeal but to honor the intelligence, individual wit, and unique talent and style that each of them have contributed to television—and how that great medium in particular was utilized to introduce and showcase so many amazing and wonderful women to the world." Suffice it to say, for exclusive and key information on TV's top leading ladies who shattered expectations and paved the way for successive generations, this book is the number one resource and go-to guide.

Elvis Presley musicals, beach romps, biker flicks, and alienated youth movies were some of the most popular types of drive-in films during the sixties. The actresses interviewed for this book (including Celeste Yarnall, Lana Wood, Linda Harrison, Pamela Tiffin, Deanna Lund, Diane McBain, Judy Pace, and Chris Noel) all made their mark in these genres. These fantastic femmes could be found either twisting on the shores of Malibu, careening down the highway on a chopper, being serenaded by Elvis, or taking on the establishment as hip coeds. As cult figures, they contributed greatly to that period of filmmaking aimed at the teenage audience who frequented the drive-ins of America. They frolicked, screamed, and danced their way into B-movie history in such diverse films as Eve, Teenage Millionaire, The Girls on the Beach, Dr. Goldfoot and the Bikini Machine, Three in the Attic, Wild in the Streets, and Paradise, Hawaiian Style. This book is a celebration of the actresses' careers. They have for the most part been overlooked in other publications documenting the history of film. Fantasy Femmes addresses their film and television careers, focusing on their view of the above genres, their candid comments and anecdotes about their films, the people they worked with, and their feelings in general regarding their lives and the choices they made. The book is well illuminated and contains a complete list of film and television credits.

During the 1960s, a bushel of B-movies were produced and aimed at the predominantly teenage drive-in movie audience. At first teens couldn't get enough of the bikini-clad beauties dancing on the beach or being wooed by Elvis Presley, but by 1966 young audiences became more interested in the mini-skirted, go-go boot wearing, independent-minded gals of spy spoofs, hot rod movies and biker flicks. Profiled herein are fifty sexy, young actresses that teenage girls envied and teenage boys desired including Quinn O'Hara, Melody Patterson, Hilarie Thompson, Donna Loren, Pat Priest, Meredith MacRae, Arlene Martel, Cynthia Pepper, and Beverly Washburn. Some like Sue Ane Langdon, Juliet Prowse, Marlyn Mason, and Carole Wells, appeared in major studio productions while others, such as Regina Carrol, Susan Hart, Angelique Pettyjohn and Suzie Kaye were relegated to drive-in movies only. Each biography contains a complete filmography. Some also include the actresses' candid comments and anecdotes about their films, the people they worked with, and their feelings about acting. A list of web sites that provide further information is also included.

This wide-ranging guide introduces (or reintroduces) readers to movie musicals past and present, enabling them to experience the development of this uniquely American art form—and

discover films they'll love. • Shows how the genre developed over time, from the 1920s to the present • Shares fascinating insights about musicals with which the reader is already familiar • Offers information on many lesser-known musicals • Helps readers find film musicals that are similar to those they know and like • Introduces important performers, directors, and songwriters • Includes photographic stills from famous movie musicals

The fighting female archetype--a self-reliant woman of great physical prowess--has become increasingly common in action films and on television. However, the progressive female identities of these narratives cannot always resist the persistent and problematic framing of male-female relationships as a battle of the sexes or other source of antagonism. Combining cultural analysis with close readings of key popular American film and television texts since the 1980s, this study argues that certain fighting female themes question regressive conventions in male-female relationships. Those themes reveal potentially progressive ideologies regarding female agency in mass culture that reassure audiences of the desirability of empowered women while also imagining egalitarian intimacies that further empower women. Overall, the fighting female narratives addressed here afford contradictory viewing pleasures that reveal both new expectations for and remaining anxieties about the "strong, independent woman" ideal that emerged in American popular culture post-feminism.

This illuminating study charts the changing role of the Hollywood film sequel over the past century. Considering a range of sequels in their industrial, historical and aesthetic contexts, from *The Son of a Sheik* (1926) to *Toy Story 3* (2010), this book provides a comprehensive history of this critically-neglected yet commercially-dominant art form.

The first and only of its kind, this book is a straightforward listing of more than 25,000 trivia facts from 2,498 TV series aired between 1947 and 2019. Organized by topic, trivia facts include everything from home addresses of characters, to names of pets and jobs that characters worked. Featured programs include popular shows like *The Big Bang Theory* and *Friends* and more obscure programs like *A Date with Judy* or *My Friend Irma*. Included is an alphabetical program index that lists trivia facts grouped by series.

This illuminating history examines the life and many legends of the 16th century Queen who was executed by her husband, King Henry VIII. Part biography, part cultural history, *The Creation of Anne Boleyn* is a fascinating reconstruction of Anne's life and a revealing look at her afterlife in the popular imagination. Why is her story so compelling? Why has she inspired such extreme reactions? Was she the flaxen-haired martyr of Romantic paintings or the raven-haired seductress of twenty-first-century portrayals? (Answer: neither.) But the most provocative question of all concerns Anne's death: How could Henry order the execution of a once beloved wife? Drawing on scholarship and critical analysis, Bordo probes the complexities of one of history's most infamous relationships. She then demonstrates how generations of polemicists, biographers, novelists, and filmmakers have imagined and re-imagined Anne: whore, martyr, cautionary tale, proto "mean girl," feminist icon, and everything in between. In *The Creation of Anne Boleyn*, Bordo steps off the well-trodden paths of Tudoriana to tease out the human being behind the competing mythologies, paintings, and on-screen portrayals.

The Los Angeles Times Bestseller A Tor.com Most Anticipated Book of 2019 A PureWow "Book We Can't Wait to Read in 2019" A Bustle Nonfiction Book Coming Out In 2019 To Start Getting Excited About *The Lady from the Black Lagoon* uncovers the life and work of Millicent Patrick—one of Disney's first female animators and the only woman in history to create one of Hollywood's classic movie monsters As a teenager, Mallery O'Meara was thrilled to discover that one of her favorite movies, *Creature from the Black Lagoon*, featured a monster designed by a woman, Millicent Patrick. But for someone who should have been hailed as a pioneer in the genre, there was little information available. For, as O'Meara soon discovered, Patrick's contribution had been claimed by a jealous male colleague, her career had been cut short and she soon after had disappeared from film history. No one even knew if she was still alive. As a young woman working in the horror film industry, O'Meara set out to right the wrong, and in the process discovered the full, fascinating story of an ambitious, artistic woman ahead of her time. Patrick's contribution to special effects proved to be just the latest chapter in a remarkable, unconventional life, from her youth growing up in the shadow of Hearst Castle, to her career as one of Disney's first female animators. And at last, O'Meara discovered what really had happened to Patrick after *The Creature's* success, and where she went. A true-life detective story and a celebration of a forgotten feminist trailblazer, Mallery O'Meara's *The Lady from the Black Lagoon* establishes Patrick in her rightful place in film history while calling out a Hollywood culture where little has changed since.

Peplum or "sword-and-sandal" films--an Italian genre of the late 1950s through the 1960s--featured ancient Greek, Roman and Biblical stories with gladiators, mythological monsters and legendary quests. The new wave of historic epics, known as neo-pepla, is distinctly different, embracing new technologies and storytelling techniques to create an immersive experience unattainable in the earlier films. This collection of new essays explores the neo-peplum phenomenon through a range of topics, including comic book adaptations like *Hercules*, the expansion of genre boundaries in *Jupiter Ascending* and *John Carter*, depictions of Romans and slaves in *Spartacus*, and *The Eagle* and *Centurion* as metaphors for America's involvement in the Iraq War.

Written by an expert in media, popular culture, gender, and sexuality, this book surveys the common archetypes of Internet users—from geeks, nerds, and gamers to hackers, scammers, and predators—and assesses what these stereotypes reveal about our culture's attitudes regarding gender, technology, intimacy, and identity. • Provides exhaustively researched and richly detailed information about the interplay between media representations of Internet users and gender, politics, technology, and society that is fascinating and fun to read • Presents findings that suggest that in spite of the Internet being so prevalent, technophobia is still an inherent subtext of many pop culture references to it • Considers how the vast majority of the portrayals of Internet user stereotypes are male—and evaluates how these male-dominated roles shape and are shaped by popular attitudes about sexuality, technology, intimacy, and identity • Written by Lauren Rosewarne, a widely published expert in the areas of modern media, popular culture, gender, and sexuality

With its powerful images of rape and revenge, Stieg Larsson's bestselling Millennium trilogy has made a major impact on the contemporary crime novel. This collection explores the role that rape plays in contemporary crime fiction, examining the sexually violent images at the heart of the Millennium trilogy in its many guises – from novels, to Swedish film adaptations, to Hollywood blockbuster. At the centre of discussion is Larsson's female heroine, Lisbeth Salander, one of popular culture's most unforgettable characters. The collection evaluates her status as a twenty-first century heroine, arguing that what makes Salander so interesting and culturally relevant, is her blend of vulnerability and violence. Putting Larsson's work into dialogue with a range of contemporary Scandinavian and Anglophone crime novelists, including Jo Nesbø, Håkan Nesser, Mo Hayder and Val McDermid, these essays offer cross-cultural insights into how notions of sexual violence, victims and vengeance are constructed. Opening up a range of vital new questions, the book interrogates the very terms by which we understand and encounter violent images in popular fiction and film.

“For a real insider’s look at life in modern China, readers should turn to Rachel DeWoskin.”—Sophie Beach, *The Economist* Determined to broaden her cultural horizons and live a “fiery” life, twenty-one-year-old Rachel DeWoskin hops on a plane to Beijing to work for an American PR firm based in the busy capital. Before she knows it, she is not just exploring Chinese culture but also creating it as the sexy, aggressive, fearless Jiexi, the starring femme fatale in a wildly successful Chinese soap opera. Experiencing the cultural clashes in real life while performing a fictional version onscreen, DeWoskin forms a group of friends with whom she witnesses the vast changes sweeping through China as the country pursues the new maxim, “to get rich is glorious.” In only a few years, China’s capital is transformed. With “considerable cultural and linguistic resources” (*The New Yorker*), DeWoskin captures Beijing at this pivotal juncture in her “intelligent, funny memoir” (*People*), and “readers will feel lucky to have sharp-eyed, yet sisterly, DeWoskin sitting in the driver’s seat”(*Elle*).

Hollywood Divorces: Welcome to Jackie Collins' Hollywood, a world in which narcissism runs rampant and fidelity means not sleeping with anyone less attractive than your spouse. You will meet three strong, unforgettable women making their way along Hollywood's treacherous trail of divorce. *Hollywood Wives: Power! Sex! Money! Fame!* - the new Hollywood wives are back with a vengeance. Ambitious, young, smart and lethal, whatever they don't have, they want - and whatever these women want, they get.

[Copyright: 980dce02adf224820c25e1663ee9e299](#)