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INDEPENDANT WOMEN IN FILM NOIR:
CAN THEY EXIST?

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INTRODUCTION

The cinema is unique in that compared to other places of (visual) entertainment, it possesses the perfect platform for preaching, propaganda or advertising than anywhere else. This is not so true of television or live drama theatre, in that televisions by their size and situation in the home do not dominate the individuals. They can be switched off or channels can be changed at the flick of a switch, and the impact of the programme can be lessened by other distractions easier than in the cinema e.g.; higher lighting, ringing of telephones etc. The theatre on the other hand, while more removed from ones habitual environment loses by the accessibility of the actors and spokespersons.

The cinema is closer to a kind of sensory deprivation, that is, apart from the audio and visual senses, in that everything else; clothes, class, colour lose significance in the dark. The size of the screen and the images projected on it take total precedence. The characters are totally removed physically from the audience and no amount of protest or applause will gain a reaction from them.

Therefore the film maker knows that he has a captive audience and what use or abuse he makes of this depends on his own ingenuity in retaining that captivity, so to that end he must employ the most interesting and/or intriguing methods to relay his message, for it is a well known fact that films influence manners, attitudes and behaviour. They tell us what is right and wrong, good and bad, they define our problems and suggest solutions. If we take all that films say and show about how we are supposed to be, we find that they present a "world view" or "ideology", that conveys an attitude towards everything from what we eat for breakfast to whether or not we should go to war. Even the most apparently innocent aspects of casting,

costumes and camera angle are full of meaning.

The purpose of this thesis is to examine why it has been necessary to undermine and repress women, particularly independent women, so viciously in film noir.

I intend to do this by taking two films in particular, "Mildred Pierce" (1945), and "Looking for Mr. Goodbar" (1977), while making references to other films made in the "noir" style to reinforce my argument. I have chosen these two films because of the similarity in the basic theme, use of lighting style etc. And also because of the difference in time, 32 years, to illustrate how little Hollywood film makers have progressed in their treatment of women, with the exception that, due to the sexual liberation of the 60's coupled with the relaxing of the censorship laws, the later film can afford to be more explicit and infinitely more brutal than the earlier one.

In the first chapter, I will discuss the way lighting is used in relation to the characters and mise-en-scene and the visual motifs employed in film noir. This chapter will serve the dual purpose of introducing the reader to the meaning of film noir, and to setting the scene for the rest of the thesis. Chapters II and III respectively will be taken up with the narratives of the two films, film method and style and the relationships of the characters. In chapter IV, I will further examine the films in relation to the mythical, religious and psychoanalytical references therein. Finally in chapter V, I will expose the root of the problem and conclude.

CHAPTER I

Film Noir: A Definition

There is a certain amount of controversy on the question on whether film noir is a genre or style (movement). Janey Place considers these films to be part of a movement which appeared at a historical moment of crisis, after World War II,^I suggesting that film noir began in the 1940's and ended in the 1950's; most other writers on the subject consider these films to be a genre. I disagree with Janey Place on the time limitation as the film noir style has been used several times after that, e.g. in "Klute" and "Looking for Mr. Goodbar" and "China Town", all made in the 1970's. However I do agree that to describe them as a style rather than a genre is more correct, that is they don't fall neatly into a specific type as do the Western, the Gangster Movie, the Science Fiction Movie etc. While detectives do play a major role in many of the films, they are not the rule. It is more the expressionist lighting, camera angles, iconography and narrative structure that hold these films together.

The antitraditional lighting and camera is where film noir found its name, much influenced by the German Expressionist film makers of which there were no greater masters of chiaroscuro. The influence of expressionism has always been just beneath the surface of Hollywood films, and it is not surprising in film noir to find it coming out and growing as it has. I will describe the difference between noir and the more traditional melodramatic lighting and camera in order that, as the thesis unfolds, the reader will have a better understanding of the differences in the mood between these two styles.

In most melodramatic and conventional filmic styles using simple basic lighting, three different kinds of light are set up, the "key light", "fill light" and "back light" are required. The key light is

is the main source of illumination, usually directed onto the character from high and to one side of the camera; the key is usually direct which produces sharply defined shadows. The fill light, placed near the camera, is a soft diffused light which fills in those sharp shadows. The back light shines on the character from behind which provides interesting highlights and separates him from the background. The overall effect being that the character's face is attractively modeled and is considered to give the impression of reality.

Noir lighting on the other hand is "low key". There is a greater ratio of key to fill light to back light, sometimes the fill being eliminated altogether thus creating heavy shadows. The key light may be moved behind and to one side of the actor; in fact, the noir cinematographers place all the lights in every possible variation to produce the most striking schemes of light and dark, to create unnatural shadows and strange and sinister facial expressions. Lamps in the mise-en-scene will rarely be more than four feet high.

Other motifs employed in film noir are compositionally unbalanced mise-en-scene, off-angle camera shots of figures placed irregularly in the frame. Doors, pillars, staircases, windows or shadows separate the characters creating a claustrophobic but isolated feeling. Mirrors and reflections are used extensively, the double image symbolising the fragmented ego or the idealised image. Often the prominence given to the reflection make them assume ominous qualities. The camera movements are limited in film noir, the directors seem to favour cutting to close-ups rather than using tracking shots, and are reluctant to introduce us to a new locale with long shots leaving the viewer unsure spatially. The use of extreme close-ups when the camera is at

a lower angle so that the character completely fills the screen and gives an aura of intimidation to the viewer, e.g. Orson Wells' first appearance in "Touch of Evil" (Orson Wells, 1958). The directors are also very fond of dark wet streets lit with cheap neon. The overall effect being an unstable environment, identities and moral values lacking in definition, the characters having precarious relationships to the other characters and themselves.²

Other aspects of film noir are the use of flashback and voice-over in the narrative. The flashbacks have the effect of breaking up the narrative, going off on tangents or into detail which seems superfluous to the plot, as in "Mildred Pierce". The voice-over, usually that of the hero can also have a misleading effect, since we assume that through the voice over, we are learning the truth; this is often not the case, "Gilda" is a good example in which Johnny (Glen Ford) leads us to believe that his feelings for Gilda are contemptuous when in fact the end belies this information. Another trick of the voice-over is that we think we are getting the point of view of the narrator only to find that we never actually do, this applies to "Mildred Pierce" and Bree in "Klute", both of whom have been robbed of their judgements at the end of the films by the discourse being taken over by the male voice. The characters in film noir fall into very set stereotypes. Firstly, one of the common denominators among the characters is their lack of "past", or at least a past which is shrouded in mystery and intrigue. In "Gilda" both Johnny and Gilda say they had no past, living from the moment they met Ballen (George Macready). Where there is a family, it is usually unstable and frustrated, as in "Looking for Mr. Goodbar", or displaced as in "Mildred Pierce", where, having thrown her husband out the need for survival on Mildred's part takes precedence over family life. Often the family is absent as in "Woman in the Window", the

husband, Richard (Edward G. Robinson) puts his wife and children on a train and goes off to have a fantastic adventure with a strange woman; fortunately for Richard it all turns out to be a dream, since he couldn't handle it anyway. The marriages are often crippled by the husbands' lack (of potency), by unemployment in the case of "Mildred Pierce". In "Double Indemnity" and "Lady from Shanghai" the husbands are physically crippled. Many of the films associate marriage with boredom and frustration, "Woman in the Window" and "Looking for Mr. Goodbar". In other films lovers become mutually destructive, e.g., "Double Indemnity", "Lady from Shanghai", "Gun Crazy", "Sunset Boulevard". In those films where the family is idealised, as in "The Big Heat", the family is destroyed by violence; Bannion's "pet" wife is blown up in his car by a device meant for Bannion, destroying the family unit and forcing Bannion to leave his child with his brother's family.

The men in film noir are either strong upright citizens, sure of their place in society like Bannion in "The Big Heat", Mike in "Touch of Evil" or the detective in "Mildred Pierce", (all of whom are enforcers of the Law) or else lacking in moral fibre, or a sense of masculinity or simply limbs, but usually covered with a tough guy veneer.

Women in film noir fall into the stereotypes prepared for them since the onset of the film industry, the wholesome wife/mother/fiancee/girl-next-door or the femme fatale/bar fly/gangster's moll/prostitute/career woman/woman who marries for financial gain. Occasionally the two overlap, usually with disastrous results as in "Mildred Pierce" and "Looking for Mr. Goodbar". Also in both of these films there is a peculiar marrying of styles, parts of the films are shot in the melodramatic style and other parts in the film noir style. It should be noted here that melodrama in both style and content is often classified as "Women's film", "Among the Anglo-American critical brotherhood (and

a few of their sisters as well), the term "Women's film" is used disparagingly to conjure up the image of the pinched-virgin or little-old-lady writer, spilling out her secret longings in wish fulfillment or glorious martyrdom, and transmitting these fantasies to the frustrated housewife.¹.....²As a term of critical opprobrium, "woman's film" carries the implication that women, and therefore women's emotional problems, are of minor significance."³ While film noir is classified as "Men's film" or the "psychological drama". The use of these opposing styles is significant to the duplicity of the women in these films.

FOOTNOTES

1. Janey Place, "Women in Film Noir", pp. 36. From E. Ann Kaplan's Women in Film Noir.
2. For a more detailed analysis of visual motifs of film noir, see "Some Visual Motifs of Film Noir" by J.A. Place and L.S. Peterson Film Comment, pp. 30, vol. 10, no. 1. Jan-Feb 1974
3. Molly Haskell, "From Reverence to Rape", pp. 505-506. From Gerald Mast and Marshall Cohen's Film Theory and Criticism.

CHAPTER II

Mildred Pierce

The film opens in a low lit room, there is a blast of gunfire shattering a mirror, a man falls into frame and murmurs "Mildred" before he expires.

The film cuts to Mildred Pierce walking along a water-front in the rain, tears streaming down her face. In the background a car drives away from a beach house, presumably where the murder has taken place. Mildred stops at a bridge, stares into the water as if contemplating suicide when the spell is broken by the appearance of a policeman asking if she is alright.

Then Mildred wanders into a sleazy cocktail bar and meets Wally Fay, the owner. She has a drink with him and invites him back to the beach house. Wally seems surprised and pleased. When they arrive Mildred decides to change leaving Wally alone, she then locks him in and disappears. Wally discovers the body and the fact that Mildred is gone and he is locked in. He manages to break out through a window, and is immediately apprehended by the police who mistake him for a burglar.

The film cuts to Mildred's mansion home, the police arrive and wish Mildred to accompany them to the station. Mildred's daughter, Veda, appears distressed but Mildred, who is perfectly calm, tells her not to worry and goes with the police.

At the station Mildred learns of Monty's death, Mildred, surrounded by policemen, is seated at a desk before Inspector Peterson, a middle aged fatherly figure who is investigating the case. He tells Mildred that they have found the murderer and Mildred's ex-husband Bert appears at the door. Mildred protests and goes on to say what a good man he is.

and how she regrets ever having left him in the first place. Encouraged by Peterson's paternalistic attitude Mildred begins her story, introducing the first flashback.

Bert has fallen on hard times and is forced to close down a buisness venture leaving him broke and unemployed. He arrives home to find Mildred baking cakes to sell in order to pay for singing and dancing lessons for the children. An argument ensues where Bert accuses her of spoiling the children and giving them high ideas, particularly Veda, the older one. Mildred retorts angrily "I'll do anything for those kids including their crying if I have to". She reminds him that the children come first and accuses him of spending too much time with Mrs. Biederhoff. He replies that he'll go where he wants to go. Mildred tells him to pack up.

At this point we are introduced to the two children, Veda and Kay. Veda is fussy and precocious, she reprimands the younger tomboyish one for not caring how she looks. They arrive just in time to see their father drive away. When questioned about it, their mother tells them he has gone away for a while and to go up and see the new dress that has just arrived for Veda. Mildred overhears Veda complaining about the childishness of the dress which her mother had worked so hard to get for her.

When Wally discovers Bert and Mildred have broken up, he comes around and offers himself to her but Mildred is not interested and turns him down.

Mildred now needs to work to support the family. She gets a job as a waitress and meets Ida. She works hard and soon learns all there is know about the restaurent buisness and manages to support her ambitions for her children with their ballet, piano and singing lessons.

Meanwhile Veda discovers that Mildred is a waitress and is horrified at

the thought of her mother working at such a lowly job. But Mildred reassures her that it is only a ^{temporary} measure and promises that they will have enough money soon to do the things they want. This seems to satisfy Veda for the moment.

Eventually Mildred finds a premises and decides to open her own restaurant. She persuades Wally to come in with her as a partner and they meet the owner, Monty Beragon. Monty is heir to his family's estate and seems content to idle away his fortune. He is impressed by Mildred and agrees to let her have the place for a year in return for a percentage of the profits.

Mildred gets involved romantically with Monty and one weekend when Bert is minding the children, she spends a night at his beach house with him. When she returns home she finds Kay has been taken ill and Bert had been unable to locate Mildred. Kay says "Mommy" and dies immediately.

After this catastrophe Mildred throws herself into her work. The restaurant opens and is a success, Ida comes to work for Mildred. Mildred's first attempt in business is so successful that she soon opens a whole chain of restaurants. She becomes more masculine in her style of dress, wearing dark suits with padded shoulders. She starts to smoke and drink, and Bert agrees to divorce her.

At this point, the night of Mildred's success, the film cuts back to the present, where Peterson is patiently listening to Mildred's story. He encourages her to continue and we are led into the second flashback.

As Mildred's business flourishes so does her friendship with Ida, who has become Mildred's right hand woman. Her relationship with Wally is confined to business while Monty takes on the role of babysitter to Veda, carrying on where Mildred left off in Veda's education on the good life.

In the meantime Veda has grown up and Monty has begun to borrow money on a regular basis from Mildred. Mildred gives Veda a car for her birthday and after she has left to try it out, Mildred tells Monty that she won't lend him any more money and she doesn't like the influence he has over Veda. She is angry that although he despises her kitchens and low grade work, he is quite happy to spend her money. Monty leaves. Shortly after this Veda gets involved with and secretly marries Ted, the son of a wealthy upper class family. Both families are furious and Veda regrets the marriage. With Wally working for Veda they obtain a divorce with a settlement of 10,000 dollars as Veda claims she is pregnant.

It is at this point that Veda shows her true colours. When questioned by Mildred about the pregnancy, Veda admits that she made the whole thing up and just wanted the money so that she could escape from Mildred and her pots and pans. Mildred slaps Veda across the face and tears up the cheque. Veda leaves.

Mildred is very upset about Veda and Bert arranges to meet her at Wally's bar. As they have a drink, Veda appears on stage singing and wearing cheap provocative clothes. Mildred goes backstage to ask her to come home, Veda refuses.

Mildred realises the only way to get Veda back is to marry Monty and provide Veda with the lifestyle to which Veda wishes to become accustomed. Monty, at this stage is trying to sell his family home. Mildred offers to buy it and asks Monty to marry her, Monty agrees on the condition that Mildred makes him a partner in the business.

After they are married and settled in Monty's stately home, Bert turns up with a very contrite Veda and all is well again.

Mildred and Monty throw a big party for Veda's birthday, but Mildred is called away to an important business meeting. Mildred discovers that her

parteners have done a deal on her, sold out their shares of the buisness leaving Mildred no choice but to do likewise as her supporting of Veda's and Monty's life style ha drained her financially. She returns to the party only to find Veda and Monty have left.

The film cuts to the present and Mildred confesses to killing Monty, but Peterson does'nt believe her saying he will bring in the real killer. Veda is escorted into the room, she angrily accuses Mildred of giving her away. Mildred collapses defeatedly into her chair and tells Peterson the true ending which brings us to the final flashback.

Mildred turns up at the beach up at the beach house to discover Veda and Monty in an embrace. Veda says that she is glad Mildred has found out and that their affair has been going on for some time, even before they were married, but now that Mildred knew she and Monty could get a divorce and Monty could marry Veda. Mildred drops the gun she had been carrying and runs out.

Monty is furious, he calls Veda a cheap slut and denies that he ever had any intention of marrying her. Veda grabs the gun, dropped by Mildred, and shoots him. Mildred returns, Veda bursts into tears and begs Mildred to help her, saying its all Mildred's fault that she is the way she is.

The film cuts back to the present for the last time. Mildred claims that she is responsible but Peterson replies "Not this time, Mrs. Beragon, this time your daughter pays for her own mistakes." Then the inspector goes to the window and opens the blind, letting in the dawn.

The final snot is Mildred and Bert leaving the Precinct with Mildred leaning on Bert. As they go off into the sunrise together, they leave behind two charwomen on their knees scrubbing down the steps of the precinct.

Film Method and Style in Mildred Pierce

The omission of what should have been the second shot in the film, i.e. where Mildred returns to the house and discovers Veda's murder of Monty, is a clever filmic ploy designed to make us suspect Mildred of being the murderer and thus be suspicious of her discourse throughout the rest of the film. This is further reinforced by the rapid series of camera shots in the second scene, when Mildred is anxiously walking along the waterfront, the car disappearing in the background and Mildred's arriving on the bridge, all echo the staccato of the gun fire in the first scene. Then her attempt to frame Wally for the murder and her lack of emotion at the police precinct coupled with her "noir" femme fatale style of dress cement the idea in our minds.

The film, in fact, frames Mildred for the murder of Monty by this omission and makes the rest of the film necessary to discover the truth.

The use of the opposed styles of melodrama and film noir further reinforce the prevailing doubt in the film. The opening scenes and the scenes shot in the police precinct are all in the noir style, suggesting by its deep shadows, indistinct background, and unusual camera the grey areas of half truth and subterfuge. The use of melodrama, on the other hand introduces us to Mildred's humble beginnings as a housewife and dedicated mother, as the woman who is prepared to work her fingers to the bone so her children can have everything that was denied to her. In the flashbacks she is a woman other women can relate to and admire, a woman who becomes successful against the odds. The lighting and balanced mise-en-scene lull us into a comfortable frame of mind. But the cuts to the "noir" present upset that as we are once again confronted with Mildred, the possible murderess, a malevolent woman who would attempt to frame her old friend and business for a crime she committed. We are never allowed to become too sympathetic towards



1. mise-en-scène in melodrama



2. mise-en-scène in film noir. Note heavy diagonal shadows.

Mildred.

The film noir style, so far confined to the "present", invades the end of the second flashback where Mildred discovers the double dealing of her two buisness parteners at the meeting, and continues into the final flashback where she discovers Veda's affair with her step father and the real murderer is revealed.

Through this we learn that the inspector, who knew the identity of the murderer all along, was simply using Mildred as the key. It was he, not Mildred, who held the truth, so while Mildred's voice was narrating the story, the inspector was controlling the discourse.

Other interesting aspects of the film are the use of Joan Crawford in the title role, and the costuming. Joan Crawford is a master of the expressionless expression,^I that is, a face that can mask feeling and emotion. This is significant in this film as Mildred's inability to express her feelings help to incriminate her in the eyes of the audience. Another point is Crawford's strong bone structure which gives her a masculine look, this is in keeping with the air of sexual ambiguity that surounds Mildred. This sexual ambiguity is further compounded by the use of the opposing styles of film noir and melodrama; male and female, and Mildred's masculization through her clothes, through taking up smoking and drinking as she moves further away from her origional role as housewife and mother towards her (male) role as buisness tycoon and father. Her style of dress is mirrored in Veda's, who has a sexual identity crisis because of her lack of a father figure, and her mother who is both a mother and a father.



3. Mildred, the mother in melodrama.



4. Mildred, the mother in film noir. Note the hardened face, broad shoulders ect.

FOOTNOTES

- I. Molly Haskell, "From Reverence to Rape", pp. 523-528, From Gerald Mast and Marshall Cohen's Film Theory and Criticism. See for a discussion on the career of Joan Crawford.

CHAPTER III

Looking for Mr. Goodbar

The film opens on a series of stills (from the film) of Teresa in front of strip clubs, on the street, and in bars.

The actual film opens on Terry (Teresa becomes shortened to Terry in the film) arriving in a train and cuts to her destination, a classroom where she is studying to be a teacher of deaf children. She imagines herself walking across the room into a passionate embrace with her professor Martin Engle. Then, in his office, in the film's present, where she is working as his assistant she makes the first sexual advance of their affair. Looking in a mirror Terry has a flash back to an operation she had as a child; coming back to the present she tells Martin about it.

The film then introduces us to Terry's home, her Irish Catholic parents and her sisters, Bridget and Kathleen; Bridget is married with one child. The atmosphere is busy and bustling. Terry's father is the dominant personality in the house while the mother is quiet and very much in the back ground.

Then the film cuts to Terry babysitting her little nephew. There is a news programme on the television about a feminist march; Terry watches it briefly but not seeming very interested she goes back to playing with the baby. Then she phones Martin at home, but his wife answers and Terry hangs up.

The next day in Martin's office, he is furious with her for phoning him at home, he tells her its finished. Terry is'nt worried and advances towards him with her skirt lifted up and seduces him.

Easter comes and Kathleen brings home her husband for the first time, as he is Jewish she is worried about her parents reaction, but since Mr. Dunne, the father, is so fond of Kathleen he forgives her for marrying outside of her faith and grudgingly accepts her husband with

a cautious "Just dont call me Dad". The phone rings and Kathleen answers, its for Terry and when the caller refuses to give his name, Kathleen remarks "He must be married" suggesting that she is an authority on married men. It is Martin begging Terry to come and meet him. Terry immediatly dashes off.

As Terry reaches the underground train, the doors open, and Terry is faced with a stony-faced nun, Terry backs away with a look of fear and guilt on her face. Eventually she arrives at the rendezvue, and is so eager for Martin that she is already pulling up her skirt as she rushes to meet him.

Afterwards, as he is driving her home, he is very quiet and cold. When questioned about it he replies that he can't stand having a woman around after he has made love to her. Terry is deeply hurt, she demands that he stop the car and let her out. He does and she runs off. Now the film cuts to breakfast at Home, Bridget arrives and announces that she is pregnant again, Mr. Dunne replies that his mother had seven healthy sons, Terry brings up the subject of Aunt Maureen, her father's dead sister, where upon he flies into a rage, throws his breakfast into the sink complaining that its disgusting and storms out to work (as a policeman).

Back at school it is the last day of term, the students say goodbye to each other and Terry helps Martin clear out his office. While they are at it he informs ^{her} that it is the end of their relationship too. Terry is hurt and leaves. On her way home she fantasizes about standing in front of Martins car and being knocked down, and on the way to the hospital he proclaims undying love for her.

Later Terry goes to a sleezy bar, then wanders around to Kathleen's place to find her sister and her husband entertaining friends, they are all watching "blue movies". Terry joins them and looks very self

conscious and gauche wearing her glasses. She spends the night and next morning pops her head into the bedroom to see her sister and everyone else asleep naked, obviously after a night of group sex, one woman who is awake signals Terry to join them, but Terry, completely shocked and looking every inch the Catholic girl (still wearing her glasses) declines.

When she arrives home, her father is furious and demands to know where she has been. She tells him but he accuses her of being a liar since Kathleen is supposed to be out of town. He follows her up to her room shouting and screaming at her, when Mrs. Dunne tries to explain that they were worried about her, he tells her to go downstairs. Terry says she is moving out and he retorts that she's not Kathleen "not by a long shot" and will never make it alone.

Terry moves into an apartment in the same block as Kathleen and gets a job in a school for deaf children where she immediately becomes involved with Amy, a black child from a poor background. At this point she also starts bar hopping. We see her exploring the red light districts, and fantasizing about herself being a prostitute.

Soon after this Terry is in a bar and sees Tony attempting to steal a purse, he comes over to talk to her, flips through a book she has (the "Godfather") and disappears again.

Meanwhile back at the school Terry is making progress with Amy, she asks Amy's brother, who collects her from school, if she can spend the afternoon with Amy. On returning Amy home Terry meets James, a social worker, having an argument with Amy's mother. Terry intervenes and complains about Amy not having a hearing aid.

At home Terry gets a call from Kathleen, and goes to meet her. She is in a car in a dark parking lot. Kathleen is very upset, she tells Terry how empty her marriage is, and that she and her husband have

broken up.

Terry goes to a gynachologist and gets a sterilization, when the doctor asks why she refuses to tell him.

She meets James again, she is delighted with him because he has managed to get a hearing aid for Amy. She invites him to her parents house for dinner. Her father thinks he is great and is very impressed that James once almost joined the Priesthood. Terry appears irritated.

Soon after this Terry meets Tony again in a bar, she invites him back to her place, they have sex. Afterwards she discovers a knife which has fallen out of his coat. He grabs the knife and orders her to turn off the light. She is terrified. He flicks out the blade which is luminous and proceeds to do a "Martial Art" type dance around the room. Terry finds it fasinating and funny. When he is finished he starts boxing in front of the mirror and generally showing off.

Kathleen finally finishes completely with her husband, saving she has had enough of his lies etc. She clears out the apartment and Terry choses an erotic mobile out of what is left over.

Tony starts to treat Terry badly, not turning up for dates and breaking into the apartment when she is'nt there. Terry starts buying cocaine and one night she gets so out of her head on dope that she is very late for school the next day and the kids have run wild. Then she hears her father has taken ill, on her way to the hospital, she imagines him to be dead and winking at her from the coffin. When she arrives she finds her whole family to be there including James, which annoys her. Anyway her father recovers and becomes his usual self.

Terry starts to pick up guys in bars indiscriminitly. One night, after she has brought one of her pick-ups home, Tony turns up after not being in touch for weeks and throws the man out while telling Terry that he forgives her. Terry is furious and orders him out. Tony flies into a rage and beats Terry up.

Terry brings James back to her apartment for the first time, he shows surprise at the place remarking that it was'nt her at all. Terry tells him it is her, whether he likes it or not. He finds it hard to understand why she has chosen this instead of him. He starts to tell her a story about his parents, how when he was a child he overheard his mother laughing at his fathers little penis and how he had got so angry that he had beaten her up very badly, and then he had walked out and never come back. Terry was touched and she and James began to make love. Suddently Terry realised James was fiddling around with a condom and she burst out laughing, took the condom from him and blew it up. James, embarrassed and hurt got up and made for the door. Terry appologised but James told her that the story about his parents had all been made up and left.

Soon afterwards Tony turns up in the play ground of the school, Terry tells him to leave her alone, and then Amy's brother arrives on the scene and repeats the request and ends up punching Tony. Later, in her apartment Terry has another fantasy about getting a phone call from Tony, "You asked for it", he says, and just then the door is broken in by the police who immeadiatly find the drugs and arrest Terry. There are headlines about her in all the papers and she loses her job. As soon as Terry comes out of her fantasy she gets her drugs and flushes them down the toilet.

In the meantime James is continually spying on Terry. Eventually she approaches him and tells him to leave her alone, but its Christmas and he pushes a parcel into her arms. She forgives him and invites him up to the apartment. Again James tries to convince Terry that she would be better off with him, he cannot understand why she refuses him when, from his point of view, she has absolutely nothing. She becomes annoyed and walks out. He flies into a rage and breaks up the apartment, smashing the mobile and pulling the bed apart.

On New Years day Terry goes home to her parents house. Mr. Dunne, on hearing of Terry's rejection of James, flies into a rage, raising his stick as if to beat her and yelling: "You're free to leave your family, free to leave the Church, free to abort your children". He can't understand how she can give so much to the deaf children and be the way she is. Terry replies that she has no desire to pass on the disease to her children that she inherited through him. He breaks down and admits his guilt in having his own child suffer through his genetic inheritance, his pain at seeing his own sister taunted by her brothers and eventually die from the disease.

Terry returns to her apartment and seems happier, she opens the curtains for the first time and starts to tidy up. Kathleen turns up with her new boyfriend, they are both in fancy dress and waving a knife, Terry gets a shock not recognising them at first. They invite her to join in the New Year festivities with them, but she declines the invitation.

Later Tony shows up and tries to break in, Terry threatens to call the police. He leaves and she goes out on her own.

In the meantime a fight has broken out in the middle of the carnival. A man, George, dressed in drag breaks away from the fight and runs off to join another, much older, man in a parking lot. George seems to be involved in some bizarre gay relationship with the older man which he can't handle. He pulls off his "drag queen" clothes, denouncing his partner and denying his own homosexuality and hurries away.

Meanwhile Teresa is in a singles bar, she meets James but decides to stay solo, but she confides to the barman that this will be her last night cruising bars.

James, however, wants Terry to be with him and to avoid him she starts talking to George who she spotted playing pin-ball. George is thrilled to find himself been chatted up by a woman. Initially Terry has no sexual designs on George, but this soon changes after he takes

her home. Terry's blatant sexual desire coupled with her insistence on not letting men stay overnight prove too much for George. He becomes impotent, but claims that this has never happened to him before. He goes on to describing his attempts at body building and his fears of being called a fruit in jail. Gradually George becomes enraged at Terry whom he sees as a grasping woman preying on men: "All you got to do is lay there. Guys gotta do all the work". He sees her as a threat to his (delicate) sense of masculinity and as his rage accelerates, he becomes potent and begins to rape her. In the midst of the confusion a strobe light next to the bed gets switched on rendering both figures robot-like. While he is raping Terry he reaches into his trousers pocket and extracts a knife and proceeds to stab her shouting: "This is what you want, bitch, right! this is what you want".

Under the flickering of the strobe the effect of the attack is peculiar in that the viewer is confused about Terry's reaction to both the rape and the stabbing. Terry's expression and the sounds she makes are similar to those made when she was making love in previous scenes. Then Terry is silenced. The camera focuses on her face and slowly zooms out in time to the strobe which eventually cuts out.

Film Method and Style

In "Looking for Mr. Goodbar", we are again treated to a combination of melodramatic and film noir style. The scenes shot in the class rooms are brightly and evenly lit to coincide with the purer "good Catholic girl" image of Terry. Terry, the girl who devotes herself to the education of deaf children, who is kind and compassionate particularly to the most needy child in the class, Amy, so much so that she gives up some of her free time to spend with this pupil.

The scenes at Terry's family home are shot in both styles, the main

living area is always gloomy, the low key lighting renders the objects in the room indistinct and combines with the dark wood interior to give it a heavy, depressing atmosphere. Indeed, it is fraught with repressed tension and anxiety which is reinforced by the presence of the parents, the dominant father who is also a policeman, a representative of the Law, always watching over his family with an excess of religious paraphernalia in the form of pictures and alters to back him up. The mother is a slight timid figure, totally subdued, beaten and unattractive. Although the bedroom and kitchen scenes are flooded with "day" light, they are also the scenes of unwarranted rage on the part of Mr. Dunne towards Terry, so even these every day family areas are tainted with a feeling of overall repression.

Film noir style is first introduced at the seduction of Terry's professor, Martin Engle and continues into Terry's apartment, the singles bars and generally all the scenes of sin and decadence, the whole atmosphere been one of sleeziness, low life, prostitution, drugs and sexual ambiguity. This is in sharp contrast to the cuts throughout the film to the bright clean classroom full of children, where wholesomeness and innocence reign.

As the noir style gradually takes over, particularly in the second half of the film and the melodramatic scenes become shorter and less frequent, this reflects Terry's deepening involvement into the world of singles bars and sex. Towards the end of the film, after Terry's confrontation with her father on the subject of the inherited disease and she seems freed from her resentment of him, she returns to her apartment and for the first time the apartment is brightly lit and she is seen to be cleaning it, at this point according to the discourse so far, the film might have returned to melodrama with Terry going off into the sunset with James. Instead she takes a course which plunges the film back



5. Terry first meets Tony. Note the side long glance, signifying the fallen women or the femme fatale.

into noir, right up to the grand black and white finale.

In "Looking for Mr. Goodbar", like "Mildred Pierce", there is again this holding back of truth coupled with the opening stills so that the audience misrecognises Terry's motives. The stills, high contrast black and white, are reminiscent of photographs in sensationalist newspapers which concentrate on the more negative aspects of the victims life, or the kind George's defense might use in Court to discredit Terry, images taken out of context. Also Terry's ambivalence towards her father, her sterilization (it is a popular opinion that women who refuse to have children are selfish), the excessive use of mirrors and the way the camera always focases on Terry's pleasure during intercourse point towards her as been a vain, self-obsessed woman. It is'nt untill the end of the film that the truth about Terry is revealed.*

The use of the mirror image in "Goodbar" serves two main functions, one being the more obvious use of the mirror or window reflection as a metaphore for Terry looking into the past or her imagination, as in the scene where sne is in Martin's office and she sees herself as a child in hospital with her father leaning over her, reflected in the mirror, and again as she is looking at her reflection in a shop window, she goes off into the fantasy about been run over by Martin's car. The second function is to point to Terry's duplicitious life-style as a school teacher by day and femme fatale by night, this, of course, also explains the use of the opposed styles of melodrama and film noir. The double image also represents Terry's confused sexual identity*, this sense of confusion is reflected in the use of the camera with the abrupt cutting from one scene to the next and also by the use of flashback.

* This will be explained in chapter IV.

* Ibid.

CHAPTER IV

Myth, Religion and Freud.

"Mildred Pierce" and "Looking for Mr. Goodbar" are psychoanalytical films, they draw on either mythological reference or biblical reference and Freud's theories appropriated from mythology, respectively.

"Mildred Pierce"

In "Mildred Pierce" Mildred turns her back on patriarchy and assumes the Demetrian matriarchal principle of the female controlling the social order,^I she takes on the protection of the family and the role of bread winner. When Bert tries to reassert his patriarchal "rights", she tells him to accept the situation or leave. She further rejects the patriarchal symbolic order by her rejection of Wally Fay as a substitute, and settles for Monty who is quite happy to take a back seat to Mildred since, as he tells Mildred, he is a "Loafer" by profession and therefore poses no threat to her and her plans. At first Mildred's control over home and work is successful, however deterioration sets in when Mildred's one night away from her children (with Monty) is followed by Kay's death. The suggestion in the film being that if Mildred had been present, or at least available the child would not have died. The presence of Bert in the reverse role made him helpless to prevent the tragedy, thus absolving him from blame.

At this point, according to the patriarchal discourse, Mildred should have taken heed of the warning of the awfull things that happen when a woman attempts to transcend her "God given" role in society and returned to Bert and the forgiving patricarchal order. But instead, she throws herself more than ever into been the sole protector of her

The treatment of flashback in "Goodbar" was unusual in that, apart from the initial flashbacks during Terry's affair with Martin, which consisted of Terry and her father during her illness, the rest were all flashes into fantasy. These flashes into fantasy were shot in a confusing way in that it was often quite difficult to tell initially that it was a fantasy, thus giving the audience a feeling of confusion between the fantasy and the reality.

remaining child and the collecting of restaurants. Then to add insult to injury she forms a deeper alliance with Ida thus relegating the men to a secondary status.

While Mildred becomes more involved with her Hetaerian² relationship with Ida, Veda and Monty become closer and indulge in an extravagant and hedonistic lifestyle financed by Mildred which eventually culminates in incest, Monty being Veda's surrogate father. This implies the dawning of the Dionysian³ stage in the social order which according to J.J. Bachofen, heralded the coming of patriarchy.⁴

Veda eventually rejects her mother completely in favour of Monty, even to the point of attempting to commit Mildred into the hands of the executioner. This development in Mildred's and Veda's relationship suggests the Electra Complex, where Veda blames Mildred for the death of her father and conspires, by appealing to Mildred's maternal instinct, to have her killed in revenge. But, one might argue, Mildred did not kill Veda's father. However, metaphorically speaking she did, she deprived Veda of her natural father by assuming the role herself. Also Veda blamed Mildred for her killing Monty; "It's your fault I'm the way I am", sobs Veda after she murders her stepfather.

Why Mildred assumed the role of father as well as mother can be explained by the Oedipus Complex⁶ according to the discourse of the film, in that Mildred, not having come to terms with her castrated femaleness proclaims not to be castrated (if somewhat latently) by taking on the patriarchal right of the father, possibly hoping Veda wouldn't notice the difference and she, Mildred, would clean up not only on Veda's identifying with her (as she did, dress wise at least) but also on the desire and love that would normally go to the father figure.

Mildred identifies totally with Veda, they are like two sides of the same coin, Veda has everything Mildred lacks and visa versa. Veda is



6. Mildred thinks.



7. Veda acts.

is Mildred's darker side, her alter ego. Her face expresses the emotions Mildred's cannot. Mildred works, Veda reaps the benefits. Mildred marries, Veda consummates the marriage. Mildred pulls a gun, Veda pulls the trigger.

The result of Mildred's journey into Demetrian matriarchy is exposed as a danger to the family and social order by its unleashing the horrors of Hetaerism and Dionysianism. Because of Mildred's (phallic) lack, Veda grew up to be spoilt and corrupt with a confused sexual identity, Kay and Monty died and Mildred lost both her children and her buisness, and so was doubly castrated. However thanks to Inspector Peterson, the representative of the Law and Patriarchy, the enigma is solved and Mildred restored to Bert and her rightful place in society. After Peterson has opened the blind to the new dawn (of patriarchy), the "born-again" couple wander off into the rising sun leaving behind a stern reminder of the fate of women who dare to cross Patriarchy in the form of the two charwomen scrubbing the steps of the police precinct on their bended knees.

"Looking for Mr. Goodbar"

This film may on the surface be masquerading as a film about a liberated woman as Terry, trying to convince everyone insists that she's her "own girl". However the mise-en-scene and the discourse belie this notion. In "Goodbar" we have again what appears to be a woman turning her back on the patriarchal system from a sense of her own liberation; Terry exulting in her sexuality, Terry leaving home, Terry deciding to remain childless, Terry leaving the confines of the Church. However Brooks used the Catholic background to undermine Terry's notion of herself being free of her upbringing.

The first example of this is found in the opening stills where the camera concentrates on one still of Terry laughing in a bar, the camera zooms in on a crucifix hanging at Terry's breast as if to say; whats a crucifix like this doing on a girl like that!

Another example is when Martin phones Terry at her parents' house at Easter time, and Terry arranging to further her illicit affair with the married man is shown on the left side of the screen turned away from a picture of the "Sacred Heart" and seperated from the picture by the edge of a wall.

Shortly after this, when Terry is at the underground and the door of the train opens framing the nun, Terry's reaction is one of unwarranted shock as if she had seen a ghost.

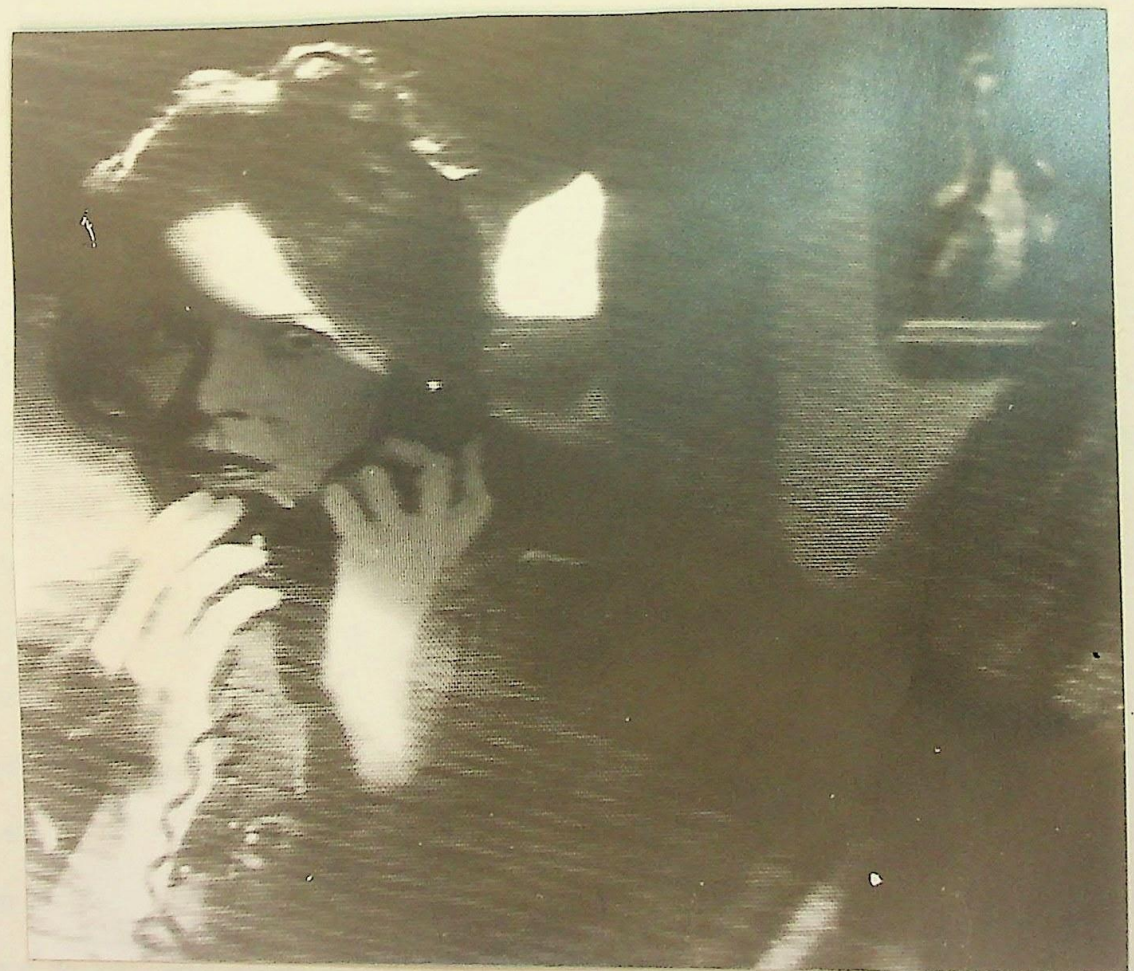
A fourth example is when Terry returns home having spent the night at Kathleen's apartment, the scene of drugs, drink and sex, to the rage of her father. When Terry explains that she was at Kathleen's, He accuses her of lying and proceeds to abuse her and praise Kathleen. Here Terry, half-way up the stairs, is standing next to a statue of the "Virgin Mary", turned towards and framed with the statue. Even her stance is similar to the statues as she looks down at her father standing at the bottom of the stairs. Her proximity with the statue confirms what we, the audience, know to be the truth.

In this way the director has put a heavy morality into the film, a morality based on the Church's ethos on right and wrong.

Terry's father links her behaviour to women's liberation, evident from his comment that he is not the tyrant that "the holy war of the bra burning crusade would no doubt dub me", Terry has little interest in the women's liberation movement, this is shown by her indifference to the television newsreel on the women's demonstration and her lack of female friends. The only woman Terry associates with is her sister



8. Terry, the good girl, stands next to the Virgin.



9. Terry, the adultress furthers her illicit affair, while the Sacred Heart looks on beseechingly.

Kathleen, she doesn't seem to relate to either her mother or her sister, Bridget.

To have Terry relating seriously to the women's movement would have meant taking the movement seriously as an alternative for women disillusioned with patriarchy, and since the object of the film is to suggest that even a non ideal patriarchal system is the best system, this would have been counter productive to the ideology of the film. Therefore, far from Terry being "her own girl", the narrative is structured so as to reveal her need for men.

This need is shown initially through the flashbacks and fantasies which are completely contrary to the reality. We learn of the father's adoration of Kathleen and see Terry's jealousy of that; We discover the father's animosity towards Terry stems from his inability to cope with Terry's scoliosis which makes him feel guilty and reminds him of his own sister's death from the disease. Thus Terry feels rejected by her father whose love and approval she has always sought. Terry tries to find her father in Martin Engle, (indicated by the flashbacks to her childhood in which he figured prominently during her affair) but is again disillusioned by his cold attitude. This second failure is too much for Terry so ^{she} rejects love, marriage and children and becomes what her father hates most. This also accounts for her disinterest in James, the one man her father approves of. It's only when Terry forces her father to admit his hostility and she is released from her feelings towards him that she can consider James as a possibility. Therefore Terry's is another case of the unresolved Oedipus Complex which explains her "liberation" as simply been a case of unrequited love for her father.

When this is explained and the crisis is solved, there is still the crime Terry has committed against patriarchy for which she must be

punished. The crime being that of a woman transgressing the position society has prepared for her; by her aggressive sexuality, her refusal to be a mother, her questioning of male virility and her attempt to be answerable only to herself. In the film Terry was warned about this many times by the men she became involved with via their excessive fits of rage directed at her, completely out of proportion to the situations. She was even forewarned about the punishment, first when she discovered Tony's knife with the luminous blade which he held threateningly up to her face before beginning his dance, and again when Kathleen and her boyfriend turned up on New Year's eve in fancy dress and scared her with their play acting.

Terry was given one more chance to mend her ways by staying with James on New Year's eve, we are reminded that she should have been with him by his reflection in the mirror when Terry is chatting up George, but like Lot's wife who couldn't resist looking back at the city of Sodom, so did Terry and was doomed. The agent of death being a "son of that city."

One particularly nasty aspect of the death scene was Brooks' play on the similarity in expression between pain and passion, for with the camouflaging of the strobe flickering, this gave a warped credence to George's accusation that that was what she (women) really wanted. . . . She died as she had lived!

FOOTNOTES

1. Demeter: a Greek Goddess of the fruitfull earth, proctress of social order and marriage.
Demetrian was the stage of matriarchy in which women governed both the home and the state.
2. Hetera was a female paramour or concubine in ancient Greece.
Heraerism is a term applied to female companionship outside of marriage which can be of both a sexual or intellectual and artistic nature.
3. Dionysian is a term which comes from ancient Greece and originates from the orgiastic and dramatic festivals held in honour of Dionysus (identified with Bacchus from Roman myth).
Dionysian meaning wild, frenzied, sensuous, suggesting decadence.
4. J.J. Bachofen, "Myth, Religion and Mother Right: Selected Writings"
see for further investigation into the transition from "mother right to father right", i.e. Matriarchy to Patriarchy.
Also see Pam Cook's essay "Dublicity in Mildred Pierce", which is based entirely on Bachofen's theories, in "Women in Film Noir" pp. 68, edited by E.A. Kaplan.
5. Electra Complex: Freudian Theory to do with the unconscious tendancy of a daughter to be attached to her father and hostile towards her mother, (cf. Oedipus Complex).
Electra: (Gr. myth) The daughter of Agamemnon and Clytemnester, she encouraged her brother Orestes to kill her mother and her mother's lover, who together had murdered their father.

FOOTNOTES (continued)

6. Oedipus Complex: Freud's theory on a son's sexual desire for his mother based on the passage from misrecognition of his parents i.e; the stage of bi-sexuality where both parents are thought to have a penis and the mother is the love object for both male and female children, to the knowledge that the mother doesn't possess a penis, is castrated, at which point the boy identifies with the father and gives up the desire for the mother, and girls identify with the mother in their discovery of their own castration, but also give up their desire for her. Thus children become sexed. It is through a child unsuccessfully passing through this complex that according to Freud problems will arise in later life.

Oedipus: (Gr, myth) The son of Laius and Jocasta, King and Queen of Thebes, who raised by the King of Corinth, later returned to Thebes and unwittingly killed his father and married his mother with whom he had four children. When the incest is discovered Jocasta committed suicide and Oedipus blinded himself and wandered off into the desert.

For an alternative reading of the legend based on the transition from matriarchy to patriarchy see; Patricia Monaghan, "Woman in Myth and Legend", pp 160.

CHAPTER V

Children and Men

To suggest "Mildred Pierce" is simply the result of post World War II paranoia as an excuse for its repression of women, in order to re-instate men in the work force^I loses credibility by its basic theme of repression recurring in the high economic climate of "Klute" (1971) and the anti-depression climate of "Looking for Mr. Goodbar" (1977). So far I have discussed how women have been repressed through the narrative, the cinematic style and the ideology in relation to mythology, religion and psychoanalysis. Now I will examine why.

First I will look at the treatment of children in relation to the ideology inherent in these types of films. Children are an obsession in American films when it comes to needing a sacrificial lamb, whether its sacrifice of, or for children. These films "thrive on a contravention of their own morality, that you can't have your cake and eat it too"² in other words, if a woman rejects patriarchy, then patriarchy will withhold that thing "all" women ultimately want; the child. However the woman who doesn't want a child calls the patriarchal bluff, and leaves it no defences and so drastic measures must be called on; patriarchy must go on the offensive.

To admit any reservations about having children or towards children is to commit heresy, since the only thing a woman is dependant on men for is fertilization; if a woman has no desire to be fertilized then the whole structure of patriarchy is threatened at its roots. So, the only way a woman can express this hostility is through a noble inversion; the act of sacrifice, of giving children^{UP} for their own good, as in Terry in "Goodbar". She decides not to have children so that she will not pass on the congenital disease. However this excuse contains holes as her grandfather had seven out of eight healthy children, her father two

out of three, and Bridget's child is healthy. Also her refusal to tell the doctor her perfectly reasonable reason for becoming sterile, is suspect, especially as she had no inhibitions about telling Martin. Alternately there is the obsession with children seen in both "Mildred Pierce" and "Goodbar", to represent masked wish fulfillment, i.e.; love and attention lavished on children being compensation for woman's guilt in not wanting to have children in the first place. In "Mildred Pierce" Mildred has no interest in Veda as an individual, but as an extension of herself; "Veda is a part of me", she informs Ida. Ida makes no bones about her own attitude towards children; "Alligators have the right idea. they eat their young". (Ida can get away with this in the film since her "warped masculated" presence plays a significant part in Mildred's down fall. *) Veda has in fact intruded on Mildred's life and delayed Mildred's embarkation on her career, however having Veda there also gave Mildred a justification for her career in the guise of "sacrificing" herself for the betterment of her child. The child in this case is the reason for the marriage breaking up, and by her need for a father figure, the destruction of Mildred's career. It's only when the child is turned over to the custody of the Law (Patriarch) that normality is restored, the marriage repaired and Mildred's excuse for deviation withdrawn.

In "Goodbar" great play is made of Terry's interest in Amy. Why was Amy's inclusion in the narrative necessary at all, surely the pupils as a collective would have sufficed in dealing with this side of Terry's life! Of course Amy's *raison d'être* was to camouflage Terry's lack of desire for children of her own, to project Terry as a woman capable of motherhood, capable of being saved and rehabilitated. But since Terry physically as well as mentally denied this capability, she became a

* As discussed on page 30.

a threat to patriarchy and was therefore exterminated.

Film Noir is characterised by a certain anxiety over the existence and definition of masculinity and "normality". This anxiety however is seldom expressed since to openly express it would be to admit that masculinity and normality are problems, whereas the ideology works on the assumption that they can be taken for granted. The problem can be seen by the films' difficulty in constructing a positive image of masculinity and normality which would assert their existence and definition, e.g. James in "Goodbar", who, by the telling of the ridiculous story about his parents (which was only voicing his own fears) and his excessive rage towards Terry when she walks out on him damages his image as the ideal man required by the narrative. Therefore it is necessary to exploit the opposites of masculinity and normality i.e.; femininity and deviance, to simultaneously play down the discrepancies and elevate the concept of patriarchy as the only viable social order. This is illustrated in a number of films apart from "Mildred Pierce" and "Goodbar", a good example of which is "Gilda". We are told in "Gilda" that Gilda is superstitious and promiscuous while the homosexual relationship between Johnny and Ballen is only hinted at. In "Klute", as in "Goodbar", women are accused by Cable of being warped, unable to do anything good with their lives and bringing out men's weaknesses.

Conclusion

Men's fear of sexual inadequacy is at the root of the film noir problematic, an issue the films attempt to come to terms with without actually articulating. The use of mirror images and reflections in relation to

women, apart from indicating women's duplicitous natures, also indicates self interest over devotion to men which is the crime of women in film noir, (particularly those women who are in control of their own sexuality), and ^{is} the metaphor for the threat their sexuality represents to men and the patriarchal order, hence the need to subjugate and punish independant women in film noir.



12. The Big Heat.



13. Sunset Boulevard



10. Gilda.



11. Double Indemnity.



14. Lady from Shanghai.

FOOTNOTES

- I. Men were¹nt worried about women taking or remaining in their (mens) jobs, since immeadiatly after the was, women were fired and protective legislation reinstated.
2. Molly Haskell, "From Reverence to Rape", from Film Theory and Criticism, edited by Mast and Cohen. pp 517. See for further reading on the idea of the "sacrifice film".

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Bouble Indemnity. Paramount 1944; p: Joseph Siström; d: Billy Wilder, based on the novella by James M. Cain. l.p.: Fred MacMurray (Walter Neff), Barbara Stanwyck (Phyllis Dietrichson), Edward G. Robinson (Barton Keyes).

Gilda. Columbia 1946; p: Virginia Van Upp; d: Charles Vidor, from the story by E.A. Ellington. l.p.: Rita Hayworth (Gilda), Glen Ford (Johnny), George Macready (Ballen), Joseph Calleia (Obregon).

Gun Crazy. King Bros. 1949; p: Maurice King and Frank King; d: Joseph H. Lewis, based on a story by MacKinley Kantor. l.p.: Peggy Cummins (Annie Laurie Starr), John Dall (Bart Tare), Berry Kroeger (Packett), Morris Carnovsky (Judge Willoughby), Anabel Shaw (Ruby Tare), Harz Lewis (Clyde Boston), Nedrick Young (Dave Allister).

Klute. Warner Bros. 1971; p: Alan J. Pakula; d: Alan J. Pakula. l.p.: Jane Fonda (Bree Daniels), Donald Sutherland (John Klute), Charles Ciotti (Cable), Roy Scheider (Frank Ligourin), Dorothy Tristan (Arlyn Page), Rita Gam (Trina), Vivian Nathan (Psychiatrist).

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Sunset Boulevard. Paramount 1950; p: Charles Brackett; d: Billy Wilder. l.p.: Gloria Swanson (Norma Desmond), William Holden (Joe Gillis), Erich von Stroheim (Max von Mayerling).

Touch of Evil. Universal 1958; p: Albert Zugsmith; d: Orson Welles, from the novel "Badge of Evil" by Whit Masterson. l.p.: Orson Wells (Hank Quinlan), Charlton Heston (Mike Vargas), Janet Leigh (Susan Vargas), Joseph Calleia (Pete Menzies).

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1944; p: Nunnally Johnson; d: Fritz Lang, based on the novel,
"Once Off Guard" by J.H. Wallis. l.p.: Edward G. Robinson
(Richard Wanley), Joan Bennett (Alice), Raymond Massey (District
Attorney), Dan Duryea (Blackmailer).