

UNINVITED: CLASSICAL HOLLYWOOD CINEMA AND LESBIAN REPRESENTABILITY (THEORIES OF REPRESENTATION AND DIFFERENCE)

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PATRICIA WHITE

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0 of 1 people found the following review helpful.

Textbookish read; very interesting

By moon

This either is or could be a text for a film studies class, so it has a very academic bend to how it's organized and reads (meaning, a theoretical position). That makes it a bit more complex to digest than similar books in this genre. I enjoyed the content--good analysis of female stars' "gay careers," which are really about, for example, the non-mainstream, non-traditionally feminine (particularly for the silver screen times) roles held consistently for certain stars.

4 of 6 people found the following review helpful.

Couldn't put it down

By Simone Federman

This book is fascinating and compelling to read. I am thankful to Patricia White for doing all this research. I can't wait to watch these films.

1 of 2 people found the following review helpful.

Okay

By anonymous

This book is good when it covers new ground, but can be dull and didactic when it isn't. Like many LGBT books you have to go through the standard regurgitation of Foucault, Sedgwick, and few shaky analogies to the case histories of Freud to get to the author's points, which are steeped in jargon.

By the time that's done there isn't much; "The Haunting" is the only one of the films that gets a "full" treatment, a blow by blow interpretation of the film's lesbian (as defined by code era Hollywood) symbols and imagery. Often the author writes just enough on a movie to note a particular favored icon and drops it. The woman's film of the 30-40's she (rightly) argues encompasses lesbian desire and imagery, but the choices are suited to the author's tastes: FIVE Bette Davis films (NOT including "Dark Victory"?) but a few measly paragraphs about "Mildred Pierce," a few pages of "Stella Dallas." I wondered how broad the author's knowledge of early cinema is.

In an earlier chapter discussing classic Hollywood images in gay art, the author wonders why a queer artist chose to create a photo superimposing herself helping Linda Darnell tie a tie, not knowing that there is

exactly such a scene in one of Darnell's early films. She has a rigid canon borrowed from past authors and, deeply talented as she is, seems unwilling to step out of it. This book was 3.5 stars good when it could have been brilliant...

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