

## Rebels And Chicks A History Of The Hollywood Teen Movie

Book 10 of the Bestselling Black Rebel Riders' MC Saga Are you ready to ride? He may be falling in love with his captive but loving her could be his end. In this life the only way you are leaving is in a body bag. You can either ride or you can die. When Marek demands Danny bring him the daughter of a Black Rebel Rider, he follows his orders like a good brother should.

Kidnapping Sara was his first mistake. Falling in love with her might prove deadly. The Black Rebel Riders' MC Saga continues. This time when an enemy goes too far it means war and no one is safe. The Devil's Rebel is book 10 of the bestselling Black Rebel Riders' MC saga. This series is best read in order. Suggested series reading order Grim The Beginning Rumor Baby Striker Romeo Heart of A Rebel A Rebel Love A Rebel In The Roses Born Sinner (standalone) Blood of A Rebel The Devil's Rebel Search Terms: MC Romance, Biker Romance, Dark Romance, Action and Adventure, Suspense, Thriller, Mystery, Alpha Male, Dominant Hero, Romantic Thriller, Romantic Suspense, Saga, Interconnected Characters, family saga, crime, dark fantasy, women's action and adventure, contemporary romance, motorcycle club romance, motorcycle action and adventure, new adult romance, second chance romance, love triangle, May December Romance, older man younger woman, kidnapping

John Fair and David Chapman tell the story of how film-makers use and manipulate the appearance and performances of muscular men and women to enhance the appeal of their productions. The authors show how this practice, deeply rooted in western epistemological

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traditions, evolved from the art of photography through magic lantern and stage shows into the motion picture industry, arguing that the sight of muscles in action induced a higher degree of viewer entertainment. From Eugen Sandow to Dwayne “The Rock” Johnson, muscular actors appear capable of performing the miraculous, and with the aid of stuntmen and filming contrivances, they do. By such means, muscles are used to perfect the art of illusion, inherent in movie-making from its earliest days.

A fascinating account of the evolution of the "teen movie" analyzes more than one hundred films for and about teenagers, discusses the relationship between teen movies and the youth movement, and offers a comprehensive filmography of teen flicks. Original.

Generation Multiplex (2002) was the first comprehensive study of the representation of teenagers in American cinema since David Considine's Cinema of Adolescence in 1985. This updated and expanded edition reaffirms the idea that films about youth constitute a legitimate genre worthy of study on its own terms. Identifying four distinct subgenres—school, delinquency, horror, and romance—Timothy Shary explores hundreds of representative films while offering in-depth discussion of movies that constitute key moments in the genre, including Fast Times at Ridgemont High, A Nightmare on Elm Street, The Breakfast Club, Say Anything . . . , Boyz N the Hood, Scream, American Pie, Napoleon Dynamite, Superbad, The Twilight Saga, and The Hunger Games. Analyzing developments in teen films since 2002, Shary covers such topics as the increasing availability of movies on demand, which has given teens greater access to both popular and lesser-seen films; the recent dominance of supernatural and fantasy films as a

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category within the genre; and how the ongoing commodification of teen images in media affects real-life issues such as school bullying, athletic development, sexual identity, and teenage pregnancy.

The author challenges the neglect of the 1970s in studies on teen film and youth culture by locating a number of subversive and critical narratives.

The Image of Youth in American Cinema Since 1980

Tweenhood

Disney Channel Tween Programming

A Renegade History of the United States

Stranded at the Drive-In

Reassembling the Contemporary American Teen Film With Latour

The Devil's Rebel

An Encyclopedia

*Easy A (2010) is the last significant box-office success in the high-school teen movie subgenre and a film that has already been deemed a 'classic' by many cultural commentators and popular film critics. By applying interdisciplinary insight to a relatively overlooked movie in academic discussion, Easy A: The End of the High-School Teen Comedy? is the first in-depth volume that places the movie within several key contexts and concepts of intertextuality, gender, genre and adaptation, and social discourse. Through the unpacking of a complex narrative that draws its plot from Nathaniel Hawthorne's The Scarlet Letter (1850) and shares affinities with John Hughes' paradigmatic films from the 1980s and*

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*key films from the 1990s, this volume presents Easy A as a palimpsest for the millennial generation. Clear and comprehensive, the book argues that Easy A marks the end of the commercially successful high-school teen comedy and discusses the reasons through a comparative synchronic and semi-diachronic historical comparison of the film with contemporary cinematic texts and those of the 1980s and 1990s.*

*Screening Generation X: The Politics and Popular Memory of Youth in Contemporary Cinema examines popular representations of Generation X in American and British film. In arguing that the various constructions of youth are marked by major cultural shifts and societal inequalities, it analyzes the iconic 'Gen X' figures ranging from the slacker, the teenage time traveller, and third wave feminists, to the oeuvre of Molly Ringwald and Richard Linklater. This book explores the important cultural work performed by films that mediate the experiences of Generation X and critiques the ongoing marginalization of the youth who struggle to find their identity and a voice in increasingly unstable times. Specific analyses of such films as Pump Up the Volume, The Breakfast Club, Heathers, Donnie Darko and Waking Life are used to illustrate the research.*

*A series of movies that share images, characters, settings, plots, or themes, film cycles have been an industrial strategy since the beginning of cinema. While some have viewed them as "subgenres," mini-genres, or nascent film genres, Amanda Ann Klein argues that film cycles are an entity in their own right and a subject worthy of their own study. She posits that film cycles retain the marks of their historical, economic, and generic contexts and therefore can reveal much about the state of contemporary politics, prevalent social ideologies, aesthetic trends, popular desires, and anxieties. American Film Cycles presents a series of case*

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*studies of successful film cycles, including the melodramatic gangster films of the 1920s, the 1930s Dead End Kids cycle, the 1950s juvenile delinquent teenpic cycle, and the 1990s ghetto action cycle. Klein situates these films in several historical trajectories—the Progressive movement of the 1910s and 1920s, the beginnings of America's involvement in World War II, the "birth" of the teenager in the 1950s, and the drug and gangbanger crises of the early 1990s. She shows how filmmakers, audiences, film reviewers, advertisements, and cultural discourses interact with and have an impact on the film texts. Her findings illustrate the utility of the film cycle in broadening our understanding of established film genres, articulating and building upon beliefs about contemporary social problems, shaping and disseminating deviant subcultures, and exploiting and reflecting upon racial and political upheaval.*

*This collection brings together international experts on the cinema of migration and diaspora in postcolonial and postnational Europe. It offers a comprehensive theoretical and analytical discussion of a highly productive creative sector and documents the spectrum of this area of exploration in European, transnational and World Cinema studies.*

*This study of Kevin Smith's debut film breaks new ground by exploring how Clerks sits at the intersection of political and cultural trends relevant to alternative youth cultures in the early 1990s. Clerks (1994) was born of and appeals to a specific youth subculture, with the multimedia 'View Askewniverse' developing out of the film's initial release. Drawing on existing texts and movements such as Richard Linklater's Slacker (1991), Douglas Coupland's novel Generation X: Tales for an Accelerated Culture and alternative rock subcultures that had developed during and since the 1980s, the film presents a comedic*

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*take on working as a young person in 1990s America in a manner that was praised for its authenticity. Filmed on a miniscule budget, the roughness of the film's aesthetic, combined with a hard rock soundtrack comprised of mostly independent bands, convinced many that it could speak for young Americans, much more than polished, corporate Hollywood productions. The book situates the film within this wider cultural movement and cultural zeitgeist and explores the role of working-class youth and employment in the years following Reaganomics and its consequences, as well as providing insight into the film's presentation of consumption and of its representation of masculinity and sexuality. Clear, concise and comprehensive, the book is ideal for students, scholars and those with an interest in youth cinema, American independent film, Cult Film, Subcultures and Counterculture, as well as both Film and American Studies more broadly.*

*A Modern History*

*Generation Multiplex*

*The Pop Musical*

*Precious*

*The History of Women in Rock and Roll*

*Signs of Cinematic Change*

*The Breakfast Club*

*Obscene, Indecent, Immoral, and Offensive*

*This collection examines how scientists are represented in popular screen media, from blockbuster films and biopics to television drama. Contributors argue that across horror, science fiction, crime drama, and comedy, these fictional scientists embody the hopes and fears*

*associated with real-life science.*

*Nils Bothmann applies antiessentialist genre theory to study the fusion of the action and the detection genre in the hybrid genre of detAction, focusing on the work of screenwriter and director Shane Black. After providing antiessentialist definitions of all three genres, the author undertakes close readings of Black's work in order to analyze depictions of race and gender as well as the role of intermediality and genre hybridity in detAction.?*

*This book takes up the queer girl as a represented and rhetorical figure within film, television and video. In 1987, Canada's Degraasi Junior High featured one of TV's first queer teen storylines. Contained to a single episode, it was promptly forgotten within both the series and popular culture more generally. Cut to 2016 – queer girls are now major characters in films and television series around the globe. No longer represented as subsidiary characters within forgettable storylines, queer girls are a regular feature of contemporary screen media. Analysing the terms of this newfound visibility, Whitney Monaghan provides a critical perspective on this, arguing that a temporal logic underpins many representations of queer girlhood. Examining an archive of screen texts that includes teen television series and teenpics, art-house, queer and independent cinemas as well as new forms of digital video, she expands current discourse on both queer representation and girls' studies by looking at sexuality through themes of temporality. This book, the first full-length study of its kind, draws on concepts of boredom, nostalgia and transience to offer a new perspective on queer representation in contemporary screen media.*

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*After Hollywood and Tin Pan Alley's iron grip on the movie musical began to slip in the face of pop's cultural dominance, many believed that the musical genre entered a terminal decline and finally wore itself out by the 1980s. Though the industrial model of the musical was disrupted by the emergence of pop, the Hollywood musical has not gone extinct. Many Hollywood productions from the 1960s to the present have revisited the forms and conventions of the classic musical—except instead of drawing from showtunes and jazz standards, they employ the styles and iconography of pop. Alberto Mira offers a new account of how pop music revolutionized the Hollywood musical. He shows that while the Hollywood system ceased producing large-scale traditional musicals, different pop strains—disco, rock 'n' roll, doo-wop, glam, and hip-hop—renewed the genre, giving it a new life. While the classical musical presented a world light on conflict, defined by theatricality and where effortless talent can shine through, the introduction of pop spurred musicals to address contemporary social and political conditions. Mira traces the emergence of a new set of themes—such as the painful hard work depicted in *Dirty Dancing* (1987); the double-edged fandom of *Velvet Goldmine* (1998); and the racial politics of *Dreamgirls* (2006)—to explore why the Hollywood musical has found renewed relevance.*

*This book traces the development of Richard Linklater's *Boyhood* from its audacious concept through its tenacious production to its celebrated reception, placing it within the context of cinematic parables about children to demonstrate its distinctive vision. Timothy Shary, author of numerous studies on the history of teen cinema, evaluates the film's many messages about youth*

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*and adolescence within the context of early twenty-first century American culture, illuminating how Linklater's singular vision of the otherwise ordinary life of a boy reveals potent universal truths about all people.*

*Generation X and the Rise of the Entertainment Subject*

*Rethinking the Hollywood Teen Movie*

*The History of the Science-Fiction Magazine*

*Rebels and Chicks*

*Identity, Genre, and Musical Agency*

*Gender, Genre and Identity*

*Essays on Shows from Lizzie McGuire to Andi Mack*

Brand Bible is a comprehensive resource on brand design fundamentals. It looks at the influences of modern design going back through time, delivering a short anatomical overview and examines brand treatments and movements in design. You'll learn the steps necessary to develop a successful brand system from defining the brand attributes and assessing the competition, to working with materials and vendors, and all the steps in between. The author, who is the president of the design group at Sterling Brands, has overseen the design/redesign of major brands including Pepsi, Burger King, Tropicana, Kleenex, and many more.

Examining how the discourses of youth, race, poverty and identity take shape

when *Push* is adapted to the big screen, this book brings together valuable research to delve into representations of African-American girlhood. The book draws attention to how Black girlhood takes shape in the film under the dominant White discourses that racialise non-White bodies, and examines how these discourses inform a critical reception of the film and *Precious*, as a Black girl. Through a consideration of Black culture and heritage, it questions what narratives of girlhood, growth and development are afforded to the main character, in a film that is informed by neoliberal and colour-blind discourses. Highlighting the social context in which *Precious* was received, the book draws attention to how a discussion of *Precious* in the critical press gives insight into the racial politics that were dominant at the time of the film's release. It considers whether race impacts how the film engages with, reflects and moves beyond conventions within the genre of youth film. Concise and engaging, this vital book sheds light on underrepresented areas of film studies that make it an invaluable resource for students and scholars of film, race and youth cultures.

*The Breakfast Club* is a quintessential teen film. This book analyzes how multiple factors coalesced to solidify the status of *The Breakfast Club* as one of the most emblematic films of the 1980s and one of the most definitive teen films of the genre. The film brings together genre-defining elements - the conflicts between generations and peer pressure, archetypical characters and breaking down stereotypes, the celebration and survival of adolescence, and the importance of this time in life on the coming-of-age process - and became a significant moment

for John Hughes as an auteur and for teen films in the 1980s. More than just embodying these elements of the genre, filmmaker Hughes and the Brat Pack stars helped introduce and popularize multiple generic features that would come to be expected with the teen film formula. The content of the film combined with its context of production in the middle of a boom in teen filmmaking in Hollywood. Meanwhile, the marketing that focused on contemporary music, peer group dynamics, and oppositions between Generation X and baby boomers, merged with an enthusiastic reception by youth audiences. Its endurance speaks to the way the film's level of importance as a critical, commercial, and influential film with tremendous impact has grown since its initial debut.

This volume compares films from the late Cold War era with films of the same genre, or of similar themes, from the post-Cold War era, paying particular attention to shifts in narrative that reflect changes in American culture, attitudes, and ideas. It explains how the absence of the Cold War has changed the way we understand and interpret film.

Acclaimed writer of *This is Uncool* and *Popcorn* turns his attention to the (first ever) look at the teen movie. Everyone undergoes some kind of teenage trauma, and a fundamental way of coping, or rite of passage, is the teen movie. Yet until now there has been no book that explores this successful movie sub-genre with any depth. Step forward Garry Mulholland, who, taking his cue from his previous, hugely acclaimed pop culture list books (*This is Uncool* and *Fear of Music*), seeks to create a pantheon of the very finest teen movies, or in Garry Mulholland's

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words: "I'll be doing what film critics have been loathe to do since the 1950s, and taking the entire subculture of teen movies seriously, making a constant and compelling argument that Grease and A Nightmare on Elm Street tell us a great deal more about modern life and human nature than Citizen Kane and The Godfather." From Kes to Fame, Badlands to the Breakfast Club, and National Lampoon's Animal House to Twilight, Garry Mulholland re-evaluates a much maligned genre, and brings it all back again: the good, the bad and the traumatic.

The Scientist in Popular Culture

She's a Rebel

Youth Culture in Global Cinema

Antiessentialist Genre Theory and Its Application

Actor-Network Theory at the Movies

Young People, Technology, and the New Literacies

The Lost Generation of Youth in 1970s Film

Hollywood and the End of the Cold War

This provocative three-volume encyclopedia is a valuable resource for readers seeking an understanding of how movies have both reflected and helped engender America's political, economic, and social history. \* Provides 450 A-Z entries that comprehensively cover the historical significance of subjects, people, and films of the American cinema \* Contains contributions from 150 distinguished interdisciplinary scholars offering their analysis on the role of movies in American

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history \* Includes reference materials and suggestions for further reading with every entry

Gaar's critically acclaimed, breakthrough book became an instant classic upon its publication in 1992. Arranged chronologically and told with impassioned detail, "She's A Rebel" charts a half century of women performers. 75 photos.

This book brings theory from popular music studies to an examination of identity and agency in youth films while building on, and complementing, film studies literature concerned with genre, identity, and representation. McNelis includes case studies of Hollywood and independent US youth films that have had commercial and/or critical success to illustrate how films draw on specific discourses surrounding popular music genres to convey ideas about gender, race, ethnicity, sexuality, and other aspects of identity. He develops the concept of 'musical agency', a term he uses to discuss the relationship between film music and character agency, also examining the music characters listen to and discuss, as well as musical performances by the characters themselves

The Oxford Handbook of Children's Film offers a uniquely comprehensive study of children's cinema from an interdisciplinary, nuanced, global perspective.

(Limelight). This entertaining and insightful book is the first

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devoted exclusively to films that push the cinematic envelope with explicit language, nudity, sex, violence, or "adult" themes. Stephen Tropiano offers astute and accessible analysis of such films as *The Birth of a Nation* , *Who's Afraid of Virginia Woolf?* , *Baby Doll* , *Blackboard Jungle* , *Bonnie and Clyde* , *A Clockwork Orange* , *Natural Born Killers* , *Rosemary's Baby* , *Life of Brian* , and *The Passion of the Christ* .

Screening #MeToo

All That's Left to Know About the Man Behind the Movies

European Cinema in Motion

Movies in American History

Rape Culture in Hollywood

Brand Bible

Perfecting the Art of Illusion

Deconstructing Digital Natives

***This book posits that Generation X is the first to be defined by its relationship with entertainment. This relationship, the author argues, is reciprocal: for the first time, entertainment is created with adolescent consumers in mind who in turn develop a new mode of subjectivity that is informed by the popular culture they consume.***

***Screening #MeToo offers an important and timely discussion of the***

***pervasive nature of rape culture in Hollywood. Essays in the collection examine films released from the 1960s onward, a broad period that coincides with the end of the Motion Picture Production Code in Hollywood, which resulted in more frequent and increasingly graphic images of sex and violence being included in mainstream movies. Focusing on narratives in which surveillance and sexual violence feature prominently, contributors from North America and Europe examine a variety of film genres, including spy films, teen comedies, kitchen sink dramas, coming-of-age stories, rape/revenge films, and horror films. Reflecting the increasing social and academic awareness of sexual violence in Hollywood film and its transmission and cultivation of rape culture in the United States and abroad, they are concerned not only with the content of the films under scrutiny but also with the clear relationship between the stories, how they are being told, and the culture that produced them. Screening #MeToo challenges readers to look at mainstream Hollywood films differently, in light of attitudes about art and power, sexuality and consent, and the pleasures and frustrations of criticizing "entertainment" films from these perspectives.***

***Refocus: The Films of Amy Heckerling is the first book-length study of the work of Amy Heckerling, the phenomenally popular director and***

***screenwriter of Clueless and Fast Times at Ridgemont High. As such, the book constitutes a significant intervention in Film Studies, prompting a reconsideration of the importance of Heckerling both in the development of Teen cinema, and as a figure in Hollywood comedy. As part of the Refocus series, the volume brings together outstanding original essays examining Heckerling's work from a variety of perspectives, including film, television and cultural studies and is destined to be used widely in undergraduate teaching.***

***Aruges that criminals, prostitutes, rebels and other people on the fringes of society were largely responsible for such American achievements as the American Revolution, labor unions, women's liberation, the fall of the Soviet Union, gay rights and much more. By the author of Out of the Jungle: Jimmy Hoffa and the Re-Making of the American Working Class.***

***Much has been written about the Walt Disney Company's productions, but the focus has largely been on animation and feature film created by Disney. In this essay collection, the attention is turned to The Disney Channel and the programs it presents for a largely tween audience. Since its emergence as a market category in the 1980s, the tween demographic has commanded purchasing power and cultural influence, and the impressionability and social development of the age group makes it an important range of people***

**to study. Presenting both a groundbreaking view of The Disney Channel's programming by the numbers and a deep focus on many of the best-known programs and characters of the 2000s--shows like The Wizards of Waverly Place, That's So Raven and Hannah Montana--this collection asks the simple questions, "What does The Disney Channel Universe look and sound like? Who are the stories about? Who matters on The Disney Channel?"**

**John Hughes FAQ**

**Easy A**

**Science-Fiction Rebels: the Story of the Science-Fiction Magazines from 1981 To 1990**

**Queer Girls, Temporality and Screen Media**

**US Youth Films and Popular Music**

**Playing God and Working Wonders**

**Boyhood**

**Queer Youth and Media Cultures**

*This book is one of the first to apply the theoretical tools proposed by French philosopher Bruno Latour to film studies. Through the example of the Hollywood Teen Film and with a particular focus on Actor-Network Theory (ANT), the book delineates how Teen Film has established itself as one of Hollywood's most consistent and dynamic genres. While many productions may recycle formulaic patterns, there is also a proliferation of cinematic coming-of-age narratives that are aesthetically and politically progressive, experimental, and complex.*

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*The case studies develop a Latourian film semiotics as a flexible analytical approach which raises new questions, not only about the history, types and tropes of teen films, but also about their aesthetics, mediality, and composition. Through an exploration of a wide and diverse range of examples from the past decade, including films by female and African-American directors, urban and rural perspectives, and non-heteronormative sexualities, Actor-Network Theory at the Movies demonstrates how the classic Teen Film canon has been regurgitated, expanded, and renewed.*

*Contributors produce an international overview of developments in digital literacy among young learners, offering innovative paths between traditional narratives that offer only complete acceptance or total dismissal of digital natives.*

*Looking for a comprehensive chronicle of the films of legendary director, screenwriter, and producer John Hughes? You're holding it in your hands. Covering the entirety of Hughes's career, from his earliest features through to his mainstream box-office successes, John Hughes FAQ explores the key factors that contributed to his legendary status in the world of cinema. While Hughes has become especially well known for the eight films that he directed between 1984 and 1991—including *Sixteen Candles* (1984), *The Breakfast Club* (1985), and *Ferris Bueller's Day Off* (1986)—he made a considerably greater contribution to cinema through the dozens of high-profile screenplays that he developed for production throughout the '80s and '90s. John Hughes FAQ investigates many different aspects of Hughes's prolific career in film—discussing his distinctive flair for creating entertaining and engaging characters, his enthusiasm for new technology and eventful road trips, and his insightful social commentary on class and culture. Considering the entire sweep of Hughes's work behind the camera, John*

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*Hughes FAQ focuses not only on the popular classics of his filmography but also on many of his movies that have achieved a certain cultural prominence over the passing years. An analysis of novelistic explorations of modernism in mathematics and its cultural interrelations.*

*This collection explores the representation and performance of queer youth in media cultures, primarily examining TV, film and online new media. Specific themes of investigation include the context of queer youth suicide and educational strategies to avert this within online new media, and the significance of coming out videos produced online.*

*Identity, Adaptation and the African-American Youth Film*

*The Oxford Handbook of Children's Film*

*Muscles in the Movies*

*Clerks*

*New American Teenagers*

*Not 'Just a Phase'*

*Hairspray*

*The 100 Best Teen Movies*

**Rebels and Chicks A History of the Hollywood Teen Movie Backstage Books**

By reconsidering assumptions about mainstream popular culture and its revolutionary possibilities, author Dana Heller reveals that John Waters' popular 1988 film Hairspray is the director's most subversive movie. Represents the first scholarly work on any of film director John Waters' films Incorporates original interview material with the director Reveals meanings

embedded in the film's narrative treatment of racial and sexual politics

Coming of age is a pivotal experience for everyone. So it is no surprise that filmmakers around the globe explore the experiences of growing up in their work. From blockbuster U.S. movies such as the Harry Potter series to thought-provoking foreign films such as *Bend It Like Beckham* and *Whale Rider*, films about youth delve into young people's attitudes, styles, sexuality, race, families, cultures, class, psychology, and ideas. These cinematic representations of youth also reflect perceptions about youth in their respective cultures, as well as young people's worth to the larger society. Indeed, as the contributors to this volume make plain, films about young people open a very revealing window on the attitudes and values of cultures across the globe. *Youth Culture in Global Cinema* offers the first comprehensive investigation of how young people are portrayed in film around the world. Eighteen established film scholars from eleven different national backgrounds discuss a wide range of films that illuminate the varied conditions in which youth live. The essays are grouped thematically around the issues of youthful resistance and rebellion; cultural and national identity, including religion and politics; and sexual maturation, including gender distinctions and coming-of-age queer. Some essays engage in close readings of films, while others examine the advertising and reception of films or investigate psychological issues. The volume concludes with filmographies of over 700 youth-related titles arranged by nation and theme.

Mike Ashley's acclaimed history of science-fiction magazines comes to the 1980s with *Science-Fiction Rebels: The Story of the Science Fiction Magazines from 1981 to 1990*. This volume

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charts a significant revolution throughout science fiction, much of which was driven by the alternative press, and by new editors at the leading magazines. The period saw the emergence of the cyberpunk movement, and the drive for, what David Hartwell called, 'The Hard SF Renaissance', which was driven from within Britain. Ashley plots the rise of many new authors in both strands: William Gibson, John Shirley, Bruce Sterling, John Kessel, Pat Cadigan, Rudy Rucker in cyberpunk, and Stephen Baxter, Alistair Reynolds, Peter Hamilton, Neal Asher, Robert Reed, in hard sf. He also shows how the alternative magazines looked to support each other through alliances, which allowed them to share and develop ideas as science-fiction evolved.

This book analyses common perceptions about drink-spiking, a pervasive fear for many and sometimes a troubling reality. Ideas about spiked drinks have shaped the way we think about drugs, alcohol, criminal law, risk, nightspots, and socializing for over one hundred and fifty years, since the rise of modern anaesthesia and synthetic 'pharma-ubiquity'. The book offers a wide-ranging look at the constantly shifting cultural and gender politics of 'psycho-chemical treachery'. It provides rich case histories, assesses evolving scientific knowledge, and analyses the influence of social forces as disparate as Temperance and the acid enthusiasts of the 1960s. Drawing on interdisciplinary research, the book will be of great interest to upper-level students and scholars of criminal law, forensic science, public health, and social movements.

The End of the High-School Teen Comedy?

Migrant and Diasporic Film in Contemporary Europe

The Complete Guide to Building, Designing, and Sustaining Brands

Screening Generation X

ReFocus: The Films of Amy Heckerling

100+ Years of Censored, Banned, and Controversial Films

Femininity and Celebrity in Tween Popular Culture

Sweat, Tears, and Tarnished Utopias

***A powerful female, pre-adolescent, consumer demographic has emerged in tandem with girls becoming more visible in popular culture since the 1990s. Yet the cultural anxiety that this has caused has received scant academic attention. In Tweenhood, Melanie Kennedy rectifies this and examines mainstream, pre-adolescent girls' films, television programmes and celebrities from 2004 onwards, including A Cinderella Story (2004), Hannah Montana (2006) and Camp Rock (2008). Her book forges a dialogue between post-feminism, film and television, celebrity and most importantly; the figure of the tween. Kennedy examines how these media texts, which are so key to tween culture, address and construct their target audience by helping them to 'choose' an appropriately feminine identity. Tweenhood then, she argues, is transient and a discursive construct whose unpacking highlights the deification of celebrity and femininity within its culture.***

***Action, Detection and Shane Black***

***John Hughes, Hollywood, and the Golden Age of the Teen Film***

***'Over the Counter' Culture and Youth Cinema***

***Reframing Genres, Screening Social Problems, and Defining Subcultures***

***The Politics and Popular Memory of Youth in Contemporary Cinema***

***Drink Spiking and Predatory Drugging***

***A Young Life on Screen***

***A History of the Hollywood Teen Movie***