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Nota di contenuto	Contents; Preface: "She Isn't a Hooker. She's, Like, an International Party-Girl": Language, (Mis)identification, and Selling Sex on Screen; Acknowledgments; Introduction; Chapter 1. The Sexual Economy and the New Woman Images of Prostitution in Weimar Cinema; Chapter 2. Early Representations of Female Prostitution in Pandora's Box; Chapter 3. How the Production Code Tapped Out the Mother Lode: Women, Sex, and Busby Berkeley's Gold Diggers Films; "Birdie, You Got My Dollar, Don't I Get Something for It?": The "Tutor-Code" of Sex Trade in the Golden Age of Television Westerns Economics, Empathy, and Expectation: History and Representation of Rape and Prostitution in Late 1980s Vietnam War Films Chapter 6. She Wolves: The Monstrous Women of Nazisploitation Cinema; Chapter 7. Delicate Reports: Prostitution in Sergio Martino's Mondo Film Wages of Sin (Mille peccati . . . nessuna virtù); Chapter 8. Cha Ching!: Getting Paid in Breakfast at Tiffany's and Showtime's Gigolos; Chapter 9. Machines, Mirrors, Martyrs, and Money: Prostitutes and Promiscuity in Steve McQueen's Shame and Stanley Kubrick's Eyes Wide Shut Chapter 10. "They're Selling an Image": "Hookers Cut to Look Like Movie Stars" in L.A. Confidential Chapter 11. Selling Sex, along with

Everything Else: Darla as Mark(et)ed Woman in Joss Whedon's Buffy the Vampire Slayer; Chapter 12. What Happens to the Money Shot?: Why Zombie Porn Can't Get the Audience to Bite; Index; About the Editors and Contributors

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Sommario/riassunto

The volume explores contemporary and historical films about "marked women" in various national cinema traditions. The essays focus on the depictions of prostitution and promiscuity in visual media from Silent Film in America to Weimar Cinema in Germany, the Golden Years in Hollywood, to the present. The book also touches on the Western genre, exploitation film, pornography, independent, and exploitation movies.

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