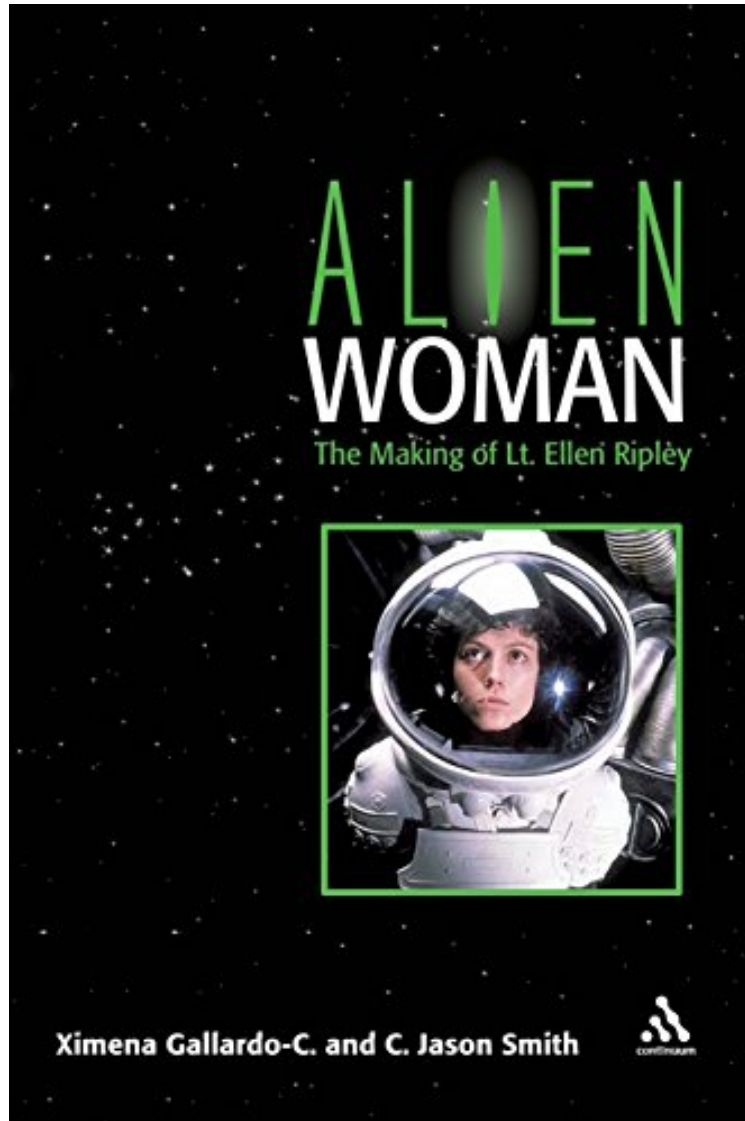


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## Alien Woman: The Making of Lt. Ellen Ripley

*Jason Smith, Ximena Gallardo-C.*  
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#1550539 in Books Ximena Gallardo C 2006-09-01 2006-09-01 Original language: English PDF # 1 228.60 x 13.56 x 6.00l, .86 #File Name: 0826419100272 pages Alien Woman The Making of Lt Ellen Ripley | File size: 17.Mb

**Jason Smith, Ximena Gallardo-C. : Alien Woman: The Making of Lt. Ellen Ripley** before purchasing it in order to gage whether or not it would be worth my time, and all praised Alien Woman: The Making of Lt. Ellen Ripley:

0 of 0 people found the following review helpful. Ripley. What more do you want? By M. Cathcart A sometimes heady but fascinating work, this book discusses the character of Ripley throughout all four Alien films in context of the era when each film was made, as well as cultural mores and issues among feminists, equal rights and the very notion of the role of women in society. At times a little too clinically psychological, it nevertheless rewards the astute reader

with a lot to ponder and admire. For fans of Ripley, it is a must-read, even if they will skip over some pages for being a little too cluttered with analogies, interpretations and psychological finery. A lifelong Ripley fanatic, I appreciate the work of the authors, their passion for their subject, and the respect they give not only to Ripley but to actress Sigourney Weaver as well. 9 of 10 people found the following review helpful. Very, Very Solid! By A Customer Thank heavens—close reading is not dead. Too many books on film sacrifice accuracy to a particular theoretical take, but these guys do not. And they write really clearly without all that unnecessary mumbo jumbo academics seem to like these days. I went right out and rented the movies and watched them all over again back to back and I have to say these writers really know the films inside and out and continually show us what actually happens on the screen (which is often contrary to what I remembered happening, but when I watched them again, these guys are always right, at least as far as I can tell). Best yet, the theory is not "on top" so to speak and seems really rooted in the films; they subtly shift the theoretical approach based upon what the films actually seem to be saying. The first chapter on *Alien* is really nice coverage of all the stuff already written on it (and there has been a lot of it) but they also manage to weave it all together into a nice, historical, narrative of how one of the best sci-fi movies ever came to be and how different cultural theorists read the character of Ripley. Everyone seems to remember her tiny white panties, but who now remembers the furor over her "trash mouth"? Even more, who remembers that Ripley was the first female protagonist (ever?) to kill the monster on her own? The second chapter kind of rags on Cameron a bit for the "Reagan-era" plot of the film, but these guys are right on with their reading of Ripley as remade into a "mom" and the hard-bodied Vasquez as a really new thing on the screen. This has always been my favorite of the films and it was really interesting for them to show me why I like it so much! (Lets just say is not as scary as *Alien* on a LOT of levels). I never liked *Alien 3* but I think I understand it now. The film was not really intended for an audience like me. I don't like to see my heroes die, female or not, and the ending was really a downer. The context the authors give the film, however, makes a lot of sense: Ripley really does land in a "feminist hell" where she is raped, gets "pregnant," and, surrounded by right wing religious jerks, has to step up and take charge to save the human species again. The ending is really a big "F-you" to everyone (typical David Fincher—but this was the first time he did it). And then there is *Alien Resurrection*. I hated this film when it came out. However, I just watched it again and almost died laughing. How could I have missed the fact that a film written by Joss (Buffy the Vampire Slayer) Whedon and Jean Pierre (Delicatessen and Amelie) Jeunot had to be funny? I just thought it was a grumpy, boring film, but I had really missed the boat on this one. From the very first shot—two guards chewing gum, guns aimed at each other's heads, fingers on the triggers—these writers took the blinders off my eyes and the whole film changed. I swear I must have seen a different movie altogether. I didn't even remember Sigourney Weaver and Winona Ryder being so good on screen together. (Personally, I think the sound track may be a problem with *Alien Resurrection*, but that's just my thinking). Ron Pearlman is even funny doing a rip-off of earlier characters on TV and in movies. If you remember the film *Ice Pirates*—and these guys certainly do—then you know what I mean. Which brings me to another great thing about the book: they really make connections to a lot of other movies and some of them were BIG movies at one time that have sort of been forgotten. I now have a whole second list of films to watch again. Molly Ringwald was in *Space Hunter: Adventures in the Forbidden Zone*? This was a really great book about women and men in science fiction film. 1 of 2 people found the following review helpful. RIPLEY BELIEVE IT OR NOT By COOL JEWEL I REALLY DID LIKE THIS BOOK FOR THE FACT THAT I AM A BIG FAN OF THE ALIEN MOVIES AND BOOKS. I FOUND THIS BOOK LOOKING FOR UNDERLYING MEANINGS AND VARIOUS OTHER CONNOTATIONS. WHEN THE AUTHOR REHASHED THE PLOT IN EACH MOVIE IT BROUGHT BACK SOME GREAT MEMORIES AND EXCITING MOMENTS. AS I READ FURTHER AND DEEPER INTO THIS BOOK I FOUND MANY SEXUAL AND MALE FEMALE MEANINGS THAT I NEVER SAW BEFORE OR CARE ABOUT NOW. THE ANALYSIS OF THE RIPLEY CHARACTER IS REALLY INTERESTING AND WELL DONE. FOR SOME PEOPLE THIS BOOK IS A VERY IN DEPTH AND A VERY DIFFERENT LOOK AT THESE IDEAS AND MEANINGS. FOR ME I JUST WANT TO ENJOY THE ALIEN EXPERIENCE. I REALLY NEVER NOTICED IF THE ENTRANCE TO THE ALIEN DERELICT IN ALIEN LOOKED LIKE A VAGINA OR THAT THE ORIGINAL CHESTBUSTER LOOKS LIKE A "LITTLE DICK WITH TEETH". MAYBE IT'S ME BUT MY MIND IS NOT CONSTANTLY ON SEX OR MALE FEMALE MEANINGS AND BODY LANGUAGE. IF YOU LIKE THE ALIEN EXPERIENCE AND ARE OPEN MINDED ABOUT THE THINGS I HAVE MENTIONED THEN THIS IS A GREAT BOOK FOR YOU. IF YOU JUST ENJOY THE RIPLEY CHARACTER AND ENJOY ALIEN MOVIES THEN IT IS STILL A GOOD READ.

*Alien Woman* examines the construction of sex and gender in the four science-fiction films comprising the *Alien* saga (starring Sigourney Weaver). The *Alien* saga stands alone in presenting an enduring, self-reliant female protagonist, Ripley, who in the first film ends up as the sole survivor of the beleaguered starship *Nostromo*. Subsequent writers and directors in the 1980s and 1990s, left to grapple with this strong female protagonist, reenvision Ripley for different social, political, and cultural imperatives for women. *Alien Woman* focuses on how these writers and directors have re-written Ripley and how each revision informs our understanding of women in science fiction. And by examining the films' creation and commodification of the female hero, the book illustrates how changing attitudes toward women

and the female body help us understand broader societal beliefs and relationships, and provides a useful lens with which to understand woman's place in the late 20th century and early 21st century.

"By examining the films' creation and commodification of the female hero, the book illustrates how changing attitudes toward women and the female body help us understand broader societal beliefs and relationships, and provides a useful lens with which to understand woman's place in the late 20th century and early 21st century."

www.aliensconnection.com[a] look between the lines and behind the scenes to dissect Ripley and her place in movie history. Minnesota Daily, mndaily.com, November 3, 2004"Doing a transtextual analysis of the films, the authors place the films firmly within the cultural landscape that produced them....Gallardo and Smith do a good job analyzing the films, especially the later ones, and setting them squarely and intelligently within their historical context." Post Script, Winter/Spring '04"...a serious contribution to academia, for it is well-researched and conscientiously documented, but its strength is that it is highly accessible to the average fan...written with clarity, with a diverse audience in mind. It is one of those texts that both scholars and fans will want to more than just read; they will want to purchase a copy so that they can reference it over and over....fans will be astounded by the amount of useful but little known factual information...it was Gallardo and Smith's enthusiasm and wry sense of humor, which informs almost every page of the book, that made me want to not only read every word, but go out and rent all four alien films again." The of Horror Fiction