

# **Gender and Action Films 1980–2000**

# Emerald Studies in Popular Culture and Gender

**Series Editor: Samantha Holland, Leeds Beckett University, UK**

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# **Gender and Action Films 1980–2000: Beauty in Motion**

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United Kingdom – North America – Japan – India – Malaysia – China

Emerald Publishing Limited  
Howard House, Wagon Lane, Bingley BD16 1WA, UK

First edition 2023

Editorial matter and selection © 2023 Steven Gerrard and Renée Middlemost.  
Chapter 3 © Steven Gerrard.  
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Individual chapters © 2023 by Emerald Publishing Limited.

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**British Library Cataloguing in Publication Data**

A catalogue record for this book is available from the British Library

ISBN: 978-1-80117-507-4 (Print)  
ISBN: 978-1-80117-506-7 (Online)  
ISBN: 978-1-80117-508-1 (Epub)



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INVESTOR IN PEOPLE

Steven Gerrard

*I love Action Movies. I saw First Blood when my gran hired a VHS player from our local electrical store. The film was a pirated copy, and through the haze and grit of the print I saw the underdog Rambo for the first time:*

*I still love that movie. Since then, I have watched countless action films: some bad, some good, some brilliant. I therefore dedicate this book to three groups: the stars and production personnel of Action Cinema who have entertained me; my friends Griff, Klause, Doctor M, and Rob Shail for supplying me with cheap, fizzy lager for many a year; and, finally to my folks Viv and Ann, the John J. Rambo and Ellen Ripley of the South Wales Valleys.*

Renée Middlemost

*To Dad and Az, possibly the biggest action fans I've ever met. You inspired my work on this project, and my love of action escapism.*

*And Andrew and Sam, who are always willing to sit through another slightly mad movie choice. Big love to you all for your constant support.*

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## About the Contributors

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**Lee Broughton** is a Freelance Writer, Critic, Film Programmer and Lecturer in film and cultural studies. He is the author of *The Euro-Western: Reframing Gender, Race and the 'Other' in Film* (2016) and the editor of *Critical Perspectives on the Western: From a Fistful of Dollars to Django Unchained* (2016) and *Reframing Cult Westerns: From the Magnificent Seven to the Hateful Eight* (2020). Lee edits the *Current Thinking on the Western* blog on-line and is the convenor of the International Scholars of the Western Network. His research interests include the Western, horror films, urban action films and cult movies more generally.

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**Steven Gerrard** is Reader of Film at Northern Film School, Leeds School of Arts, Leeds Beckett University. He has written monographs about *The Carry on Films* (Palgrave-MacMillan) and *The Modern British Horror Film* (Rutgers University Press). He is co-editor for Emerald Publishing's *Gender in Contemporary Horror* series, and editor of *From Blofeld to Moneypenny: Gender in James Bond*. He was instigator and co-editor of *Crank It Up: Jason Statham – Star!* (Manchester University Press). Steve would love to be either *Status Quo*'s rhythm guitarist or the new *Doctor Who*. He'll have a long wait.

**Racheal Harris** is a PhD candidate at Deakin University. She completed her Bachelor of Historical Inquiry and Practice, Bachelor of Arts (Hons) and Master of Arts at the University of New England (Australia). Racheal has contributed to several edited collections on popular culture, including chapters on theological concepts in James Cameron's Terminator franchise, resurrection motifs in the music of Prince and folklore in the CW series *Supernatural*.

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been writing about the *Mad Max* films for over 20 years. Her interests include writing and rhetoric (academic writing, creative nonfiction, print and digital magazines), Australian literature, film and popular culture (including popular music) and street narratives (from masculine car cultures to street cultures more generally), and she is interested in walking narratives and the flâneur. Her first book about Australian magazine editors and about disruption of the media and traditional magazine journalism, entitled *Queens of Print*, was published by Australian Scholarly Publishing in 2019. She also conducts research about the Scholarship of Teaching and Learning.

**Chin-Pang Lei** graduated from the Department of Journalism at the Chengchi University in Taiwan and earned his PhD in Media and Cultural Studies from the University of Sussex in England. He is now an Assistant Professor in the Department of Communication at the University of Macau, and a columnist for several media in Hong Kong and Taiwan. His research interests are Chinese films, popular culture, star studies and urban space. His articles have been published by academic journals such as *Asian Journal of Communication* and *Interventions: International Journal of Postcolonial Studies*. He is also the author of the monographs (in Chinese) 隱形澳門: 被忽視的城市與文化 [Invisible Macau: the Ignored City and Culture] and 夢伴此城: 梅艷芳與香港流行文化 [Dream and the City: Anita Mui and Hong Kong Pop Culture].

**Renée Middlemost** is a Lecturer in Communication and Media at the University of Wollongong, Australia. Her research focuses on fan participation, celebrity and popular culture, and has been featured in collections *The Routledge Companion to Cult Cinema*; *Crank It Up: Jason Statham – Star!*; *Aussie Fans: Uniquely Placed in Global Popular Culture*; and *Gender and Australian Celebrity Culture*. Her recent work has been published in journals including *Celebrity Studies*, *American Behavioural Scientist*, *M/C Journal* and the *Australasian Journal of Popular Culture*. She is the co-founder of the Fan Studies Network Australasia and a co-editor of *Participations: Journal of Audience and Reception Studies*.

**John Quinn** is a Lecturer in Screen and Performance at the University of the West of Scotland, UK. Working within the division of Arts & Media, Quinn's research explores the narratives and cultural politics of popular culture. Quinn's recent publications have explored the representation of masculinity, populism and nostalgia in popular film and television. Quinn's forthcoming publications focus on revisiting representations of masculinity in the film and television of the 1980s.

**Brennan Thomas** is an Associate Professor of English at Saint Francis University, where she directs the university's writing centre and teaches courses in composition, novel and short story writing, and Disney film studies. Her most recent scholarship is featured in the edited collections *Children and Childhood in the Works of Stephen King* (Lexington Books, 2020), *Surveilling America on Screen: Discourses on the Nostalgic Lens* (McFarland Publishers, 2021) and *Performativity of Villainy and Evil in Anglophone Literature and Media* (Palgrave Macmillan, 2021).

**Karol Valderrama-Burgos** is an Associate Lecturer in Spanish, Literature and Culture (Education Focused) at the University of St Andrews, Scotland. Her research interests comprise Colombian and Latin American cinemas, women filmmakers and writers, decolonial thought, and representations of gender. Her work has been published and disseminated in English and Spanish, including the journal *Latin American Perspectives*, *Canaguaro. Revista de cine colombiano*, and forthcoming work with University Exeter Press and the *Journal of Romance Studies*. Her first monograph, which is currently in preparation for publication, is based on the doctoral research held at University of Leicester, which was funded by *Colciencias* (now *Minciencias*, Colombia). The monograph focuses on representations of women's silence and subordination, emancipated women in illegal armed structures, and women's desire and sexuality in contemporary Colombian cinema. She is also a member of the SLAS Committee (Society of Latin American Studies) and co-coordinates *Red Cu*, an emerging network focused on queer studies applied to Colombia and Latin America.

**Lisa Watt** is a Design Historian who has taught undergraduate and post-graduate students in the creative arts, fashion and consumption and the cultural studies field in both the United Kingdom and in Australia.



## **Acknowledgements**

This book would not have been possible without the encouragement, help and patience from the entire team at Emerald Publishing, especially Katy Mathers, Lydia Cutmore, Abinaya Chinnasamy and Helen Beddow who have not only encouraged us but also made our work look like it's part of Action Cinema with this wonderful cover. Both Renée and I want to thank our terrific contributors, some stepping in at the last minute, in the way that they have not only produced excellent, cutting-edge and ground-breaking work in this field, but just as importantly embraced the project.