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THE STRONG & HEARTLESS MACHINES

> *"Florals? For spring? Ground breaking"* –
> **Miranda Priestly (The Devil Wears Prada)**

It's no secret that Hollywood loves a cold-hearted demon queen:

Miranda Priestly (Devil Wears Prada)
Jadis the White Witch (Narnia)
Dolores Umbridge (Harry Potter)
Cruella De Ville (101 Dalmatians)
Aubrey Posen (Pitch Perfect)

Clearly there's a checklist for a Hollywood money-maker:

- ✓ Career-Driven 'ball buster'
- ✓ Fighting machine with no 'real' depth
- ✓ Villain or side character with minimal dialogue
- ✓ Sexless because strong
- ✓ No children or love interest

Dear Director, just because a woman is a boss does not make them a heartless robot incapable of relationships!
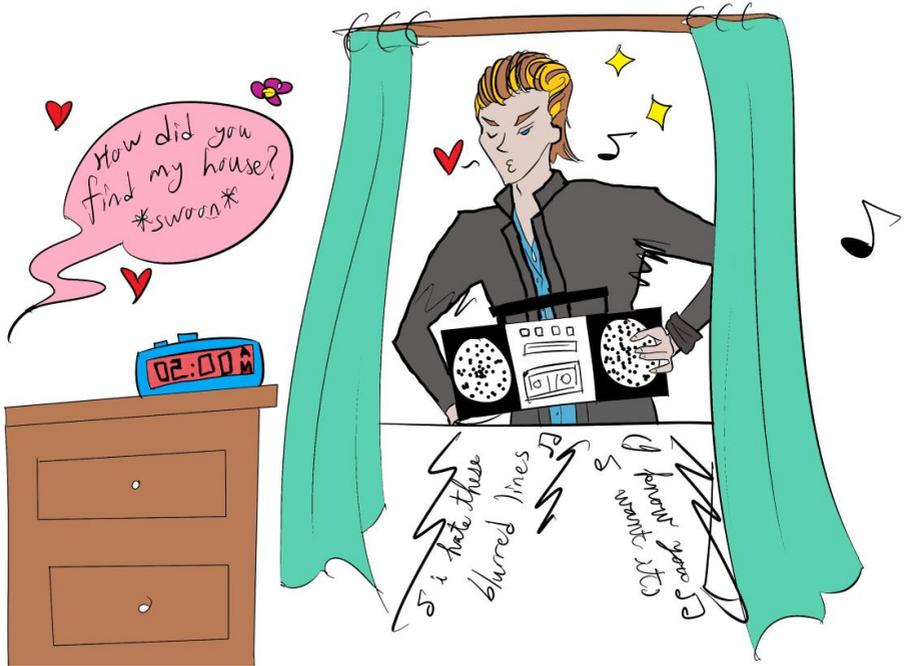
THE BAD BOY

"Sloppy seconds aren't my style" **– Danny Zuko (Grease)**

Edward Cullen is not 'boyfriend material' He is controlling and stalkerish; a restraining order waiting to happen. (Twilight)

Danny Zuko's leather jacket and lack of school attendance is not attractive. (Grease)

Patrick Verona does not gain bonus points by lying and manipulating women. (10 things I Hate About You)

Christian Grey may be sexually experienced but stalking should cause warning signs. (Fifty Shades of Grey)

Chuck Bass' cockiness does not make my knees weak. It makes him creepy. (Gossip Girl)

Damon Salvatore's one redeeming quality does not take away from his murderous instincts. (The Vampire Diaries)

Dear Directors, why do all these bad boys 'get' the women?

THE PSYCHO EX-GIRLFRIEND

"Never let the crazy outweigh the hot." – **Regarding Mathilda (Madworld and Anarchy Reigns)**

Love makes women evil.

Love makes women crazy.

Love makes women stalkers.

Love makes women the villain.

This portrayal of love makes women hated.

Think Gloria Cleary in *Wedding Crashers, who* becomes a rapist.

Julianna Gianni in *Vanilla Sky* becomes a murderer.

Amy Dunne in *Gone Girl* fakes her death, pregnancy and rape.

Dear Director, why are women always the ones to go 'crazy' when their love is unrequited. Men move onto other sexual conquests. Why can't women?

THE TOKEN CHARACTER

"too gay to function." **– Damien Leigh (Mean Girls)**
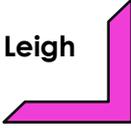
Gay or black. But never key to the plot.

Pulled from a minority to add diversity. But much diversity is also excluded. What about the rest of the LBTGQ+ community?

! The gay character is often camp or flamboyant.

! The black character is poor and underprivileged.

! The Asian is the most intelligent and excels in martial arts.

They always add comedy.

So where does that leave people of colour or queer sexualities in life: A provision of comedy? Not to be taken seriously?

Dear Director, minorities and sexualities are not one singular trope. Stop depicting them as stereotypes.

BEFORE   After

'BEAUTIFUL ALL ALONG'

"Are you one of those girls who's all dark and mysterious, then she takes off her glasses and that amazingly scary ear spike and you realise that, you know, she was beautiful the whole time?" **– Jesse Swanson (Pitch Perfect)**

Apparently, a girl can't be pretty with glasses, no makeup, hair up and without fashionable clothes.

The Princess Diaries
She's All That
The Duff
St Trinians
Clueless
The Breakfast Club
Grease

All aimed at women of all ages. All teaching the wrong message.

Dear Director, if the 'ugly duckling' is only revealed to be beautiful after she is made over, do we makeover ourselves? Why must she adhere to traditional femininity to be beautiful?

THE NEW MANDATE

To move away from the doom and gloom of everyday prejudice, what would we like to see in Hollywood movies?

- ❖ More – and diverse – LGBTQ+ characters and relationships.

- ❖ Women and men who are not reduced to one singular trope.

- ❖ Male leads whose abusive nature is not hidden behind a romantic curtain.

- ❖ Realistic female characters (diverse body types, looks, styles, opinions) who are not just used for comedic value.

- ❖ Career driven women who aren't seen as 'she-devils'.

- ❖ Women as defined by more than their relationships to men.