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Nota di bibliografia	Includes bibliographical references (p. 283-344) and index.
Nota di contenuto	Introduction: Constructing the American skyscraper film -- From stumbling blocks to stepping stones : Harold Lloyd's skyscraper films -- Icons of exploitation : gender and class disharmony in the Depression-era skyscraper office -- Masculine heroes, modernism, and political ideology in The fountainhead and The big clock -- Mid-century corporate renewal and gender realignment in Executive suite and Desk set -- Postscript: Recent skyscraper films.
Sommario/riassunto	Whether tall office buildings, high-rise apartments, or lofty hotels, skyscrapers have been stars in American cinema since the silent era. Cinema's tall buildings have been variously represented as unbridled aspiration, dens of iniquity and eroticism, beacons of democracy, and well-oiled corporate machines. Considering their intriguing diversity, Merrill Schleier establishes and explains the impact of actual skyscrapers on America's ideologies about work, leisure, romance, sexual identity, and politics as seen in Hollywood movies. Schleier analyzes cinematic works in which skyscrapers are an i

