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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: classical Hollywood cinema and film studies -- The early thirties: modernity, new women, and the aesthetic of attractions -- Normative desires and visual sobriety: apogee of the classical model -- The male subject of noir and the modern gaze -- (Dis)adventures of female desire in the 1940's woman's film -- Excess, spectacle, sensation: family melodrama in the 1950's -- Performative bodies and non-referential images: excesses of the musical.
Sommario/riassunto	Studies of 'Classic Hollywood' typically treat Hollywood films released from 1930 to 1960 as a single interpretive mass. Veronica Pravadelli complicates this idea. Focusing on dominant tendencies in box office hits and Oscar-recognized classics, she breaks down the so-called classic period into six distinct phases that follow Hollywood's amazingly diverse offerings from the emancipated females of the 'Transition Era' and the traditional men and women of the conservative 1930's that replaced it to the fantastical Fifties movie musicals that arose after anti-classic genres like film noir and women's films. Pravadelli sets her analysis apart by paying particular attention to the gendered desires and identities exemplified in the films.

