

The Classical Hollywood Cinema Film Style And Mode Of Production To 1960

Classic Hollywood Style explores iconic looks from the golden era of Hollywood, covering 35 films from the 1920s to the end of the 1960s. Caroline Young looks at the history and social context of the costumes through stories from the production, photos, interviews and original costume design sketches, and tips on how to 'get the look' today. While we celebrate the glacial elegance of Grace Kelly and the skin-tight sexiness of Marilyn Monroe, behind every look on screen was the costume designer who shaped the image. In the golden age of Hollywood, designers like Edith Head, Adrian and Travis Banton became stars in their own right. Women queued up to see the latest Joan Crawford and Greta Garbo release to lust after the glamorous costumes the stars would wear on screen. Department stores shamelessly mass-produced copies of gowns, film magazines would preview the new looks and women ran up their own versions on their sewing machines. In the 1960s women lowered their hems and sported berets to look just like Faye Dunaway in *Bonnie and Clyde*. Even today, an article on the little black dress will inevitably make mention of Audrey Hepburn. Every one of these films has perfectly captured a moment of fashion zeitgeist or has become an indelible image of cinema, whether it is Garbo in a trenchcoat in *A Woman of Affairs*, Joan Crawford's shoulder pads in *Mildred Pierce*, Rita Hayworth's strapless dress in *Gilda*, James Dean's red windbreaker in *Rebel Without a Cause* or Steve McQueen's ivy league style in *The Thomas Crown Affair*. Through archived records, studio press releases, behind the scenes memos, costume designer sketches and notes, censorship records and articles from magazines of the time, this is a behind-the-scenes look at the classic costumes of the silver screen.

The Cinema of Eisenstein is David Bordwell's comprehensive analysis of the films of Sergei Eisenstein, arguably the key figure in the entire history of film. The director of such classics as *Potemkin*, *Ivan the Terrible*, *October*, *Strike*, and *Alexander Nevsky*, Eisenstein theorized montage, presented Soviet realism to the world, and mastered the concept of film epic. Comprehensive, authoritative, and illustrated throughout, this classic work deserves to be on the shelf of every serious student of cinema.

Beginning with the earliest experiments in musical accompaniment carried out in the Edison Laboratories, Kathryn Kalinak uses archival material to outline the history of American music and film. Focusing on the scores of several key composers of the sound era, including Erich Wolfgang Korngold's *Captain Blood*, Max Steiner's *The Informer*, Bernard Herrmann's *The Magnificent Ambersons*, and David Raksin's *Laura*, Kalinak concludes that classical scoring conventions were designed to ensure the dominance of narrative exposition. Her analyses of contemporary work such as John Williams' *The Empire Strikes Back* and Basil Poledouris' *RoboCop* demonstrate how the traditions of the classical

era continue to influence scoring practices today.

This book explores the ways in which Hollywood film cycles from the 1930s to the 1960s were shaped by their surrounding industrial contexts and market environments, to build an inclusive conception of the form, operation, and function of film cycles. By foregrounding patterns of distribution, spaces of exhibition, and modes of consumption as key components of the form and mechanics of cycles, this book develops a methodology for defining cycles based on an analysis of the industry and trade discourse. Applying her unique framework to six case studies of different cycles, Zoe Wallin blends a wide range of historical sources to analyze the many cultural, social, political, aesthetic, and industrial contexts relevant to these films. This book makes an important contribution to the literature in the area of film historiography, and will be of interest to any scholars of film studies, history and media studies.

A focused and well-written study of classic Hollywood films which zeroes in on close analysis.

Drawing on a wide range of films from the 1920s to the 1990s--from Keaton's *Our Hospitality* to *Casablanca* to *Terminator 2*, Kristin Thompson offers the first in-depth analysis of Hollywood's storytelling techniques and how they are used to make complex, easily comprehensible, entertaining films.

Do women in classical Hollywood cinema ever truly speak for themselves? In *Echo and Narcissus*, Amy Lawrence examines eight classic films to show how women's speech is repeatedly constructed as a "problem," an affront to male authority. This book expands feminist studies of the representation of women in film, enabling us to see individual films in new ways, and to ask new questions of other films. Using *Sadie Thompson* (1928), *Blackmail* (1929), *Rain* (1932), *The Spiral Staircase*, *Sorry, Wrong Number*, *Notorious*, *Sunset Boulevard* (1950) and *To Kill a Mockingbird* (1962), Lawrence illustrates how women's voices are positioned within narratives that require their submission to patriarchal roles and how their attempts to speak provoke increasingly severe repression. She also shows how women's natural ability to speak is interrupted, made difficult, or conditioned to a suffocating degree by sound technology itself. Telephones, phonographs, voice-overs, and dubbing are foregrounded, called upon to silence women and to restore the primacy of the image.

Unlike the usage of "voice" by feminist and literary critics to discuss broad issues of authorship and point of view, in film studies the physical voice itself is a primary focus. *Echo and Narcissus* shows how assumptions about the "deficiencies" of women's voices and speech are embedded in sound's history, technology, uses, and marketing. Moreover, the construction of the woman's voice is inserted into the ideologically loaded cinematic and narrative conventions governing the representation of women in Hollywood film.

Written by experts in the field, this dictionary covers all aspects of film studies, including terms, concepts, debates, and movements in film theory and criticism, national, international and transnational cinemas, film history, film movements

and genres, film industry organizations and practices, and key technical terms and concepts in 500 detailed entries. Most entries also feature recommendations for further reading and a large number also have web links. The web links are listed and regularly updated on a companion website that complements the printed book. The dictionary is international in its approach, covering national cinemas, genres, and film movements from around the world such as the Nouvelle Vague, Latin American cinema, the L'exploitation film, Bollywood, Yiddish cinema, the spaghetti western, and World cinema. The most up-to-date dictionary of its kind available, this is a must-have for all students of film studies and ancillary subjects, as well as an informative read for cinephiles and for anyone with an interest in films and film criticism. 'A dense, challenging and important book.' Philip French Observer 'At the very least, this blockbuster is probably the best single volume history of Hollywood we're likely to get for a very long time.' Paul Kerr City Limits 'Persuasively argued, the book is also packed with facts, figures and photographs.' Nigel Andrews Financial Times Acclaimed for their breakthrough approach, Bordwell, Staiger and Thompson analyze the basic conditions of American film-making as a historical institution and consider to what extent Hollywood film production constitutes a systematic enterprise, in both its style and its business operations. Despite differences of director, genre or studio, most Hollywood films operate within a set of shared assumptions about how a film should look and sound. Such assumptions are neither natural nor inevitable; but because classical-style films have been the type most widely seen, they have come to be accepted as the 'norm' of film-making and viewing. The authors show how these classical conventions were formulated and standardized, and how they responded to the arrival of sound, colour, widescreen ratios and stereophonic sound. They argue that each new technological development has served a function within an existing narrational system. The authors also examine how the Hollywood cinema standardized the film-making process itself. They describe how, over the course of its history, Hollywood developed distinct modes of production in a constant search for maximum efficiency, predictability and novelty. Set apart by its combination of theoretical analysis and empirical evidence, this book is the standard work on the classical Hollywood cinema style of film-making from the silent era to the 1960s. Now available in paperback, it is a 'must' for film students, lecturers and all those seriously interested in the development of the film industry.

An analysis of the ideologies and artistic conventions of American movies includes examinations of films such as Casablanca, Taxi Driver, and The Godfather

An overview of film studies

From Al Jolson in blackface to Song of the South, there is a long history of racism in Hollywood film. Yet as early as the 1930s, movie studios carefully vetted their releases, removing racially offensive language like the "N-word." This censorship did not stem from purely humanitarian concerns, but rather from worries about boycotts from civil rights

groups and loss of revenue from African American filmgoers. *Cinema Civil Rights* presents the untold history of how Black audiences, activists, and lobbyists influenced the representation of race in Hollywood in the decades before the 1960s civil rights era. Employing a nuanced analysis of power, Ellen C. Scott reveals how these representations were shaped by a complex set of negotiations between various individuals and organizations. Rather than simply recounting the perspective of film studios, she calls our attention to a variety of other influential institutions, from protest groups to state censorship boards. Scott demonstrates not only how civil rights debates helped shape the movies, but also how the movies themselves provided a vital public forum for addressing taboo subjects like interracial sexuality, segregation, and lynching. Emotionally gripping, theoretically sophisticated, and meticulously researched, *Cinema Civil Rights* presents us with an in-depth look at the film industry's role in both articulating and censoring the national conversation on race.

The camera's movement in a film may seem straightforward or merely technical. Yet skillfully deployed pans, tilts, dollies, cranes, and zooms can express the emotions of a character, convey attitude and irony, or even challenge an ideological stance. In *The Dynamic Frame*, Patrick Keating offers an innovative history of the aesthetics of the camera that examines how camera movement shaped the classical Hollywood style. In careful readings of dozens of films, including *Sunrise*, *The Grapes of Wrath*, *Rear Window*, *Sunset Boulevard*, and *Touch of Evil*, Keating explores how major figures such as F. W. Murnau, Orson Welles, and Alfred Hitchcock used camera movement to enrich their stories and deepen their themes. Balancing close analysis with a broader poetics of camera movement, Keating uses archival research to chronicle the technological breakthroughs and the changing division of labor that allowed for new possibilities, as well as the shifting political and cultural contexts that inspired filmmakers to use technology in new ways. An original history of film techniques and aesthetics, *The Dynamic Frame* shows that the classical Hollywood camera moves not to imitate the actions of an omniscient observer but rather to produce the interplay of concealment and revelation that is an essential part of the exchange between film and viewer.

Hollywood moviemaking is one of the constants of American life, but how much has it changed since the glory days of the big studios? David Bordwell argues that the principles of visual storytelling created in the studio era are alive and well, even in today's bloated blockbusters. American filmmakers have created a durable tradition—one that we should not be ashamed to call artistic, and one that survives in both mainstream entertainment and niche-marketed indie cinema. Bordwell traces the continuity of this tradition in a wide array of films made since 1960, from romantic comedies like *Jerry Maguire* and *Love Actually* to more imposing efforts like *A Beautiful Mind*. He also draws upon testimony from writers, directors, and editors who are acutely conscious of employing proven principles of plot and visual style. Within the limits

of the "classical" approach, innovation can flourish. Bordwell examines how imaginative filmmakers have pushed the premises of the system in films such as JFK, Memento, and Magnolia. He discusses generational, technological, and economic factors leading to stability and change in Hollywood cinema and includes close analyses of selected shots and sequences. As it ranges across four decades, examining classics like American Graffiti and The Godfather as well as recent success like The Lord of the Rings: The Two Towers, this book provides a vivid and engaging interpretation of how Hollywood moviemakers have created a vigorous, resourceful tradition of cinematic storytelling that continues to engage audiences around the world.

Robert B. Ray examines the ideology of the most enduringly popular cinema in the world--the Hollywood movie. Aided by 364 frame enlargements, he describes the development of that historically overdetermined form, giving close readings of five typical instances: Casablanca, It's a Wonderful Life, The Man Who Shot Liberty Valance, The Godfather, and Taxi Driver. Like the heroes of these movies, American filmmaking has avoided commitment, in both plot and technique. Instead of choosing left or right, avant-garde or tradition, American cinema tries to have it both ways. Although Hollywood's commercial success has led the world audience to equate the American cinema with film itself, Hollywood filmmaking is a particular strategy designed to respond to specific historical situations. As an art restricted in theoretical scope but rich in individual variations, the American cinema poses the most interesting question of popular culture: Do dissident forms have any chance of remaining free of a mass medium seeking to co-opt them?

Bordwell scrutinizes the theories of style launched by various film historians and celebrates a century of cinema. The author examines the contributions of many directors and shows how film scholars have explained stylistic continuity and change.

Neo-Noir as Post-Classical Hollywood Cinema suggests the terms "noir" and "neo-noir" have been rendered almost meaningless by overuse. The book seeks to re-establish a purpose for neo-noir films and re-consider the organization of 60 years of neo-noir films. Using the notion of post-classical, the book establishes how neo-noir breaks into many movements, some based on time and others based on thematic similarities. The combined movements then form a mosaic of neo-noir. The time-based movements examine Transitional Noir (1960s-early 1970s), Hollywood Renaissance Noir in the 1970s, Eighties Noir, Nineties Noir, and Digital Noir of the 2000s. The thematic movements explore Nostalgia Noir, Hybrid Noir, and Remake and Homage Noir. Academics as well as film buffs will find this book appealing as it deconstructs popular films and places them within new contexts.

Barry Langford explains and interrogates the concept of postclassical Hollywood cinema - its coherence, historical justification, and value in helping or hindering our understanding of Hollywood from the forties to today. Merging film history together with movies' social and political dimensions and Hollywood's distinctive methods of storytelling, Post-Classical Hollywood charts key critical

debates and the histories they interpret, while offering its own account of the post-classical. Post-Classical Hollywood offers new perspective on the most enduringly fascinating artform of our age.

Introduction: the way Hollywood told it -- The frenzy of five fat years; Interlude: Spring 1940: lessons from our town

A comprehensive overview of the film industry in Hollywood today, Contemporary Hollywood Cinema brings together leading international cinema scholars to explore the technology, institutions, film makers and movies of contemporary American film making.

'A dense, challenging and important book.' Philip French Observer 'At the very least, this blockbuster is probably the best single volume history of Hollywood we're likely to get for a very long time.' Paul Kerr City Limits 'Persuasively argued, the book is also packed with facts, figures and photographs.' Nigel Andrews Financial Times Acclaimed for their breakthrough approach, Bordwell, Staiger and Thompson analyze the basic conditions of American film-making as a historical institution and consider to what extent Hollywood film production constitutes a systematic enterprise, in both its style and its business operations. Despite differences of director, genre or studio, most Hollywood films operate within a set of shared assumptions about how a film should look and sound. Such assumptions are neither natural nor inevitable; but because classical-style films have been the type most widely seen, they have come to be accepted as the 'norm' of film-making and viewing. The authors show how these classical conventions were formulated and standardized, and how they responded to the arrival of sound, colour, widescreen ratios and stereophonic sound. They argue that each new technological development has served a function within an existing narrational system. The authors also examine how the Hollywood cinema standardized the film-making process itself. They describe how, over the course of its history, Hollywood developed distinct modes of production in a constant search for maximum efficiency, predictability and novelty. Set apart by its combination of theoretical analysis and empirical evidence, this book is the standard work on the classical Hollywood cinema style of film-making from the silent era to the 1960s. Now available in paperback, it is a 'must' for film students, lecturers and all those seriously interested in the development of the film.

In *Precocious Charms*, Gaylyn Studlar examines how Hollywood presented female stars as young girls or girls on the verge of becoming women. Child stars are part of this study but so too are adult actresses who created motion picture masquerades of youthfulness. Studlar details how Mary Pickford, Shirley Temple, Deanna Durbin, Elizabeth Taylor, Jennifer Jones, and Audrey Hepburn performed girlhood in their films. She charts the multifaceted processes that linked their juvenated star personas to a wide variety of cultural influences, ranging from Victorian sentimental art to New Look fashion, from nineteenth-century children's literature to post-World War II sexology, and from grand opera to 1930s radio comedy. By moving beyond the general category of "woman," *Precocious Charms* leads to a new understanding of the complex pleasures Hollywood created for its audience during the half century when film stars were a major influence on America's cultural imagination.

The *Classical Hollywood Reader* brings together essential readings to provide a history of Hollywood from the 1910s to the mid 1960s. Following on from a Prologue that discusses the aesthetic characteristics of Classical Hollywood films, Part 1 covers the

period between the 1910s and the mid-to-late 1920s. It deals with the advent of feature-length films in the US and the growing national and international dominance of the companies responsible for their production, distribution and exhibition. In doing so, it also deals with film making practices, aspects of style, the changing roles played by women in an increasingly business-oriented environment, and the different audiences in the US for which Hollywood sought to cater. Part 2 covers the period between the coming of sound in the mid 1920s and the beginnings of the demise of the `studio system` in late 1940s. In doing so it deals with the impact of sound on films and film production in the US and Europe, the subsequent impact of the Depression and World War II on the industry and its audiences, the growth of unions, and the roles played by production managers and film stars at the height of the studio era. Part 3 deals with aspects of style, censorship, technology, and film production. It includes articles on the Production Code, music and sound, cinematography, and the often neglected topic of animation. Part 4 covers the period between 1946 and 1966. It deals with the demise of the studio system and the advent of independent production. In an era of demographic and social change, it looks at the growth of drive-in theatres, the impact of television, the advent of new technologies, the increasing importance of international markets, the Hollywood blacklist, the rise in art house imports and in overseas production, and the eventual demise of the Production Code. Designed especially for courses on Hollywood Cinema, the Reader includes a number of newly researched and written chapters and a series of introductions to each of its parts. It concludes with an epilogue, a list of resources for further research, and an extensive bibliography.

Styles of filmmaking have changed greatly from the classical Hollywood system, with its emphasis on narrative and character, to the current digital era of YouTube and installation art, where audiovisual spectacle takes command. The ways in which film critics and scholars have analysed these transformations in film style have also often changed. This book explores two central style concepts from the history of audiovisual criticism and theory, *mise en scène* and *dispositif*, to illuminate a wide range of film and new media examples. It argues that we need an open, inclusive and truly international approach to understand anew both old and current film and media works.

Discussion of international culture and politics in Hollywood films from the mid-1930s to 1960s.

Does the term 'post-classical' have any relevance in current debates on contemporary cinema? This book offers a positive answer with the help of historical poetics and a number of contemporary popular films from across the globe. *Chungking Express* (1994), *Trainspotting* (1996), *Run Lola Run* (1998), *Fight Club* (1999), *Magnolia* (1999), *Requiem for a Dream* (2000), *Amelie* (2001), *Moulin Rouge* (2001), *City of God* (2002), and *Oldboy* (2003) are some of the examples analysed here in depth in order to map the formal principles of post-classical cinema. With a strong foothold in the United States, Europe, Asia and Latin America the post-classical mode of narration offers contemporary filmmakers a fresh set of creative options for staging, framing and editing their stories. With meticulous emphasis on formal distinctions this volume differentiates the post-classical paradigm from the powerful classical Hollywood tradition and opens up the

territory for new formal frameworks and concepts.

Styles of filmmaking have changed greatly from classical Hollywood through to our digital era. So, too, have the ways in which film critics and scholars have analysed these transformations in film style. This book explores two central style concepts, *mise en scène* and *dispositif*, to illuminate a wide range of film and new media examples.

The Classical Hollywood Cinema Film Style & Mode of Production to 1960 Columbia University Press

Lesbian characters, stories, and images were barred from onscreen depiction in Hollywood films from the 1930s to the 1960s together with all forms of "sex perversion." Through close readings of gothics, ghost films, and maternal melodramas addressed to female audiences, *Uninvited* argues that viewers are "invited" to make lesbian "inferences." Looking at the lure of some of the great female star personae (in films such as *Rebecca*, *Pinky*, *The Old Maid*, *Queen Christina*, and *The Haunting*) and at the visual coding of supporting actresses, it identifies lesbian spectatorial strategies. White's archival research, textual analyses, and novel theoretical insights make an important contribution to film, lesbian, and feminist studies. Book jacket.

'The Classical Hollywood Reader' brings together essential readings to provide a history of Hollywood from the 1910s to the mid 1960s. The reader includes a number of newly researched and written chapters and a series of introductions to each of its parts.

Applies the recent 'return to history' in film studies to the genre of classical Hollywood comedy as well as broadening the definition of those works considered central in this field.

At the end of World War II, Hollywood basked in unprecedented prosperity. Since then, numerous challenges and crises have changed the American film industry in ways beyond imagination in 1945. Nonetheless, at the start of a new century Hollywood's worldwide dominance is intact - indeed, in today's global economy the products of the American entertainment industry (of which movies are now only one part) are more ubiquitous than ever. How does today's 'Hollywood' - absorbed into transnational media conglomerates like NewsCorp., Sony, and Viacom - differ from the legendary studios of Hollywood's Golden Age? What are the dominant frameworks and conventions, the historical contexts and the governing attitudes through which films are made, marketed and consumed today? How have these changed across the last seven decades? And how have these evolving contexts helped shape the form, the style and the content of Hollywood movies, from *Singin' in the Rain* to *Pirates of the Caribbean*? Barry Langford explains and interrogates the concept of 'post-classical' Hollywood cinema - its coherence, its historical justification and how it can help or hinder our understanding of Hollywood from the forties to the present. Integrating film history, discussion of movies' social and political dimensions, and analysis of Hollywood's distinctive methods of storytelling, *Post-*

Classical Hollywood charts key critical debates alongside the histories they interpret, while offering its own account of the 'post-classical.' Wide-ranging yet concise, challenging and insightful, Post-Classical Hollywood offers a new perspective on the most enduringly fascinating artform of our age.

An overview of American studio filmmaking that examines its distinct mode of film practice, in both production and style, from 1917 through 1960.

For decades after its invention, television was considered by many to be culturally deficient when compared to cinema, as analyses rooted in communication studies and the social sciences tended to focus primarily on television's negative impact on consumers. More recently, however, denigration has largely been replaced by serious critical consideration of what television represents in the post-network era. Once derided as a media wasteland, TV is now praised for its visual density and complexity. In the last two decades, media scholars have often suggested that television has become cinematic. Serial dramas, in particular, are acclaimed for their imitations of cinema's formally innovative and narratively challenging conventions. But what exactly does "cinematic TV" mean? In *Cinematic TV*, author Rashna Wadia Richards takes up this question comprehensively, arguing that TV dramas quote, copy, and appropriate (primarily) American cinema in multiple ways and toward multiple ends. Constructing an innovative theoretical framework by combining intertextuality and memory studies, *Cinematic TV* focuses on four modalities of intermedial borrowings: homage, evocation, genre, and parody. Through close readings of such exemplary shows as *Stranger Things*, *Mad Men*, *Damages*, and *Dear White People*, the book demonstrates how serial dramas reproduce and rework, undermine and idolize, and, in some cases, compete with and outdo cinema.

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 1930s 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. Availing herself of the significant advances in film theory and modernity studies that have taken place since similar surveys first saw publication, she views Hollywood through strategies as varied as close textural analysis, feminism, psychoanalysis, film style and study of cinematic imagery, revealing the inconsistencies and antithetical traits lurking beneath Classic Hollywood's supposed transparency. Bringing together twenty-five years of work on what he has called the "historical poetics of cinema," David Bordwell presents an extended analysis of a key question for film studies: how are films made, in particular historical contexts, in order to achieve certain effects? For Bordwell, films are made things, existing within historical contexts, and aim to create determinate effects. Beginning with this central thesis, Bordwell works out a full understanding of how films channel and recast cultural influences for their cinematic purposes. With more than five hundred film stills, *Poetics of Cinema* is a must-have for any student of cinema.

New Hollywood extends from the radical gestures of the 'Hollywood Renaissance' of the late 1960s and early 1970s to the current dominance of the corporate blockbuster. Geoff King covers new Hollywood dynamically and accessibly in this thoroughly modern introductory text. He discusses diverse films as well as the film-makers and film companies, focusing on the interactions between the film texts, their social contexts and the industry producing them. Using examples across Hollywood and its genres, King reveals how the positions of studios within media conglomerates, together with the impact of television, advertising and franchising on the New Hollywood, shape the form and content of the films.

Classical Hollywood Cinema, Sexuality, and the Politics of the Face examines the representation of iconic female faces in the golden age of Hollywood – Greta Garbo, Gloria Swanson, Elizabeth Taylor – and the gay male fetishization of those faces. Classical Hollywood cinema is given to an aesthetic and ideological struggle between rival scopic economies: an erotics of “to-be-looked-at-ness” is countered by a hermeneutics of “to-be-seen-through-ness.” The latter emerges triumphant, but the legendary female faces of Hollywood resist, in their different ways, a coercive and normalizing knowledge, which is the source of the gay male investment in them. A disciplinary society privileges a hermeneutics of gaze; the iconic female faces of classical Hollywood cinema demand an erotics. Classical Hollywood Cinema, Sexuality, and the Politics of the Face explores the tension between the two through detailed readings of *Ninotchka*, *Sunset Boulevard*, and *Suddenly, Last Summer* in the context of early and mid-century cinema and culture. It includes, for instance, an analysis of D. W. Griffith and blackface, the Stonewall riots and the coming-into-voice of the modern gay subject, several major films by Hitchcock, *Citizen Kane*, and the emergence of rival standards of beauty, both female and male, in figures such as Katharine Hepburn, Ingrid Bergman, Humphrey Bogart, Rock Hudson, and James Dean. This is an important study for students of queer theory, film theory and history, and gender and sexuality studies.

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