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Il film musicale italiano degli anni Sessanta è un capitolo significativo e ancora poco studiato della storia

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del cinema popolare nazionale. Questo libro offre la prima analisi a tutto campo dei cosiddetti musicarelli, una serie di film con i divi musicali dell'epoca (Mina, Adriano Celentano, Gianni Morandi, Rita Pavone) e la loro musica. Tra le

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pagine emerge il modo in cui i film musicali hanno saputo sfruttare i cambiamenti sociali ai tempi del boom economico e stabilire un dialogo con le nuove generazioni di spettatori appassionati. Attraverso molteplici

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prospettive
d'analisi, lo studio
si concentra sugli
aspetti più rilevanti
del filone: le routine
produttive dei film a
basso costo, le
dinamiche
economiche che ne
spiegano il
successo, le forme
espressive e
narrative. Da un lato

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la canzone è
incorporata nel
linguaggio
audiovisivo,
dall'altro usa il
cinema per
promuoversi e per
rafforzare i riti che la
riguardano. Il libro
prende inoltre in
considerazione le
pratiche concrete,
troppo spesso

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trascurate, alla base del consumo quotidiano dei film e delle canzoni, insieme alla capacità di questo cinema di raccontare un capitolo della storia dei giovani, in un decennio di trasformazione dei costumi e dei ruoli di

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genere.

Love, Honour, and
Jealousy
investigates the
impact of the Italian
economic miracle of
the 1950s and
1960s on intimate
life. Just as Italy
was rapidly forged
into an urban,
industrial nation in
these years, the

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ways in which
Italians thought
about family, love,
and marriage were
transformed
by migration and
modern consumer
culture. At the core
of this book lies the
investigation of
almost one hundred
and fifty
unpublished diaries

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and memoirs written by ordinary men and women who were coming of age during these years. These personal testimonies reveal unique insights into the experiences, thoughts, and feelings of those who came of age against the backdrop of a

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rapidly changing Italy. The personal stories are explored alongside the films, magazines, and music of the time, which were saturated with both new and old ideas of romance. Films and magazines encouraged young Italians to

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putromantic love
and individual desire
over family,
contributing to
changing
expectations about
marriage, and often
resulting in family
tensions. At the
same time popular
love stories were
frequently laced with
jealousy, hinting at

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the darker emotions that were linked in many minds, to love. This darker side was a significant part of the story of changing ideas about intimacy in post-war Italy, as was the growing desire to marry for love. Control and

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violence against women was closely linked to southern ideas about family honour but also to anxieties about Italy's changing society, which manifested itself in romantic jealousy. Through its exploration of courtship, marriage,

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honour crime,
forced marriage,
jealousy, and
marriage
breakdown, Love,
Honour, and
Jealousy traces the
ways in which the
lives both of
individuals and of
the nation itself,
were shaped by
changing

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understandings of
romantic love and
its darker
companions, honour
and jealousy.

"Ernest Solvay,
philanthropist and
organizer of the
world-famous
Solvay conferences
on physics,
discovered a
profitable way of

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making soda ash in 1861. Together with a handful of associates, he laid the foundations of the Solvay company, which successfully branched out into other chemicals, plastics and pharmaceuticals. Since its emergence

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in 1863, Solvay has maintained world leadership in the production of soda ash. This is the first scholarly book on the history of the Solvay company, which was one of the earliest chemical multinationals and today is among the world's twenty

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largest chemical companies. It is also one of the largest companies in the field to preserve its family character. The authors analyze the company's 150-year history (1863-2013) from economic, political and social perspectives,

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showing the enormous impact geopolitical events had on the company and the recent consequences of global competition"--
ricordo di don Eugenio Degasperi, parroco, dal 1919 al 1960, nel cinquantenario della morte

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The Corporation

Love, Honour, and
Jealousy

Una capitale e una
periferia nell'Italia
del miracolo
economico

ragazze e ragazzi
nel miracolo

economico italiano

Storia del cinema
italiano, 4

1949-1972

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Offers a comprehensive analysis of the historical experiences of monetary policymaking of the world's largest central banks. Written in celebration of

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the 350th
anniversary of
the central
bank of
Sweden,
Sveriges
Riksbank.
Includes
chapters on
other banks
around the
world written

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by leading
economic
scholars.

Kommentierte
Bibliografie.

Sie gibt Wissen
schaftlern,
Studierenden
und

Journalisten
zuverlässig
Auskunft über

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rund 6000
internationale
Veröffentlichu
ngen zum Thema
Film und
Medien. Die
vorgestellten
Rubriken
reichen von Na
chsschlagewerk
über
Filmgeschichte

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bis hin zu
Fernsehen,
Video,
Multimedia.

The
Corporation
engages with
current issues
of the
corporation as
an institution
alized

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organizational
form,
approaching
the concept
from the
backgrounds of
organization
theory, law,
and economics,
combining
different
theoretical

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views and

empirical

approaches.

The Palgrave

Handbook of

Contemporary

Gothic

Europe and the

Challenge of

the Century

The Films of

Federico

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Economico
Fellini

L'Italia del
miracolo
economico
Literary
Collaborations
Behind the
Scenes
Eppure il
vento soffia
ancora
Dalle macerie

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della grande
guerra al
miracolo
economico,
quarantadue
anni a Nago

**Queer Italy is the
first multi-
methodological
inquiry into the
historical, political
and
representational**

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**contexts behind
the current plea
for civil unions
that queers
advocate in Italy.
Concerned with the
links between
identity,
subjectivity and
sexuality in Italy,
this book opens
Italian studies to
previously
neglected**

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**discussion of queer
and migrant
subjectivities. The
author applies
Lacanian film
analysis and auto-
ethnographic
passages to
question the uses
of queer politics in
Italy. Accessible
and
comprehensive,
this is an ideal text**

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**for undergraduate
and graduate
courses on Italian
culture, cultural
studies and film
studies.**

**L'Istituto per la
Ricostruzione
Industriale (IRI)
nasce nel 1933, per
volere di Mussolini
e su progetto di
Alberto Beneduce,
con l'intento di**

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Miracolo
Economico

**evitare il
fallimento delle
principali banche e
imprese italiane e
con esso il crollo
dell'economia, già
provata dalla crisi
mondiale esplosa
nel 1929. Dal
dopoguerra
l'Istituto è
protagonista prima
della ricostruzione
e poi del miracolo**

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Economico

**economico. Dopo le
difficoltà emerse
negli anni '70 e il
programma di
ristrutturazione e
rilancio degli anni
'80, l'IRI conclude
la sua attività nel
2002 dopo le
operazioni di
privatizzazione che
contribuiscono in
misura
significativa al**

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Economico

**raggiungimento
degli obiettivi di
finanza pubblica e
all'adesione
italiana all'euro. In
questo volume
sono trattati gli
anni 1950-1970,
quelli del boom
economico e delle
maggiori
trasformazioni
della società
italiana, con una**

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Miracolo
Economico

**crescita annua del
reddito del 6% e
l'eccezionale
affermazione
dell'industria, che
diventa un
fenomeno
irreversibile. Di
questa grande
stagione l'IRI è
protagonista.
Soprattutto nel
settore
siderurgico, dove**

Read PDF 1960 II
Miracolo
Economico

**con il Piano
Sinigaglia la
produzione
aumenta di tre
volte, consentendo
all'Italia di passare
dal nono al sesto
posto nel mondo.
La presenza del
Gruppo si estende
a molti e
significativi
comparti
produttivi: le**

**infrastrutture di
trasporto, le
telecomunicazioni,
la gestione di un
mezzo nuovo come
la televisione, la
progettazione e la
fabbricazione di
prodotti di
successo come la
'Giulietta'.**

**Innovazione e
creatività che
producono nella**

**dirigenza dell'IRI
aspettative positive
per il futuro delle
rispettive imprese,
mentre un
impegno
straordinario viene
dedicato ai
programmi di
industrializzazione
del Mezzogiorno.
«IRI una formula
per il progresso»,
recita un fortunato**

**slogan di quegli
anni. La proprietà
pubblica unita a un
management
competente e alla
diffusa presenza di
azionisti privati
rappresenta la
'virtuosa' miscela
di elementi socio-
politici ed
economici, così che
l'Istituto viene
ammirato e**

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Economico

studiato in tutto il mondo. Ma il successo ha i suoi rischi. L'IRI è caricato di troppi compiti e inizia a essere messo in discussione il complesso equilibrio insito nel suo duplice ruolo di holding di imprese competitive e di

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Miracolo
Economico

**strumento per la
politica economica.
1960. Il miracolo e
conomico Gius. Late
rza & Figli Spa
European
Industrial Policy
Contexts,
Antecedents and
Representation
annale 2005
Storia dell'IRI. 2. Il
«miracolo»
economico e il**

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Economico

**ruolo dell'IRI
Storia fotografica
d'Italia:
1946-1966, la
ricostruzione, lo
scontro politico, il
boom economico
History of a
Multinational
Family Firm
Cinema, sorrisi e
canzoni
*A History of***

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*Italian Cinema
is the only
comprehensive
and up-to-date
book on the
subject
available
anywhere, in
any language >
Storia del
movimento
sindacale*

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*italiano dalla
seconda guerra
mondiale ad
oggi.*

*Relazioni con
l'economia
capitalistica,
la politica, i
partiti.*

*This book
presents a
thorough and*

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*comparative
analysis of
industrial
policy in 13
European
countries,
benefiting
from the
introduction
of an
historical
perspective.*

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With

*stagnating
industrial
output, high
levels of
unemployment
and developing
integration in
Europe, interv
entionist
industrial
policies find*

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*new popularity
after the
gentle
flirtation
with liberaliz
ation. This
book offers a
clear account
and assessment
of European
industrial
policies*

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*across the
20th century.*

Italian

Politics and

Society in

Communist

Propaganda

Films

(1946–79)

Storia

d' Italia

(1861-2001)

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Economico

*dal miracolo
economico agli
anni Ottanta
Italian
National
Cinema
City, Culture
and Identity
Italy through
the Red Lens
Fifty Fashion
Looks that*

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Economico

*Changed the
World (1960s)
The Design Museum
and fashion guru
Paula Reed present
Fifty Fashion Looks
that Changed the
1960s. The most
exciting, influential
and definitive looks
of one of the most
significant decades*

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*in fashion! The
Design Museum's
mission is to
celebrate, entertain
and inform. It is the
world's leading
museum devoted to
contemporary design
in every form from
furniture to
fashion, and
architecture to*

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Economico

*graphics. It is
working to place
design at the centre
of contemporary
culture and
demonstrates both
the richness of the
creativity to be
found in all forms
of design, and its
importance.*

Building on the

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Economico
*international success
of the Design
Museum Fifty
series, including
Fifty Shoes that
Changed the World,
Fifty Bags that
Changed the World
and Fifty Hats that
Changed the World,
this beautifully
designed book -*

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*curated in the series
by fashion guru
Paula Reed - takes a
fresh look at key
fashion pieces from
the 1960s. Featuring
Mary Quant's
miniskirts, Andre
Courrèges' Moon
Girls, denim-clad
hippies and Celia
Birtwell's Romantic*

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Peasants, this book captures and explains every influential look of the decade. For anyone looking to buy vintage pieces to add to their wardrobes of contemporary items, this authoritative and inspiring book

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Economico

*will prove to be an
invaluable source of
reference.*

*Examines the
extraordinary
cinematic tradition
of Italy, from the
silent era to the
present.*

*Analyzes the films
of major Italian
postwar directors,*

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Economico

*from Amelio to
Visconti, inspired by
literary masters,
including Balzac
and Tolstoy.*

*L'Espresso
The Shock of
America*

*Design Museum
Fifty*

*A Research Guide
1960. Il miracolo*

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Economico
economico

La Civiltà cattolica
Queer Italy

The Shock of
America is
based on the
proposition
that whenever
Europeans of
the last 100
years or more
contemplated

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those margins
of their
experience
where change
occurred,
there, sooner
or later, they
would find
America. How
Europeans have
come to terms
over the
decades with

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this dynamic force in their midst, and what these terms were, is the story at the heart of this text. Masses of Europeans have been enthralled by the real or imaginary prospects

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coming out of
the USA.

Important
minorities were
at times deeply
upset by them.
Sometime the
roles were
reversed or
shaken up. But
nobody could be
indifferent for
long.

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Inspiration,
provocation,
myth, menace,
model: all
these
categories and
many more have
been deployed
to try to cope
with the
Americans.
Attitudes and
stereotypes

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have emerged,
intellectual
resources have
been mobilised,
positions and
policies
developed; all
trying to
explain and
deal with the
kind of radiant
modernity
America built

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Economico

over the course
of the
twentieth
century. David
Ellwood
combines
political,
economic, and
cultural
themes,
suggesting that
American mass
culture has

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provided the United States with a uniquely effective link between power and influence over time. The book is structured in three parts; a separation based on the proposition

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that America's
influence as an
unavoidable
force for or
against
innovation was
visible most
conspicuously
after Europe's
three greatest
military-
political
conflicts of

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the

contemporary
era: the Great
War, World War
II, and the
Cold War. It
concludes with
the emotional
upsurge in
Europe which
greeted the
arrival of
Obama on the

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world scene,
suggesting that
in spite of all
the
disappointments
and frictions
of the years,
the US still
retained its
privileged
place as a
source of
inspiration for

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the future
across the
Western world.
Fascist and
colonial
legacies have
been
determinant in
shaping how
Italian
colonialism has
been narrated
in Italy till

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the late 1960s.
This book deals
with the
complex problem
of public
memory and
discursive
amnesia. The
detailed
research that
underpins this
book makes it
no longer

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possible to
claim that
after 1945
there was an
absolute and
traumatic
silence
concerning
Italy's
colonial
occupation of
North and East
Africa.

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However, the abiding public use of this history confirms the existence of an extremely selective and codified memory of that past. The author shows that colonial

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discourse

persisted in
historiography,
newspapers,
newsreels and
film. Popular
culture appears
intertwined
with political
and economic
interests and
the power
inscribed in

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elite and
scientific
knowledge.

While
readdressing
the often
mistaken
historical time
line that
ignores that
actual Italian
colonial ties
did not end

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Economico

with the fall
of Fascism, but
in 1960 with
Somalia
becoming
independent,
this book
suggests that a
new post
Fascist Italian
identity was
the crucial
issue in

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reappraisals of
a national
colonial past.
Sono gli anni
dei sogni di
benessere e di
evasione, della
Fiat 500 e del
primo
consumismo, dei
tanti nuovi
oggetti che
riempiono le

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case, delle
speranze che
modificano i
bisogni e i
desideri degli
italiani. Sono
gli anni della
commedia
all'italiana,
del celebre Il
sorpasso, della
dolce vita, dei
cantautori, di

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Lascia e
raddoppia. Sono
gli anni in cui
cambiano stile
di vita,
composizione
sociale ed
equilibri
politici:
l'Italia, in
parte
provinciale e
codina, in

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parte alla
rincorsa di
tutto ciò che
sa di moderno,
è in bilico fra
il vecchio e il
nuovo.

Film, Fashion,
and the 1960s
Rethinking the
Iconic Form of
Business
Organization

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Economico
Solvay

La prima
generazione
An Intimate
History of the
Italian
Economic
Miracle
Il paese
mancato
Contemporary
Italy
Examines the

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Economico

cinematic vision of
the renowned Italian
filmmaker.

A unique
bibliographic and
historiographic
guide to the study of
contemporary Italy,
this book points to
over 650 texts that
have shaped the
academic and

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scholarly study of postwar Italy. Following the introduction, which outlines the context within which the evolution of Italian studies should be viewed, the book is divided into two parts. Part I includes five historiographic

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chapters providing a detailed survey and analysis of works published in history, politics, government, the economy, and society. Part II is an annotated bibliographic guide to all of the texts pointed to in Part I. "Simply put, there is

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absolutely nothing on the market with the range of ambition of this strikingly eclectic collection of essays. Not only is it impossible to imagine a more comprehensive view of the subject, most readers – even

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specialists in the subject – will find that there are elements of the Gothic genre here of which they were previously unaware." - Barry Forshaw, Author of British Gothic Cinema and Sex and Film The Palgrave

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Economico

Handbook of
Contemporary
Gothic is the most
comprehensive
compendium of
analytic essays on
the modern Gothic
now available,
covering the vast
and highly
significant period
from 1918 to 2019.

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The Gothic

sensibility, over 200 years old, embraces its dark past whilst anticipating the future. From demons and monsters to post- apocalyptic fears and ecological fantasies, Gothic is thriving as never before in the arts

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and in popular culture. This volume is made up of 62 comprehensive chapters with notes and extended bibliographies contributed by scholars from around the world. The chapters are written not only for

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those engaged in academic research but also to be accessible to students and dedicated followers of the genre. Each chapter is packed with analysis of the Gothic in both theory and practice, as the genre has

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mutated and spread over the last hundred years.

Starting in 1918 with the impact of film on the genre's development, and moving through its many and varied international incarnations, each chapter chronicles

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the history of the gothic milieu from the movies to gaming platforms and internet memes, television and theatre. The volume also looks at how Gothic intersects with fashion, music and popular culture: a multi-layered,

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multi-ethnic, even a
trans-gendered
experience as we
move into the twenty
first century.

Il film musicale
italiano degli anni
Sessanta

Storia del turismo
Storia intima dei ceti
medi

capitale e movimenti

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Economico

dei lavoratori in

Italia dal

dopoguerra ad oggi

Dal miracolo

economico agli anni

novanta 1960-1993

Italian Cinema and

Modern European

Literatures,

1945-2000

Italian Colonialism,

MCMXXX-MCMLX

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Un viaggio storico ed etnografico dentro le case dei ceti medi italiani anni Sessanta, alla scoperta delle memorie e dei valori, dei vezzi e dei gusti di chi ha costruito, nel bene e nel male, il volto del Paese all'ombra del miracolo. Una storia orale, intima e minuta, che si intreccia con la

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più ampia vicenda
dell'Italia
repubblicana. Da
Milano, capitale del
boom economico, a
Cagliari, lembo
estremo di una
periferia affascinata
dallo sviluppo, Enrica
Asquer ricostruisce il
profilo di un
aggregato sociale
sfuggente ma
cruciale, raccogliendo

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le sue voci e
interrogando le sue
memorie. È una parte
consistente d'Italia in
bilico tra innovazione
e conservazione, tra
piccole virtù private e
indifferenza al bene
comune. Un'Italia più
moderna nei gesti e
nelle abitudini
quotidiane, negli spazi
e nei tempi delle sue
giornate, ma che non

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supera alcuni suoi
tabù nella vita
familiare e nella
relazione tra i generi.

This book is the first
comprehensive post-
war history of one of
Europe's most vibrant
cities throughout an
extraordinary period
of social, cultural and
economic change.

The capital of Italy's
economic miracle of

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the 1950s and 60s, Milan was a magnet for immigrants, as industry, design and culture created a heady mix of wealth, innovation and conflict. By the 1980s, heavy industry had all but disappeared and the city had reinvented itself as the world capital of fashion and a

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dynamic post-industrial metropolis. Meanwhile, the urban landscape was darkened by the bleak estates of the peripheries and the corruption scandals that exploded in what became known as 'Tangentopoli', or Bribesville. This fascinating book traces Milan's

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'biography' through its buildings, design, fashion, cinema, families, immigrants and television. The city emerges as a potent economic power-house and laboratory for change, where art and culture converge in a modern but problematic urban space. Anyone interested in Italian

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history, urban studies
or the future of
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alle porte di
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l'Italia inizia
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Tedesca, un ottimo volano per gli scambi internazionali e per la nostra economia. In un triennio l'industria cresce di più del 30%, il terziario aumenta le sue dimensioni,

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l'occupazione sale a livelli storici. Cresce sempre più il numero di 'tute blu' e di 'colletti bianchi' mentre si assottigliano i ceti rurali. Dal meridione e dalle zone depresse comincia un

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esodo di tanta gente verso il Nord produttivo: tra il 1955 e il 1971 sono più di 9 milioni gli italiani che si spostano verso le fabbriche e le aree metropolitane del paese. L'Italia gode una prima

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ventata di benessere. La popolazione si rimescola. Iniziano a cambiare lo stile di vita, il costume, i bisogni e anche i desideri. Le speranze sono tante. Ma non tutto va per il meglio. Il

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divario fra Nord e Sud aumenta. Le campagne si spopolano perché non offrono proventi adeguati. Lo sviluppo non è omogeneo e ci vorrebbero più investimenti nel settore pubblico. Ma intanto le case

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cominciano a riempirsi di nuovi oggetti, le strade di automobili e di traffico. Si è votato nel maggio 1958 e, scomparso il rischio di una sbandata di estrema destra con il governo Tambroni, si

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profila

l'avvento di una
maggioranza di
centro-sinistra.

Molto si pensa
si può ormai

fare, in Italia,
per migliorare
le cose. In

parte sarà così,
in parte no.

This book offers
the first
comprehensive

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analysis of the role of cinema in the communication strategy of the Italian Communist party (the PCI). It examines the entire period during which the party had a systematic and organized

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approach to cinematographic production, starting with the early experiments in 1946 and concluding with the closure of PCI film company Unitelefilm at the end of the 1970s. Its analysis sheds

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light on a range
of issues, such
as the
relationship
between the
party and
Italian
intellectuals,
the Stalinist
imprint of the
Italian
Communist Party
and the
historical

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significance of the Salerno turn, the PCI's relationship with the student movements in 1968 and 1977, and the PCI's response to the rise in political violence in the 1970s.

Ultimately, the

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book

demonstrates
that cinema was
essential to the
PCI's propaganda
effort.

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Central Banking

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From such films as
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and Dear Diary,
Italian cinema has
provided striking
images of Italy as a
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of Italian cinema
from 1886-1996,
Pierre Sorlin
explores the
changing
relationship of
Italian cinema and
Italian society and
asks whether the
national cinema
really does represent
Italian interests and
culture.

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A fascinating look at one of the most experimental, volatile, and influential decades, Film, Fashion, and the 1960s, examines the numerous ways in which film and fashion intersected and affected identity expression during the era. From A

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Hard Day's Night to
Breakfast at
Tiffany's, from the
works of Ingmar
Bergman to Blake
Edwards, the
groundbreaking
cinema of the 1960s
often used fashion as
the ultimate
expression for
urbanity, youth, and
political

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continues to
influence the fashion
and media of today.