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Sommario/riassunto	Tino Balio, in his book <i>The American Film Industry</i> , said that the Production Code meant that American films could not deal with political or social issues 'in an honest and truthful fashion'. This incisive essay tests out the legitimacy of Balio's claims, using <i>The Lost Weekend</i> (directed by Billy Wilder, 1945) as an example of the Hollywood 'problem film'. Rather than treating the film as being an entity with a single, unchanging meaning, it is put into its historical and social context, in ...