

1. Record Nr.	UNINA9910957314703321
Titolo	The classical Hollywood reader // edited by Steve Neale
Pubbl/distr/stampa	Abingdon, Oxon ; ; New York, : Routledge, 2012 Abingdon, Oxon ; ; New York : , : Routledge, , 2012
ISBN	1-135-72007-X 1-283-84353-6 1-135-72000-2 0-203-72081-4
Edizione	[1st ed.]
Descrizione fisica	1 online resource (483 p.)
Altri autori (Persone)	NealeStephen <1950->
Disciplina	384/.80979494
Soggetti	Motion pictures - California - Los Angeles - History - 20th century Performing arts - California - Los Angeles - History - 20th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front Cover; The Classical Hollywood Reader; Copyright Page; Contents; List of illustrations; Notes on contributors; Acknowledgements; Permissions; Steve Neale: Introduction; 1. Patrick Keating: Prologue: Emotional Curves and Linear Narratives; Part I: Feature Films, Hollywood and the advent of the studio system, 1912-26; 2. Gerben Bakker: The Quality Race: Feature Films and Market Dominance in the us and Europe in the 1910s; 3. Richard Koszarski: Making Movies, 1915-28; 4. Kristin Thompson: The Limits of Experimentation in Hollywood 5. Karen Ward Maher: "Doing a 'Man's Work)": The Rise of the Studio System and the Remasculinization of Filmmaking 6. Lea Jacobs and Andrea Comiskey: Hollywood's Conception of its Audience in the 1920s; Part II: Sound and the studio system, 1926-46; 7. Douglas Gomery: The Coming of Sound: Technological Change in the American Film Industry; 8. Ginette Vincendeau: Hollywood Babel: the Coming of Sound and the Multiple Language Version; 9. Howard T. Lewis: Organization; 10. Thomas Schatz: Hollywood: The Triumph of the Studio System 11. Mark Glancy and John Sedgwick: Cinemagoing in the United States

in the Mid-1930s: A Study Based on the Variety Dataset12. Tino Balio: Selling Stars: The Economic Imperative; Part III: Representation, technology, production and style, 1926-46; 13. Richard Maltby: The Production Code and the Mythologies of 'Pre-Code' Hollywood; 14. Helen Hanson and Steve Neale: Commanding The Sounds of the Universe: Classical Hollywood Sound in the 1930s and Early 1940s; 15. Kathryn Kalinak: The Classical Hollywood Film Score 16. Patrick Keating: Shooting for Selznick: Craft and Collaboration in Hollywood Cinematography17. Scott Higgins: Order and Plenitude: Technicolor Aesthetics in the Classical Era; 18. Mark Langer: The Disney-fleischer Dilemma: Product Differentiation and Technological Innovation; Part IV: Postwar Hollywood and the end of the studio system, 1946-66; 19. Janet Staiger: Individualism Versus Collectivism: The Shift to Independent Production in the us Film Industry; 20. Sheldon Hall: Ozoners, Roadshows and Blitz Exhibitionism: Postwar Developments in Distribution and Exhibition 21. John Belton: Glorious Technicolor, Breathtaking Cinemascope and Stereophonic Sound22. Janet Wasko: Hollywood and Television in the 1950s: The Roots of Diversification; 23. Brian Neve: Hollywood and Politics in the 1940s And 1950s; 24. Steve Neale: Arties and Imports, Exports and Runaways, Adult Films and Exploitation; Steve Neale: Epilogue; Bibliography; Index

---

#### Sommario/riassunto

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, th

---