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| 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<br>5. Karen Ward Mahar: "Doing a 'Man's Work'": The Rise of the Studio System and the Remasculinization of Filmmaking6. 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<br>11. Mark Glancy and John Sedgwick: Cinemagoing in the United States |

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## 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