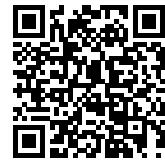


The Hollywood Studio System

[View Online](#)

Allen, Robert C, and Douglas Gomery. 1985. 'The Role of the Star in Film History in Film History: Theory and Practice, Pp.172-189'. In *Film History: Theory and Practice*, 1st ed, 172-89. New York: Knopf.

Balio, Tina. 1998. "'A Major Presence in All of the World's Important Markets: The Globalisation of Hollywood in the 1990s' from *Contemporary Hollywood Cinema*, Pp.58-73". In *Contemporary Hollywood Cinema*, 58-73. London: Routledge.

Bordwell, David. 2006a. "'A Certain Amount of Plot: Tentpoles, Locomotives, Blockbusters, Megapictures and the Action Movie' from *The Way Hollywood Tells It: Story and Style in Modern Movies*, Pp.104-114". Electronic resource. In *The Way Hollywood Tells It: Story and Style in Modern Movies*, 104-14. Berkeley: University of California Press.
http://www.UEA.eblib.com/EBLWeb/patron/?target=patron&extendedid=E_414750_0.

———. 2006b. *The Way Hollywood Tells It: Story and Style in Modern Movies*. Electronic resource. *The Way Hollywood Tells It: Story and Style in Modern Movies*. Berkeley: University of California Press.

http://www.UEA.eblib.com/EBLWeb/patron/?target=patron&extendedid=E_414750_0.

Bordwell, David, and David Bordwell. 1985. "'Classical Narration: The Hollywood Example' from *Narration in the Fiction Film*, Pp.156-166 (Extract)". In *Narration in the Fiction Film*, 156-66. Madison, WI: University of Wisconsin Press.

Cook, Pam. 2007. "'Part 2: The Star System' from *The Cinema Book*, Pp.110-125". In *The Cinema Book*, 3rd ed, 110-25. London: BFI.

Drake, Philip. 2007. "'Distribution and Marketing in Contemporary Hollywood' from *The Contemporary Hollywood Film Industry*, Pp.63-82". In *The Contemporary Hollywood Film Industry*, 63-82. Malden, Mass: Blackwell Pub.

Dyer, Richard. 2004. "'Monroe and Sexuality' from *Heavenly Bodies: Film Stars and Society*, Pp.17-63". Electronic resource. In , 2nd ed, 17-63. London: Routledge.
<http://lib.myilibrary.com/browse/open.asp?id=419648&entityid=https://login.uea.ac.uk/entity>.

Gomery, Douglas. 1985. "'The Coming of Sound: Technological Change in the American Film Industry' from *The American Film Industry*, Pp.229-251". Electronic resource. In *The American Film Industry*, Rev. ed, 229-51. Madison, Wis: University of Wisconsin.
<http://lib.myilibrary.com/Open.aspx?id=278814&src=0>.

———. 1996a. "The New Hollywood" from *The Oxford History of World Cinema*, Pp.475-482'. Electronic resource. In *The Oxford History of World Cinema*, 475–82. Oxford: Oxford University Press. <http://UEA.eblib.com/patron/FullRecord.aspx?p=431159>.

———. 1996b. "The Rise of Hollywood: The Hollywood Studio System" in *The Oxford History of World Cinema*, Pp. 43-53.' In *The Oxford History of World Cinema*, 43–53. Oxford: Oxford University Press. <http://UEA.eblib.com/patron/FullRecord.aspx?p=431159>.

———. 2003. 'The Hollywood Blockbuster: Industrial Analysis and Practice'. In *Movie Blockbusters*, 72–83. London: Routledge.

<http://ebookcentral.proquest.com/lib/uea/detail.action?docID=1487013>.

Hesmondhalgh, David. 2013. "Neither Globalisation nor Cultural Imperialism"; "The International Film Industry: Hollywood Power"; "Other Film Industries, Other Texts: India and Hong Kong" from *The Cultural Industries*, Pp.270-277; 293-301'. In *The Cultural Industries*, 3rd ed, 270–301. London: SAGE.

Johnson, Derek. 2013. "Imagining the Franchise: Structures, Social Relations and Cultural Work" from *Media Franchising: Creative License and Collaboration in the Culture Industries*, Pp.27-46'. In *Media Franchising: Creative License and Collaboration in the Culture Industries*, Postmillennial pop:27–46. New York: New York University Press. <http://UEA.eblib.com/patron/FullRecord.aspx?p=1137509>.

Jones, Kent. 1996. 'The Summer of Our Malcontent [in] Film Comment'. *Film Comment* XXXII (5): 3-4.

http://fiaf.chadwyck.com/fulltext/indexFullText.do?id=004/0092921&area=index&resultNum=155&queryId=..&session/1451922128_28126&extra_SOURCE=config.cfg&QueryIndex=index&fromHistory=search&jid=006/0000127.

King, Geoff. 2000. "Frontier Narrative and Spectacle in *Twister* and *Independence Day*" from *Spectacular Narratives: Hollywood in the Age of the Blockbuster*, Pp.17-40'. Electronic resource. In *Spectacular Narratives: Hollywood in the Age of the Blockbuster*, 17–40. London: I.B. Tauris.

<http://www.myilibrary.com/browse/open.asp?id=252940&entityid=https://login.uea.ac.uk/entity>.

———. 2002. "Narrative vs Spectacle in the Contemporary Blockbuster" from *New Hollywood Cinema: An Introduction*, Pp.178-223'. Electronic resource. In *New Hollywood Cinema: An Introduction*, 178–223. New York: Columbia University Press. <http://UEA.eblib.com/patron/FullRecord.aspx?p=676374>.

———. 2007. "The Major Independents" from *The Cinema Book*, Pp.54-59'. In *The Cinema Book*, 3rd ed, 54–59. London: BFI.

Kuhn, Annette, and Thomas Schatz. 2007. "The Classic Studio System" and "Classic Hollywood Narrative" from *The Cinema Book*, Pp.19-44;45-48'. In *The Cinema Book*, 3rd ed, 19-48. London: BFI.

Lent, John A. 2007. 'East Asia: For Better or Worse'. In *The Contemporary Hollywood Film Industry*, 275–84. Malden, Mass: Blackwell Pub.

Maltby, Richard. 1996. 'Censorship and Self-Regulation'. In *The Oxford History of World Cinema*, 235–48. Oxford: Oxford University Press.

[https://ebookcentral.proquest.com/lib/uea/detail.action?docID=431159.](https://ebookcentral.proquest.com/lib/uea/detail.action?docID=431159)

———. 2003a. 'Chapter 1: Taking Hollywood Seriously'. In *Hollywood Cinema*, 2nd ed, 5–32. Malden, Mass: Blackwell.

———. 2003b. ““Industry Since 1980” from *Hollywood Cinema*, Chapter 7, Pp.189-226’. In *Hollywood Cinema*, 2nd ed. Malden, Mass: Blackwell.

———. 2003c. ““Narrative 1” from *Hollywood Cinema*, Chapter 15, Pp.452-470’. In *Hollywood Cinema*, 2nd ed, 452–70. Malden, Mass: Blackwell.

McDonald, Paul. 2013. ““The Symbolic Commerce of Hollywood Stardom” from *Hollywood Stardom*, Pp.11-40’. In *Hollywood Stardom*, 11–40. Malden, MA: Wiley-Blackwell.

Meehan, Eileen. 2015. ““Holy Commodity Fetish, Batman!” [in] *The Many More Lives of the Batman*’. In *The Many More Lives of the Batman*, 2nd ed., 69–87. British Film Institute.

Miller, Toby and British Film Institute. 2005. ““The New International Division of Cultural Labour” from *Global Hollywood 2*, Pp.111-123; 149-151’. In *Global Hollywood 2*, 111–51. London: BFI.

Ohmer, Susan. 2006. 'Chapter 10: Like, Dislike, like Very Much'. In George Gallup in Hollywood, Film and culture:215–29. New York: Columbia University Press.
[https://ebookcentral.proquest.com/lib/uea/detail.action?docID=908469.](https://ebookcentral.proquest.com/lib/uea/detail.action?docID=908469)

Schatz, Thomas. 1993. ““The New Hollywood” from *Film Theory Goes to the Movies*, Pp.8-36’. In *Film Theory Goes to the Movies*, AFI film readers:8–36. New York: Routledge.

Schatz, Thomas Schatz. 1998. 'Warner Bros.: Talking Their Way to the Top'. In *The Genius of the System: Hollywood Filmmaking in the Studio Era*, 58–66. London: Faber.

Schatz, Tom. 2007. 'The Studio System and Conglomerate Hollywood'. In *The Contemporary Hollywood Film Industry*, 29–42. Malden, Mass: Blackwell Pub.

Staiger, Janet. 1985. ““Mass-Produced Photoplays: Economic and Signifying Practices in the First Years of Hollywood” from *Movies and Methods: An Anthology* (Vol 2), Pp.144-161’. In *Movies and Methods: An Anthology*, 144–61. Berkeley: University of California Press.

Street, Sarah. 1996. 'Citizen Kane [in] History Today'. History Today 46 (3): 48–52.
<http://search.ebscohost.com/login.aspx?direct=true&db=a9h&AN=9603114648&authtype=sso&custid=s8993828&site=ehost-live>.

Trumpboar, John. 2007. ““Hollywood and the World: Export or Die” from *The Contemporary Hollywood Film Industry*, Pp.209-219’. In *The Contemporary Hollywood Film Industry*, 209–19. Malden, Mass: Blackwell Pub.
<http://www.loc.gov/catdir/toc/ecip0715/2007014550.html>.

Wyatt, Justin. 1994. 'Chapter 1'. In *High Concept: Movies and Marketing in Hollywood*, 1st ed, Texas film studies series:1–23. Austin, Tex: University of Texas Press.
<https://uea.idm.oclc.org/login?url=https://www.jstor.org/stable/10.7560/790902>.

———. 1998. ““The Formation of the Major Independents” from *Contemporary Hollywood*

Cinema, Pp.74-90'. In Contemporary Hollywood Cinema, 74–90. London: Routledge.