

Contents

<i>About the editor</i>	ix
<i>Acknowledgments</i>	xi
<i>Introduction</i>	xv

PART 1	
Production	1

INTRODUCTION	1
--------------	---

Part 1A Structure	3
--------------------------	----------

1 Robert E. Kapsis	
HOLLYWOOD GENRES AND THE PRODUCTION OF CULTURE PERSPECTIVE	3
2 Janet Harbord	
DIGITAL FILM AND "LATE" CAPITALISM: A CINEMA OF HEROES?	17
3 Douglas Gomery	
ECONOMIC AND INSTITUTIONAL ANALYSIS: HOLLYWOOD AS MONOPOLY CAPITALISM	27
4 Erwin A. Blackstone and Gary W. Bowman	
VERTICAL INTEGRATION IN MOTION PICTURES	37

Part 1B Artists	51
------------------------	-----------

5 Denise D. Bielby and William T. Bielby	
WOMEN AND MEN IN FILM: GENDER INEQUALITY AMONG WRITERS IN A CULTURE INDUSTRY	51

vi CONTENTS

6	Anne E. Lincoln and Michael Patrick Allen DOUBLE JEOPARDY IN HOLLYWOOD: AGE AND GENDER IN THE CAREERS OF FILM ACTORS, 1926–1999	71
7	Charles S. Tahiro THE <i>TWILIGHT ZONE</i> OF CONTEMPORARY HOLLYWOOD PRODUCTION	87
8	Shari Roberts THE LADY IN THE TUTTI-FRUTTI HAT: CARMEN MIRANDA, A SPECTACLE OF ETHNICITY	96
9	Lucia Bozzola "STUDS HAVE FEELINGS TOO": WARREN BEATTY AND THE QUESTION OF STAR DISCOURSE AND GENDER	112
10	Barry King THE STAR AND THE COMMODITY: NOTES TOWARDS A PERFORMANCE THEORY OF STARDOM	124
Part 1C Globalization		137
11	Cheng Shao-Chun CHINESE DIASPORA AND ORIENTALISM IN GLOBALIZED CULTURAL PRODUCTION: ANG LEE'S <i>CROUCHING TIGER</i> , <i>HIDDEN DRAGON</i>	137
12	Ruth Zanker and Geoff Lealand NEW ZEALAND AS MIDDLE EARTH: LOCAL AND GLOBAL POPULAR COMMUNICATION IN A SMALL NATION	155
13	Allen J. Scott HOLLYWOOD AND THE WORLD: THE GEOGRAPHY OF MOTION-PICTURE DISTRIBUTION AND MARKETING	162
14	Susan Christopherson BEHIND THE SCENES: HOW TRANSNATIONAL FIRMS ARE CONSTRUCTING A NEW INTERNATIONAL DIVISION OF LABOR IN MEDIA WORK	185
PART 2		
Text		205
INTRODUCTION		205
Part 2A Genre		207
15	Sarah Berry GENRE	207
16	Paul Kerr OUT OF WHAT PAST? NOTES ON THE B <i>FILM NOIR</i>	223

Part 2B	Pleasure	240
17	Pius XII MIRANDA PRORSUS: ENCYCLICAL LETTER ON MOTION PICTURES, RADIO AND TELEVISION	240
18	R. L. Rutsky and Justin Wyatt SERIOUS PLEASURES: CINEMATIC PLEASURE AND THE NOTION OF FUN	263
19	Noel King LOST IN THE FUNHOUSE: A RESPONSE TO R. L. RUTSKY AND JUSTIN WYATT	277
20	R. L. Rutsky and Justin Wyatt THROWING SHADE IN THE KINGDOM: REPLY TO NOEL KING	283
Part 2C	Representation	287
21	Ed Guerrero A CIRCUS OF DREAMS AND LIES: THE BLACK FILM WAVE AT MIDDLE AGE	287
22	G. Escamilla, A. L. Cradock and I. Kawachi WOMEN AND SMOKING IN HOLLYWOOD MOVIES: A CONTENT ANALYSIS.	302
23	Tania Modleski A ROSE IS A ROSE? REAL WOMEN AND A LOST WAR	307
24	Chon Noriega CITIZEN CHICANO: THE TRIALS AND TITILLATIONS OF ETHNICITY IN THE AMERICAN CINEMA, 1935–1962	320
25	Jack Shaheen REEL BAD ARABS: HOW HOLLYWOOD VILIFIES A PEOPLE	334
PART 3		
Circulation		351
	INTRODUCTION	351
Part 3A	Distribution	355
26	Jeffrey D. Himpele FILM DISTRIBUTION AS MEDIA: MAPPING DIFFERENCE IN THE BOLIVIAN CINEMASCAPE	355
27	Martine Danan MARKETING THE HOLLYWOOD BLOCKBUSTER IN FRANCE	376
28	Suman Basuroy, Subimal Chatterjee and S. Abraham Ravid "HOW CRITICAL ARE CRITICAL REVIEWS?" THE BOX OFFICE EFFECTS OF FILM CRITICS, STAR POWER, AND BUDGETS	387

Part 3B	Audiences	409
29	JoEllen Shively COWBOYS AND INDIANS: PERCEPTIONS OF WESTERN FILMS AMONG AMERICAN INDIANS AND ANGLOS	409
30	Philippe Meers "IT'S THE LANGUAGE OF FILM!": YOUNG FILM AUDIENCES ON HOLLYWOOD AND EUROPE	421
31	Francis L. F. Lee CULTURAL DISCOUNT AND CROSS-CULTURE PREDICTABILITY: EXAMINING THE BOX OFFICE PERFORMANCE OF AMERICAN MOVIES IN HONG KONG	437
Part 3C	Government	453
32	Rosemary J. Coombe THE CELEBRITY IMAGE AND CULTURAL IDENTITY: PUBLICITY RIGHTS AND THE SUBALTERN POLITICS OF GENDER	453
33	Thomas H. Guback GOVERNMENT SUPPORT TO THE FILM INDUSTRY IN THE UNITED STATES	472
34	Kelly Gates WILL WORK FOR COPYRIGHTS: THE CULTURAL POLICY OF ANTI-PIRACY CAMPAIGNS	486
Part 3D	Globalization	500
35	Tom O'Regan CULTURAL EXCHANGE	500
36	Scott R. Olson THE GLOBALIZATION OF HOLLYWOOD	526
37	Bill Grantham AMERICA THE MENACE: FRANCE'S FEUD WITH HOLLYWOOD	536
	<i>Index</i>	544