

Contents

<i>List of Figures</i>	vii
<i>List of Tables</i>	ix
<i>Preface</i>	xi
CHAPTER ONE	
Preliminary Arguments: Culture, Economy, and the City	1
CHAPTER TWO	
Origins and Early Growth of the Hollywood Motion Picture Industry	11
CHAPTER THREE	
A New Map of Hollywood	35
CHAPTER FOUR	
The Other Hollywood: Television Program Production	61
CHAPTER FIVE	
Dream Factories: Studios, Soundstages, and Sets	79
CHAPTER SIX	
The Digital Visual Effects Industry	95
CHAPTER SEVEN	
Local Labor Markets in Hollywood	117
CHAPTER EIGHT	
Hollywood in America and the World: Distribution and Markets	138
CHAPTER NINE	
Cinema, Culture, Globalization	159
<i>References</i>	177
<i>Index</i>	189

Index

- ABC, 61, 62, 65, 66, 85
above-the-line workers, 121
Academy of Motion Picture Arts and Sciences. *See* AMPAS
Academy of Television Arts and Sciences. *See* ATAS
accessibility, 81, 121, 130, 174
Acheson, K., 42, 44
Actors Guild. *See* Screen Actors Guild
Adams, W., 39
administrative workers, 100, 105, 120, 127
Adorno, T. W., 4, 32
ADR (automatic dialog replacement), 82, 83
adventure films, 22
advertising, 65, 97, 168
aestheticization, 1
AFMA, 154
African-Americans, 125
agents, 9, 30, 130
agglomeration economies, 6, 8, 9, 16, 32, 48, 77, 121, 122, 131, 137, 138. *See also* competitive advantages; externalities; increasing returns effects; scale and scope
Ahn, H., 140, 149
aircraft industry, 16, 77
Aksoy, A., 37, 38, 56
Allen, J. T., 17, 21
Alliance of Motion Picture and Television Producers. *See* AMPTP
American Federation of Musicians, 133, 176
American Federation of Television and Radio Artists, 133
American Film Company, 19
American Film Institute, 132
American Film Marketing Association. *See* AFMA
American Mutoscope and Biograph Company, 12, 17
Amman, J., 119
AMPAS, 31, 119, 130, 141, 145, 156
AMPTP, 133, 135, 176
analytical taxonomy (of firms), 38
ancillary markets, 45, 145
ancillary services, 35
Anderson, A. B., 129
Anger, K., 31
animated films, 96, 97, 136
animation, 75, 97, 101, 115
anime, 97, 170
Annual Index to Motion Picture Credits, 145, 156
antitrust legislation, 154. *See also* Paramount decree
Arbuckle, R., 22
architecture, 6, 145
arms'-length dealings, 140
art films, 46 (*see also film d'auteur*); cinemas specializing in, 32
Arthur, B., 15, 32
Arthur, M. B., 41
Artisan Entertainment, 141
Asia, 77, 114, 136, 161, 168, 169
Asia-Europe, 161
Asia-Pacific, 114
ATAS, 71
Atlanta, 106
audiovisual industry, 113, 114, 165, 169, 174
Australia, 53, 85, 112, 152, 160
automatic dialog replacement. *See* ADR
Autumn season, 122

B movies, 27
Babelsberg, 72, 85
backlots, 79, 82
Baja California, 85
Balboa Studios, 19
Balio, T., 17, 25, 32, 37, 42
Bangkok, 169
Bangladesh, 161
Barnatt, C. N., 67
barriers to entry, 58
Batt, R., 128, 129
Bauhaus, 4
Bay Area, 19, 22, 55, 96, 105, 110, 112, 114. *See also* San Francisco; Silicon Valley
BBC, 67
Becker, H. S., 3

- Beijing, 6, 168, 169, 170
 below-the-line workers, 121
 Benjamin, W., 32, 172
 Berkeley, B., 32
 Berlin, 6, 24, 32, 85, 169
 Bernstein, L., 76
 Beverly Boulevard, 125
 Beverly Hills, 49
 Bielby, D. D., 123, 130
 Bielby, W. T., 123, 130
 Biennial Census of Manufactures, 23
 Bifurcation (of production system), 35, 56
 big five (studios), 27
 big-budget films, 143, 153
 Biograph, 12, 17, 18
Birth of a Nation, 23
 blacklist, 132
 Blackstone, E. A., 140
Blade Runner, 7
 Blair, H., 37, 117, 129
 blind-booking, 28
 Bloch, S., 90, 92
 block booking, 28, 154
 blockbusters, 23, 35, 39, 44, 57, 58, 96,
 97, 139, 143, 149, 163, 172, 176
 Bloom, A., 173
 Bollywood, 161, 169, 170, 171
 Bombay, 6. *See also* Mumbai
 Bonnell, R., 160
 boosters, 19
 Bordwell, D., 12, 22, 36, 118
 Boston, 2, 58, 106
 Boulogne Billancourt, 85
 Bourdieu, P., 3, 65
 Bowman, G. W., 140
 Bowser, E., 17, 18
 box office, 56, 139–43, 147–49, 151, 153,
 157, 160. *See also* exhibition
 branch plants, 24
 branding, 21
 Branston, G., 58
 Braverman, H., 4
 Brazil, 152, 162
 breakthrough moment, 16, 23
 Britain, 53, 112, 152, 161, 162
 British television, 67; dramas for, 78
 broadcast television, 58
 Broncho Billy, 19
 Brown, A., 169
 Brownlow, K., 17
 Brussels, 154
 Buena Vista, 142, 146
 Burbank, 49, 74, 82, 89, 90, 109
 cable systems, 64
 cable television, 58, 138, 141
 California State University, 131
 camera operators and technicians (camera
 crew), 12, 79, 81, 127
 Canada, 53, 55, 57, 58, 71, 84, 85, 112,
 128, 140, 152, 166
 Canadian Film and Television Production
 Association, 53
 Cannon, 145
 Cantor, M. G., 65, 120
 capital investments, 30
 capitalism, 1, 3, 168, 172, 173, 175
 capitalist countries, 5, 156, 168
 captive facilities, 96
 car assembly, 40
 Carlton, D. W., 120
 Carolco, 145
 carpenters, 79, 81
 cartoons, 78. *See also* animated films
 Cassady, R., 17, 36
 casting directors, 130
 Castle Rock, 44
 casual employment, 126
 catering, 73, 123
 Caves, R. E., 37
 CBC Sales Film Corporation, 25
 CBS, 61, 62, 66, 85
 celebrity icons, 167
 Central Casting, 30, 119
 centrifugal forces, 75–76
 centripetal forces, 71–75
 Century City, 79
 Ceplair, L., 132
 CFTPA, 53
 Chalvon-Demersay, S., 127
 Chandler, A. D., 139
 Chaplin, C., 22, 25
 Chapman University, 132
 character actors, 30
 Chicago, 17, 23, 84, 106, 145
 Chile, 153
 China, 161, 166
 Chipty, T., 65
 choreography, 32
 Christopherson, S., 29, 36–38, 40, 76, 135
 Cinecittà, 85
 Cinefex, 105

- cinematographers, 30, 118, 128
 cinematographic equipment, 13
 Clark, C., 82, 126
 Clarke, C. G., 18, 23
 classical Hollywood, 11, 25, 30, 41. *See also*
 golden age
 cleaning personnel, 123
 climatic advantages, 14, 16
 close-up, 22, 82
 clothing industry, 5, 48, 55, 77, 92, 128
 Clough, M. 55, 112
 clustering. *See* agglomeration economies
 Coca-Cola, 171
 Coe, N. M., 53, 55
 collaborative alliances, 44
 collaborative networks, 64
 collective bargaining, 121, 125, 127, 133
 collective order, 30, 34, 127, 132
 Collins, R., 78
 Columbia Pictures, 25, 27, 32, 42, 62, 110
 Columbia-Tristar, 42, 62; International
 Television, 62
 Comedy Central, 64
 Commerce Department. *See* Department of
 Commerce
 commercial culture, 4, 166
 commercials, 46, 80, 81, 101, 104, 107,
 109, 136
 commodification, 1, 171, 175
 commodity chain, 77
 competitive advantages, 8–9, 12, 14, 16,
 24, 33, 36–37, 48–49, 55–56, 71, 84,
 95, 121, 130, 159, 170, 173. *See also*
 agglomeration economies; externalities;
 increasing returns effects
 composers, 118, 127, 129
 compositing, 101, 115
 computer games, 6, 97, 101, 104, 107,
 109, 114
 computer graphics, 96, 100, 115
 computer-generated images, 114
 concentration indexes, 68
 Cones, J. W., 57
 Conference of Studio Unions. *See* CSU
 conglomerate firm, 42
 congressional inquiries, 167
 consumer sovereignty, 166
 continuity script, 22
 Cooke, P., 47
 co-productions, 44, 64, 70, 169
 costume design, 30, 39, 82, 83, 132
 Council of Europe, 169
Count of Monte Cristo, 18
 Counter, N., 133
 County Business Patterns, 46
 cowboy films, 22, 27, 80
 crafts workers, 81, 127
 Crane, D., 3
 creative industries, 6, 37. *See also* cultural
 economy
 creative runaways, 53, 76. *See also* decen-
 tralization; economic runaways; runaway
 production
 creative symbioses, 107
 creative workers, 5, 100, 105, 128, 169
 Creton, L., 40
 CSU, 132
 cultural economy, 1, 3, 4, 6, 10, 168, 169,
 172–75. *See also* cultural-products, indus-
 tries producing
 cultural exception, 154
 cultural imperialism, 10, 156, 162–67, 171
 cultural threats, 166
 cultural-products: agglomerations of, 2, 9,
 58, 175; industries producing, 1, 3, 4, 5,
 6, 7, 48, 56, 155, 168, 174 (*see also* cul-
 tural economy)
 Culver City, 90, 109
 cumulative causation, 33
 Curtiz, M., 30
 cycloramas, 82
 dailies. *See* rushes
 Dale, M., 45
 Daly, D. A., 57, 149
 dancers, 30
 Darré, Y., 129
 David, P., 15, 32
 Davis, R. L., 7, 23, 119
 DC-3, 16
 de Mille, C. B., 21
 de Vany, A., 58, 149
 de-agglomeration, 174. *See also*
 decentralization
 Deakin, S., 65
 decentralization, 35, 49, 53, 55, 71, 75,
 76, 91, 114, 137, 174. *See also* creative
 runaways; economic runaways; runaway
 production; satellite locations
 decision makers, 15
 DeFillippi, R. J., 41
 Delhi, 154

- democratic order, 166
 democratic virtues, 166
 Department of Commerce, 76, 153, 155
 Department of Justice, 18
 deregulation, 50, 64, 65, 69, 77, 173
 design trades, 168
 designers, 44, 118, 127, 128
 deskilling, 4
 Detroit, 40
 development and printing, 101, 115
 digital effects supervisor, 100
 digital technologies, 49, 55, 173
 digital visual disk. *See* DVD
 digital visual effects, 9, 40, 73, 95–116
 digitization, 173
 Directors Guild, 127, 136
 directors. *See* film, directors of
 direct-to-video, 46, 142
 Disney Co., 42, 65, 80, 85, 96, 97, 104, 110, 142, 146, 147
 Dissanayake, W., 169
 distance-decay function, 126
 distribution system, 9, 56, 67, 138–49. *See also* independent distributors
 division of labor, 22, 77, 93, 114, 174. *See also* vertical disintegration
 documentaries, 46, 62
 domestic markets, 139, 154, 156
 Donahue, S. M., 46
 Dorfman, A., 163
 Douglas, D., 16, 22, 25
 downsizing, 5, 51, 120
 dream factories, 79–94
 Dream Quest Images, 96
 Dreamworks, 97
 dressing rooms, 83
 dubbing, 82
 Duhamel, G., 32
 DVD, 138, 141, 143, 173

 E! Entertainment, 64, 67
 Eastman Kodak, 18
 Éclair Studios, 85
 economic geography, 1, 25, 36, 156
 economic runaways, 53, 76. *See also* cultural runaways; decentralization; runaway production
 economies of scale in procurement, 73
 economy of favors, 129
 Edendale, 18
 Edinburgh, 145
 Edison, T., 12, 17
 Edison Manufacturing Company, 12, 17
 editing suites, 83
 Editors Guild, 127
 Egypt, 162
 EIDC, 53, 76
 Ekinsmyth, C., 129
 electricians, 81
 Elliott, P., 129
 Elstree Studios, 85
 Emmy Awards, 71
 employment relation, 118
 endogenous development, 33
 endogenous growth, 11, 15
 Englander, E. J., 88
 English dialogue, 170
 Englund, S., 132
 entrepreneurial careers, 25
 entropy, 173
 Epoch Producing Corporation, 23
 equipment operators, 81
 Essanay Studios, 17, 19, 22
 Eurimages Program, 169
 Europe, 12, 24, 77, 85, 88, 152–54, 161, 162, 165, 168–70
 European film industries, 169
 European intellectuals, 32
 exhibition (of films), 17, 27, 36, 40, 46, 58, 65, 118, 138–51. *See also* box office
 exoticism, 172
 exports. *See* international trade in films
 externalities, 14, 46, 48, 92, 167. *See also* agglomeration economies; competitive advantages; increasing returns effects

 face-to-face contact, 174
 factor analysis, 101, 103, 112, 115
 fade-out, 22
 Fairbanks, D., 22, 25
 Famous Players Film Company, 21, 176
 fashion industry, 168. *See also* clothing industry
 Faulkner, R. R., 128, 129
 FCC, 65
 Feldman, M., 107
 Ferguson, D., 65
 Fernett, G., 27, 30
 fetishization, 127
film d'auteur, 3, 129
 film: directors of, 7, 22, 30, 31, 44, 57, 64, 118, 119, 127, 128, 136; editing of, 28,

- 30, 39, 41, 47; editors of, 128; festivals for, 142; laboratories for processing of, 30; piracy of, 140; recording of, 101, 115, 140; releasing behavior of, 145–47; shooting of, 33, 35, 53, 76, 85, 107; theaters for showing, 140 (*see also* exhibition); stars of, 7, 21, 22, 30, 117, 119, 120
- Fine Arts Studio, 23
- fin-syn rules, 65, 67
- Firey, W. I., 7
- first assistant director, 127
- first look contracts, 44
- first-mover advantages, 24
- first-run programs, 65
- flagship theaters, 139
- flashback, 22
- flexible labor markets, 121
- flexible specialization, 5, 37, 38, 39
- Florey, R., 18, 22
- Florida, 18
- Florida, R., 169
- Foley stage, 82
- fordism, 4, 5, 40. *See also* mass production
- foreign content, 166
- foreign exchange rates, 54
- foreign workers, 113
- formulaic plot structures, 40
- Fox, W., 21
- Fox Film Corporation, 21, 25, 27, 176
- Fox Searchlight, 44, 147
- France, 112, 135, 152, 154, 160–62, 166
- Frankfurt School, 4
- free markets, 166; and free trade, 154, 167
- freelance workers, 5, 30, 98, 99, 117, 120, 129
- French films, 161, 171
- French Street, 83
- French television, 127
- Fullerton, 132
- full-package contracting, 55
- gaffers, 127
- game shows, 62
- games (computer), 104, 138, 168
- Garvin, D. A., 58
- GATT, 154
- General Electric, 62
- General Film Company, 18
- genre films, 22, 46
- geo-linguistic regions, 161
- Germany, 152, 160, 161, 162
- Gide, A., 32
- Gitlin, T., 65
- Glendale, 18
- global cities, 168
- globalization, 2, 6, 9, 10, 38, 154–56, 159–75. *See also* international trade in films
- Globerman, S., 57
- golden age (of Hollywood), 11, 25, 32, 34, 118. *See also* classical Hollywood
- Golden Oak Ranch, 80
- Gomery, J., 32, 35, 37, 42, 61
- Goulekas, K. E., 100
- Gower Gulch, 27
- Gower Street, 27, 90
- Grabher, G., 5, 100
- graphic arts, 6
- Gray, L. S., 133
- Great Depression, 31
- Grey, E., 81
- Griffith, D. W., 22, 23, 25
- grips, 81, 126, 127
- Guback, T. H., 153
- Guelke, L., 13
- guilds. *See* professional guilds
- habituation, 47, 122, 126, 170, 172
- Hampton, B. B., 13, 21
- Hanson, P. K., 176
- Hart, W. S., 22
- Hays code, 31, 155
- HBO, 65
- head-to-head competition, 77, 165
- Herfindahl index, 104, 112
- Hesmondhalgh, D., 165, 172
- high-budget feature films, 54
- high-concept films, 35, 58, 96, 143, 149
- Hirsch, P. M., 40, 45
- Hirst, P., 5
- historical geography, 11, 17, 33
- History Channel, 65
- Hollywood Boulevard, 22
- Hollywood Hills, 124
- Hollywood production complex, 47–56, 70–71
- home of the stars, 7
- home video, 42, 46, 58, 141, 143
- Hong Kong, 6, 161, 168, 169, 170, 173
- Horkheimer, M., 4, 32
- Horne, G., 119, 132

- Hoskins, C., 151
 Hozic, A. A., 50, 56, 104
 Huettig, M., 28, 38
 human capital, 15, 120
 Hungary, 153
 hybrid production units, 40
 Hyman, R., 137
- IATSE, 123, 125, 127, 132, 133, 135–37, 176
 idealist geographers and historians, 13
 image copyrights, 100
 importing countries, 161, 165
 Ince, T., 22, 23
 Inceville, 22
 increasing-returns effects, 6, 9, 14, 16, 17, 32, 48, 121, 153. *See also* agglomeration economies; competitive advantages; externalities
 Independent Motion Picture Company, 18
 independent distributors, 46, 56, 141, 144, 154, 157. *See also* distribution systems
 independent producers, 8, 21, 44, 46, 68, 142
 independent production companies: in early Hollywood, 21–24; in television-program production, 62–71; world of, 45–47
 India, 161. *See also* Bollywood
 industrial classification, 49, 58–59
 industrial district, 6–9, 12, 13, 20, 30, 32, 47, 58. *See also* agglomeration economies
 Industrial Light and Magic, 96, 97, 110
 industrialization, 121
 in-flight entertainment, 138
 in-house production, 45, 96
 ink-and-paint operations, 96
 institutional infrastructures, 14
 institutional rules, 25
 intellectual property rights, 35, 154, 163
 intellectuals, 32
 inter-industrial linkages, 7, 14, 73
 Intermittence du Spectacle, 135
 internal economics, 30, 38, 51, 57, 68, 112, 139, 140
 International Alliance of Theatrical and Stage Employees. *See* IATSE
 international trade in films, 151–56. *See also* globalization
 Internet, 97, 138, 173, 174
 interpersonal networks, 129
- Intolerance*, 23
 Iran, 161, 162
 iron ore, 3
 ITA, 53, 54
 Italy, 160, 162
 ITV, 67
 Izod, J., 17, 23
- Jacksonville, 18, 19, 23
 Jacobs, L., 12, 13
 Jaffe, J. M., 165
 Jakarta, 154
 Jameson, F., 172
 Japan, 97, 152, 160, 161, 165
 Japanese cartoons, 78. *See also* anime
 Jarvie, I., 24
Jaws, 96
Jazz Singer, The, 32, 82
 Jessen, C., 18
 job ladder, 117, 119, 120
 joint ventures, 44, 88, 153
 Jones, C., 21, 24, 25, 128, 129
 Jordan, 161
 journey to work, 123
 Justice Department, 65
- Kalem Company, 17, 18
 Kazakhstan, 161
 Kessler, J. A., 55
 Keystone Studio, 18, 22
 Kim, S., 121
 Kindem, G., 119
 kiosks, 103
 kitchen utensils, 3
 Kleine Optical Company, 17
 Kleingartner, A., 133, 135, 137
 Korda, A., 30
 Korea, 152, 166
 Koszarski, R., 25, 30
 Kraft, J. P., 128
 Kranton, R. E., 37
 Krätke, S., 72
 Krugman, P., 19
 Kuperman, J. C., 25
 Kyrgyzstan, 161
- La Brea Boulevard, 22
 LA Center Studios, 88
 La Cienega Boulevard, 125
 labor: and cost differentials, 92; organizations of, 123, 132–36 (*see also* IATSE;

- professional guilds; unions); relations with, 31, 133; turnover of, 30; organizing of, 133 (*see also* unions)
- Laemmle, C., 21
- landmarks, 7
- large-scale production, 39. *See also* major production companies; mass production
- LARTA, 104
- Lash, S., 1, 172
- Lasky, J. L., 21
- Lasky Feature Play Company, 21
- Latin America, 77, 168
- Latino workers, 89
- Latour, B., 3
- Leamer, E. E., 174
- learning effects, 14
- Leborgne, D., 5
- left-wing doctrines, 154
- Lent, J. A., 136
- less-is-more, 4
- Lifetime Channel, 65
- lighting, 41, 72, 81, 95, 123, 132
- limited-term contract, 44
- Lion's Gate Films, 141
- Litman, B. R., 37, 42, 65, 140, 149
- little three (studios), 27
- Litwak, M., 35
- local labor market, 5, 14, 20, 30, 35, 47, 77, 113, 117–37
- location: factors in, 15, 32; for shooting, 18, 80 (*see also* runaway production); theory of, 32
- locational agglomeration. *See* agglomeration economies; industrial district
- locational decentralization. *See* decentralization; runaway production
- lock-in, 16, 17, 32, 172
- Loew's Cineplex, 141
- London, 2, 6, 24, 32, 85, 168, 169, 75
- Long Beach, 19, 132
- Los Angeles City College, 132
- Los Angeles County, 49, 52, 56, 70
- Los Angeles Film School, 132
- Lovell, H., 118
- low-budget films, 149
- low-wage jobs, 5, 92, 118, 128
- Loyola Marymount University, 132
- Lubin Film Company, 17, 18, 21
- Lubitsch, E., 30
- Madrid, 169
- Mailles, G., 31, 119
- mainstream society, 129
- major production companies (majors): and the classical studio system, 118–19; corporate structure of, 43, 63; distribution activities of, 139–42; film releasing activities of, 145–51; historical emergence of, 25–32; and studio lots, 79–93; and television-program production, 62–64; world of the majors, 42–45
- make-up rooms, 41, 82, 83
- Maltby, R., 37
- managerial overheads, 72
- managers, 31, 107, 118, 120, 136
- Manila, 169
- manual workers, 127
- Marin County, 96
- market ideology, 155
- market niches, 46, 58, 65, 112, 145
- market windows, 138, 140
- marketing, 6, 8–10, 44, 57, 138, 140, 143, 149, 150, 152, 154, 159, 163, 165, 167, 171, 173
- Marshall Plan, 153
- mass audiences, 24, 150
- mass production, 4, 30, 36, 39, 40, 118. *See also* fordism
- matte painting, 101, 115
- Mattelart, A., 163, 165
- Maule, C. J., 44
- McDonald's, 171
- media corporations, 35, 62, 63, 153, 165, 167, 171, 175
- MEDIA Plus Program, 169
- Méliès Company, 17
- Menger, P. M., 7, 117, 120, 128
- Metro-Goldwyn-Mayer, 25, 42
- metropolitan areas, 6, 24, 126, 140, 168, 169, 174
- Mexico, 6, 53, 85
- Mexico City, 6, 154, 168
- Mezias, J. M., 25, 27, 176
- MGM, 27, 32, 56, 62, 80, 110, 143, 147, 176
- MGM Television, 62
- Miami, 84
- Michalet, C.-A., 163
- Michigan, 16
- Middle East, 162
- Midwestern Street, 83

- migrants, 30, 128
 mill work, 81
 Miller, T., 151
 Minchart, D. F., 37
 mini-majors, 145
 Miramax, 44, 145, 147
 model making, 101, 115
 moguls, 21
 Molotch, H., 7, 48
 Monitor Company, 53, 76
 monopolistic competition, 170
 monopoly power, 17, 27
 monopsony, 18
Monsters, 97
 Montgomery, S. S., 7, 128
 Morocco, 161
 motion capture, 101, 115
 Motion Picture Association of America. *See* MPAA
 Motion Picture Export Association. *See* MPEA
 Motion Picture Patents Company, 13, 17, 18, 21, 176
 Motion Picture Producers and Distributors of America. *See* MPPDA
 Motion Picture Studio Directory, 23
 Motion Picture Industry Pension and Health Plans, 135
 movie ranches, 80
 movies-of-the week, 53, 62
 MPA, 154
 MPAA, 31, 42, 50, 54, 133, 154, 155
 MPEA, 154
 MPPDA, 31
 MTV, 65
 multimedia, 42, 48, 58, 97, 99, 109
 multiplex theaters, 145
 Mumbai, 161, 169, 170, 173. *See also* Bollywood
 Murnau, F. W., 30
 musical composition, 28, 75
 Musser, C., 12
 Mutual Film Corporation, 22
 Myanmar, 161
 National Association of Broadcast Employees and Technicians, 133
 National Labor Relations Board, 133
 national interests, 166
 NBC, 61, 62, 66, 85
 negative pick-up, 44
 Negus, K., 45, 147
 neoclassical economics, 166
 Nestor Company, 18
 Netherlands, 152
 New Delhi, 154
 new economy, 4, 5
 new Hollywood, 8, 29, 34–38, 61, 117, 120–21
 New Jersey, 12, 17
 New Line Cinema, 44, 145, 147
 New York, 2, 6–8, 12, 13, 16–19, 21–24, 27, 31, 33, 52, 61, 70, 83, 84, 106, 128, 145, 167, 168
 New Motion Picture Company, 18, 22
 News Corporation, 42
 news programs, 62
 niche markets, 6, 145, 168
 nickelodeons, 12
 Nielson, M., 31, 119
 Niles, 19, 22
 North, C. J., 25
 North Carolina, 84
 North Hollywood, 89, 90–91
 Northridge, 132
 numerical flexibility, 119, 120
 O'Brien, R. O., 174
 occupational pyramid, 127
 O'Dell, P., 22
 Office of Management and Budget, 58
 off-shore locations, 85, 92
 old Hollywood, 34, 35, 85
 oligopoly, 9, 32, 38, 57, 167, 173
 open shop, 119
 Orange County, 58
 orchestras, 30
 Orion Pictures, 44, 145, 147
 Orlando, 84, 106
 Oscar awards, 119, 130, 176
 overspill effects, 14, 25. *See also* externalities
 Pacific Ocean, 22
 Pakistan, 161
 Palm Beach, 19
 Palmer, I., 13, 107
 Palo Alto, 14
 Paramount Pictures, 21, 25, 27, 29, 32, 36, 37, 40, 42, 49, 61, 65, 85, 97, 110, 143, 146, 147, 152, 176; Paramount Classics subsidiary of, 147

- Paramount* decree, 29, 32, 36, 40, 49, 61, 65, 143
 Paris, 6, 7, 24, 32, 85, 88, 94, 128, 168, 169
 Park City, 145
 Pasadena, 124
 Pasquier, D., 127
 patent rights, 13
 path dependency, 32
 Pathé Frères, 17
 pattern bargaining, 133
 Paul, A., 133, 135
 pay scales, 135–36
 pay-TV, 65
 Peck, J., 117
 Pennsylvania, 16
 Peru, 153
 Peters, A. K., 120
 petrochemicals, 4
 Philadelphia, 17
 Philippines, 153, 161
 philistinism, 165
 Phoenix, 19
 photographic processing, 41, 72, 81, 89
 physical/analog effects, 101, 115. *See also* special effects
 Pickford, M., 22, 25
 Pietersee, J., 166
 pilot program, 64
 pin factory, 39
 Pinewood Studios, 85
 Piore, M., 5
 Pitts, M. R., 27
 Pixar, 97, 110
 plasterers, 81
 Poland, 162
 Pollert, A., 137
 Ponti, J., 18
 popular cinema, 35, 143
 popular culture, 76
 pornographic films, 46
 Porter, M., 47, 138
 post-fordism, 4, 5
 post-production activities, 22, 41, 44, 55, 72, 73, 79, 82, 83, 88, 107
 Potsdam-Babelsberg, 72. *See also* Babelsberg
 Poverty Row, 27
 Pratten, S., 65
 preproduction activities, 41
 prime-time serials, 62
 Prince, S., 42, 45, 145
 Prindle, D. F., 119, 132
 print media, 103
 Producers Guild, 133
 product placements, 58
 Production Assistants Association, 130
 production values (in films), 37, 54, 64, 72, 95, 150, 163, 170, 173
 professional guilds, 5, 9, 119, 121, 132, 133, 135–37. *See also* Directors Guild; Producers Guild; Screen Actors Guild; unions; Writers Guild
 program syndicators, 64
 project-oriented work groups, 5, 100, 120
 prop houses, 9, 90–91
 props, 30, 72, 73, 81, 82, 88, 89–91, 123
 publishing, 6, 168
 Puttnam, D., 42

 QWERTY, 15

 railroad and telegraph companies, 139
 Rainnie, A., 37, 117, 129
 Ramsaye, T., 13
 rank and file workers, 30
 Rannou, J., 135
 Raymond, A., 137
 recorded music, 3, 7, 58, 168
 red scares, 132
 regional development, 47
 rehearsal rooms, 82
 relational contracting, 140
 releasing behavior, 145–51, 156, 157
 residential neighborhoods, 88, 89, 121
 residuals, 135, 136
 restaurant scenes, 81
 Rio de Janeiro, 154
 RKO, 25, 27
 Robins, K., 38, 149, 176
 Robinson, D., 30
 Robinson, M. D., 7, 128
 Romania, 161
 Rome, 6, 85, 154, 169
 Rosen, D., 46, 139
 Ross, M., 31, 117, 119
 rotating leadership, 57
 Route 128, 2, 58
 routinization, 40, 57
 runaway production, 18, 38, 49, 53, 54, 55, 76, 122, 128, 136, 137. *See also* cultural runaways; decentralization; economic runaways; satellite locations

- rushes (dailies), 81
- Russia, 161, 162
- Russo, M., 107
- San Diego, 19
- San Fernando Valley, 1, 21, 46, 74, 124
- San Francisco, 13, 96. *See also* Bay Area
- San Gabriel Valley, 124
- Santa Barbara, 19
- Santa Clara County, 14, 15
- Santa Monica, 1, 22, 27, 49, 74, 109, 155
- Santa Monica Boulevard, 27, 90
- satellite locations, 19, 49, 53, 55, 75, 76, 93. *See also* decentralization; runaway production
- saturation openings, 140
- Say's Law, 172
- scale and scope, 34, 48, 68, 112. *See also* agglomeration economics
- scenario preparation, 41
- scenery, 12, 72, 81
- Schatz, T., 11, 35, 37
- scientific laboratories, 81
- Scott, A. J., 6, 7, 15–17, 40, 45, 47, 49, 50, 55, 73, 92, 94, 96, 109, 117, 120, 121, 124, 129, 131, 135, 136, 147, 160, 169, 174, 176
- Scott, R., 7
- Screen Actors Guild, 133, 136
- screening rooms, 82, 83
- scriptwriters, 7
- Searchlight. *See* Fox Searchlight
- Seattle, 106
- second assistant director, 127
- Sedgwick, J., 37, 143
- Seeber, R. L., 133
- Segrave, K., 78, 153
- Selig Polyscope Company, 17, 18
- Selma Street, 21
- seniority, 120
- Sennett, M., 18, 22
- Seoul, 6, 168, 169
- set: construction of, 41, 83, 89; decorators of, 91; design of, 9, 41, 89; dressers of, 91; painters of, 127
- Shanghai, 145
- Shepperton Studios, 85
- Shindler, C., 31
- Shockley Transistor Corporation, 14
- Shooting Gallery, 141
- shooting processes, 22, 72, 76
- Showtime, 65
- Shrek*, 97
- sign value, 3
- Silicon Valley, 2, 14, 58, 175
- Sinclair, J., 161
- Singapore, 154
- Siwek, S. E., 56, 151
- Sjöström, V., 30
- Sklar, R., 13, 61
- Slide, A. 18, 23
- Smith, M., 35, 37
- Smith, A., 39
- social networks, 77
- socialization, 122, 126, 129, 166
- Society of Motion Picture and TV Art Directors, 130
- software: and copyrights, 100; programming of, 101, 115
- Sony Corporation, 42, 85, 110, 141, 147
- Sony-Columbia, 110
- sound: editing of, 41; effects of, 82; engineers of, 127; and recording devices, 82; systems for, 72; transfer of, 83
- sound stage: construction of, 76; operation of, 28, 80–84; rental of, 89. *See also* studios
- soundtrack, 82
- South Central Los Angeles, 125
- Soviet Union, 154
- Spain, 160, 162
- special effects, 50, 55, 72, 73, 75, 81, 83, 89, 95–116. *See also* physical-analog effects
- Spelling Entertainment, 62
- Spencer, R. V., 13
- spillover effects, 30, 169. *See also* externalities
- spin-off products, 58, 64, 138
- split rights agreements, 44
- Squaw Man*, 21
- Staber, U., 127
- stagehands, 19
- Staiger, J., 22, 65
- standing sets, 81, 82, 83
- Stanford University, 14
- Starkey, K., 67
- stars. *See* film stars
- State Department, 153
- Statistical Abstract of the United States*, 64

- Stern, S., 23
 Stetson Visual Services, 96
 still photographs, 80
 Stinchcombe, A. L., 118
 Storper, M., 7, 15, 29, 36–38, 40, 47, 76, 135, 169, 174
 strategic trade, 153
 strike activity, 31, 122, 133, 136
 Studio Basic Agreement, 31
 Studio City, 109
 Studio Grips and Craft Service, 123
 studios: commissary and, 82; lots and, 89; managers and, 4; and studio mill, 81; and studio system, 8, 11, 22, 35, 36, 117, 118. *See also* sound stage; major production companies
 Stuntmen's Association, 130
 Surgeon, T. J., 14
 subcontracting, 101, 136
 subsidiary companies, 41, 44, 45, 47, 56, 62, 146, 147, 157
 subsidies, 54, 76, 166
 Sundance Festival, 145
 sunk costs, 34, 175
 Sunset Boulevard, 22, 23, 25, 27, 82
 surgical instruments, 90
 sweatshops, 89, 128
 Sweden, 162
 swimming pool, 82
 Sydney, 85
 Sydow, J., 127
 symbolic assets, 8
 symbolologies, 7
 syndication, 65
 syndicators, 64
 synergy, 33
 systems houses, 39, 40. *See also* major production companies

 talent: managers of, 9, 130; talent workers, 22, 29, 127, 128, 133
 tariff barriers, 166
 tastes and preferences, 154, 166, 172
 taxes: and tax breaks, 54, 76; and tax incentives, 166
 TBS Productions, 62
 teamwork, 129
 technical coordinator, 127
 technical workers, 5, 100, 105, 118, 127, 132, 133, 136
 technicians, 31, 56, 119
 technicolor, 32
 telenovelas, 78
 television: channels in, 77, 173; networks of, 62, 64, 65, 67, 85, 141; program production for, 61–78, 122, 168; shows for, 64, 70, 76, 77, 80, 127; and television stations, 64
 temporary labor, 30
 Terman, F., 14
 terrestrial broadcasting, 64
Tess of the Storm Country, 21
 texture mapping, 101, 115
 Thailand, 153, 162
 Thanouser Company, 18
 theaters, movie: audiences in, 138; chains of, 36, 140
 theatrical distribution. *See* exhibition
 theme parks, 58, 138
 thirty-mile circle, 125, 135
 Thompson, K., 24
 Tippet Studio, 110
Titanic, 97
 Tokyo, 6, 168, 169
 Toronto, 55, 70, 84, 137, 145, 154
 Torrence, B. T., 13
 Touchstone Pictures, 97
 training films, 103
 transactions costs, 53–56
 Tristar, 42
 trompe l'oeil effects, 95. *See also* special effects
 Turkey, 162
 Twentieth Century Fox, 42, 65, 85, 97, 110, 153, 171
 Tyson, L., 153

 UCLA (School of Theater, Film and Television), 132
 Un-American Activities Committee, 132
 underwater scenes, 81
 UNESCO *Statistical Yearbook*, 161
 unions, 5, 9, 31, 119, 121, 132, 133, 135–37. *See also* IATSE; professional guilds
 unit production manager, 127
 United Artists, 25, 27
 United International Pictures, 152
 United Kingdom, 152, 160
 Universal Pictures, 21, 25, 27, 42, 44, 79, 85, 96, 104, 110, 147, 152, 176

- Universal City, 21, 79
- Universal Focus, 44, 147
- University of Southern California (School of Cinema-Television), 132
- UPN, 65
- urban hierarchy, 168
- urban landscape, 7
- urban milieu, 126, 137
- Ursell, G., 67, 129
- USA Films, 56

- Vancouver, 55, 84, 137
- Vari, S., 135
- Variety*, 70
- Varis, T., 78
- vehicle rental, 73
- Venice, 109, 145
- Véron, L., 37
- Veronis Suhler Media Merchant Bank, 143
- vertical disintegration, 29, 40, 47, 51, 67, 96, 112, 120. *See also* division of labor
- vertical integration, 27–29, 32, 40, 42, 66, 67, 80, 140
- VHS, 138, 141, 143
- Vianello, R., 65
- videotape: transfer to, 101; cassette technology and, 173
- videodisc, 138
- videos, 80, 101, 103, 104, 109
- Vim Comedy, 18
- Vine Street, 21
- Vining, A., 57
- Visual Concept Engineering, 96
- Visual Effects Society, 130
- visual effects supervisor, 100
- Vitagraph Company, 17, 18
- Vivendi, 42, 176
- Vogel, H. L., 142
- voice-over, 72
- wages: rates of, 54, 72, 84, 119, 121, 128, 136; cutting of, 5
- Wagner Act, 119
- Walker, 65
- Walls, W. D., 58, 149
- Walt Disney. *See* Disney Co.
- Warner Brothers, 25, 27, 42, 82, 85, 110, 176; and Warner Brothers Records, 82; and Warner Brothers Television, 82; and WB network, 65
- Warner Ranch, 80
- Washington, DC, 154
- Wasko, J., 37, 42, 58, 133, 138
- Watson, N., 42
- web design, 97, 103, 109
- Webb-Pomerane Export Trade Act, 154
- Weimann, G., 165
- Weiss, P. R., 128
- Western street scene, 82
- westerns, 22, 32
- Who Framed Roger Rabbit?*, 97
- Wildman, S. S., 56, 151
- wind and rain machinery, 82
- window of locational opportunity, 17
- Winstar Cinema, 141
- Wollen, P., 7
- Women in Film, 130
- word of mouth, 139
- World War I, 24, 25
- World War II, 1, 4, 79, 85
- World Wide Web, 173. *See also* Internet
- Writers' Guild, 122, 123, 136
- WTO, 154
- Wyatt, J., 58, 138, 149

- Yau, E. C. M., 170

- Zeitlin, J., 5
- Zierer, C. M., 13
- Zukin, S., 169
- Zukor, A., 21