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Frederick Wasser

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The American film industry no longer addresses a national audience. Hollywood's domination of international trade has altered its relationship with the domestic market. This study locates and elaborates a postwar disassociation between films and the domestic audience in changing finance and marketing practices. The development in the nineteen seventies of pre-selling unproduced films to worldwide territories eroded the previous classic Hollywood emphasis on the American viewer. The economic history of this trans-nationalization is an important clue to the problem of why American films contribute so little to the social fabric.

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