

# Contents

	<b>Preface</b>	<b>iii</b>
<b>PART ONE</b>	<b>READING, RESEARCHING, AND WRITING FILM HISTORY</b>	<b>1</b>
<b>1</b>	<b>Film History as History</b>	<b>3</b>
	<i>Film History as a Branch of Film Studies</i>	4
	<i>The Nature of Historical Inquiry</i>	5
	<i>Historical Knowledge and Scientific Knowledge</i>	9
	<i>The Conventionalist Critique of Empiricism</i>	11
	<i>The Realist Response</i>	13
	<i>Realism as a Theory of Film History</i>	16
	<i>Notes</i>	21
<b>2</b>	<b>Researching Film History</b>	<b>25</b>
	<i>The History of Film Scholarship</i>	25
	<i>Filmic Evidence</i>	28

	<i>The Object of Film Historical Research</i>	36
	<i>Nonfilmic Evidence</i>	38
	<i>Notes</i>	42
<b>3</b>	<b>Reading Film History</b>	<b>43</b>
	<i>Film History as Narrative</i>	43
	<i>Reading Film Histories</i>	47
	<i>Reading as Questioning</i>	48
	<i>Case Study: The First American Film Historians</i>	51
	<i>Notes</i>	62
<b>PART TWO</b>	<b>TRADITIONAL APPROACHES TO FILM HISTORY</b>	<b>65</b>
<b>4</b>	<b>Aesthetic Film History</b>	<b>67</b>
	<i>The Masterpiece Tradition in Aesthetic Film History</i>	67
	<i>The Masterpiece Tradition and the Auteur Theory</i>	71
	<i>Semiotics and Film History</i>	76
	<i>Toward a Reformulation of Aesthetic Film History</i>	78
	<i>Case Study: The Background of Sunrise</i>	91
	<i>Conclusions</i>	104
	<i>Notes</i>	105
<b>5</b>	<b>Technological Film History</b>	<b>109</b>
	<i>The "Great Man" Theory and Technological Determination</i>	110
	<i>The Economics of Technical Change</i>	113
	<i>Case Study: The Coming of Sound—An Analysis of Technological Change</i>	115
	<i>Rethinking the Economics of Technological Change</i>	124
	<i>Notes</i>	128
<b>6</b>	<b>Economic Film History</b>	<b>131</b>
	<i>The Marxist Critique</i>	134
	<i>Industrial Analysis</i>	138
	<i>The Formation of the U.S. Film Industry</i>	143

	<i>Case Study: The Formation of the U.S. Film Industry</i>	143
	<i>Conclusions</i>	150
	<i>Notes</i>	150
<b>7</b>	<b>Social Film History</b>	<b>153</b>
	<i>Who Made Films and Why? A Social History of Film Production</i>	154
	<i>Who Saw Films, How and Why? The History of Movie-Going</i>	156
	<i>What Has Been Seen, How and Why? The History of Film as Cultural Document</i>	157
	<i>What Has Been Said about the Movies, by Whom and for What Purpose?</i>	170
	<i>What Has Been the Relationship between the Cinema as a Social Institution and Other Social Institutions?</i>	170
	<i>Case Study: The Role of the Star in Film History</i>	172
	<i>Conclusions</i>	185
	<i>Notes</i>	186
<b>PART THREE</b>	<b>DOING FILM HISTORY</b>	<b>191</b>
<b>8</b>	<b>Writing Film History</b>	<b>193</b>
	<i>Project I—History of Technological Change: The Talkies Come to Milwaukee</i>	194
	<i>Project II—The Economics of Local Exhibition: Theater Chains</i>	197
	<i>Project III—Local Social History: Early Patterns of Movie-Going in Two Cities</i>	202
	<i>Possible Resources for Local History</i>	207
	<i>Notes</i>	211
<b>9</b>	<b>Reintegrating Film History</b>	<b>213</b>
	<i>Case Study: The Beginnings of American Cinema Verité</i>	215
	<i>Notes</i>	239

10	<b>A Selective Guide to Reading</b>	<b>243</b>
	<i>Chapter 1: Film History as History</i>	243
	<i>Chapter 2: Researching Film History</i>	246
	<i>Chapter 3: Reading Film History</i>	250
	<i>Chapter 4: Aesthetic Film History</i>	254
	<i>Chapter 5: Technological Film History</i>	258
	<i>Chapter 6: Economic Film History</i>	259
	<i>Chapter 7: Social Film History</i>	261
	<i>Chapter 8: Writing Film History</i>	266
	<b>Index</b>	<b>269</b>