BIBLIOGRAPHY

- Aldington, R. (1971) Lawrence of Arabia: A Biographical Inquiry. Harmondsworth: Penguin.
- Allen, R. C. and D. Gomery (1985) Film History: Theory and Practice. New York: McGraw Hill.

A trought to the contract of the second of t

and inductive the first reference and the second of the se

- Allen, R. C. (1998) 'From Exhibition to Reception: Reflections on the Audience in Film History', in A. Kuhn and J. Stacey (eds) *Screen Histories: A Screen Reader*. Oxford, Clarendon Press: 13–21.
 - __ (2006) 'Relocating American film history: the 'problem' of the empirical', Cultural Studies 20, 1, 48–88.
- Althusser, L. (2001) *Lenin and Philosophy and Other Essays*. New York: Monthly Review Press.
- Anbinder, T. (2002) Five Points: The 19th Century New York City Neighborhood that Invented Tap Dance, Stole Elections and Became the World's Most Notorious Slum. New York: Plume.
- Anon. (1944a) 'The Weaker sex is Male', Science Digest 15, 4, April, 1-4.
 - _ (1944b) 'Male and Female', Time, 23 October, 55.
 - ___ (1945) 'How Much Do You Know about Men?', Readers Digest, April, 23-4.
 - _ (1955) 'All-Time Top Grossers', Variety, 5 January, 59, 63.
 - ___ (2002) 'Is Gangs of New York Historically Accurate?', Gotham Gazette,
 - 23 December. Http://www.gothamgazette.com/article/20021223/202/162. Accessed 30 July 2006.
 - __ (2003) Martin Scorsese's Gangs of New York: Making the Movie. London: Headline.
- ____ (2004) 'Notes and Queries', Guardian, 10 November, 17.
- Armes, R. (1981) *Problems of Film History*. London: Curriculum Centre for the History of Art and Design in association with the British Film Institute.
- Asbury, H. (2002) The Gangs of New York: An Informal History of the Underworld. London: Arrow Books.

- Austin, B. A., M. J. Nicolich and T. Simonet (1981) 'M.P.A.A. Ratings and T. Simonet (
- Barta, T. (ed.) (1998) Screening the Past: Film and the Representation History. London: Praeger.
- Barthes, R. (1990) S/Z. Oxford: Blackwell.
- Bartolomeo, L. (2003) 'Rewriting History: Professor Tyler Anbinder's Income. plays a key role in Scorsese's', GW Hatchet Online: An Independent Student Newspaper. Washington D. C. Http://www.gwhatchet.com/ media/storage/paper332/news/2003/01/21/Features/Rewriting History-347693.shtml. Accessed 31 July 2006.
- Barton-Palmer, R. (1986) 'The Metafictional Hichcock: The Experience of Viewing and the Viewing of Experience in Rear Window and Psychological Control of Contro Cinema Journal 25, 2, 4-19.
- Belton, J. (1988) 'The Space of Rear Window', Modern Language Notes 101 1121-38.
- ____ (2000) 'Spectacle and Narrative', in J. Belton (ed.) Alfred Hitchcock's Rear Window. Cambridge: Cambridge University Press, 1–20.
- Bennett, T. (1982) 'Text and Social Process: The Case of James Bond', Screen Education 41, 3-14.
- Bertolini, J. A. (2002) 'Rear Window, or the Reciprocated Glance', in S. Gottleib and C. Brookhouse (eds) Framing Hitchcock. Detroit: Wayne State University Press, 234-50.
- Black, G. (1995) 'Film History and Film Archives', Literature Film Quarterly 23. 2, 102.
- Bordwell, D. (1997) On The History of Film Style. Cambridge, MA: Harvard University Press.
- Bordwell, D. and K. Thompson (2003) Film History: An Introduction. New Yorki McGraw Hill.
- Bottomore, S. (1994) 'Out of This World: Theory, Fact and Film History', Film History 6, 1, 7-25.
- Brand, D. (1999) 'Rear-View Mirror: Hitchcock, Poe and the Flaneur in America', in J. Freedman and R. Millington (eds) Hitchcock's America. Oxford: Oxford University Press, 123-34.
- Braudy, L. and M. Cohen (eds) (1999) Film Theory and Criticism: Introductory Readings. Oxford: Oxford University Press.
- Briley, R. (2002) 'Teaching Film and History', Magazine of History 16, 4, 3-4.
- Brown, D. (2006) Richard Hofstadter: An Intellectual Biography. Chicago: University of Chicago Press.

- whe, A. R. and L. A. Kreiser Jr (2003) 'The Civil War and Reconstruction', in P. C. Rollins (ed.) The Columbia Companion to American History on Film. New York: Columbia University Press, 58-68.
- mwnlow, K. (1997) David Lean. London: Faber and Faber.
- Markland, W. (2003) 'A new cultural history of film', Semiotica 145, 1/4, 281-8.
- Imigoyne, R. (1998) 'Film Nation: Hollywood Looks at U.S. History', Journalism and Mass Communication Quarterly 75, 1, 210.
- Cameron, K. M. (1997) America on Film: Hollywood and American History. New York: Continuum.
- Capussotti, E., G. Lauricella and L. Passerini (2004) 'Film as a Source for Cultural History: an Experiment in Practical Methodology', History Workshop Journal 57, 1, 256-62.
- Carr, E. H. (1990) What is History? London: Penguin Books.
- Carrier, R. C. (2002) 'The Function of the Historian in Society', The History Teacher 35, 4. Http://www.historycooperative.org/journals/ht/35.4/carrier. html. Accessed 29 May 2008.
- Carroll, N. (1996) 'Film History and Film Theory: An Outline for an Institutional Theory of Film', in Theorizing the Moving Image. Cambridge: Cambridge University Press, 375-91.
- Carter, E. (1998) 'Cultural History Written with Lightning: The Significance of The Birth of a Nation (1915)' in P. C. Rollins (ed.) Hollywood as Historian: American Film in a Cultural Context. Lexington: The University Press of Kentucky, 9-19.
- Cartmell, D., I. Q. Hunter and I. Whelehan (2001) Retrovisions: Reinventing the Past in Film and Fiction. London: Pluto Press.
- Chamberlain, T. (2003). 'Gangs of New York: Fact vs. Fiction', National Geographic News, 24 March. Http://news.nationalgeographic.com/news/ 2003/03/0320_030320_oscars_gangs.html. Accessed 31 July 2006.
- Chambers, J. W. and D. Culbert (eds) (1998) World War II, Film and History. Oxford: Oxford University Press.
- Chapman, J. (2005) Past and Present: National Identity and the British Historical Film. London: I B Tauris.
- Chapman, J., M. Glancy and S. Harper (eds) (2007) The New Film History: Sources, Methods, Approaches. Basingstoke: Palgrave Macmillan.
- Chion, M. (2000) 'Alfred Hitchcock's Rear Window: The Fourth Side', in J. Belton (ed.) Alfred Hitchcock's Rear Window. Cambridge: Cambridge University Press, 110-17.

- Cohan, S. (1997) Masked Men: Masculinity and the Movies in Illumina Bloomington: Indiana University Press.
- (2003). 'An Innocent Eye: The "Pictorial Turn", Film Studies, Illustration of Education Quarterly 43, 2, 250–61.
- Collins, R. (2003) 'Concealing the Poverty of Traditional Historical as mystification in historical discourse', *Rethinking History*
- Comolli, J.-L. and J. Narboni (1972) 'John Ford's Young Mr. Lincoln' 3, 5-44.
- (1999) 'Cinema/Ideology/Criticism', in L. Braudy and M. Cohon (eds) Film Theory and Criticism: Introductory Readings. Oxford University Press, 752–9.
- Cook, P. (2005) Screening the Past: Memory and Nostalgia in Cinema and New York: Routledge.
- Corrigan, P. (1983) 'Film Entertainment as Ideology and Pleasure: a
 Preliminary Approach to a History of Audiences', in J. Curran and V
 (eds) British Cinema History. London: British Film Institute, 24–34.
- Curtis, S. (2000) 'The Making of *Rear Window*', in J. Belton (ed.) *Alfred Hitchcock's Rear Window*. Cambridge: Cambridge University Press.
- Dabashi, H. (2006) 'Native informers and the making of the American empire', *Al Ahram online*. Http://weekly.ahram.org.eg/2006/797/htm. Accessed 15 December 2006.
- Daddow, O. J. (2004) 'The Ideology of Apathy: Historians and Postmodernism', *Rethinking History* 8, 3, 417–37.
- Dawson, G. (1984). 'History Writing on World War II', in G. Hurd (ed.) *National Fictions: World War 2 in British Films and Television*. London: British Film Institute, 1–7.
- Demos, J. (2005) 'Afterword: Notes From, and About, the History/Fiction Borderland', *Rethinking History* 9, 2/3, 329–35.
- Deutelbaum, M. and L. Poague (eds) (1986) A Hitchcock Reader. Ames, Iowal Iowa State University Press.
- DiGirolamo, V. (2004) 'Such, Such Were the *B'hoys*', *Radical History Review* 90, 123–41.
- Doane, M. A. (1990) 'Response', Camera Obscura 20, 1, 142-7.
- Douchet, J. (1986 [1960]) 'Hitch and His Public', in M. Deutelbaum and L. Poague (eds) *A Hitchcock Reader*. Ames, Iowa: Iowa State University Press, 7–15.
- Eco, U. (1981) The Role of the Reader: Explorations in the Semiotics of Texts. London: Hutchinson.

- History": Film Theory or Cinema Theory', New German Critique 40, 65–89.

 History": Film Theory or Cinema Theory', New German Critique 40, 65–89.

 History": Film Theory or Cinema Theory', New German Critique 40, 65–89.

 History": Film Theory or Cinema Theory', New German Critique 40, 65–89.

 Southern Illinois University Press.
- Inney, P. (2005) 'Who Speaks for History?', Rethinking History 9, 4, 503-19.
- Intcher, I. C. (2002) 'Film and History', Radical History Review 83, 173-4.
- Oxford University Press.
- Tukuyama, F. (1992) The End of History and the Last Man. New York: The Ince Press.
- Tullerton, J. (ed.) (2004) Screen Culture: History and Textuality. London: John Libbey.
- Geraghty, C. (2000) British Cinema in the Fifties: Gender, Genre and the New Look. London: Routledge.
- Gllje, P. (2003) 'Gangs, the Five Points, and the American Public.' Common-Place 3, 4, July. Http://www.historycooperative.org/journals/cp/vol-03/ no-04/reviews/gilje.shtml. Accessed 26 July 2006.
- Gomery, D. (1998 [1976]) 'Writing the History of the American Film Industry: Warner Brothers and Sound', in A. Kuhn and J. Stacey (eds) *Screen Histories: A Screen Reader*. Oxford: Clarendon Press: 139–47.
- Haggith, T. (2002) 'D-Day Filming For Real. A Comparison of 'truth' and 'reality' in *Saving Private Ryan* and combat film by the British Army's Film and Photographic Unit', *Film History* 14, 3/4, 332–53.
- Haley, J. (1952) 'The Appeal of the Moving Picture', Quarterly of Film, Radio and Television 6, 4, 361–74.
- Hall, S. (1996) 'Encoding/Decoding', in S. Hall, D. Hobson, A. Lowe and P. Willis (eds) *Culture, Media, Language*. London: Routledge: 128–38.
- Handel, L. (1950) Hollywood Looks at its Audience: A Report of Film Audience Research. Urbana: University of Illinois Press.
- Hansen, M. (1991) Babel and Babylon: Spectatorship in American Silent Film. Cambridge, MA: Harvard University Press.
- Harper, S. (2004) 'Film History: Beyond the Archive?', Journal of Contemporary

 History 39, 447-54.
- Heath, S. (1975a) 'Film and System, Terms of Analysis Part 1', Screen 16, 1, 7-77. Heath, S. (1975b) 'Film and System, Terms of Analysis Part 2', Screen 16, 2,
- Higashi, S. (1998) 'Rethinking Film as American History', *Rethinking History* 2, 1, 87–102.

- Naremore, J. (1995) 'American Film Noir: The History of an Idea', ///// Quarterly 49, 2, 12-29.
- National Commission on Terrorist Attacks upon the United States (and a little of the Commission of Terrorist Attacks) 9/11 Commission Report. New York and London: W. W. Norton
- Neale, S. (2000) Genre and Hollywood. London: Routledge.
- O'Connor, J. and M. Jackson (eds) (1988) American History/American History Interpreting the Hollywood Image. New York: Continuum.
- Pinhey, L. (2002). 'Using Film to Teach History: An ERIC/ChESS Sample's Magazine of History 16, 4, 45-7.
- Rebhorn, M. (1988) Screening America: Using Hollywood Films to Teach History. New York: Peter Lang.
- Richards, Jeffrey (1973) Visions of Yesterday. London and New York: Roulland
- ____ (1984) The Age of the Dream Palace. London and New York: Routland
- ____ (2000) 'Rethinking British Cinema', in J. Ashby and A. Higson (eds) British Cinema, Past and Present. London and New York: Routledge, In The Control of the Control
- Rollins, P. C. (ed.) (1998) Hollywood as Historian: American Film in a Cultural Context. Lexington: University Press of Kentucky.
- (ed.) (2003). The Columbia Companion to History on Film. New York Columbia University Press.
- Rosenstone, R. (1988) 'History in Images/History in Words: Reflections on Illu Possibility of Really Putting History onto Film', American Historical Review 93,5, 1173-85.
- ____ (1996a) 'The Crisis of History/The Promise of Film', Media International Australia, 80, 5-11.
- (1996b) 'The Future of the Past: Film and the Beginning of Postmodern History', in V. Sobchack (ed.) The Persistence of History: Cinema, Television, and the Modern Event. New York and London: Routledge: 201-18.
- _ (1996c) Visions of the Past: The Challenge of Film to Our Idea of History. Cambridge, MA: Harvard University Press.
- __ (2004a) 'Inventing Historical Truth on the Silver Screen', Cineaste 29, 2, 29-33.
- (2004b) 'Confessions of a Postmodern (?) Historian', Rethinking History 8,1, 149-66.
- Rosenzweig, R. (2000) 'Popular Uses of History in the United States: Professional Historians and Popular Historymakers', Perspectives 38, 5, May. Http://www.historians.org/perspectives/ issues/2000/0005/0005spl2.cfm. Accessed 23 June 2006.

- muels, R. (1998) Hitchcock's Bi-Textuality: Lacan, Feminisms, and Queer
- Sante, L. (1991) Low Life: The Lures and Snares of Old New York. New York:
- Schatz, T. (1999) Boom and Bust: American Cinema in the 1940s. Berkeley:
- Schneider, R. A. (2006) 'On Film Reviews in the AHR', Perspectives 44, 5, May. Http://www.historians.org/Perspectives/issues/2006/0605/0605aha2.cfm.
- Sharff, S. (2000) The Art of Looking in Hitchcock's Rear Window. New York:
- Simons, J. D. (ed.) (1990) Literature and Film in the Historical Dimension. Gainesville: University Press of Florida.
- Slotkin, R. (2005) 'Fiction for the Purposes of History', Rethinking History 9,
- Smith, J. (2007) 'The Wicker Man (1973) Email Digest: A Case Study in Web Ethnography', in J. Chapman, M. Glancy and S. Harper (eds) The New Film History: Sources, Methods, Approaches. Basingstoke: Palgrave
- Smythe, D. W., J. R. Gregory, A. Ostrin, O. P. Colvin and W. Moroney (1955) 'Portrait of a First Run Audience', Quarterly of Film, Radio and Television
- Sorlin, P. (1980) The Film in History: Restaging the Past. Oxford: Basil
 - _ (2001). 'How to look at an 'historical' film', in M. Landy (ed.) The Historical Film: History and Memory in Media. London: The Athlone Press, 25–49.
- Spicer, A. (2004) 'Film Studies and the Turn to History', Journal of
- Staiger, J. (1985) 'The Politics of Film Canons', Cinema Journal 24, 3, 4–23. (1992) Interpreting Films: Studies in the Historical Reception of American
 - Cinema. Princeton, NJ: Princeton University Press. _ (2000) Perverse Spectators: The Practices of Film Reception. New York:
- ____ (2001). 'Writing the History of American Film Reception', in M. Stokes and R. Maltby (eds) Hollywood Spectatorship: Changing Perceptions of Cinema Audiences. London: British Film Institute.
- ____ (2005). Media Reception Studies. New York: New York University Press.

- Stam, R. and R. Pearson (1986 [1983]) 'Hitchcock's Rear Window Rand and the Critique of Voyeurism', in M. Deutelbaum and L. Poarson (Hitchcock Reader. Ames, Iowa: Iowa State University Press. 10
- Talens, J. and S. Zunzunegui (1997) 'Toward a "True" History of Cline History as Narration', Boundary 2, 24, 1, 1–34.
- Thomas, L. (Undated) With Lawrence in Arabia. London: Hutchinson and Thumim, J. (1992) Celluloid Sisters: Women and Popular Cinema. Basing Macmillan.
- Todorov, T. (1990) Genres in Discourse. Cambridge: Cambridge University
 Press.
- Toplin, R. B. (1996) History by Hollywood: The Use and Abuse of the American Past. Urbana: University of Illinois Press.
- Toplin, R. B. (2002) 'Invigorating History: Using Film in the Classroom', *Magazine of History* 16, 4, 5–6.
- Travers, P. (1999) 'Fight Club', Rolling Stone, 28 October, 113-14.
- Truffaut, F. (1986) Hitchcock. New York: Simon and Schuster.
- Turner, A. (1999) Robert Bolt: Scenes From Two Lives. London: Vintage.
- Usai, P. C. (1994) 'The Philosophy of Film History', Film History 6, 1, 3-5.
- Walker, A. (1999) 'Fight Club', Evening Standard, 11 November. Http://www.compsoc.man.ac.uk/~heather/mustard/walker.htm. Accessed 16 February 2005.
- Wanderer, J. (1970) 'In Defense of Popular Taste: Film Ratings Among Professionals and Lay Audiences', *American Journal of Sociology* 76, 2, 262–72.
- Weinstein, P. B. (2001) 'Movies as the Gateway to History: The History and Film Project', *History Teacher* 35, 1, 27–48.
- White, A. (2000) 'Eternal Vigilance in Rear Window', in J. Belton (ed.) Alfred Hitchcock's Rear Window. Cambridge: Cambridge University Press, 57–90.
- White, H. (1978) Tropics of Discourse: Essays in Cultural Criticism. Baltimore: Johns Hopkins University Press.
- —— (1987) The Content of the Form. Baltimore: Johns Hopkins University Press.
- (1988) 'Historiography and Historiophoty', *American Historical Review* 93, 5, 1193–9.
- ____ (1989) The Content of the Form: Narrative Discourse and Historical Representation. Baltimore: Johns Hopkins University Press.
- (2005) 'Introduction: Historical Fiction, Fictional History, and Historical Reality', *Rethinking History* 9, 2/3, 147–57.

- Wllcox, L. (2005) 'Don DeLillo's *Libra*: History as Text, History as Trauma', *Rethinking History* 9, 2/3, 337–53.
- Wilson, J. (2006) Lawrence of Arabia or Smith in the Desert? David Lean's Film Viewed as History. Http://www.telstudies.org/film/index.htm. Accessed 30 September 2006.
- Wilson, W. (1918) A History of the American People. London: Harper and Brothers.
- Wood, R. (1986) 'Male Desire, Male Anxiety: The Essential Hitchcock', in M. Deutelbaum and L. Poague (eds) *A Hitchcock Reader*. Ames, Iowa: Iowa State University Press, 219–30.
- (2002) Hitchcock's Films Revisited. New York: Columbia University Press.
- Wyke, M. (1997) Projecting the Past: Ancient Rome, Cinema and History. New York and London: Routledge.