Contents

List	t of figures	page viii
	t of tables	xii
	enowledgements	xv
Pro	logue	xix
1	Introduction	1
Pa	rt I The rise of entertainment	11
2	The emergence of national entertainment markets	17
3	The increase in demand for entertainment	72
4	The structure of household entertainment expenditure	110
Par	rt II The rise of the international film industry	153
5	The emergence of cinema	159
6	The quality race	185
7	Europe's failure to catch up	229
8	How films became branded products	272
Par	rt III Entertainment Industrialised	315
9	International market integration: firms versus trade	319
10	Industrialising the discovery process	341
11	At the origins of increased productivity growth in services	s 371
12	Epilogue: after television	404
Bib Ind	liography ex	413 440

vii

Figures

2.1	in the US, by type, per decade, and annual number	
	of travelling companies, 1740–1979	page 24
2.2	Annual copyright registrations for drama, music and motion pictures in the US, 1878–1945	32
2.3	The number of road productions on tour in the US, Broadway productions and Broadway theatre weeks, 1899–1945	33
2.4	Number of newly constructed theatres in London per decade, and hypothetical cumulative, 1650–1950	37
2.5	Capital stock invested in music hall companies, total and average per music hall company, 1860–1912,	20
2.	in current pounds	38
2.6	The number of cinemas and live entertainment venues in France during the transition to sound, 1925–1939	48
2.7	The number of West End productions with over	
	100 performances, 1840-1900, per decade	54
2.8	Average length of run of productions at selected Paris theatres, in number of performances per production,	
	1875–1911	55
2.9	Number of actors per 100,000 inhabitants, US,	
	Britain and France, 1870-1950	67
3.1	Annual hours worked per person employed and GDP per hour worked (in 1990 dollars per hour),	
	US, Britain and France, 1870-1938	76
3.2	Real wages in France, various time series, 1820-1938	81
3.3	Number of passengers transported on US, British	
	and French railways, per year, 1843-1934	85
3.4	US consumer expenditure on spectator entertainment,	
	in 1913 dollars per capita, 1909–1945	100

List of figures ix

3.5	Real consumer expenditure on various entertainment	
	items, Britain, 1881-1938, in 1913 pounds	101
3.6	Real annual per capita expenditure on spectator	
	entertainment in France, in 1929 francs, 1914-1938	103
3.7	Real entertainment expenditure per capita, US,	
	Britain and France, 1881-1938 (1914=100)	104
3.8	Share of live entertainment expenditure in total	
	spectator entertainment expenditure, US, Britain	
	and France, 1909-1951	106
4.1	Expenditure on amusements and vacations across	
	different income classes, for the US, Britain and France,	
	in times average income, 1889-1890	114
4.2	Likelihood of positive expenditure of households	
	on amusements and vacations, US, Britain and France,	
	1889–1890	114
4.3	Leisure and related expenditure of US industrial	
	families, per member, 1889–1890	115
4.4	Leisure and related expenditure of British industrial	
	families as a percentage of income, 1889–1890	116
4.5	Leisure and related expenditure of French industrial	
	families, 1889–1890	120
4.6	Ticket price versus cumulative ticket-selling	
	capacity for entertainment venues in Boston in 1909	100
4.7	(\$ and number of tickets)	122
4.7	Ticket price versus cumulative selling capacity for	
	entertainment venues in Boston in 1909 (dollars and dollars or utils)	128
4.8	Leisure and related expenditure as a percentage of income	128
4.0	of US families, by aggregate category, 1934–1936	135
4.9	Expenditure on plays and concerts, spectator sports,	133
4.7	movies and radio as a percentage of income of	
	US families, 1934–1936	135
4.10	Expenditure on selected disaggregated leisure items as a	133
1.10	percentage of income of US families, 1934–1936	136
4.11	Annual leisure and related expenditure of British	150
1.11	working- and middle-class families, 1937–1939	137
4.12	Annual leisure and related expenditure of 92 French	101
	families in Toulouse, 1936–1938	140
4.13	Entertainment expenditure across income groups, in share	
	of average income, US, Britain and France, late 1930s	141

x List of figures

111	Circura dinuna sanasa inggana anguna in chara	
4.14	Cinema expenditure across income groups, in share of average income, US, Britain and France, late 1930s	142
4.15	Live entertainment expenditure across income groups, in share of average income, US, Britain and France,	1.40
	late 1930s	143
4.16	Live vs. filmed entertainment quantities consumed and budget constraints, average per capita, US, Britain and France, 1938	144
5.1	Total released film negative length, US, Britain, France	
	and Italy, in metres, 1893-1922	173
5.2	Total released film negative length and cinema seats,	
	US, Britain, France and Italy, in metres, 1893–1922	174
5.3	The value chain in the motion picture industry	180
6.1	Market shares of national film industries, US, Britain and France, 1893–1930	188
6.2	Number of feature films produced in Britain, France and	
	the US, 1911–1925	191
6.3	Estimated average number of shots, set-ups and	
	inter-titles per film, American Film Manufacturing	
	Company, 1911-1919	201
6.4	Annual production costs/gross rentals ratio for various US film companies, 1913–1927	203
6.5	Total annual production outlays for various US film	
	companies, 1913-1927, in constant 1913 dollars	204
6.6	Film market index of homogeneity, US, Britain and	
	France, 1910-1920 (total negative length of features as	
	percentage of all releases)	206
6.7	Four-firm concentration ratio versus real market	
	size for production, US film market, 1897-1930	
	(C ₄ vs. dollars of 1913)	208
6.8	Four-firm concentration ratios for the motion picture	
	market, US, Britain and France, 1895-1927	209
7.1	Real average cost and real gross rentals of major US	
	producer-distributors (1927 dollars), 1914-1950	232
7.2	Average cost as percentage of gross rentals of three	
	major US producers-distributors, 1914-1950	233
7.3	Four-firm concentration ratio in number of film releases,	
7 4	in dollar revenue, and market size, US, 1920-1950	237
7.4	Four-firm concentration ratio, 1/n ratio and total	
	number of feature films released, Britain, 1920-1940	239

List of figures		xi
List of figures		XI

7.5	The share of the four largest cinema circuits of total cinemas in Britain, 1927–1939	241
7.6	Share of foreign films in US releases, by major and	
	independent distributors, 1927-1950	244
7.7	National origin of films released in Britain as share of total releases, 1927–1939	246
7.8	National origin of films released in France as share	
	of total releases, 1926–1937	247
8.1	Age of the annual top-ten box office earning stars	
	in the US between 1915 and 1939	299
8.2	Distribution of fame and pay among creative inputs and films in Britain and the US, 1916–1932:	
	Lorenz-curves	300
9.1	The world according to Albatros vs. the world	
	according to Hollywood, late 1920s/early 1930s	326
9.2	Average annual production costs and average annual	
	revenues for Albatros, Fox Film Corporation, Warner	
	Bros., MGM and RKO, in constant 1927 dollars,	
	1914–1940	327
10.1	Awareness among various groupings of US consumers	
	of a major motion picture released in February 1946,	
	December 1945-April 1946	362
10.2	P	
	Turner in the US, April 1940-October 1942	364
12.1	Real cinema box office revenue, real ticket price and	
	number of screens in the US, 1945–2002	406
12.2	Admissions and number of screens in Britain,	
	1945–2005	408

Tables

2.1	Theatre circuits in the United States, c. 1870-1900 page	ge 28
2.2	Number of theatres, music halls and cinemas	
	in London, 1891–1929	39
2.3	Capital for selected new French theatre firms,	
	1792–1845	42
2.4	Organisation and costs of three Paris theatre	
	management companies, 1848	45
2.5	Entertainment performances in France, except	
	Paris, 1815–1816, by type	46
2.6	Employment in the US entertainment industry,	
	1870–1940	58
2.7	Employment in the entertainment industry in England	
• •	and Wales, 1881–1951	62
2.8	Employment in the entertainment industry in France,	<i>(</i> =
2.0	1886–1946	65
2.9	Management as percentage of all non-creatives in the	66
2.10	French entertainment industry, 1901–1936	_
2.10	Comparison of employment in the entertainment industry,	68
2 1 1	Britain/US and France/US, 1886–1940, US = 100	00
2.11	Comparison of employment in the entertainment	69
2 1	industry, US, Britain and France, 1886–1940	09
3.1	Average weekly hours and holidays, US, Britain and	74
3.2	France, 1850–1960	
	Average annual earnings per worker, US (in 1914 dollars)	80
3.3	Indicators of urbanisation for the US, Britain,	0.2
2.4	France and Germany, 1850–1940	83
3.4	Per capita growth of leisure goods and services,	
	US, Britain and France, 1832–1950, quantity, real	0.4
3.5	expenditure, intensity and informal averages	94
ر.ر	Average annual growth of real entertainment expenditure,	105
	US, Britain and France, 1881–1938	105

List of tables	xiii

4.1	Household expenditure on leisure goods and services,	112
4.2	US, Britain and France, 1889–1890 Annual leisure and related expenditure of 28 British	113
	industrial families, per member, 1891–1894	118
4.3	Prices, capacity, sales potential, price elasticity and consumer surplus for various types of spectator	
	entertainment venues, Boston, 1909	124
4.4	Leisure and related expenditure of US families, 1917–1919	131
4.5	Leisure and related expenditure of US families,	131
1.5	1934–1936	134
4.6	Leisure and related expenditure of British families,	
	1889-1890 and 1937-1939	136
4.7	Annual leisure and related expenditure of 92 French families in Toulouse, 1936–1938	140
4.8	Indicators of the consumption of live and cinema	110
	spectator-hours, Britain, France and the US, 1938	145
4.9	The effect of relative price and quantity elasticity of	
	substitution on differences in cinema consumption,	
	US, Britain and France, 1938	146
4.10	Comparison of benchmark year data on entertainment	
	expenditure, US, Britain and France, various years,	
<i>c</i> 1	1890–1938	148
6.1	Profits of Pathé Frères, in dollars, 1911–1919	224
7.1	Capital invested in the British film industry, 1938	235
7.2	New companies connected with the film industry registered in Britain, 1927–1938	241
7.3	Number of new companies founded in the British film	241
1.5	industry, 1936–1938	242
7.4	Four-firm concentration ratio in feature film releases,	412
	France, 1925–1934	243
7.5	Chronology of direct foreign distribution subsidiaries	
	set up by French and US companies, 1902-1927	251
3.1	Case studies of the share of creative inputs in US film	
	production costs 1917–1937	289
3.2	Case studies of the share of creative inputs in production	
	costs of six British films, 1931–1936	292
3.3	Case studies of the share of creative inputs in French	000
	film budgets and production costs, 1923–1939	293

		_	- • •	
les	tab.	ot	List	XIV
	Lau	UΙ	Liot	XIV.

8.4	Reasons to visit the cinema among school children	
	in Montclair, US, 1933	296
8.5	Methods used by children to select movies they attend,	
	Chicago, 1929	297
8.6	Reasons for English filmgoers to visit the cinema, 1927	297
8.7	Distribution of popularity and pay among top creative	
	inputs and top films, 1916-1941	301
8.8	Preferences of cinema-goers in and around London,	
	1927 and 1934	304
8.9	Popularity of creative inputs over time, Britain, 1927-1946	305
8.10	The top 15 film stars and their films' relative popularity	
	among cinema-goers in and around London, 1932	306
8.11	Source material of approved feature-length pictures, US,	
	1935–1945	308
8.12	Prices paid for different kinds of literary properties by	
	US film studios, 1940	309
8.13	Sources of film scripts, Britain and France, 1929-1939	311
9.1	Costs and revenues for Albatros, juxtaposed against	
	several Hollywood studios, in current dollars	322
9.2	Relative importance of country groups in Albatros	
	film revenues, 1924-1931, and US film revenues	325
10.1	Popularity and market segmented by income and age	
	for top-3 movie stars, around London, 1934	354
10.2	Popularity and market segmented by income and age	
	for three movie stars, US, 1940-1942	363
11.1	TFP-growth in the entertainment industry in the US,	
	Britain and France, 1900-1938	375
11.2	TFP-growth in the US spectator entertainment industry,	
	1900–1938, in per cent per annum	375
11.3	Entertainment prices at PPP ratios and exchange	
	rates, US, Britain and France, 1900 and 1938	378
11.4	The performance of the entertainment industry,	
	1900–1938	381
11.5	The growth contribution of cinema technology and	
	that of general purpose technologies (GPTs) at various	
	intervals, 1850–2000	385
11.6	Indicators of sectoral shift in the entertainment industry,	
	US, Britain and France, 1900–1938	393
11.7	Advertising or R&D-outlays as percentage of sales	
	by industry, 1960-1990	397