Contents

List of Illustrations	i×
Acknowledgments	xiii
Introduction	1
1. Meanings of Modernity	17
2. Meanings of Melodrama	37
3. Sensationalism and the World of Urban Modernity	59
4. Making Sense of the Modernity Thesis	101
5. Melodrama and the Consequences of Capitalism	131
6. Ten-Twenty-Thirty Melodrama: Boom and Bust	149
7. "Child of Commerce! Bastard of Art!": Early Film Melodrama	189
8. Power and Peril in the Serial-Queen Melodrama	221
9. Marketing Melodrama: Serials and Intertextuality	263
Conclusion	289
Notes	297
Bibliography	331
Index of Names and Subjects	357
Index of Titles	361

Illustrations

Fig. 3.1	Urban Population Growth in Selected Cities	60
Fig. 3.2	Post Office Square, Boston, 1904	61
Fig. 3.3	Siegel and Cooper's department store, New York City, c. 1900	62
Fig. 3.4	42nd and Broadway, New York City, 1898	63
Fig. 3.5	42nd and Broadway, New York City, 1909	64
Fig. 3.6	Fifth Avenue and 23rd Street, New York City, c. 1900	65
Fig. 3.7	Manchester, New Hampshire, 1911	66
Fig. 3.8	"Efficiency"	67
Fig. 3.9	"Saving (?) Time"	68
Fig. 3.10	Untitled capitalist cityscape	69
Fig. 3.11	"How We Advertise Now"	70
Fig. 3.12	"A Quiet Sunday in London"	71
Fig. 3.13	"New York City: Is It Worth It?"	72
Fig. 3.14	"Broadway—Past and Present"	73
Fig. 3.15	"Horse Smashed Cable Car Window"	74
Fig. 3.16	"Trolley Car Hits a Truck"	75
Fig. 3.17	"Talking It Over"	76
Fig. 3.18	"In the Wake of a Cable Car"	77
Fig. 3.19	"Noon Hour—Broadway"	78
Fig. 3.20	"The Brooklyn Horror"	79
Fig. 3.21	Untitled (death rides on trolley roof)	80
Fig. 3.22	"Another Trolley Victim"	81
Fig. 3.23	"Woman Knocked Down by a Cable Car"	82
Fig. 3.24	"When Unlicensed Drivers Are Abroad"	83
Fig 3 25	"The Lives of the Hunted"	84

List of Illustrations

Fig. 3.26	"Life's Guide to the Suburbs—Where to Walk"	85
Fig. 3.27	"Child Choked by a Transom"	85
Fig. 3.28	"Perilous Night Work on Sky Scraper"	86
Fig. 3.29	"Fell Ten Stories to His Death"	87
Fig. 3.30	"Plunged in Front of an 'L' Train"	88
Fig. 3.31	"A Falling Man Kills a Boy"	89
Fig. 3.32	Water Slide at Sea Lion Park, Brooklyn, N.Y., 1895	92
Fig. 3.33	Bisby's Spiral Airship, Long Beach, Calif., c. 1898	93
Fig. 3.34	"A Hundred Ways of Breaking Your Neck"	94
Fig. 3.35	Poster for the "Double Forward Somersault"	95
Fig. 3.36	Poster for The Sisters La Rague daredevil stunt	96
Fig. 4.1	Physiological Response	114
Fig. 4.2	"Picturesque America"	122
Fig. 5.1	The hag from A Woman in Grey	140
Fig. 5.2	Ruth in peril	141
Fig. 5.3	Publicity still for A Woman in Grey	142
Fig. 5.4	Character relationships in A Woman in Grey	144
Fig. 6.1	Poster illustration for Edna, the Pretty Typewriter	152
Fig. 6.2	Scene from stage production of <i>The Ninety and Nine</i>	158
Fig. 6.3	Poster for The Ninety and Nine stage production	159
Fig. 6.4	Poster illustration for Lighthouse by the Sea	160
Fig. 6.5	Playwright Owen Davis	162
Fig. 6.6	The Bowery Theatre, New York City, 1878	180
Fig. 6.7	Oliver Twist, stock poster, c. 1870	18
Fig. 6.8	Poster for Blue Jeans, c. 1895	184
Fig. 6.9	Stage production of Blue Jeans, c. 1890	184
Fig. 6.10	Advertisement for film version of Blue Jeans	18
Fig. 7.1	"I Will Save You!"	19
Fig. 7.2	Publicity still from <i>The Perils of Thunder Mountain</i>	199
Fig. 7.3	Advertisement for The Diamond from the Sky	20
Fig. 7.4	Trade journal ad for The Fatal Ring	20
Fig. 7.5	Cliffhanger structure of sarial narratives	21

Fig. 7.6	Overlap structure of serial narratives	211
Fig. 7.7	Poster for The New Exploits of Elaine	215
Fig. 8.1	Trade journal ad for A Daughter of Uncle Sam	223
Fig. 8.2	Trade journal ad for The Adventures of Dorothy	
	Dare	225
Fig. 8.3	Pearl White in <i>Plunder</i>	227
Fig. 8.4	Frame still enlargement from What Happened to Mary	228
Fig. 8.5	Helen Holmes in The Hazards of Helen	228
Fig. 8.6	Frame still enlargement from A Woman in Grey	229
Fig. 8.7	Publicity still for Pearl of the Army	229
Fig. 8.8	Lobby card for A Lass of the Lumberlands	230
Fig. 8.9	Pearl White in The Romance of Elaine	232
Fig. 8.10	"Stop the Car!"	234
Fig. 8.11	Publicity still for The Hazards of Helen	235
Fig. 8.12	Publicity still for The Hazards of Helen	236
Fig. 8.13	Publicity still for The Hazards of Helen	237
Fig. 8.14	Publicity still for The Hazards of Helen	237
Fig. 8.15	Charles Dana Gibson, "One of the	
	Disadvantages"	243
Fig. 8.16	Stock poster for <i>Under the Gaslight</i>	244
Fig. 8.17	Poster for the stage melodrama My Tom-Boy Girl	245
Fig. 8.18	"Burglars Are Pie for Her"	247
Fig. 8.19	"Saved Two Men from an Angry Lion"	248
Fig. 8.20	"Kate Swan at a Dizzy Height"	250
Fig. 8.21	"A Woman's Wild Ride Down a Mountain"	251
Fig. 8.22	Advertisement for The Perils of Our Girl Reporters	252
Fig. 8.23	Frame still enlargements for A Woman in Grey	254
Fig. 8.24	Stock poster for Colleen Bawn	257
Fig. 8.25	Frame still enlargement from The Perils of Pauline	258
Fig. 8.26	Publicity still for The Perils of Pauline	259
Fig. 8.27	Publicity still for Plunder	260
Fig. 8.28	"A Typical Scene on the Bowery"	261
Fig. 9.1	Billboard for The Perils of Pauline	266

List of Illustrations

Fig. 9.2	"Aesthetic U.S.A.—Being a Panorama of	
0	Approach"	266
Fig. 9.3	Front cover for The Motion Picture Story Magazine	271
Fig. 9.4	Fiction tie-in for The Iron Strain	272
Fig. 9.5	Front cover for Moving Picture Stories	274
Fig. 9.6	Tie-in for Love Versus Genius	275
Fig. 9.7	Advertisement for Pathé-Hearst collaboration	276
Fig. 9.8	Fiction tie-in for The Perils of Pauline	277
Fig. 9.9	Trade journal advertisement for Les Vampires	280
Fig. 9.10	Fiction tie-in for Zudora	282