## **Acknowledgments**

The first idea for what has now taken the shape of this book goes back to a time when I was discovering the German films held in the Desmet Collection of the Nederlands Filmmuseum (now Eye Filmmuseum Amsterdam) as a graduate student at the University of Amsterdam in the early 1990s. For years to come, my enthusiasm for the legacy of the pre-Weimar period of German cinema has found its intellectual home in the communities of early cinema scholars in Amsterdam and at the annual Giornate del Cinema Muto in Pordenone, Italy. Among the Amsterdam group, I am particularly grateful to Thomas Elsaesser, Michael Punt, Ivo Blom, Alison McMahan, Wanda Strauven and the late Karel Dibbets; among the Pordenone regulars I especially want to thank Heide Schlüpmann, Kristin Thompson, David Bordwell, Tom Gunning and Rick Altman, who have taken an interest in my work and offered commentary and advice on various occasions. As the book was shaping up into its present form, I have profited immensely from the stimulating intellectual environment provided on a day-to-day basis by my colleagues at "Cinepoetics – Center for Advanced Film Studies," Freie Universität Berlin, and at the Department of Media Studies of the Filmuniversität Babelsberg KONRAD WOLF. In completing the manuscript, I had the fervent collegial support of Eileen Rositzka, who guided the process of completion and, in doing so, more than once performed overnight formatting miracles on the text and the illustrations. Mary Hennessy, who was of invaluable assistance in copy-editing the text and whose incisive comments helped to improve much more than just language and style, worked similar wonders.

A shorter version of Chapter 1 appeared in *The Titanic in Myth and Memory.* Representations in Visual and Literary Culture, eds. Tim Bergfelder and Sarah Street (London and New York 2004). Parts of Chapters 2 and 3 originate from earlier versions published in A Second Life. German Cinema Cinema's First Decades, ed. Thomas Elsaesser (Amsterdam 1996). Chapter 4 expands on material that was first published in A New History of German Cinema, eds. Jennifer M. Kapczynski and Michael D. Richardson (Rochester and New York 2012). Another version of Chapter 6 was published in Film 1900. Technology, Perception, Culture, eds. Annemone Ligensa and Klaus Kreimeier (New Barnet 2009). Chapter 7 builds on research first published in Film History 11:4 (1999) and in New Perspectives in Sound Studies, eds. Dominique Nasta and Didier Huvelle (Brussels 2004). Chapter 8 appeared in slightly different form in NECSUS – European Journal of Media Studies 1:1 (2012). An earlier version of Chapter 9 was included in Mind the Screen. Media Concepts According to Thomas Elsaesser, eds. Jaap Koijman, Patricia Pisters and Wanda Strauven (Amsterdam 2008).