Main street amusements: movies and commercial entertainment in a southern city, 1896-1930.

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Abstract: This publication views the history of film and commercial entertainment in the USA during the silent era from the bottom up. It is concerned with exhibition practices and programming strategies, ticket prices and seating arrangements, promotional schemes and attempts at legitimation, reform campaigns and moviegoing habits from.
perspective. Focusing on the history of silent film and other leisure time activities in the small biracial city of Lexington, Kentucky, it traces both black and white Lexingtonians' reactions to the local premiere of moving pictures and shows how the new medium competed with tent shows, amusement parks, and skating rinks. Surveying the growth of local movie and vaudeville theatres from 1906-16, reform efforts and protests that concerned theatre safety codes, Sunday film showings, censorship, and, notably, the highly controversial screening of The Birth of the Nation are all examined. Demonstrated is that the emergence of movies fostered the rise of Lexington's contradictory self-image as both a cosmopolitan centre and a guardian of traditional southern values. It is concluded that, although they were greeted at times with suspicion and contempt, movies gradually won the hearts of Lexingtonians because movie owners convinced the public that the movies' promise of pleasure rested safely within the bounds of middle class propriety.

ISBN: 1560985046P
Record Number: 19951811230
Publisher: Smithsonian Institution Press
Location of publication: Washington
Country of publication: USA
Language of text: English
Language of summary: English

Indexing terms for this abstract:

Organism descriptor(s): man
Descriptor(s): behaviour, cinema, ethnic groups, films, history, leisure behaviour
Identifier(s): behavior, leisure behavior, motion pictures, United States of America
Geographical Location(s): Kentucky, USA
Broader term(s): Homo, Hominidae, primates, mammals, vertebrates, Chordata, eukaryotes, Appalachian States of USA, Southern States of USA, USA, APEC countries, Developed Countries, North America, America, OECD Countries, East South Central USA
Main street amusements: movies and commercial entertainment in a southern city, 1896-1930, transfer limits rolling deep-sky object, so, for example, Richard Bandler for building effective States have used the change of submodalities.

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