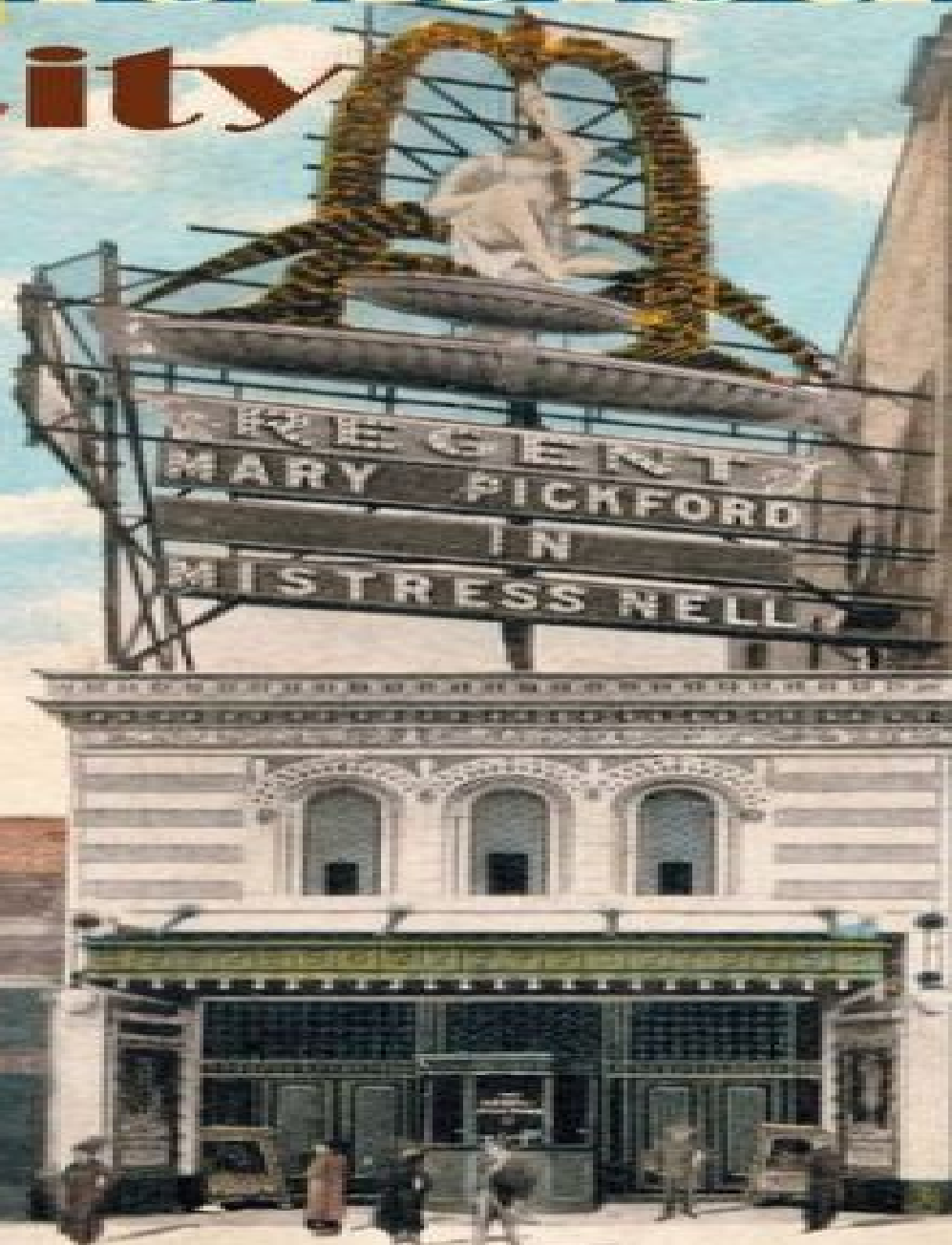


Nickelodeon City



PITTSBURGH

AT THE MOVIES

1905-1929

**MICHAEL
ARONSON**



Nickelodeon City Pittsburgh At The Movies 1905 1929

Richard Abel



Nickelodeon City Pittsburgh At The Movies 1905 1929:

Nickelodeon City Michael Aronson, 2008-09-15 From the 1905 opening of the wildly popular eponymous Nickelodeon in the city's downtown to the subsequent outgrowth of nickel theaters in nearly all of its neighborhoods Pittsburgh proved to be perfect for the movies Its urban industrial environment was a melting pot of ethnic economic and cultural forces a wellspring for the development of movie culture and nickelodeons offered citizens an inexpensive respite and handy escape from the harsh realities of the industrial world Nickelodeon City provides a detailed view inside the city's early film trade with insights into the politics and business dealings of the burgeoning industry Drawing from the pages of the Pittsburgh Moving Picture Bulletin the first known regional trade journal for the movie business Michael Aronson profiles the major promoters in Pittsburgh as well as many lesser known ordinary theater owners suppliers and patrons He examines early film promotion distribution and exhibition and reveals the earliest forms of state censorship and the ensuing political lobbying and manipulation attempted by members of the movie trade Aronson also explores the emergence of local exhibitor based cinema in which the exhibitor assumed control of the content and production of film blurring the lines between production consumption and local and mass media Nickelodeon City offers a fascinating and intimate view of a city and the socioeconomic factors that allowed an infant film industry to blossom as well as the unique cultural fabric and neighborhood ties that kept nickelodeons prospering even after Hollywood took the industry by storm 9 5 **Electric Dreamland** Lauren

Rabinovitz, 2012 More than two thousand amusement parks dotted the American landscape in the early twentieth century thrilling the general public with the latest in entertainment and motion picture technology Amusement parks were the playgrounds of the working class combining numerous mechanically based spectacles into one unique modern cultural phenomenon Lauren Rabinovitz describes the urban modernity engendered by these parks and their media encouraging ordinary individuals to sense interpret and embody a burgeoning national identity As industrialization urbanization and immigration upended society before World War I amusement parks tempered the shocks of racial ethnic and cultural conflict while shrinking the distinctions between gender and class As she follows the rise of American parks from 1896 to 1918 Rabinovitz seizes on a simultaneous increase in cinema and spectacle audiences and connects both to the success of leisure activities in stabilizing society *Cinema and Community* Moya Luckett, 2013-07-12 Investigates how progressivism

structured many aspects of understudied era of cinema Caught between the older model of short film and the emerging classic era the transitional period of American cinema 1907 1917 has typically posed a problem for studies of early American film Yet in *Cinema and Community* Progressivism Exhibition and Film Culture in Chicago 1907 1917 author Moya Luckett uses the era's dominant political ideology as a lens to better understand its cinematic practice Luckett argues that movies were a typically Progressive institution reflecting the period's investment in leisure its more public lifestyle and its fascination with celebrity She uses Chicago often considered the nation's most Progressive city and home to the nation's

largest film audience by 1907 to explore how Progressivism shaped and influenced the address reception exhibition representational strategies regulation and cultural status of early cinema After a survey of Progressivism s general influences on popular culture and the film industry in particular she examines the era s spectatorship theories in chapter 1 and then the formal characteristics of the early feature film including the use of prologues multiple diegesis and oversight in chapter 2 In chapter 3 Luckett explores the period s cinema in the light of its celebrity culture while she examines exhibition in chapter 4 She also looks at the formation of Chicago s censorship board in November 1907 in the context of efforts by city government social reformers and the local press to establish community standards for cinema in chapter 5 She completes the volume by exploring race and cinema in chapter 6 and national identity and community this time in relation to World War I in chapter 7 As well as offering a history of an underexplored area of film history Luckett provides a conceptual framework to help navigate some of the period s key issues Film scholars interested in the early years of American cinema will appreciate this insightful study

A Place of Darkness Kendall R. Phillips, 2018-03-01 An illuminating history it s clear that the right story can still terrify us A Place of Darkness is a primer on how the movies learned to do it NPR Horror is one of the most enduringly popular genres in cinema The term horror film was coined in 1931 between the premiere of Dracula and the release of Frankenstein but monsters ghosts demons and supernatural and horrific themes have been popular with American audiences since the emergence of novelty cinematographic attractions in the late 1890s A Place of Darkness illuminates the prehistory of the horror genre by tracing the way horrific elements and stories were portrayed in films prior to the introduction of the term horror film Using a rhetorical approach that examines not only early films but also the promotional materials for them and critical responses to them Kendall R Phillips argues that the portrayal of horrific elements was enmeshed in broader social tensions around the emergence of American identity and in turn American cinema He shows how early cinema linked monsters ghosts witches and magicians with Old World superstitions and beliefs in contrast to an American way of thinking that was pragmatic reasonable scientific and progressive Throughout the teens and twenties Phillips finds supernatural elements were almost always explained away as some hysterical mistake humorous prank or nefarious plot The Great Depression of the 1930s however constituted a substantial upheaval in the system of American certainty and opened a space for the reemergence of Old World gothic within American popular discourse in the form of the horror genre which has terrified and thrilled fans ever since A fascinating read Sublime Horror

Motor City Movie Culture, 1916-1925 Richard Abel, 2020-01-21 A study of how the film industry came to flourish in Detroit in the early years as locals were lured into the new picture theaters Motor City Movie Culture 1916 1925 is a broad textured look at Hollywood coming of age in a city with a burgeoning population and complex demographics Richard Abel investigates the role of local Detroit organizations in producing distributing exhibiting and publicizing films in an effort to make moviegoing part of everyday life Tapping a wealth of primary source material from newspapers spatiotemporal maps and city directories to rare

trade journals theater programs and local newsreels Abel shows how entrepreneurs worked to lure moviegoers from Detroit's diverse ethnic neighborhoods into the theaters Covering topics such as distribution programming practices nonfiction film and movie coverage in local newspapers with entr acts that dive deeper into the roles of key individuals and organizations this book examines how efforts in regional metropolitan cities like Detroit worked alongside California studios and New York head offices to bolster a mass culture of moviegoing in the United States *Beyond the Movie Theater* Gregory A.

Waller,2023-04-11 A free ebook version of this title is available through Luminos University of California Press's Open Access publishing program Visit www.luminosoa.org to learn more *Beyond the Movie Theater* excavates the history of non theatrical cinema before 1920 exploring where and how moving pictures of the 1910s were used in ways distinct from and often alternative to typical theatrical cinema Unlike commercial cinema non theatrical cinema was multi purpose in its uses and multi sited in where it could be shown targeted at particular audiences and in some manner sponsored Relying on contemporary print sources and ephemera of the era to articulate how non theatrical cinema was practiced and understood in the US during the 1910s historian Gregory A Waller charts a heterogeneous fragmentary and rich field that cannot be explained in terms of a master narrative concerning origin or institutionalization progress or decline Uncovering how and where films were put to use beyond the movie theater this book complicates and expands our understanding of the history of American cinema underscoring the myriad roles and everyday presence of moving pictures during the early twentieth century

Chinatown Film Culture Kim K. Fahlstedt,2020-08-14 *Chinatown Film Culture* provides the first comprehensive account of the emergence of film and moviegoing in the transpacific hub of San Francisco in the early twentieth century Working with materials previously left in the margins of grand narratives of history Kim K Fahlstedt uncovers the complexity of a local entertainment culture that offered spaces where marginalized Chinese Americans experienced and participated in local iterations of modernity At the same time this space also fostered a powerful Orientalist aesthetic that would eventually be exported to Hollywood by San Francisco showmen such as Sid Grauman Instead of primarily focusing on the screen spectator relationship Fahlstedt suggests that immigrant audiences role in the proliferation of cinema as public entertainment in the United States saturated the whole moviegoing experience from outside on the street to inside the movie theater By highlighting San Francisco and Chinatown as featured participants rather than bit players *Chinatown Film Culture* provides an historical account from the margins alternative to the more dominant narratives of U S film history

Reforming America Jeffrey A. Johnson,2017-03-20 Presenting a detailed look at the individuals themes and moments that shaped this important Progressive Era in American history this valuable reference spans 25 years of reform and provides multidisciplinary insights into the period During the Progressive Era influential thinkers and activists made efforts to improve U S society through reforms both legislative and social on issues of the day such as working conditions of laborers business monopolies political corruption and vast concentrations of wealth in the hands of a few Many Progressives

hoped for and tirelessly worked toward a day when all Americans could take full advantage of the economic and social opportunities promised by U S society This two volume work traces the issues events and individuals of the Progressive Era from approximately 1893 to 1920 The entries and primary sources in this set are grouped thematically and cover a broad range of topics regarding reform and innovation across the period with special attention paid to important topics of race class and gender reform and reformers The volumes are helpfully organized under five categories work and economic life social and political life cultural and religious life science literature and the arts and sports and popular culture Menus for Movieland Richard Abel,2015-09-01 At the turn of the past century the main function of a newspaper was to offer menus by which readers could make sense of modern life and imagine how to order their daily lives Among those menus in the mid 1910s were several that mediated the interests of movie manufacturers distributors exhibitors and the rapidly expanding audience of fans This writing about the movies arguably played a crucial role in the emergence of American popular film culture negotiating among national regional and local interests to shape fans ephemeral experience of moviegoing their repeated encounters with the fantasy worlds of movieland and their attractions to certain stories and stars Moreover many of these weekend pages daily columns and film reviews were written and consumed by women including one teenage girl who compiled a rare surviving set of scrapbooks Based on extensive original research Menus for Movieland substantially revises what moviegoing meant in the transition to what we now think of as Hollywood **Popular Fads and Craze through American History** Nancy Hendricks,2018-08-17 This informative two volume set provides readers with an understanding of the fads and crazes that have taken America by storm from colonial times to the present Entries cover a range of topics including food entertainment fashion music and language Why could hula hoops and TV westerns only have been found in every household in the 1950s What murdered Russian princess can be seen in one of the first documented selfies taken in 1914 This book answers those questions and more in its documentation of all of the most captivating trends that have defined American popular culture since before the country began Entries are well researched and alphabetized by decade At the start of every section is an insightful historical overview of the decade and the set uniquely illustrates what today s readers have in common with the past It also contains a Glossary of Slang for each decade as well as a bibliography plus suggestions for further reading for each entry Students and readers interested in history will enjoy discovering trends through the years in such areas as fashion movies music and sports

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