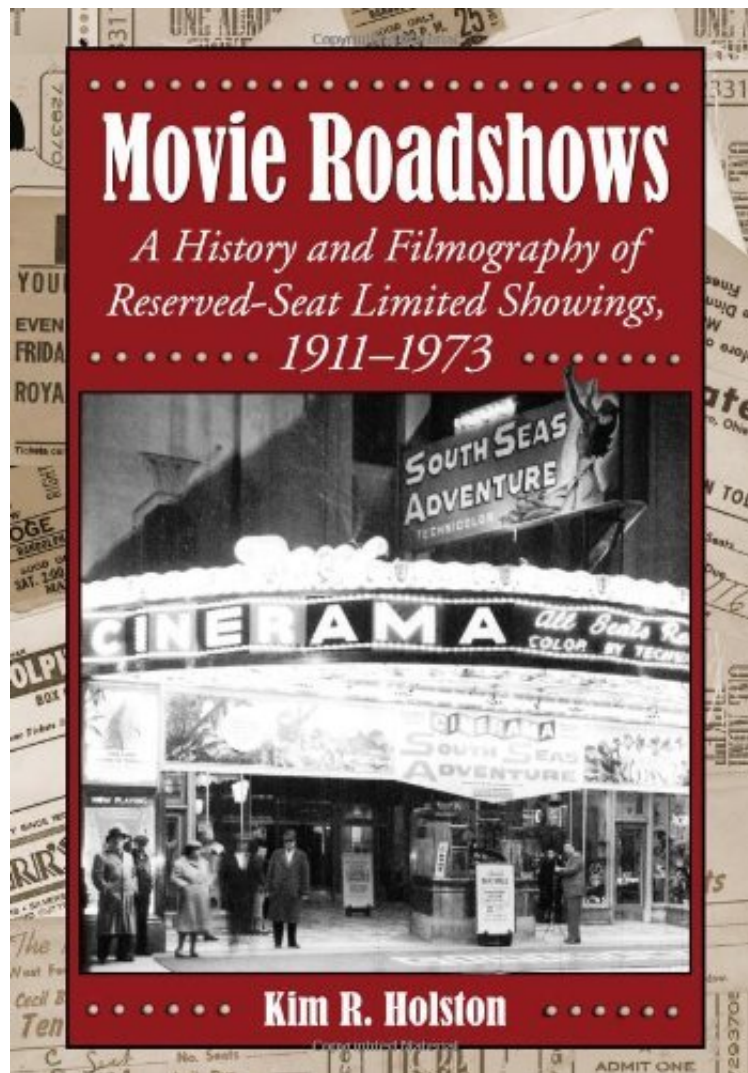


[Mobile pdf] *Movie Roadshows: A History and Filmography of Reserved-Seat Limited Showings, 1911–1973*

## **Movie Roadshows: A History and Filmography of Reserved-Seat Limited Showings, 1911–1973**

*Kim R. Holston*

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**Kim R. Holston : *Movie Roadshows: A History and Filmography of Reserved-Seat Limited Showings, 1911–1973*** before purchasing it in order to gauge whether or not it would be worth my time, and all praised *Movie Roadshows: A History and Filmography of Reserved-Seat Limited Showings, 1911–1973*:

1 of 1 people found the following review helpful. A great glimpse back to a now by gone movie experience By Bob Iannaccone An exhaustive look at the long gone roadshow presentations. Its also exhausting. Incredible research but a bit too much. I had little interest in knowing what theatre showed EL CID in Omaha. Well researched and informative. A great glimpse back to a now by gone movie experience. 5 of 6 people found the following review

helpful. Long Desired Book about Hard Ticket Films By Ryff Wolf Kim Holston has done an amazing job of research and writing with this engaging encyclopedia of reserved seat movies. Chronologically formatted, with some b/w photos scattered throughout, this book is really about the written content. An invaluable research tool for anyone wanting to know more, or bask in the glory of Mr. Holston's fact-finding, this book sits on my nightstand and has been read and re-read. Fascinating, well written, and of significance. Thank you, Kim! 6 of 6 people found the following review helpful. Fascinating Topic. Uneven Book. By Chris P. Decostanza being old enough to remember reserved seat movies I was really looking forward to the book. The chapters are by decades and mention each film released on a roadshow run with the date and the theater it played. What I found bizarre was that some films are given a decent synopsis where as others the synopsis is so short it gives you an inaccurate picture of the film. Also some films which were released on reserved seat engagements such as *The Trojan Women* (Nov. '71) aren't even mentioned. Also Holston states that *Gypsy* (1962) opened on a roadshow run but doesn't state where. I suggest Holston give the book a thorough do-over so as to eliminate typos and factual inaccuracies and issue a 2nd Edition.

This work examines a film distribution system paralleling the rise of early features and persisting until 1972, when *Man of La Mancha* was the final roadshow to require reserved seating. Synonymous with Hollywood's star-studded premieres, roadshows were longer and cost more than regular features, making the experience similar to attending the legitimate theater. Roadshows, often epic in subject matter, played selected (usually only one) theaters in major urban centers until demand decreased. De rigueur by the 1960s were musical overtures, intermissions, entrance and exit music and souvenir programs for sale in the lobby. Throughout the text are recollections by people who attended roadshows, including actor John Kerr and actresses Barbara Eden and Ingrid Pitt. The focus is on roadshows released in the United States but an appendix identifies international roadshows and films forecast but not released as roadshows. Included are plots, contemporary critical reaction, premiere dates, production background, and methods of promotion--i.e., the ballyhoo.

"a thorough, fascinating study of an area of motion picture distribution and exhibition that is unusual, archaic, and a part of cultural history. Highly recommended."--Examiner.com; "valuable, highly readable...a vital and informative volume"--Cinema Retro. From the Inside Flap This work examines a film distribution system paralleling the rise of early features and persisting until 1972, when *Man of La Mancha* was the final roadshow to require reserved seating. Synonymous with Hollywood's star-studded premieres, roadshows were longer and cost more than regular features, making the experience similar to attending the legitimate theater. Roadshows, often epic in subject matter, played selected (usually only one) theaters in major urban centers until demand decreased. De rigueur by the 1960s were musical overtures, intermissions, entrance and exit music and souvenir programs for sale in the lobby. Throughout the text are recollections by people who attended roadshows, including actor John Kerr and actresses Barbara Eden and Ingrid Pitt. The focus is on roadshows released in the United States but an appendix identifies international roadshows and films forecast but not released as roadshows. Included are plots, contemporary critical reaction, premiere dates, production background, and methods of promotion--i.e., the ballyhoo. About the Author Kim R. Holston has written or cowritten several books for McFarland. He is a part-time multimedia librarian at Chester County Library in Exton, Pennsylvania.