Going to the Movies
A century of motion picture audiences in northern New England
Going to the Movies
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Northeast Historic Film's Mission
Northeast Historic Film (NHF) is a nonprofit moving image archives, established in 1986 to preserve and provide access to the film and videotape heritage of northern New England — Maine, New Hampshire, and Vermont.

NHF is an educational resource. We collect moving images of all genres, from home movies to feature films, and hold more than four million feet of film and 2,000 hours of videotape. It would take more than a year, day and night, to view our entire collection!

Located on the coast of Maine in Bucksport, the archives overlooks the Penobscot River, 20 miles south of Bangor. NHF bought its home, the 1916 Alamo Theatre building, at an auction in 1992 with funds from members and friends of the organization.

Northeast Historic Film is restoring the building to serve all our functions: collecting, preserving, and making available our moving image heritage.

The organization presents programs throughout northern New England in public and academic settings, and publishes Moving Image Review, a newsletter of activities and research relating to motion picture preservation and exhibition. We sell videotapes to help support and disseminate the work of independent producers, to provide materials to libraries, teachers and individuals, and to earn revenue necessary for the archives' operation.

Members play an integral role in NHF's existence. Individuals, nonprofit organizations, and companies join and receive the newsletter; they are also able to borrow videotapes free of charge through Reference by Mail.

Support Northeast Historic Film by joining today.

Northeast Historic Film
PO Box 900
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Bucksport, Maine 04416
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E-mail OLDFILM@acadia.net
Web http://www.acadia.net:80/oldfilm/
Dear Teachers, Parents and Learners of all Ages:

Going to the Movies was conceived as a way to draw many people into thoughtful consideration of changes in twentieth-century culture.

The exhibition itself is just a selection of stories chosen to help you find more stories to tell. Changes in the movie-going experience — such as theater location, size, and opportunities for neighborhood contact — reflect other social changes in the last 100 years.

Historians working on the project looked at ways northern New England culture differed from other parts of the country. For example, in southern states, black movie-goers were restricted to segregated balconies and separate theaters. Although northern New England did not practice racial segregation, were theaters stages for bigotry, or did movie-goers learn tolerance there? What about Blue Laws — the banning of movies and other commercial activities on Sundays? And did World War II affect our lives here as it did in the rest of the country?

An exhibition is necessarily compressed in both time and space. Perhaps you have only a half hour to visit; and we have only so many square feet available. Going to the Movies is fighting these confines by:

• Offering opportunities to experience films and discuss them.
• Suggesting other ways to see material in theaters, archives and on videotape.
• Publishing a series of Documents with Comments, expanding on the issues of the exhibition.
• Encouraging you to go on from these starting points.

Historian Ronald Walters said, “By focusing on the experience of movie-going in specific historical and local settings, the project has an elegance of design: it addresses broad questions about audiences while returning to New Englanders a significant part of their own particular encounters with commercial popular culture.”

Now it is up to you to bring discoveries to the classroom, to your families, and to the public. Enjoy seeing movies in a whole new light!

Yours sincerely,

[Signature]

Kara Sheldon
Project Director

Introduction to the Exhibition

What do we know of the passage of films through the lives of northern New Englanders? We know what we have discovered from historical evidence in the form of technological and architectural artifacts, manuscripts, advertising materials, photographs, and from the testimonies of audience members and exhibitors.

For one hundred years a stream of films flowed through the more than 1,000 theaters of Maine, New Hampshire, and Vermont. Programs could change three times weekly, delivering a nonstop flow of images, ideas, expressions of emotion, and values.

From childhood on, most people are movie-goers. Movies exist within the commercial and social context of the time in which they are made. Within any historical period, a large number of people will experience the same films. People born in the 1960s saw Star Wars (1977), those born in the 1980s — and their parents — saw The Lion King (1994).

Our reactions to movies are driven by our own life experiences derived from countless interactions with the world around us — spoken and unspoken assumptions stemming from our ancestry and environment.

Going to the Movies Documents with Comments

Northeast Historic Film has published a series of documents, drawn from Going to the Movies topics, with accompanying commentaries by project scholars.

The format — primary-source materials with essays and short bibliographies — is intended for those from high school age to adult. We present this series of four-page Documents with Comments to surprise you, and provide substance for discussion and even argument.

They present a range of historical sources — from an oral history, to a government report, to a 1915 newspaper story, to a humorous essay by E.B. White.

For a list of titles and ordering information, contact Northeast Historic Film at 207 469-0924.
A Wealth of Amusements, 1880-1895

Movies found a place among many other forms of entertainment.

Public Fun
The birth of motion pictures occurred as part of a leisure revolution, a tremendous expansion in the range of recreational opportunities. Society's attitude toward having fun in public changed. People gathered for lectures, political and religious oration, to see traveling circuses, and at seaside amusement parks, dances and church socials.

Around the turn of the century, touring stage melodramas featured vigorous action and complex production as audiences demanded more and more realism.

Old Orchard Beach, Maine, has long been a summer vacation destination, especially for visitors from Quebec. Summer theaters originally featured only live performances. When movies became available they shared the bill with live acts. The Pier was one of many coastal and lake casinos that presented vaudeville, dancing, movies and peep-show moving picture machines called Mutoscopes. The Pier had an “Electric Theatre,” Biograph Pictures, and in later years, “Talkies” in the ballroom over the water.

Where do you go for entertainment today?

Getting Around

Early in the century, transportation options ranged from horse-drawn carriages to steamships and automobiles. Steamship lines linked coastal ports and communities on rivers and lakes. Railroads ran throughout northern New England and carried people from town to town.

Theaters and businesses were often located along streetcar lines. In rural areas, people walked miles to visit one another or to participate in community activities. The automobile became common in the 1920s, although roads were often impassable due to snow and mud, but by the 1950s, automobile travel was almost universal.

Lillian E. Fredin reported that she had no trouble walking to the movies in Brownville, Maine, in the 1920s. “I walked with my little brother, sister and friends about a mile and a half to the village and walked home after. I remember meeting people on the road who had walked five miles; being caught in a thunder shower; seeing northern lights on the way home; hearing wild geese honking overhead; having to come in quietly as parents might be asleep.”

Could you get to the movies without a car?

In rural areas in the 1920s an automobile trip could be a special occasion.

The circus parade turns the corner on Madison Avenue in Skowhegan, Maine, c.1900.
Gathered Audiences, 1896

Moving pictures were projected to the United States public in New York City in the spring of 1896. Two months later, on June 22, 1896, independent itinerant presenter C.O. Richardson projected Edison films in Portland, Maine. With his wife and daughter, Richardson toured twenty Maine towns with a Vitascope projector. Electrical problems, damaged films, and penny pinching Maine audiences challenged the showman. "Maine is certainly the toughest state in the union for anything new," he concluded. As winter came he wrote, "I would be pleased to try Florida in account of my wife's health."

One of the films he showed, *Eating Watermelon for a Wager* (1896), featured African Americans rapidly consuming watermelon. Richardson wrote in a letter to the Vitascope Company that the film was "nicely colored" — an unintentional pun — referring to the hand-tinted images. No prints of the film survive, but it was probably similar to *Watermelon Contest* (1900), which survives in the collections of the Library of Congress. Richardson noted that audiences found the film "nasty and vulgar." Was this "prudishness," as he says, or simply a sensible reaction on the part of the audience to the filmmaker's crude racial stereotyping?

**How do movies bring us ideas about the rest of the world?**

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**1896 Maine Tour by C.O. Richardson with Films and Vitascope Projecting Equipment**

Richardson's frequent letters and telegrams to New York film distributors complained about film quality and electrical problems. From these communications we can get a sense of his schedule.

<table>
<thead>
<tr>
<th>Location</th>
<th>Dates</th>
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<tbody>
<tr>
<td>Portland</td>
<td>June 22-27, July 5</td>
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<td>Biddeford</td>
<td>July 6-11</td>
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<td>Bar Harbor</td>
<td>July 28-August 4</td>
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<td>Peaks Island</td>
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<td>Bath</td>
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<td>Rockland</td>
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<td>Fairfield</td>
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<td>Skowhegan</td>
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<td>Foxcroft</td>
<td>December 4-5</td>
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<tr>
<td>Skowhegan</td>
<td>December 12</td>
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From Raff and Gammon correspondence, 1894-1897, at Baker Library, Harvard University.

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**Song and Dance, 1896-1930**

Local people were often part of the show.

**Music Made the Movies**

Thousands of musicians worked in northern New England theaters during the silent film era. The music they played ranged from rehearsed orchestral scores to improvisation. Music added emotion to the images and was an essential part of the experience of movie-going.

Local performers were also part of the show, appearing in plays, musical soirées and recitals in the same theaters as the movies. Many were part-timers, accompanying moving pictures on the piano or organ a few nights a week. Some worked regularly in theater orchestras.

**Vaudeville**

A native of Hillsboro, New Hampshire, B.F. Keith's career took off in 1893 when, with E.F. Albee of Machias, Maine, he opened Keith's Colonial Theatre in Boston. Keith made vaudeville big business. The 1,800-seat Keith's Theatre in Portland, Maine, debuted in 1908. In the 1920s, many movies tackled social issues. Keith's films and stage shows were always light entertainment.

*Have you seen movies accompanied by live performances?*

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The Amateur Strand Symphony Orchestra performed at the Strand Theatre in Portland, Maine, in 1924. "Special Musical Feature All This Week evenings only, 60 selected local musicians," reported the Maine Sunday Telegram.
Rise of the Movies Palace, 1911-1929
Big halls, big sound, big prices.

Boom and Bust
The State Theatre in Manchester, New Hampshire, opened in 1929. This 2,000-seat cinema was the largest in the state and was designed especially for sound films. It had access to first-run Hollywood musicals and romances — upscale films that matched its grand decor. The presence of uniformed staff was the mark of a high-class establishment.

Even as The State and other movie palaces opened, though, industrial New England was experiencing hard times. Manchester had once boasted a thriving textile industry with thousands of Franco-American workers.

With the demise of Manchester’s cotton industry, small mills tried manufacturing rayon instead. For the opening of The State, the commemorative program was made of rayon instead of the traditional silk. The program symbolized civic pride in the new theaters as well as the Manchester textiles from which it was made.

By 1929 almost all the mills were closed and a visit to The State was considered a luxury. Instead, many people patronized neighborhood cinemas like East Manchester’s Empire or the Notre Dame in “le petit Canada” on the city’s west side.

Is going to the movies still a special event?

America at War, 1942-1945
Back the Attack
During World War II, theaters were not only centers of entertainment and commerce, but also symbols and sources of regional and national pride. Movie stars were required by Hollywood studios to promote patriotism. They toured the country raising money for the war effort. These appearances guaranteed large audiences at local theaters. People tended to be especially generous in the presence of the celebrity. Movie producers also realized that personal appearances by stars helped promote current films, many of which featured war-related themes.

Dorothy Lamour was among the stars who toured northern New England. She appeared at a bond rally in Bangor, Maine, on September 17, 1942. Essayist E.B. White wrote about the rally, calling her “Dorothy the saleswoman.” He described her reception, “When the car bearing the beloved actress appeared at the infield gate and swept to the bandstand the children hollered and whooped in their delight and little boys threw things at one another in the pure pleasure of a bought-and-paid-for outing.”

White’s essay, Bond Rally, appears in complete form in the project’s Documents and Comments, courtesy of HarperCollins Publishers.

Do movie stars still influence our opinions?

Dorothy Lamour arrived in Boston by train in September 1942 for a New England bond drive. She was greeted by four members of the armed services.
Indians and Cowboys
Children reinvent films to reflect their lives.

Why not Easterns?
Films about the American frontier have been popular since the beginning of movie-making and are still an important part of American film culture.

Wabanaki Indians live in all three northern New England states. David Francis of Pleasant Point, Maine, is a member of the Passamaquoddy tribe. He recalls attending Westerns with his father on Saturday afternoons, traveling five miles to Eastport by train. When he and his friends acted out their own versions of what they had seen on the big screen, the Indians usually won.

In the 1920s, the Eastport Sentinel advertised the cowboy movies of Tom Mix and William S. Hart. The fictional Indians in the films were shown wearing ceremonial headdresses and living in teepees, while nearby American Indians traveled from Pleasant Point and Princeton, Maine, to attend the Acme Theatre.

Have you ever pretended to be in the movies?

New Vistas, 1950-1970
Drive-Ins were places to be alone and together.

Rise and Fall of the Drive-In
Northern New England once boasted more than 100 drive-in theaters. Now only a handful remain, kept alive by devoted independent operators. Over the years, most of the region's drive-ins have become sites for flea markets or abandoned and left to grow wild.

In the 1950s, drive-ins offered inexpensive entertainment. Dow Air Force Base in Bangor, Maine, with 10,000 service-people and their families, was a prime audience. The Bangor Drive-In closed in 1985, the same week that the new Hoyts eight-screen cinema opened at the Bangor Mall. A. Jay Higgins went with his parents: "I recall playing on the swings in front of the drive-in screen. I would swing and swing, having a great time. I would completely ignore my parents as they signaled and hollered for me to come back to the car as the movie began."

Drive-In Church
The Borderland Drive-In in Houlton, Maine, the northernmost city on U.S. Route 1, began showing movies in 1948. Reverend Foster Williams of the Military Road Baptist Church preached there on Sundays for 35 years. His microphone was connected to a transmitter; parishioners tuned him in on their car radios.

Where do teenagers and families go for fun today?
Northern New England scenery, as seen from a car, attracted national and regional audiences. During the 1950s and 1960s, recreational driving became a popular pastime.

Staying Alive
New forms of entertainment drew audiences away from the movies.

Theaters struggle to survive
The 1950s was a decade full of social and cultural change in the United States. The economic boom following World War II led to better automobiles on better roads and drew rural residents toward new attractions in cities and large towns. Just as moving pictures once displaced local entertainments, new diversions now threatened the survival of small movie theaters. Marginally successful theaters faced an increasingly bleak prospect.

Ruth Walker's Jax Theatre in Colebrook, New Hampshire, seated 400 people. Struggling to keep her business alive in the 1950s, Walker asked patrons to make movies "as much a part of your life as your cup of coffee in the morning."

Walker offered events that appealed to families with young children, such as an Easter show featuring live rabbits. These attractions enhanced the usual offerings at the Jax and promoted movie-going among families who might otherwise have stayed away.

How important is a community theater?

Television Takes Hold, 1953-1960
Community antenna television brought multiple channels to rural areas during the 1950s. In Colebrook, New Hampshire, Arnold Boucher ran the business. His service offered three channels at first, and there were just 56 subscribers.

Television had a big impact on small-town life. In the 1950s, Friday and Saturday nights had been a social time when people came into town to see a movie, dine out, and visit with friends. Today, Colebrook's population has remained fairly stable, but most residents have stopped going out at night. Church and civic groups like the Eastern Stars, Masons, and Knights of Pythias have all but disappeared—along with the local movie theater.

How has television changed our lives?

Family-oriented entertainments, like backyard barbecues, replaced evenings spent on Main Street.
In the Booth
Changing technology has changed the job of the projectionist.
Most modern theaters have platter-type projectors. This system enables one or two projectionists to run many projectors simultaneously. Each platter holds an entire full-length feature with previews spliced onto the beginning. The film goes through the projector and winds onto another platter, ready for the next show. Some theaters run one film through multiple projectors, allowing a movie to be shown on several screens in adjacent screening rooms.

Projecting films was once a labor-intensive process, requiring constant supervision at every show. The film had to be rewound, either by hand or with a simple motorized rewind machine.

How does the projectionist affect your experience at the movies?

Malls and Multiplexes
As cinemas moved into malls, the movie experience changed again.

The New Main Street?
For many northern New Englanders, regional shopping malls have replaced Main Street as the hub of community life. These safe, climate-controlled environments offer many of the experiences citizens once went downtown to find: shopping, dining, socializing, and entertainment. By 1980, Americans spent more time at malls than anywhere other than at work or home.

Multi-screen movie theaters were built in malls all over the country starting in the early 1970s. Star Wars was proclaimed “hit of the year” in 1977 at the Maine Mall Cinema. Cinemas kept blockbuster films in their largest theaters for longer runs, while less successful movie releases came and went. Multiplex theater managers offer a variety of films to provide “something for everyone.”

What entertainment options do you think the future will bring?

The design of the Hoyts Cinemas 10 in Brunswick, Maine, includes a long, brightly-lit concession counter. It advertises the theater’s greatest source of revenue: refreshments.

Irwin Robbins and his son Theodore, next to a platter-system projector at the Maine Mall Cinemas in South Portland. The Robbinses have been projectionists most of their lives.
The Alamo Theatre

The life of the Alamo Theatre in Bucksport, Maine, spans the heyday of movie-going. One of the oldest surviving cinema buildings in northern New England, it opened in 1916 when movie stars and feature films were well established, and closed in 1956 as people's leisure habits changed.

The name Alamo was used by theaters across the country and refers to popular Western movies. There were new movies three times a week — 160 feature films a year. Changes in the 600-seat hall included going from a flat floor for occasional dances, to a slanted floor. Now the 125-seat theater shares space with millions of feet of archival moving images — the collections of Northeast Historic Film.

In 1956 the interior of the Alamo building was gutted. It served as an A&P grocery in the 1950s, a slot-car track in the 1960s, a health center in the 1970s, a restaurant, bar, and video rental store in the 1980s, before being sold in a foreclosure auction in 1992. Northeast Historic Film was the successful bidder, with an offer of $37,500.

Further Reading

Most of these books are illustrated and are presently in print.

At the Picture Show: Small Towns and the Creation of Fan Culture in the Silent Film Era, Kathryn H. Fuller. Smithsonian Institution Press, 1996. The rise of movie-going in rural America and the evolution of fan magazines.


Nickelodeon Theatres and their Music, Q. David Bowers. Vestal Press, 1986. Early theaters and how the music was produced.


The books in the series History of the American Cinema, supported by the National Endowment for the Humanities, published by Charles Scribner's Sons and University of California Press.

Video Sources

The Library of Congress Video Collection

A series of videos from the Motion Picture, Broadcasting and Recorded Sound Division at the Library of Congress:

The African American Cinema I: Oscar Micheaux's Within Our Gates (1919)

The African American Cinema II: The Scar of Shame (1926)

Origins of the Gangster Film: D.W. Griffith's The Narrow Road (1912) and Maurice Tourneur's Alias Jimmy Valentine (1915)

Origins of American Animation, 1900-1921

Origins of the Fantasy Feature: The Patchwork Girl of Oz (1914) and A Florida Enchantment (1914)

America's First Women Filmmakers: Alice Guy-Blaché and Lois Weber


Kino on Video


Facets Video

Videos for loan and purchase. Facets' stated belief is, "your home could become the art movie theatre of the 1990s." Well, maybe not. But it's convenient.

Facets Video, 1517 West Fullerton Avenue, Chicago, IL 60614. 800 331-6197.

Items from the Alamo Theatre Store

Sweatshirt with Date Codes, the codes that refer to the year the film was made, found along the edge of most Kodak film stock. 50/50% blend, white with red, blue and yellow codes. sizes S, M, L, XL. $22.95

Pigment-Dyed Hats with embroidered two-color Northeast Historic Film logo, six-paneled, 100% brushed cotton, with adjustable leather strap. Colors are Khaki, Slate Blue, Wine, and Moss. $14.95

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Alamo Tees silk-screened with 1950s logo from the Alamo Theatre, 100% heavyweight cotton. Black with white logo, sizes M, L, XL, XXL or White with red logo, sizes M, L, XL. $14.95

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To Order Call:
1 800 639-1636
Many of the themes and topics found in the *Going to the Movies* exhibition are explored further in Northeast Historic Film's line of over 50 *Videos of Life in New England*. Are you interested in aspects of life in a rural town in the 1920s, including the opera house and electric trolleys? See *Aroostook County, 1920s*. What about the African-American experience north of Boston? Watch *Anchor of the Soul*. How vital is contemporary Franco-American culture? Check out *Bonnieer Mes Amis*.

Call now to order using Visa or MasterCard. Remember — NHF members save 15%

**Earliest Maine Films**
A collection of five short, silent pieces filmed between 1901 and 1920:

*Drawing a Lobster Pot* (1901) is the earliest surviving moving image known to have been shot in Maine. (15 sec.)

*Trout Fishing, Rangeley Lakes* (1905) shows sports arriving by train and steamer, a typical Rangeley camp, and guests in suits catching trout. (9 min.)

*Canoeing in Maine* (1906) features a Moosehead Lake canoe trip, with steamboats, fishing, and lake and river canoeing. (9 min.)

*Logging in Maine* (1906) shows men balancing on logs, opening a log jam, and logs rushing downstream. (13 min.)

*The How and Why of Spuds* (1920) from Aroostook County in Northern Maine details the techniques and equipment of potato farming. (13 min.)

Total length 44 min., b&w, silent with titles.
$14.95

**Into the 50s**
*Vermont Memories II*
This video starts with newsreel footage of returning veterans and looks at cultural change in Vermont in the 1940s and 1950s. Among other topics, it covers the automobile, Burlington's movie theaters, and the coming of television. Edward R. Murrow interviews Vermont citizens about being in the last of then 48 states to get TV. Produced by Vermont ETV in 1996.

57 min., col. $19.95

**New Hampshire Remembered**
A look back at things that aren't there anymore. Host Fritz Weatherbee, a twelfth-generation New Hampshire native, focuses on the Keene Drive-in, Manchester's State Theatre, and many other locations throughout the Granite State. Produced by New Hampshire Public Television in 1994.

60 min., col. $24.95

**Where the Rivers Flow North**
A Vermont Frontier Film...

an American Love Story
A contemporary independent theatrical film made in Vermont and New Hampshire. It includes a brief evocative scene shot in the Colonial Theatre in Bethlehem, New Hampshire.


111 min., col. $24.95

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P.O. Box 900
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of Northeast Historic Film
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Margaret Ramos of Boston, made a
series of films called The Movie Queen
for theaters in Vermont, Maine, and
Massachusetts in the 1930s? Would
you like to read a bit about Just Maine
Folks, a 1912 Lubin film?
This illustrated guide contains informa-
tion on 195 collections including early
dramas, home movies, TV newshim and
commercials, sports, and independent works
relating to northern New England. The guide
has historical and biographical notes and is
indexed by subject.
$9.95

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This set includes two copies each of six
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• Main Street, Bucksport, Maine, ca. 1945
• Bozo, live on WABI TV in Bangor,
Maine, from 1961-1968
• King Spruce: Caulk Boots and Peavey
• The Alamo Theatre, built as a cinema in
1916, Bucksport, Maine
• Theater Ox, Main and Union Streets,
Bangor, Maine, ca. 1916
Set of twelve postcards, $4.95

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Every NHF member gets all these
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• Moving Image Review, the only periodical with
information on northern New England film and
videotape research, preservation and exhibition.
• Advance notice of screenings and special events,
such as the premiere of The Bravos of Egypt, Maine,
and Sabrina.
• 15% discount on more than 50 Videos of Life in
New England; on the new line of feature films; and
on Shirts, hats, and tote bags.
• Free loan of videotapes through Reference by Mail.
Each NHF member may borrow a shipment of up
to three tapes free of charge, including free shipping.
Additional tapes may be borrowed for a $5 fee to
cover each loan.
• Free postcard set of six different images relating to
our moving image heritage.

Membership Levels and Benefits
Regular Membership, $25 per year
All benefits listed above.
Educator/Student Membership, $15 per year
For teachers and students at any level. All benefits listed
above.
Nonprofit Organization, $35 per year
All benefits listed above, plus: reduced rates for
technical services and presentations. Additional copies of
Moving Image Review on request.
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All benefits listed above, plus: two free shipments (up
to six tapes) of Reference by Mail videos. Two free
NHF lapel pins.
Associates (Individuals), $100 per year
All benefits listed above, plus: three free shipments
(up to nine tapes) of Reference by Mail videos. Free
NHF T-shirt.
Corporate Membership, $100 per year
All benefits of Associate Membership.
Friends, $250 per year
All benefits listed above, plus: five free shipments (up
to 15 tapes) of Reference by Mail videos. Free canvas
tote bag with NHF logo embroidered on pocket.

MEMBERSHIP APPLICATION
Name ______________________________________
Address ___________________________________
City ________________________ State ________ Zip ______
Phone ________________________ ☐ New ☐ Renew

Please check one:
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☐ Educator/Student Membership $15
☐ Nonprofit Organization $35
☐ Contributing Membership $50
☐ Associates (Individuals) $100
☐ Corporate Membership $100
☐ Friends $250
☐ I would like to make a contribution of $______

☐ Please charge my credit card: ☐ MC ☐ VISA
Account # ____________________________ Exp. date ________
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☐ My check to Northeast Historic Film is enclosed.

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Lenders to the Exhibition

More than 70 individuals and institutions loaned images and artifacts to Going to the Movies. And yet, more than a few wonderful and meaningful things could not fit into the show for one reason or another.

Generosity — and an ability to find things — characterize those on this list!

James T. Abts
Richard C. Allen, The Carson Collection
Androscooggin Historical Society
Archives Center, National Museum of American History, Smithsonian Institution
Bagaduce Music Lending Library
Bailey/Howe Library, University of Vermont
Thomas Balakars and Associates
Baker Library, Harvard University
Bangor Daily News
Bangor Historical Society
Bates College Special Collections
Bettmann Archive
Q. David Bowers
Bruce Braden and Lillian E. Fredin
Robert Brannam
Bucksport Historical Society
Camden/Rockport Historical Society
Forrest E. Carmichael
Chancery Archives, Portland
David Collins
John Damon
Darwin K. Davidson
Dimond Library, University of New Hampshire

Douglas Driesen
Mr. & Mrs. Sidney Epstein
Earle Fenderson
Michael Fiori
Special Collections, Fogler Library, University of Maine, Orono
Douglas Gomery
John Grant
HarperCollins Publishers
Harvard Theatre Collection, The Houghton Library
George Hobart
Stanley Howe
Susan Kennedy-Klafakis, Department of Geography, University of Vermont
Larchis Corporate Archives
Mrs. H.M. Lawrence
Lena Leeman
Franklyn Lenthal
Elizabeth Lessard
John Lowe
Lucashim, Ltd.
Maine Historic Preservation Commission
Maine State Library
Manchester Historic Association

Madeline Matz
Valerie Felt McCleod
Motion Picture, Broadcasting and Recorded Sound Division at the Library of Congress
Multnomah County Library
Museum of Modern Art/Film Stills Archive
National Archives of Canada
Billy Rose Collection, New York Public Library for the Performing Arts
The News and Sentinel, Colebrook, NH
Claire & Frank Owen
Paramount Pictures Corporation
Pejepscot Historical Society
Philip Peterson
Prints and Photographs Division at the Library of Congress
Mr. & Mrs. Irwin L. Robbins
Robert Rosie
Rosen Family
Gary Samson
Margaret Merrie Sawyer
Richard Shaw
Eleanor Sleeper
Sharon Spaulding
Vette St. Peter
Theatre Historical Society of America
Robert Tyler
Ruth W. Walker
Winifred Wason
Edward L. Wheaton

Hello, Audience.

Going to the Movies offers ways to understand audiences, within the framework of communities. As film historian Ian Jarvie says, “No one ever intended movies to be important. They began as an obscure invention thrust into social prominence by businessmen intent on making money. Their unintended social significance stems from, among others, the fact that they tell stories; stories contain information and ideas; information and ideas affect the way people act; and stories meld people together into audiences — this too affects the way they act. The social consequences of being an audience are most important and usually underrated.”


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