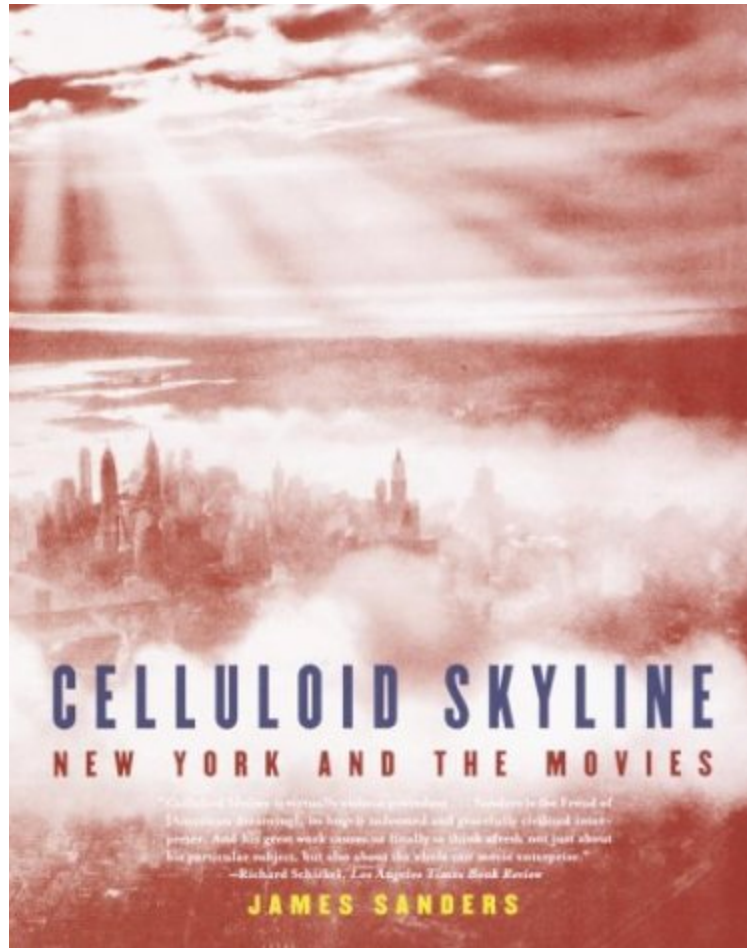


(Download) Celluloid Skyline: New York and the Movies

## Celluloid Skyline: New York and the Movies

*James Sanders*

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**James Sanders : Celluloid Skyline: New York and the Movies** before purchasing it in order to gage whether or not it would be worth my time, and all praised Celluloid Skyline: New York and the Movies:

14 of 14 people found the following review helpful. Brilliant and fascinating! By Michael S. Goldfarb If there was ever a book that really needed to be written, and was then executed nearly flawlessly, this is it. Documenting the multi-threaded relationship of New York City and Hollywood (the movie biz began in NYC, and the studios' financial offices remained there; much of the writing/directing/acting talent came to Hollywood from NYC; Hollywood's backlot NYC was the setting of thousands of films; the ideas of the Hollywood versions eventually changed the real thing; etc.), this is a heckuva fun and interesting read. Among its most fascinating parts are information on the techniques used to create believable NYC settings by the studios (e.g., the most detail I've ever seen on Hitchcock's enormous Rear Window set), examples of the vast amount of architectural and local-color detail contained in the studio's art department photographic files (more than in some of NYC's museums!), and its general architectural analysis of NYC's major iconic structures: skyscrapers, rowhouses, tenements, train stations, nightclubs, etc. But of

even greater interest are the detailed treatments of how NYC was SHOWN in films (both well-known classics and obscure titles) of different genres and eras, and how the IDEA of NYC affected the world audience, and eventually changed the city itself as new generations flocked to their city of dreams... A flip through the photographs alone is a total pleasure. This is a great book for film buffs, fans of NYC, architecture students, and those interested in 20th century social history. (I'm all of those things, and I LOVED it!) 6 of 6 people found the following review helpful. A Gem for your Personal Library By cyankeel If you have an interest in films, architecture or New York City then the purchase of this film is a no-brainer. The book is packed with photographs of movies and film sets that feature the buildings of New York. Another reviewer mentioned the Alfred Hitchcock set shot from the film Rope. I would add the shots from Fountainhead and Week-end at the Waldorf as being special and stunning. James Sanders said that he spent 15 years writing and researching this book and it shows. His points are well written and quite informative. I would strongly suggest the hardcover edition for its slightly larger size and the quality of the Knopf binding. First editions can be purchased used at a very attractive price. Like I said, no-brainer. 0 of 0 people found the following review helpful. A great reference book By Easy Rider Reading this book made me aware of how many movies were shot in the New York streets, beginning in the 1910's, all the way to the present day. Many of these locations no longer exist, but this book has enough photos and explanations to bring to life location shooting in New York.

A tale of two cities -- both called "New York." The first is a real city, an urban agglomeration of millions. The second is a mythic city, so rich in memory and association and sense of place that to people everywhere it has come to seem real: the New York of such films such as 42nd Street, Rear Window, King Kong, Dead End, The Naked City, Ghostbusters, Annie Hall, Taxi Driver, and Do the Right Thing a magical city of the imagination that is as complex, dynamic, and familiar as its namesake of stone and steel. As James Sanders shows in this deeply original work, the dream city of the movies created by more than a century of films, from the very dawn of the medium itself may hold the secret to the allure and excitement of the actual place. Here are the cocktail parties and power lunches, the subway chases and opening nights, the playground rumbles and rooftop romances. Here is an invented Gotham, a place designed specifically for action, drama, and adventure, a city of bright avenues and mysterious side streets, of soaring towers and intimate corners, where remarkable people do exciting, amusing, romantic, scary things. Sanders takes us from the tenement to the penthouse, from New York to Hollywood and back again, from 1896 to the present, all the while showing how the real and mythic cities reflected, changed, and taught each other. Lavishly illustrated with scores of rare and unusual production images culled from Sanders's decade-long research in studio archives and private collections around the country, Celluloid Skyline offers a new way to see not only America's greatest metropolis, but cities the world over. From the Hardcover edition.

From Publishers Weekly A practicing architect, co-scripter of Ric Burns's New York: A Documentary Film and coauthor of that PBS series's companion volume now takes on the many movies showing New York in both location scenes and Hollywood sets. Sanders posits a mythic cityscape within the movie world, and his lengthy book is an attempt to enter, chart and define that world. To bring "the movie city to life in words," Sanders devoted a decade to talking with veteran studio art directors and filmmakers, exploring studio lots, visiting specialized archives in L.A., New York and London, sifting through private collections, tracking rare movie stills and studying the construction drawings used to build sets. The book begins with visions of urban utopias, cities in literature and on canvas and 1890s "actualities" of New York street life, then moves on to Hollywood back lots, where transatlantic liners and the streets of New York were built as standing sets (he later addresses the problems of location filming). The illustrations include beautiful production drawings, demonstrating how studio talents designed dance floors, nightclub interiors, Art Deco apartments, polished penthouses and sprawling skylines. Art departments at RKO and other studios sketched everything from subway kiosks to grand hotels, and Sanders displays their superb drawings of the past and contemporary reality along with gleaming visions of the future. Fact-filled photo captions add to the entertaining and educational text, making this work a delight throughout. 330 photos, extensive notes, bibliography and 13-page filmography. (Nov. 27) Forecast: The usual buyers of movie books are certain to be impressed when they spot this huge volume looming like a miniature skyscraper in the film/media shelves of bookstores. Chip Kidd's cover is a knockout. Copyright 2001 Cahners Business Information, Inc. From The New Yorker In these densely illustrated pages, Sanders proposes that there have been two New Yorks throughout the twentieth century: the real city where we live, and a dream, or movie, city, made up of images and models and sets and mattes. He traces the history of the dream city from "At the Foot of the Flatiron" (1903) to "Smoke" (1995), and shows the places where the two cities' histories overlap and where they argue. To his great credit, he sees the dream city not as a myth in need of deconstruction but as a commentary in need of explication: a kind of parallel universe, neither more nor less fantastic than the subject it mimics and enlarges. The dream city, he points out, usually responded to New York realities: the city of "Taxi Driver" is as much a dream as the city of "42nd Street" and contains the same kind of encoded truth. Sanders also includes a running critique of New York in film. He is subtle: his analysis of the difference between the Manhattan of "Annie Hall" and the Manhattan of "Manhattan," two years later, is worth the price of admission and, to judge by the movies

he praises ("Rear Window," "The Clock," "King Kong," "Do the Right Thing"), he is also sound. Copyright 2005 The New Yorker "Wonderfully informed and informative . . . Celluloid Skyline is virtually without precedent in this lackluster field, given its depth of research, the richly detailed elegance of its critical argument and, most important, its ability to expand and redirect the way we think about movies . . . [Sanders] is brilliantly acute. He performs this analytical work with unflagging energy and attention to detail on literally hundreds of movies . . . As [Sanders] observes, New York is . . . the single greatest locus not just of California dreaming, but of American dreaming. Sanders is the Freud of that dream, its hugely informed and gracefully civilized interpreter. And his great work causes us finally to think afresh not just about his particular subject, but also about the whole vast movie enterprise."--Richard Schickel, Los Angeles Times Book "To his great credit, [James Sanders] sees the dream city not as a myth in need of deconstruction but as a commentary in need of explication-a kind of parallel universe, neither more nor less fantastic than the subject it mimics and enlarges . . . He is subtle . . . and, to judge by the movies he praises . . . he is also sound."--The New Yorker "Fascinating . . . Ambitious . . . A magnificent book, a searching and intelligent account of how the city shaped the movies . . . [Sanders's] knowledge of movies and filmmaking is profound, and his approach to the movies through his professional discipline is unique and revelatory."--Charles Matthews, New London Day "Mr. Sanders's book [is] an invaluable tour guide to several cities, each going under the name New York."--Tom Shone, New York Observer "The perfect Valentine to . . . two of our greatest loves, the City of New York and the movies . . . Celluloid Skyline chronicles New York as seen in the movies and doesn't miss a single iconic beat."--Daily Candy "An opulent tribute to Hollywood's Big Apple . . . Sanders's valentine to New York provides a tonic reminder of the power of its mythic images to outlast their own roots in reality."--Kirkus "Entertaining and educational . . . A delight throughout."--Publisher's Weekly From the Hardcover edition.