

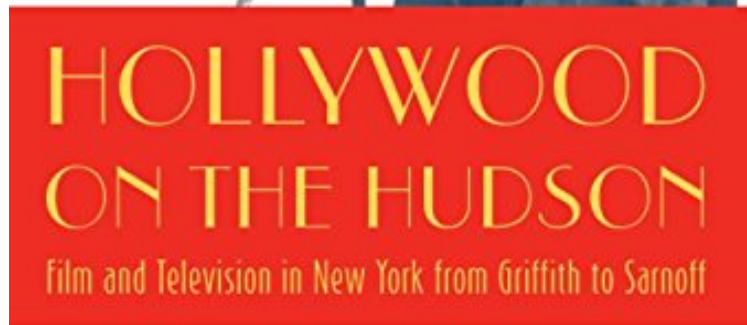
[Download pdf ebook] Hollywood On the Hudson: Film and Television in New York from Griffith to Sarnoff

Hollywood On the Hudson: Film and Television in New York from Griffith to Sarnoff

Richard Koszarski


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Richard Koszarski : Hollywood On the Hudson: Film and Television in New York from Griffith to Sarnoff before purchasing it in order to gauge whether or not it would be worth my time, and all praised Hollywood On the Hudson: Film and Television in New York from Griffith to Sarnoff:

2 of 3 people found the following review helpful. WOW -- Monumental account of New York's film genius... from Edison and Griffith to Sidney Lumet, Woody Allen, Martin Scorsese ..By Glenn Ralston WOW -- Monumental

account of New York's film genius... from Edison and Griffith to Sidney Lumet, Woody Allen, Martin Scorsese ..., anticipating more to come from the magical effects of New York's eternal magneticism. If he hasn't already, Richard Koszarski takes his place among the monumental geniuses of cinematic history with this insightful account. As revealed here, the New York signature pixie dust producing its unique illusions are far more inspirational sweat than celebrity dandruff. I wrote about an earlier Koszarski book--The Astoria Studio and Its Fabulous Films: "The first resident historian at the renovated landmark Astoria Studios (APC), and then at the associated new American Museum of the Moving Image (AMMI), noted film scholar Richard Koszarski brought to life here an engaging early chronicle of a New York chapter of pictorial highlights in celebrating the best in American media. Published nearly twenty years before this age of grim Taliban influences and videogame savageries, it may be time again for us to reflect on a new sequel of refreshing views and memories in these serial chapters of American media culture." 1 of 1 people found the following review helpful. The City Is The Star By R PRIUSI thoroughly enjoyed this detailed look at NYC's contributions to the film industry. From the earliest film studios to incorporating the city itself as a major component in films filmed there, this book is wide ranged and comprehensive as of its date of publication. From DW Griffith and Fort Lee, NJ to current films which are filmed in part or in their entirety in the New York City environs, there is something that will appeal to everyone. NYC is exploited to its best advantage in more movies than I can recollect. This book looks at the early days of film making when NYC was the home of all the production companies and studios, the migration of the film industry to California, the directors who have a rare affinity for filming in the city repeatedly and centering their universe there, and the often seen landmarks that define NY style. Additionally, it looks at the huge amount of television productions that have called New York home. The neat thing about this book is that it proves that the city on the Hudson is far more than a footnote in past and present film making. It is well-written, well-researched, and crammed with interesting information that is diverse.

Thomas Edison invented his motion picture system in New Jersey in the 1890s, and within a few years most American filmmakers could be found within a mile or two of the Hudson River. They planted themselves here because they needed the artistic and entrepreneurial energy that D. W. Griffith realized New York had in abundance. But as the going rate for land and labor skyrocketed and their business grew more industrialized, most of them moved out. The way most historians explain it, the role of New York in the development of American film ends here. In Hollywood on the Hudson, Richard Koszarski rewrites an important part of the history of American cinema. During the 1920s and 1930s, film industry executives had centralized the mass production of feature pictures in a series of gigantic film factories scattered across Southern California, while maintaining New York as the economic and administrative center. But as Koszarski reveals, many writers, producers, and directors also continued to work here, especially if their independent vision was too big for the Hollywood production line. East Coast filmmakers-Oscar Micheaux, Rudolph Valentino, Ben Hecht, Charles MacArthur, Paul Robeson, Gloria Swanson, Max Fleischer, and others-quietly created a studio system without back-lots, long-term contracts or seasonal production slates. They substituted "newsreel photography" for Hollywood glamour, targeted niche audiences instead of middle-American families, ignored accepted dramatic conventions, and pushed the boundaries of motion picture censorship. Rebellious and unconventional, they saw the New York studios as laboratories, not factories-and used them to pioneer the development of new technologies (from talkies to television), new genres, new talent, and ultimately, an entirely new vision of commercial cinema.

"Koszarski's book is both industrial saga and film-buff opium den: Not only does he include all aspects of film production in New York, but also television. The author also writes with such fire and detail about all these films that you quickly forget most of them are either lost, incomplete, or difficult to see at best. Philippe Garnier, LA Weekly "This is the definitive history of New York filmmaking in the first half of the twentieth century--and this is no small story or accomplishment." "This huge, richly detailed revisionist history of the relationship between Hollywood and New York City from the turn of the 20th century until WWII is an enormously important, ceaselessly eye-opening work of Gotham-based cultural anthropology and archaeology. This book gives back to New York a continuous history of invention and creativity that, without Koszarski's Herculean labors, might have disappeared forever. Marvelous, invaluable, breathtaking film history." Directors Guild Quarterly "A perfect blend of Hollywood history, film analysis, and New York cultural history. Richard Koszarski is one of the preeminent film historians of our time." From the Inside Flap In "Hollywood on the Hudson," Richard Koszarski rewrites an important part of the history of American cinema. During the 1920s and 1930s, film industry executives had centralized the mass production of feature pictures in a series of gigantic film factories scattered across Southern California, while maintaining New York as the economic and administrative center. But as Koszarski reveals, many writers, producers, and directors also continued to work here, especially if their independent vision was too big for the Hollywood production line. About the Author Richard Koszarski is Head of Collections and Exhibitions at the American Museum of the Moving Image. He is author of "The Man You Loved to Hate: Erich von Stroheim and Hollywood" (1983)" and editor of "Film History."