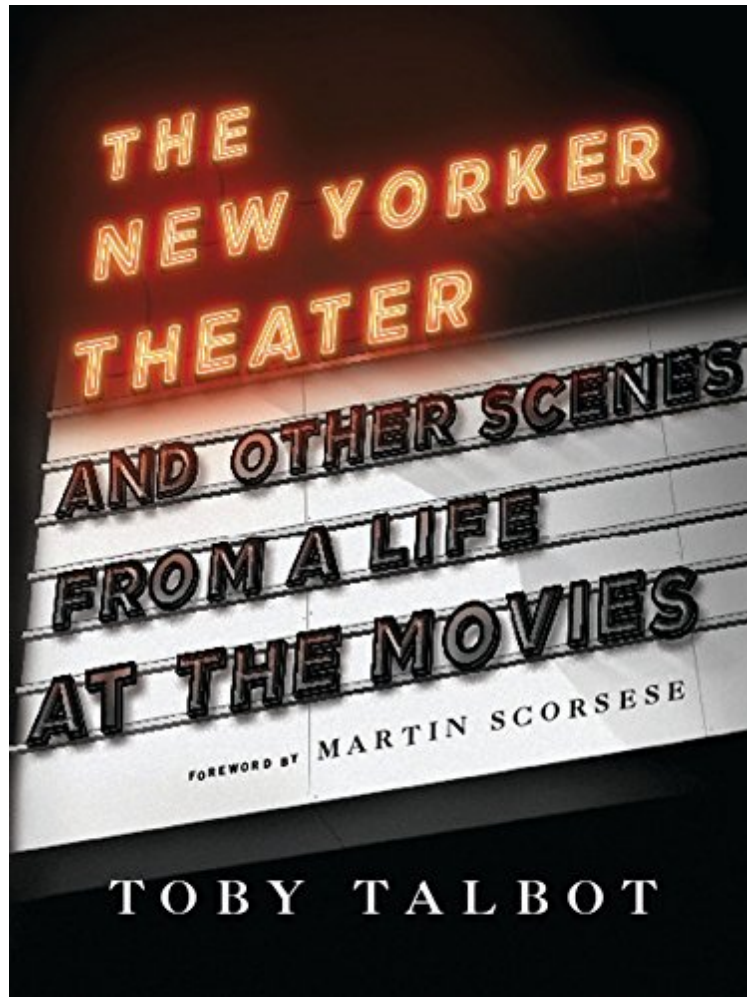


(Ebook pdf) The New Yorker Theater and Other Scenes from a Life at the Movies

## The New Yorker Theater and Other Scenes from a Life at the Movies

*Toby Talbot*

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**Toby Talbot : The New Yorker Theater and Other Scenes from a Life at the Movies** before purchasing it in order to gauge whether or not it would be worth my time, and all praised The New Yorker Theater and Other Scenes from a Life at the Movies:

1 of 1 people found the following review helpful. Vision of a Gone WorldBy firecoalmanThis book has a very special meaning for me - I worked at New Yorker Books 1969-72 and Dan Talbot was very generous in giving us bookstore employees free passes to the theater. There I discovered movies that live in me today - the early Polanskis, Gospel according to St. Matthew, as well as the Busby Berkeleys from the 30's, etc., etc., etc. So many of the personalities from the neighborhood back then are brought back to life. A culturally rich New York that had so many inexpensive pleasures - definitely not the Upper West Side of today. The jazz studio behind the bookstore. And Ms. Talbot provides deep insight into the economics of running the theater back then (pages from the Theater ledger) and the

evolution of foreign film distribution. A reprint of the very ad in the NY Times that I believe drew me to the theater and the bookstore in 1969. Early film notes by Chandler Brossard and Peter Bogdanovich. It's all here - nostalgia right down to the heartache for anyone there at the time. Also a terrific list of award-winning foreign films up to the present. A great insight into the evolution of the independent film movement for today's students. 0 of 0 people found the following review helpful. Good read if you love the movie business. Not edited very well. By Tom Edison Good business book and good book about the movie distribution business. 6 of 6 people found the following review helpful. A Shame By abaccordion How terrific the New Yorker theater and New Yorker films were, and how awful this book is. If it was merely poorly written it would be alright, but the book is full of factual mistakes. For a film person like Toby Talbot to talk about Michel Simon's "luminous expression in Jean Vigo's L'Atalante as he sails down the Seine with his new bride," when Michel Simon wasn't the husband, he was the ship hand, clearly means she didn't pay any attention when she was writing. Calling "Let Us Now Praise Famous Men" "Now let us Praise Famous Men" means she and the editors were asleep at the wheel or just didn't care. And having the 1968 Cuban film 'Memories of Underdevelopment' deal with the Mariel boat lift of 1980 means she relied on faulty memory and never bothered checking anything she wrote. I could go on for pages listing mistakes, but it would be a waste of time, as was the time I spent reading this. A disgraceful performance.

The nation didn't know it, but 1960 would change American film forever, and the revolution would occur nowhere near a Hollywood set. With the opening of the New Yorker Theater, a cinema located at the heart of Manhattan's Upper West Side, cutting-edge films from around the world were screened for an eager audience, including the city's most influential producers, directors, critics, and writers. Woody Allen, Martin Scorsese, Susan Sontag, Andrew Sarris, and Pauline Kael, among many others, would make the New Yorker their home, trusting in the owners' impeccable taste and incorporating much of what they viewed into their work. In this irresistible memoir, Toby Talbot, co-owner and proud "matron" of the New Yorker Theater, reveals the story behind Manhattan's wild and wonderful affair with art-house film. With her husband Dan, Talbot showcased a range of eclectic films, introducing French New Wave and New German cinema, along with other groundbreaking genres and styles. As Vietnam protests and the struggle for civil rights raged outside, the Talbots also took the lead in distributing political films, such as Bernard Bertolucci's *Before the Revolution*, and documentaries, such as *Shoah* and *Point of Order*. Talbot enhances her stories with selections from the New Yorker's essential archives, including program notes by Jack Kerouac, Jules Feiffer, Peter Bogdanovich, Jonas Mekas, Jack Gelber, and Harold Humes. These artifacts testify to the deeply engaged and collaborative spirit behind each showing, and they illuminate the myriad—and often entertaining—aspects of theater operation. All in all, Talbot's tales capture the highs and lows of a thrilling era in filmmaking.