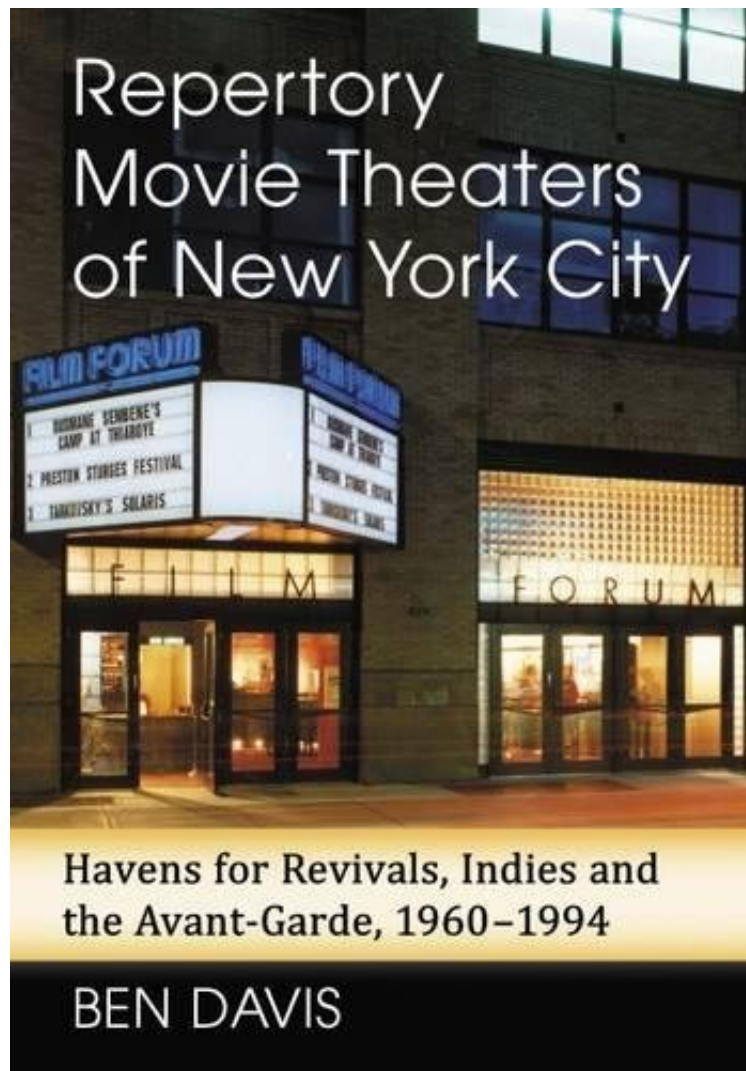


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## Repertory Movie Theaters of New York City: Havens for Revivals, Indies and the Avant-Garde, 1960-1994

*Ben Davis*

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#1167979 in Books Ben Davis 2017-02-28Original language:EnglishPDF # 1 9.90 x .70 x 6.90l, .0 #File Name: 1476667209256 pagesRepertory Movie Theaters of New York City Havens for Revivals Indies and the Avant Garde 1960 1994 | File size: 56.Mb

**Ben Davis : Repertory Movie Theaters of New York City: Havens for Revivals, Indies and the Avant-Garde, 1960-1994** before purchasing it in order to gage whether or not it would be worth my time, and all praised Repertory Movie Theaters of New York City: Havens for Revivals, Indies and the Avant-Garde, 1960-1994:

0 of 0 people found the following review helpful. Excellent history of New York's golden age repertory cinema

sceneBy Gary Mark MorrisI never imagined anyone would document the particular pleasures of New York's movie revival scene from the '60s through the '80s. The scene itself - legendary theaters like the Elgin, Thalia, New Yorker, Theatre 80 St. Marks - is mostly long-gone, with a few holdovers like Film Forum and the Quad Cinema still keeping the fires burning. And the programmers and promoters who created the scene are mostly gone too. Fortunately the subject found a worthy author in Ben Davis, who brings it all to life in this engaging history. Davis did what looks like massive research, studying archival info and interviewing the survivors, to create a vivid, authoritative portrait of a singular era. It's a sympathetic but fair-minded portrayal that showcases outrageous characters like Richard Swarz of the Thalia and Howard Otway of Theatre 80 St. Marks and the extreme lengths they'd go to keep going despite all kinds of challenges, not least their own personalities. A great read and a worthy tribute to these vanished glories.0 of 0 people found the following review helpful. I also stood on long lines on weekends to get into see those films chatting and debating the merits of these amazing directors and films with old friends and newly made ...By ISDedicated art houses in urban areas of the US, including NYC, have been closing or are replaced by drugstores, banks or office buildings. Through the 1990s and early 2000s, NYC also saw many of its older film repertory theaters the Elgin, Bleeker Street Cinema, Carnegie Hall Cinema, the New Yorker, etc.-- fall to similar real estate interests. The history of many of these theaters from the West Side to Greenwich Village to Brooklyn, etc.-- is meticulously narrated in Ben Daviss volume.The two major sections of the volume trace the rise (and fall) of these early art houses through documents, memoirs, as well as interviews with the dedicated owners, managers, programmers, projectionists, ushers and film geeks themselves. The difficulties with obtaining foreign films early on led to the development of a self-sustained distribution system within the US art houses. Profits were not the motive for these pioneers, in fact, many owners and managers used their own savings to get started and were totally dependent on the box office success of one film to carry them over financially through the next possibly less successful one. The initial word-by-mouth publicity of the early years gradually led to acceptance by the established press to review these non-Hollywood productions.I myself traipsed up and down Broadway from the 1970s through the late 1990s, from midtown to the Columbia area, passing all those art house marquees--the Regency, the New Yorker, the Thalia, the first walk-up site of Film Forum, the Metroannouncing their latest avant-garde films from France, the social upheaval themes from Latin America, the cultural density of Asia. I also stood on long lines on weekends to get into see those films chatting and debating the merits of these amazing directors and films with old friends and newly made acquaintances on line.Fortunately, New York metropolitan area film enthusiasts have recently had reasons to celebrate. Quad Cinema has reopened with four architecturally stunning theaters, Film Forum will be up-dating and adding another screen in 2018, and the IFC is fundraising for expansionmore foreign films, more independent films, more repertory series, more variety! In addition, new smaller repertory cinemas, called microcinemas, are popping up across NYC as well as in other cities throughout the US.Davis is the true scholar of this theme, offering detailed, footnoted chapters and an impressive bibliography and index of films, directors, actors and the movie theaters. The volume displays many vintage photos, giving further life and depth to a bygone era. This volume is a must-have cinema history blast from the past and for this reviewer, it is a wonderfully nostalgic walk along Broadway. Irwin Stern1 of 1 people found the following review helpful. Meticulously researched and will bring warm memories to anyone who ...By Neal PresantMeticulously researched and will bring warm memories to anyone who ever visited any of New York City's old repertory movie theaters

New York's repertory movie houses specialized in presenting films ignored by mainstream and art house audiences. Curating vintage and undistributed movies from various countries, they educated the public about the art of film at a time when the cinema had begun to be respected as an art form. Operating on shoestring budgets in funky settings, each repertory house had its own personality, reflecting the preferences of the (often eccentric) proprietor. While a few theaters existed in other cities, New York offered the greatest number and variety. Focusing on the active years from 1960 through 1994, this book documents the repertory movement in the context of economics and film culture.

About the AuthorBen Davis is a freelance writer in New York City. His articles have appeared in Film History, Film Quarterly, and Cineaste.