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Nota di contenuto	Front matter -- Contents -- Acknowledgments -- Prelude: To Wake Up in the City That Never Sleeps / Pomerance, Murray -- MEMORY ALL ALONE IN THE MOONLIGHT -- "I Love New York!": BREAKFAST AT TIFFANY' S / Lehman, Peter / Luhr, William -- A Day in New York: On the Town and The Clock / Bukatman, Scott -- Paradise Lost and Found: A Bronx Tale / Grant, Barry Keith -- THERE'S A PLACE FOR US -- Woody Allen's New York / Rothman, William -- From Mean Streets to the Gangs of New York / Massood, Paula J. -- Can't Take My Eyes Off of You / Gerstner, David A. -- A Clean, Well-Lighted Place / Pomerance, Murray -- WHISPERING ESCAPADES OUT ON THE D TRAIN -- "When We See the Ocean, We Figure We're Home" / Desser, David -- He Cuts Heads: Spike Lee and the New York Experience / Sterritt, David -- New York Class-Passing Onscreen in the 1930's / Foster, Gwendolyn Audrey -- STAYIN' ALIVE. City of Danger and Adjustment -- City of Nightmares: The New York of Sidney Lumet / Grace, Pamela -- Urban Irrational: Rosemary's Baby, Polanski, New York / McElhaney, Joe -- The City That Never Shuts Up: Aural Intrusion in New York Apartment Films / Weis, Elisabeth / Thom, Randy -- Wretched Refuse: Watching New York Ethnic Slum Films in the Aftermath of 9/11 / Carr, Steven Alan --

Sommario/riassunto

New York, more than any other city, has held a special fascination for filmmakers and viewers. In every decade of Hollywood filmmaking, artists of the screen have fixated upon this fascinating place for its tensions and promises, dazzling illumination and fearsome darkness. The glittering skyscrapers of such films as *On the Town* have shadowed the characteristic seedy streets in which desperate, passionate stories have played out-as in *Scandal Sheet* and *The Pawnbroker*. In other films, the city is a cauldron of bright lights, technology, empire, egotism, fear, hunger, and change--the scenic epitome of America in the modern age. From *Street Scene* and *Breakfast at Tiffany's* to *Rosemary's Baby*, *The Warriors*, and *25th Hour*, the sixteen essays in this book explore the cinematic representation of New York as a city of experience, as a locus of ideographic characters and spaces, as a city of moves and traps, and as a site of allurement and danger. Contributors consider the work of Woody Allen, Blake Edwards, Alfred Hitchcock, Gregory La Cava, Spike Lee, Sidney Lumet, Vincente Minnelli, Roman Polanski, Martin Scorsese, Andy Warhol, and numerous others.
