

# *The Magic Factory*

HOW MGM MADE AN AMERICAN IN PARIS



*by Donald Knox*

FOREWORD BY ANDREW SARRIS

BRADGER

# Magic Factory How Mgm Made An American I

**Roman Wölfel**



## **Magic Factory How Mgm Made An American I:**

**The Magic Factory; how MGM Made An American in Paris. Foreword by Andrew Sarris** Donald Knox,1973

The Magic Factory Donald Knox,1973     *An American in Paris* Sue Harris,2019-07-25 *An American in Paris* 1951 was a landmark film in the careers of Vincente Minnelli Gene Kelly and Leslie Caron A joyous celebration of George Gershwin's music French art the beauty of dance and the fabled City of Light the film was heralded as a rare example of entertainment for mass and class alike Choreographed by Kelly at the height of his career it gave new stature to the Hollywood musical and showcased as never before the artistic ambition technical skills creative imagination and collaborative ethos of MGM's pioneering Arthur Freed Unit Sue Harris draws on archival material to trace the film's development from conception to screen Offering new insights into the design process in particular she shows how *An American in Paris* established the cinematic template for a city with which Hollywood would become increasingly infatuated in the decades to follow     **Dance**

**Me a Song** Beth Genné,2018 Traces the history of famous Hollywood collaborations as the palimpsest of dance film and musical techniques were developed over time Provides lively and necessary scholarship for all dance enthusiasts     **Art**

**Directors in Cinema** Michael L. Stephens,2015-09-02 Often forgotten among the actors directors producers and others associated with filmmaking art directors are responsible for making movies visually appealing to audiences As such they sometimes make the difference between a hit and a bomb This biographical dictionary includes not only the world's great and almost great artists but the unjustly neglected film designers of the past and present Among the more than 300 art directors and designers are pioneers from silent films designers from Hollywood and Europe's Golden Ages Asian figures post Golden Age personalities leaders of the European and American New Waves and many contemporary designers Each entry consists of biographical information an analysis of the director's career and important films and an extensive filmography including mentions of Academy Award nominations and winners     **Art Direction and Production Design**

Lucy Fischer,2015-03-06 How is the look of a film achieved In *Art Direction and Production Design* six outstanding scholars survey the careers of notable art directors the influence of specific design styles the key roles played by particular studios and films in shaping the field the effect of technological changes on production design and the shifts in industrial modes of organization The craft's purpose is to produce an overall pictorial vision for films and in 1924 a group of designers formed the Cinemagundi Club their skills encompassed set design painting decoration construction and budgeting A few years later in recognition of their contributions to filmmaking the first Academy Awards for art direction were given a clear indication of just how essential the oversight of production design had become to the so-called majors The original essays presented in *Art Direction and Production Design* trace the trajectory from Thomas Edison's primitive studio the Black Maria to the growth of the Hollywood studio system to the influence of sound to a discussion of the auteur theory and to contemporary Hollywood in which computer-generated imagery has become common By 2000 the Society of Motion Picture Art Directors became the Art

Directors Guild emphasizing the significance of the contributions of art direction and production design to filmmaking *Art Direction and Production Design* is a volume in the *Behind the Silver Screen* series other titles in the series include *Acting Animation Cinematography Directing Editing and Special Visual Effects Producers Screenwriting and Sound* Envisioning Dance on Film and Video Judy Mitoma, ELIZABETH ZIMMER, Dale Ann Stieber, 2013-10-18 Virtually everyone working in dance today uses electronic media technology *Envisioning Dance on Film and Video* chronicles this 100 year history and gives readers new insight on how dance creatively exploits the art and craft of film and video In fifty three essays choreographers filmmakers critics and collaborating artists explore all aspects of the process of rendering a three dimensional art form in two dimensional electronic media Many of these essays are illustrated by ninety three photographs and a two hour DVD 40 video excerpts A project of UCLA Center for Intercultural Performance made possible through The Pew Charitable Trusts [www.wac.ucla.edu/cip](http://www.wac.ucla.edu/cip) *A Hundred or More Hidden Things* Mark Griffin, 2010-03-09 He was the acclaimed director of such cinematic classics as *Meet Me in St Louis* *An American in Paris* and *Gigi* and equally well known for his tumultuous marriage to the legendary Judy Garland But to say that Vincente Minnelli's conflicted personal life informed his films would be an understatement As Mark Griffin persuasively demonstrates in this definitive biography of the Academy Award winning director Minnelli was not only building a remarkable Hollywood legacy but also creating an intriguing autobiography in code Drawing on more than 100 interviews with such icons as Kirk Douglas Angela Lansbury Lauren Bacall Tony Curtis and George Hamilton Griffin turns the spotlight on the enigmatic elegant director revealing long kept secrets at the heart of Minnelli's genius Must-See Musicals Richard Barrios, Turner Classic Movies, 2017-10-10 Spanning nine decades and showcasing the most memorable songs dazzling dancing and brightest stars ever to grace the silver screen *Must See Musicals* is the guide to the greatest musicals of all time from the most trusted authority on film Turner Classic Movies Movie musicals have been a part of pop culture since films began to talk over nine decades ago From *The Jazz Singer* in 1927 all the way to *La La Land* in modern times musicals have sung and danced over a vast amount of territory thrilling audiences the entire time More than any other type of entertainment musicals transport us to marvelous places a Technicolor land over the rainbow in *The Wizard of Oz* a romantic ballroom where in *Top Hat* Fred Astaire and Ginger Rogers dance cheek to cheek a London theater where the Beatles perform before hysterical crowds in *A Hard Day's Night* even to a seemingly alternate reality where eager throngs still throw rice as they watch *The Rocky Horror Picture Show* These titles and many more show us that a great musical film is a timeless joy Covering fifty of the best spanning the dawn of sound to the high def present Turner Classic Movies *Must See Musicals* written by renowned musical historian Richard Barrios is filled with lush illustrations as well as enlightening commentary and entertaining backstage stories about every one of these unforgettable films *Vincente Minnelli* Joe McElhaney, 2009 This text offers a comprehensive scholarly examination of Vincente Minnelli one of American cinema's central filmmakers The book demonstrates the sustained rigour

of Minnelli's vision      Research in Education ,1974

**The Hollywood Studio System** Douglas Gomery,2019-07-25

Despite being one of the biggest industries in the United States indeed the World the internal workings of the dream factory that is Hollywood is little understood outside the business The Hollywood Studio System A History is the first book to describe and analyse the complete development classic operation and reinvention of the global corporate entities which produce and distribute most of the films we watch Starting in 1920 Adolph Zukor Head of Paramount Pictures over the decade of the 1920s helped to fashion Hollywood into a vertically integrated system a set of economic innovations which was firmly in place by 1930 For the next three decades the movie industry in the United States and the rest of the world operated by according to these principles Cultural social and economic changes ensured the demise of this system after the Second World War A new way to run Hollywood was required Beginning in 1962 Lew Wasserman of Universal Studios emerged as the key innovator in creating a second studio system He realized that creating a global media conglomerate was more important than simply being vertically integrated Gomery's history tells the story of a tale of two systems using primary materials from a score of archives across the United States as well as a close reading of both the business and trade press of the time Together with a range of photographs never before published the book also features over 150 box features illuminating aspect of the business      *The Classical Hollywood Cinema* David Bordwell,Janet Staiger,Kristin

Thompson,2003-09-02 A dense challenging and important book Philip French Observer At the very least this blockbuster is probably the best single volume history of Hollywood we're likely to get for a very long time Paul Kerr City Limits Persuasively argued the book is also packed with facts figures and photographs Nigel Andrews Financial Times Acclaimed for their breakthrough approach Bordwell Staiger and Thompson analyze the basic conditions of American film making as a historical institution and consider to what extent Hollywood film production constitutes a systematic enterprise in both its style and its business operations Despite differences of director genre or studio most Hollywood films operate within a set of shared assumptions about how a film should look and sound Such assumptions are neither natural nor inevitable but because classical style films have been the type most widely seen they have come to be accepted as the norm of film making and viewing The authors show how these classical conventions were formulated and standardized and how they responded to the arrival of sound colour widescreen ratios and stereophonic sound They argue that each new technological development has served a function within an existing narrational system The authors also examine how the Hollywood cinema standardized the film making process itself They describe how over the course of its history Hollywood developed distinct modes of production in a constant search for maximum efficiency predictability and novelty Set apart by its combination of theoretical analysis and empirical evidence this book is the standard work on the classical Hollywood cinema style of film making from the silent era to the 1960s Now available in paperback it is a must for film students lecturers and all those seriously interested in the development of the film industry      **Blue Skies and Silver Linings** Bruce Babington,P. W. Evans,1988

**Hollywood's Artists** Virginia Wright Wexman,2020-07-21 Today the director is considered the leading artistic force behind a film The production of a Hollywood movie requires the labor of many people from screenwriters and editors to cinematographers and boom operators but the director as author of the film overshadows them all How did this concept of the director become so deeply ingrained in our understanding of cinema In *Hollywood's Artists* Virginia Wright Wexman offers a groundbreaking history of how movie directors became cinematic auteurs that reveals and pinpoints the influence of the Directors Guild of America DGA Guided by Frank Capra's mantra one man one film the Guild has portrayed its director members as the creators responsible for turning Hollywood entertainment into cinematic art Wexman details how the DGA differentiated itself from other industry unions focusing on issues of status and creative control as opposed to bread and butter concerns like wages and working conditions She also traces the Guild's struggle for creative and legal power exploring subjects from the language of on screen credits to the House Un American Activities Committee's investigations of the movie industry Wexman emphasizes the gendered nature of images of the great director demonstrating how the DGA promoted the idea of the director as a masculine hero Drawing on a broad array of archival sources interviews and theoretical and sociological insight *Hollywood's Artists* sheds new light on the ways in which the Directors Guild of America has shaped the role and image of directors both within the Hollywood system and in the culture at large **George Gershwin** Howard Pollack,2007-01-15 This comprehensive biography of George Gershwin 1898 1937 unravels the myths surrounding one of America's most celebrated composers and establishes the enduring value of his music Gershwin created some of the most beloved music of the twentieth century and along with Jerome Kern Irving Berlin and Cole Porter helped make the golden age of Broadway golden Howard Pollack draws from a wealth of sketches manuscripts letters interviews books articles recordings films and other materials including a large cache of Gershwin scores discovered in a Warner Brothers warehouse in 1982 to create an expansive chronicle of Gershwin's meteoric rise to fame He also traces Gershwin's powerful presence that even today extends from Broadway jazz clubs and film scores to symphony halls and opera houses Pollack's lively narrative describes Gershwin's family childhood and education his early career as a pianist his friendships and romantic life his relation to various musical trends his writings on music his working methods and his tragic death at the age of 38 Unlike Kern Berlin and Porter who mostly worked within the confines of Broadway and Hollywood Gershwin actively sought to cross the boundaries between high and low and wrote works that crossed over into a realm where art music jazz and Broadway met and merged The author surveys Gershwin's entire oeuvre from his first surviving compositions to the melodies that his brother and principal collaborator Ira Gershwin lyricized after his death Pollack concludes with an exploration of the performances and critical reception of Gershwin's music over the years from his time to ours **John Alton** Leon Lewis,2020-07-22 Devoted to his craft sometimes to the detriment of his reputation cinematographer John Alton 1901 1996 was sought after by such directors as Vincente Minnelli Richard Brooks and Anthony Mann but was disdained by

others of comparable talent An auteur in the truest sense Alton established a landmark body of work described by Variety film critic Todd McCarthy as The essence and ultimate example of film noir logically created by a cinematographer not a director This collection of new essays by filmmakers and film scholars explores the central role Alton s distinctive style of painting with light played in formulating the aesthetics of noir as well as his contributions to other genres **Popular Music** Roman Iwaschkin,2016-04-14 This is a comprehensive guide to popular music literature first published in 1986 Its main focus is on American and British works but it includes significant works from other countries making it truly international in scope *Cinema and Painting* Angela Dalle Vacche,1996 The visual image is the common denominator of cinema and painting and indeed many filmmakers have used the imagery of paintings to shape or enrich the meaning of their films In this discerning new approach to cinema studies Angela Dalle Vacche discusses how the use of pictorial sources in film enables eight filmmakers to comment on the interplay between the arts on the dialectic of word and image on the relationship between artistic creativity and sexual difference and on the tension between tradition and modernity Specifically Dalle Vacche explores Jean Luc Godard s iconophobia Pierrot Le Fou and Andrei Tarkovsky s iconophilia Andrei Rubleov Kenji Mizoguchi s split allegiances between East and West Five Women around Utamaro Michelangelo Antonioni s melodramatic sensibility Red Desert Eric Rohmer s project to convey interiority through images The Marquise of O F W Murnau s debt to Romantic landscape painting Nosferatu Vincente Minnelli s affinities with American Abstract Expressionism An American in Paris and Alain Cavalier s use of still life and the close up to explore the realms of mysticism and femininity Th r se While addressing issues of influence and intentionality Dalle Vacche concludes that intertextuality is central to an appreciation of the dialogical nature of the filmic medium which in appropriating or rejecting art history defines itself in relation to national traditions and broadly shared visual cultures *A Philosophy of Cinematic Art* Berys Gaut,2010-01-14 A Philosophy of Cinematic Art is a systematic study of cinema as an art form showing how the medium conditions fundamental features of cinematic artworks It discusses the status of cinema as an art form whether there is a language of film realism in cinema cinematic authorship intentionalist and constructivist theories of interpretation cinematic narration the role of emotions in responses to films the possibility of identification with characters and the nature of the cinematic medium Groundbreaking in its coverage of a wide range of contemporary cinematic media it analyses not only traditional photographic films but also digital cinema and a variety of interactive cinematic works including videogames Written in a clear and accessible style the book examines the work of leading film theorists and philosophers of film and develops a powerful framework with which to think about cinema as an art

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