

The Magic Factory

HOW MGM MADE AN AMERICAN IN PARIS



by Donald Knox

FOREWORD BY ANDREW SARRIS

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Richard Barrios, Turner Classic Movies

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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 [The 50 MGM Films That Transformed Hollywood](#) Steven Bingen, 2022-11-01 Movies don't exist in a vacuum Each MGM movie is a tiny piece of a large colorful although often black and white quilt with threads tying it into all of the rest of that studio's product going forward yes but also backward and horizontally and three dimensionally across its entire landscape Not necessarily a best of compilation this book discusses the films that for one reason or another and not all of them good ones changed the trajectory of MGM and the film industry in general from the revolutionary use of Cinerama in 1962's How the West Was Won to Director Alfred Hitchcock's near extortion of the profits from the 1959 hit thriller North by Northwest And there are the studio's on screen self shoutouts to its own past or stars in films like Party Girl 1958 the That's Entertainment series Garbo Talks 1984 Rain Man 1955 and De Lovely 2004 or the studio's acquisition of other successful franchises such as James Bond But fear not what we consider MGM's classic films all get their due here often with a touch of irony or fascinating anecdote Singin' in the Rain 1952 for example was in its day neither a financial blockbuster nor critically acclaimed but rather an excuse for the studio to reuse some old songs it already owned The Wizard of Oz 1939 cost almost as much to make as Gone With the Wind also 1939 and took ten years to recoup its costs But still the MGM mystique endures Like the popular Netflix series The Movies that Made Us this is a fascinating look behind the scenes of the greatest and at times notorious films ever made [Dance Me a Song](#) Beth Genné, 2018-05-30 Dancer choreographer directors Fred Astaire George Balanchine and Gene Kelly and their colleagues helped to develop a distinctively modern American film dance style and recurring dance genres for the songs and stories of the American musical Freely crossing stylistic and class boundaries their dances were rooted in the diverse dance and music cultures of European immigrants and African American migrants who mingled in jazz age America The new technology of sound cinema let them choreograph and fuse camera movement light and color with dance and music Preserved intact for the largest audiences in dance history their works continue to influence dance and film around the world This book centers them and their colleagues within the history of dance where

their work has been marginalized as well as film tracing their development from Broadway to Hollywood 1924-58 and contextualizing them within the American history and culture of their era. This modern style like the nation in which it developed was pluralist and populist. It drew from aspects of the old world and new high and low theatrical and social dance forms creating new sites for dance from the living room to the street. A definitive ingredient was the freer, more informal movement and behavior of their jazz age generation which fit with song lyrics that poeticized slangy American English. The Gershwins, Rodgers and Hart and others wrote not only songs but extended dance-driven scores tailored to their choreography giving a new prominence to the choreographer and dancer-actor. This book discusses how these choreographers collaborated with directors like Vincente Minnelli and Stanley Donen and cinematographers like Gregg Toland, musicians, dancers, designers and technicians to synergize music and moving image in new ways. Eventually concepts and visual musical devices derived from dance making would give entire films the rhythmic flow and feeling of dance. *Dancing Americans* came to be seen around the world as archetypal embodiments of the free-spirited optimism and energy of America itself.

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.

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

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

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

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

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

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

Research in Education ,1974

Fifty Hollywood Directors Suzanne Leonard,Yvonne Tasker,2014-11-20 Fifty Hollywood Directors introduces the most important iconic and influential filmmakers who worked in Hollywood between the end of the silent period and the birth of the blockbuster By exploring the historical cultural and technological contexts in which each director was working this book traces the formative period in commercial cinema when directors went from pioneers to industry heavyweights Each entry discusses a director s practices and body of work and features a brief biography and suggestions for further reading Entries include Frank Capra Cecil B DeMille John Ford Alfred Hitchcock Fritz Lang Orson Welles DW Griffith King Vidor This is an indispensable guide for anyone interested in film history Hollywood and the development of the role of the director

The ^ASongs of Hollywood Philip Furia,Laurie Patterson,2010-04-07 The Songs of Hollywood tells the story of how songs have been presented in film not just in musicals but in dramatic films as well from the earliest talkies down to the present While most songs have been done as performances by characters portraying singers who thus have a realistic excuse to sing because they are rehearsing or performing for a Broadway show another convention for presenting songs as integral spontaneous expression of what a character feels at a particular dramatic moment gradually emerged in the early 1930s and flourished through the 1950s

Teaching Dance Studies Judith Chazin-Bennahum,2016-04-22 Teaching Dance Studies is a practical guide written by college professors and dancers choreographers active in the field introducing key issues in dance pedagogy Many young people graduating from universities with degrees either PhDs or MFAs desire to teach dance either in college settings or at local dance schools This collection covers all areas of dance education including improvisation choreography movement analysis anthropology theory music for dance dance on film kinesiology injury prevention notation history archiving and criticism Among the contributors

included in the volume are Bill Evans writing on movement analysis Susan Foster on dance theory Ilene Fox on notation Linda Tomko addresses new approaches to teaching the history of all types of dance and Elizabeth Aldrich writing on archiving

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

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 Rublev 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

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Table of Contents Magic Factory How Mgm Made An American I

1. Understanding the eBook Magic Factory How Mgm Made An American I
 - The Rise of Digital Reading Magic Factory How Mgm Made An American I
 - Advantages of eBooks Over Traditional Books
2. Identifying Magic Factory How Mgm Made An American I
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Magic Factory How Mgm Made An American I
 - User-Friendly Interface
4. Exploring eBook Recommendations from Magic Factory How Mgm Made An American I
 - Personalized Recommendations
 - Magic Factory How Mgm Made An American I User Reviews and Ratings
 - Magic Factory How Mgm Made An American I and Bestseller Lists
5. Accessing Magic Factory How Mgm Made An American I Free and Paid eBooks
 - Magic Factory How Mgm Made An American I Public Domain eBooks
 - Magic Factory How Mgm Made An American I eBook Subscription Services
 - Magic Factory How Mgm Made An American I Budget-Friendly Options
6. Navigating Magic Factory How Mgm Made An American I eBook Formats

- ePub, PDF, MOBI, and More
 - Magic Factory How Mgm Made An American I Compatibility with Devices
 - Magic Factory How Mgm Made An American I Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Magic Factory How Mgm Made An American I
 - Highlighting and Note-Taking Magic Factory How Mgm Made An American I
 - Interactive Elements Magic Factory How Mgm Made An American I
 8. Staying Engaged with Magic Factory How Mgm Made An American I
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Magic Factory How Mgm Made An American I
 9. Balancing eBooks and Physical Books Magic Factory How Mgm Made An American I
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Magic Factory How Mgm Made An American I
 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
 11. Cultivating a Reading Routine Magic Factory How Mgm Made An American I
 - Setting Reading Goals Magic Factory How Mgm Made An American I
 - Carving Out Dedicated Reading Time
 12. Sourcing Reliable Information of Magic Factory How Mgm Made An American I
 - Fact-Checking eBook Content of Magic Factory How Mgm Made An American I
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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