

# *The Magic Factory*

HOW MGM MADE AN AMERICAN IN PARIS



*by Donald Knox*

FOREWORD BY ANDREW SARRIS

# Magic Factory How Mgm Made An American I

**Beth Genné**



## **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     **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 Cinematographers 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](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

**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 Magic Factory* Donald Knox, 1973      *The Songs of Hollywood* Philip Furia, Laurie Patterson, 2010-04-07

From *Over the Rainbow* to *Moon River* and from Al Jolson to Barbra Streisand, *The Songs of Hollywood* traces the fascinating history of song in film, both in musicals and in dramatic movies such as *High Noon*. Extremely well illustrated with 200 film stills, this delightful book sheds much light on some of Hollywood's best-known and loved repertoire, explaining how the film industry made certain songs memorable and highlighting important moments of film history along the way. The book focuses on how the songs were presented in the movies, from early talkies where actors portrayed singers performing the songs to the Golden Age in which characters burst into expressive, integral song, not as a performance but as a spontaneous outpouring of feeling. The book looks at song presentation in 1930s classics with Fred Astaire and Ginger Rogers and in 1940s gems with Judy Garland and Gene Kelly. The authors also look at the decline of the genre since 1960 when most original musicals were replaced by film versions of Broadway hits such as *My Fair Lady*.

**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

## The Enigmatic Realm of **Magic Factory How Mgm Made An American I**: Unleashing the Language is Inner Magic

In a fast-paced digital era where connections and knowledge intertwine, the enigmatic realm of language reveals its inherent magic. Its capacity to stir emotions, ignite contemplation, and catalyze profound transformations is nothing in short supply of extraordinary. Within the captivating pages of **Magic Factory How Mgm Made An American I** a literary masterpiece penned with a renowned author, readers embark on a transformative journey, unlocking the secrets and untapped potential embedded within each word. In this evaluation, we shall explore the book's core themes, assess its distinct writing style, and delve into its lasting effect on the hearts and minds of people who partake in its reading experience.

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