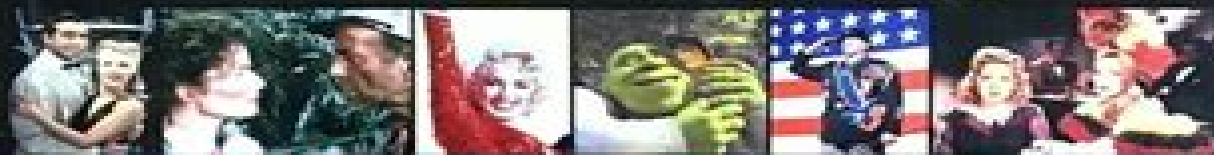


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TECHNICOLOR

THE
MOVIES'
MAGIC
RAINBOW

FOREWORD BY MARTIN SCORSESE

**PÊLE
MÊLE**

Glorious Technicolor The Movies Magic Rainbow

Didier Musso



Glorious Technicolor The Movies Magic Rainbow:

Glorious Technicolor Fred E. Basten, 1980 Color on the motion picture screen *Glorious Technicolor* Fred Basten, 2005

Harnessing the Technicolor Rainbow Scott Higgins, 2009-02-17 Like Dorothy waking up over the rainbow in the Land of Oz Hollywood discovered a vivid new world of color in the 1930s The introduction of three color Technicolor technology in 1932 gave filmmakers a powerful tool with which to guide viewers attention punctuate turning points and express emotional subtext Although many producers and filmmakers initially resisted the use of color Technicolor designers led by the legendary Natalie Kalmus developed an aesthetic that complemented the classical Hollywood filmmaking style while still offering innovative novelty By the end of the 1930s color in film was thoroughly harnessed to narrative and it became elegantly expressive without threatening the coherence of the film s imaginary world *Harnessing the Technicolor Rainbow* is the first scholarly history of Technicolor aesthetics and technology as well as a thoroughgoing analysis of how color works in film Scott Higgins draws on extensive primary research and close analysis of well known movies including *Becky Sharp* *A Star Is Born* *Adventures of Robin Hood* and *Gone with the Wind* to show how the Technicolor films of the 1930s forged enduring conventions for handling color in popular cinema He argues that filmmakers and designers rapidly worked through a series of stylistic modes based on the demonstration restraint and integration of color and shows how the color conventions developed in the 1930s have continued to influence filmmaking to the present day Higgins also formulates a new vocabulary and a method of analysis for capturing the often elusive functions and effects of color that in turn open new avenues for the study of film form and lay a foundation for new work on color in cinema **The Classical Hollywood Reader** Steve

Neale, 2012-11-12 *The Classical Hollywood Reader* brings together essential readings to provide a history of Hollywood from the 1910s to the mid 1960s Following on from a Prologue that discusses the aesthetic characteristics of Classical Hollywood films Part 1 covers the period between the 1910s and the mid to late 1920s It deals with the advent of feature length films in the US and the growing national and international dominance of the companies responsible for their production distribution and exhibition In doing so it also deals with film making practices aspects of style the changing roles played by women in an increasingly business oriented environment and the different audiences in the US for which Hollywood sought to cater Part 2 covers the period between the coming of sound in the mid 1920s and the beginnings of the demise of the studio system in late 1940s In doing so it deals with the impact of sound on films and film production in the US and Europe the subsequent impact of the Depression and World War II on the industry and its audiences the growth of unions and the roles played by production managers and film stars at the height of the studio era Part 3 deals with aspects of style censorship technology and film production It includes articles on the Production Code music and sound cinematography and the often neglected topic of animation Part 4 covers the period between 1946 and 1966 It deals with the demise of the studio system and the advent of independent production In an era of demographic and social change it looks at the growth of drive in theatres the

impact of television the advent of new technologies the increasing importance of international markets the Hollywood blacklist the rise in art house imports and in overseas production and the eventual demise of the Production Code Designed especially for courses on Hollywood Cinema the Reader includes a number of newly researched and written chapters and a series of introductions to each of its parts It concludes with an epilogue a list of resources for further research and an extensive bibliography

Fashion Cultures Stella Bruzzi, Pamela Church Gibson, 2013-10-18 From the catwalk to the shopping mall from the big screen to the art museum fashion plays an increasingly central role in contemporary culture Fashion Cultures investigates why we are so fascinated by fashion and the associated spheres of photography magazines and television and shopping Fashion Cultures re addresses the fashionable image considering the work of designers from Paul Smith to Alexander McQueen and Hussein Chalayan investigates the radicalism of fashion photography from William Klein to Corinne Day considers fashion for the unfashionable body the old and the big football and fashion and geographies of style explores the relationship between fashion and the moving image in discussions of female cinema icons from Grace Kelly to Gwyneth Paltrow and iconic male images from Cary Grant to Malcolm X and Mr Darcy that have redefined notions of masculinity and cool makes a significant intervention into contemporary gender politics and theory exploring themes such as spectacle masquerade and the struggle between fashion and feminism

The First King of Hollywood Tracey Goessel, 2015-10-01 Theatre Library Association's Wall Award Finalist Silent film superstar Douglas Fairbanks was an absolute charmer Irrepressibly vivacious he spent his life leaping over and into things from his early Broadway successes to his marriage to the great screen actress Mary Pickford to the way he made Hollywood his very own town The inventor of the swashbuckler he wasn't only an actor he all but directed and produced his movies and in founding United Artists with Pickford Charlie Chaplin and D W Griffith he challenged the studio system But listing his accomplishments is one thing and telling his story another Tracey Goessel has made the latter her life's work and with exclusive access to Fairbanks's love letters to Pickford she brilliantly illuminates how Fairbanks conquered not just the entertainment world but the heart of perhaps the most famous woman in the world at the time When Mary Pickford died she was an alcoholic self imprisoned in her mansion nearly alone and largely forgotten But she left behind a small box in it worn and refolded were her letters from Douglas Fairbanks Pickford and Fairbanks had ruled Hollywood as its first king and queen for a glorious decade But the letters began long before when they were both married to others when revealing the affair would have caused a great scandal Now these letters form the centerpiece of the first truly definitive biography of Hollywood's first king the man who did his own stunts and built his own studio and formed a company that allowed artists to distribute their own works outside the studio system But Goessel's research uncovered more that Fairbanks's first film appearance was two years earlier than had been assumed that his stories of how he got into theater and then into films were fabricated that the Pickford Fairbanks Studios had a specially constructed underground trench so that Fairbanks could jog in the nude that Fairbanks himself

insisted racist references be removed from his films intertitles and the true cause of Fairbanks's death Fairbanks was the top male star of his generation the maker of some of the greatest films of his era *The Thief of Bagdad* *Robin Hood* *The Mark of Zorro* He was fun witty engaging creative athletic and a force to be reckoned with He shaped our idea of the Hollywood hero and Hollywood has never been the same since His story like his movies is full of passion bravado romance and desire Here at last is his definitive biography based on extensive and brand new research into every aspect of his career and written with fine understanding wit and verve *Shared Pleasures* Douglas Gomery, 1992 Gomery The coming of sound to the American cinema 1975 The Hollywood studio system 1986 draws upon his earlier work and that of other scholars to address the broader social functions of the film industry showing how Hollywood adapted its business policies to diversity and change within American society Includes 31 bandw photographs Paper edition unseen 15 95 Annotation copyrighted by Book News Inc Portland OR **Sabu** Michael Lawrence, 2019-07-25 The first Indian to become an international film star Sabu rose to fame as a child actor in *Elephant Boy* 1937 and subsequently appeared in a succession of British pictures before relocating to Hollywood where he died in 1963 Repeatedly cast in orientalist extravaganzas and jungle thrillers he was associated with the exotic and the primitive in ways that reflected contemporary attitudes towards India and the East more generally In this captivating study Michael Lawrence explores the historical political cultural contexts of Sabu's popularity as a star and considers the technological and industrial shifts that shaped his career from the emergence of Technicolor in the late 1930s to the breakdown of the studio system in the 1950s Attending to the detail of Sabu's distinctively physical performances Lawrence shows how his agency as an actor enabled him to endure exceed and exploit his unique star image **Chromatic Cinema** Richard Misek, 2010-04-26 *Chromatic Cinema* Color permeates film and its history but study of its contribution to film has so far been fragmentary *Chromatic Cinema* provides the first wide ranging historical overview of screen color exploring the changing uses and meanings of color in moving images from hand painting in early skirt dance films to current trends in digital color manipulation In this richly illustrated study Richard Misek offers both a history and a theory of screen color He argues that cinematic color emerged from defined itself in response to and has evolved in symbiosis with black and white Exploring the technological cultural economic and artistic factors that have defined this evolving symbiosis Misek provides an in depth yet accessible account of color's spread through and ultimate effacement of black and white cinema

Slapstick Comedy Tom Paulus, Rob King, 2010-06-09 From Chaplin's tramp to the *Bathing Beauties* from madcap chases to skyscraper perils slapstick comedy supplied many of the most enduring icons of American cinema in the silent era This collection of fourteen essays by prominent film scholars challenges longstanding critical dogma and offers new conceptual frameworks for thinking about silent comedy's place in film history and American culture The contributors discuss a broad range of topics including the contested theatrical or cinematic origins of slapstick the comic spectacle of crazy technology and trick stunts the filmmakers who shaped the style of early slapstick and comedy's implications for theories of film form

and spectatorship This volume is essential reading for anyone seeking to understand the origins and continued importance of a film genre at the heart of American cinema from its earliest days to today *Girl Head* Genevieve Yue,2020-11-10 *Girl Head* shows how gender has had a surprising and persistent role in film production processes well before the image ever appears onscreen For decades feminist film criticism has focused on issues of representation images of women in film But what are the feminist implications of the material object underlying that image the filmstrip itself What does feminist analysis have to offer in understanding the film image before it enters the realm of representation *Girl Head* explores how gender and sexual difference have been deeply embedded within film materiality In rich archival and technical detail Yue examines three sites of technical film production the film laboratory editing practices and the film archive Within each site she locates a common motif the vanishing female body which is transformed into material to be used in the making of a film The book develops a theory of gender and film materiality through readings of narrative film early cinema experimental film and moving image art This original work of feminist media history shows how gender has had a persistent role in film production processes well before the image ever appears onscreen **Anna May Wong** Graham Russell Gao Hodges,2023-01-10 Anna May Wong remains one of Hollywood's best known Chinese American actors Between 1919 and 1960 Anna May Wong starred in over fifty movies sharing billing with stars such as Douglas Fairbanks Sr Marlene Dietrich Joan Crawford Ramon Novarro and Warner Oland Her life though is the prototypical story of an immigrant's difficult path through the prejudices of American culture Born in Los Angeles in 1905 she was the second daughter of seven children born to a laundryman and his wife Childhood experience fueled her fascination with Hollywood By 1919 she secured a small part in her first film *The Red Lantern* and she continued to act up until her death Her most famous film roles were in *The Toll of the Sea* *Peter Pan* *The Thief of Baghdad* *Old San Francisco* and *Shanghai Express* But discrimination against Asians in both in the film industry and society was commonplace and when it came time to make a film version of Pearl Buck's *The Good Earth* she was passed over for the Chinese female lead role which was ultimately given to the white actor Luise Rainer In a narrative that recalls the pathos of life in Los Angeles's Chinese neighborhoods and the glamour of Hollywood's pleasure palaces Graham Russell Gao Hodges recovers the life of a Hollywood legend **Dance and the Hollywood Latina** Priscilla Peña Ovalle,2011 *Dance and the Hollywood Latina* asks why every Latina star in Hollywood history began as a dancer or danced onscreen Introducing the concepts of inbetween-ness and racial mobility to further illuminate how racialized sexuality and the dancing female body operate in film this book focuses on the careers of Dolores Del Rio Rita Hayworth Carmen Miranda Rita Moreno and Jennifer Lopez and helps readers better understand how the United States grapples with race gender and sexuality through dancing bodies on screen *Nordic Exposures* Arne Lunde,2011-07-01 *Nordic Exposures* explores how Scandinavian whiteness and ethnicity functioned in classical Hollywood cinema between and during the two world wars Scandinavian identities could seem mutable and constructed at moments while at other times they were deployed as representatives of an essential

biological and natural category As Northern European Protestants Scandinavian immigrants and emigres assimilated into the mainstream rights and benefits of white American identity with comparatively few barriers or obstacles Yet Arne Lunde demonstrates that far from simply manifesting a normative unmarked whiteness Scandinavianness in mass immigration America and in Hollywood cinema of the twentieth century could be hyperwhite provisionally off white or not even white at all Lunde investigates key silent films such as Technicolor's *The Viking* 1928 Victor Sjöström's *He Who Gets Slapped* 1924 and Mauritz Stiller's *Hotel Imperial* 1927 The crises of Scandinavian foreign voice and the talkie revolution are explored in Greta Garbo's first sound film *Anna Christie* 1930 The author also examines Warner Oland's long career of Asian racial masquerade most famously as Chinese detective Charlie Chan as well as Hollywood's and Third Reich Cinema's war over assimilating the Nordic female star in the personae of Garbo Sonja Henie Ingrid Bergman Kristina Söderbaum and Zarah Leander

Books on Colour 1495-2015: History and Bibliography Roy Osborne, 2015 Updated to 2020 BOOKS ON COLOUR 1495 2015 offers quick and easy reference to 2 500 authors and editors and over 3 000 titles published by them Following a concise historical survey of colour literature authors are listed in an A-Z directory together with titles dates and places of publication and translations for non-English titles Biographical references are included where known Chronological indexes of authors precede the bibliographical listing and alphabetical indexes of authors follow it Publications are categorised under 27 general headings Architecture Chemistry Classification Colorants Computing Television Decoration Design Dress Cosmetics Dyeing Flora Fauna Food Glass History Lighting Metrology Music Optics Painting Perception Philosophy Photography Cinema Printing Psychology Symbolism Terminology Therapy and Vision

Life at the Marmont Raymond Sarlot, Fred E. Basten, 2013-04-30 Raymond Sarlot bought the Chateau Marmont in 1975 but what was originally a business purchase became a love affair as he delved into the hotel's incredible history From its perch overlooking the Sunset Strip the glamorous Marmont reigned for decades as the spot for artists writers musicians and actors of every stripe and remains a home away from home for A-listers like Scarlett Johansson and Johnny Depp Here Sarlot and co-author Fred E. Basten share a wealth of scandalous and intriguing tales about them all from the stars of Hollywood's Golden Era like Jean Harlow and Grace Kelly to idols of the sixties and seventies like Jim Morrison and John Belushi who tragically died there in 1982 Whether your obsession is Hollywood history or celebrity gossip *Life at the Marmont* has plenty of gripping juicy stories to fascinate

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 Hollywood Story Joel Waldo Finler, 2003 This fully revised and updated edition of an award winning classic traces the history of Hollywood from the silent era to the present day The Hollywood Story comprehensively covers every aspect of movie making in America taking in nickelodeons drive ins and multiplexes the transition from silent to sound black and white to color the relationships of producers directors stars and technicians and the function and output of the studios their major hits and most expensive flops

Colors of Film Charles Bramesco, 2023-03-21 Taking you on from the earliest feature films to today Colors of Film introduces 50 iconic movies and explains the pivotal role that color played in their success The use of color is an essential part of film It has the power to evoke powerful emotions provide subtle psychological symbolism and act as a narrative device Wes Anderson's pastels and muted tones are aesthetically pleasing but his careful use of color also acts as a shorthand for interpreting emotion Moonlight 2016 dir Barry Jenkins cinematographer James Laxton and colorist Alex Bickel spent 100 hours fine tuning the saturation and hues of the footage so that the use of color evolved in line with the growth of the protagonist through the film And let's not forget Schindler's List 1993 dir Steven Spielberg in which a bold flash of red against an otherwise black and white film is used as a powerful symbol of life survival and death In Colors of Film film critic Charles Bramesco introduces an element of cinema that is often overlooked yet has been used in extraordinary ways Using infographic color palettes and stills from the movies this is a lively and fresh approach to film for cinema goers and color lovers alike He also explores in fascinating detail how the development of technologies have shaped the course of modern cinema from how the feud between Kodak and Fujifilm shaped the color palettes of the 20th Century's greatest filmmakers to how the advent of computer technology is creating a digital wonderland for modern directors in which anything is possible Filled with sparkling insights and fascinating accounts from the history of cinema Colors of Film is an indispensable guide to one of the most important visual elements in the medium of film

The Cinema in Flux Lenny Lipton, 2021-04-07 The first of its kind this book traces the evolution of motion picture technology in its entirety Beginning with Huygens magic lantern and ending in the current electronic era it explains cinema's scientific foundations and the development of parallel enabling technologies alongside the lives of the innovators Product development issues business and marketplace factors the interaction of aesthetic and technological demands and the patent system all play key roles in the tale The topics are covered

sequentially with detailed discussion of the transition from the magic lantern to Edison's invention of the 35mm camera the development of the celluloid cinema and the transition from celluloid to digital Unique and essential reading from a lifetime innovator in the field of cinema technology this engaging and well illustrated book will appeal to anyone interested in the history and science of cinema from movie buffs to academics and members of the motion picture industry

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