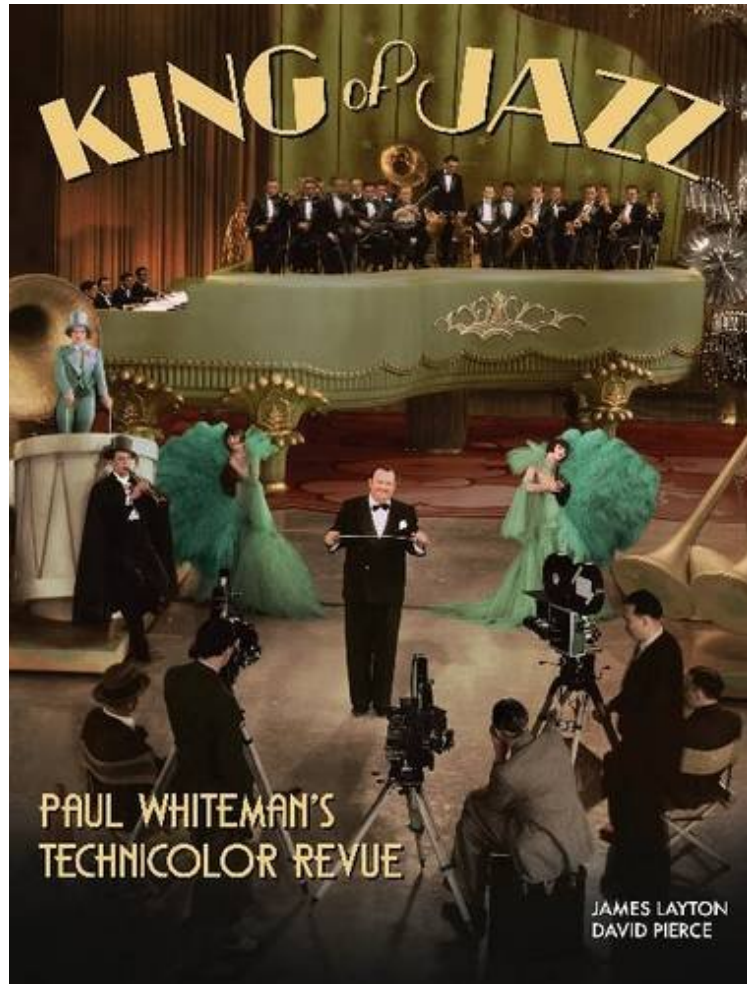


(Pdf free) King of Jazz: Paul Whiteman's Technicolor Revue

King of Jazz: Paul Whiteman's Technicolor Revue

James Layton, David Pierce, Foreward by Michael Feinstein
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#876837 in Books David Pierce James Layton 2016-11-21 Original language: English PDF # 1 11.30 x 1.10 x 8.80l, #File Name: 0997380101304 pages King of Jazz Paul Whiteman s Technicolor Revue | File size: 41.Mb

James Layton, David Pierce, Foreward by Michael Feinstein : King of Jazz: Paul Whiteman's Technicolor Revue before purchasing it in order to gage whether or not it would be worth my time, and all praised King of Jazz: Paul Whiteman's Technicolor Revue:

1 of 1 people found the following review helpful. King of Jazz ReviewBy JON WILLIAM LOPEZ"King Of Jazz" is a very well-researched (almost overly so) book about the making of a unique,vintage, classic film as well as the 2-color Technicolor process it was filmed in. A must-have for every vintage musical film or Technicolor aficionado. Fascinating film history!2 of 2 people found the following review helpful. Superb labor of loveBy Steven SmithOutstanding chronicle of a milestone film.10 of 10 people found the following review helpful. ... OF JAZZ reviewed by KARL THIEDE One of the best books on the makingBy KARL THIEDEKING OF JAZZ reviewed by

KARL THIEDE One of the best books on the making, releasing and restoring a film has been researched and written in KING OF JAZZ by James Layton and David Pierce. With limited studio records and utilizing the trade papers and newspapers and a few interviews, the authors have pulled together all this incredible information. Simultaneously as the book was in production, Universal was restoring the film digitally to almost its' complete original release length in sound and two-color Technicolor. Universal in 1930 was a second rate studio making money with serials and westerns, with an occasional bigger picture. When sound came in Universal cut back on the number of westerns they made. This made the big pictures they made even more important to the bottom line. The book starts with the background story of Paul Whiteman, and the development of Jazz in America. Whiteman was at his peak in 1928. Universal was a family business with Carl Laemmle, Sr. at its' head. Sr. let his son Carl Laemmle, Jr. produce 4 features and the second series of Collegions shorts for the 1927-28 season. Junior ended up as the head of production of all Universal production (June, 1929) by the time he was 21, not by ability, but by blood. Paul Whiteman was signed for the film October 18, 1928 and Paul Fejos was assigned to make the film. Fejos was pulled off the film and John Murray Anderson, from Broadway, was hired to make the film (signed September 7, 1929). After much trouble with the script the film went into production November 11, 1929 finishing March 20, 1930. Production problems and shooting two-color Technicolor problems are detailed. The book then lists a scene-by-scene chapter on the correct order of the scenes in the film included a color story board and original music from the Walter Lantz cartoon sequence at the beginning of the film. The film was not well received and was released after the first wave of musical films were released. It simply did not sell enough tickets. Many foreign language versions were made which actually helped increase the foreign film rental. These versions were shorter and different from the American version and are detailed. The book goes into the rediscovery of the film starting in the sixties, and then Universal's 2016 digital restoration. There are oodles of appendixes in the back of the book. Throughout the book there are black and white production stills and scenes and two-color frame blowups showing the amazing two-color Technicolor process, also pre-production sketches. This book will probably never be equaled in pulling together information on a film and presenting it in a well written and interesting way.

King of Jazz: Paul Whiteman's Technicolor Revue tells the story of the making, release, and restoration of Universal's 1930 Technicolor musical extravaganza King of Jazz. Authors James Layton and David Pierce have uncovered original artwork, studio production files, behind-the-scenes photographs, personal papers, unpublished interviews, and a host of other previously unseen documentation. The book offers a richly illustrated narrative of the film's production, with broader context on its diverse musical and theatrical influences. The story concludes with an in-depth look at the challenges Universal overcame in restoring the film in 2016. Additionally, the book's appendix provides a comprehensive guide to all of the film's performers, music, alternate versions, and deleted scenes. King of Jazz was one of the most ambitious films ever to emerge from Hollywood. Just as movie musicals were being invented in 1929, Universal Pictures brought together Paul Whiteman, leader of the country's top dance orchestra; John Murray Anderson, director of spectacular Broadway revues; a top ensemble of dancers and singers; early Technicolor; and a near unlimited budget. The film's highlights include a dazzling interpretation of George Gershwin's Rhapsody in Blue, which Whiteman had introduced to the public in 1924; Walter Lantz's A Fable in Jazz, the first cartoon in Technicolor; and Anderson's grand finale The Melting Pot of Music, a visualization of popular music's many influences and styles. The film is not only a unique document of Anderson's theatrical vision and Whiteman's band at its peak, but also of several of America's leading performers of the late 1920s, including Bing Crosby in his first screen appearance, and the Russell Markert Dancers, who would soon become Radio City Music Hall's famous Rockettes.

"In the wake of their milestone book The Dawn of Technicolor, Layton and Pierce have produced another exceptionally handsome, oversized book full of rare photos and background information. ... If you love King of Jazz or early talkie musicals you will want to own this." (Leonard Maltin) King of Jazz: Paul Whiteman's Technicolor Revue is "weighty and sumptuous" and "a model of ambitious research, writing, and publishing. ... The book is an in-depth contextualization of the film, the studio, and the tradition of musical revues, both on stage and in film. It records the production and reception, with rich documentation throughout. [The authors have] given us both a lush picture book and a serious, always enjoyable piece of scholarship." (David Bordwell, Observations on Film Art) "Layton, Pierce and the newly established Media History Press have achieved a book glamorous enough to match the film itself. The complex story is told with shared delight and in unsparing detail. The illustrations alone afford a comprehensive history of the production, with [Herman] Rosse's vivid designs shown side by side with their realisation on film, and exquisite colour images, directly from the original negative." (David Robinson, Sight Sound) "Truly impressive" (Kenneth Turan, Los Angeles Times) "A magnificently illustrated volume ... a real treasure for collectors" (Jan-Christopher Horak, director, UCLA Film Television Archive) About the Author James Layton is Manager of the Museum of Modern Art's Celeste Bartos Film Preservation Center. Prior to this he worked at George Eastman House in Rochester, NY, where he curated two gallery exhibitions and the website Technicolor 100, and co-wrote the book The Dawn of Technicolor (2015) with David Pierce. Layton has also acted as Cataloguer and Workflow Coordinator

at the East Anglian Film Archive in Norwich, UK, and is co-author of the Image Permanence Institute's informational poster *Knowing and Protecting Motion Picture Film* (2009). David Pierce is an independent film historian and archivist. He was formerly the Head of Preservation and Curator of the National Film and Television Archive at the British Film Institute. His articles have appeared in numerous journals, and his report on the survival of American silent feature films was published by the Library of Congress in 2013. He founded the Media History Digital Library, providing free online access to millions of pages of motion picture magazines and books. Pierce co-wrote *The Dawn of Technicolor* (2015) with James Layton.