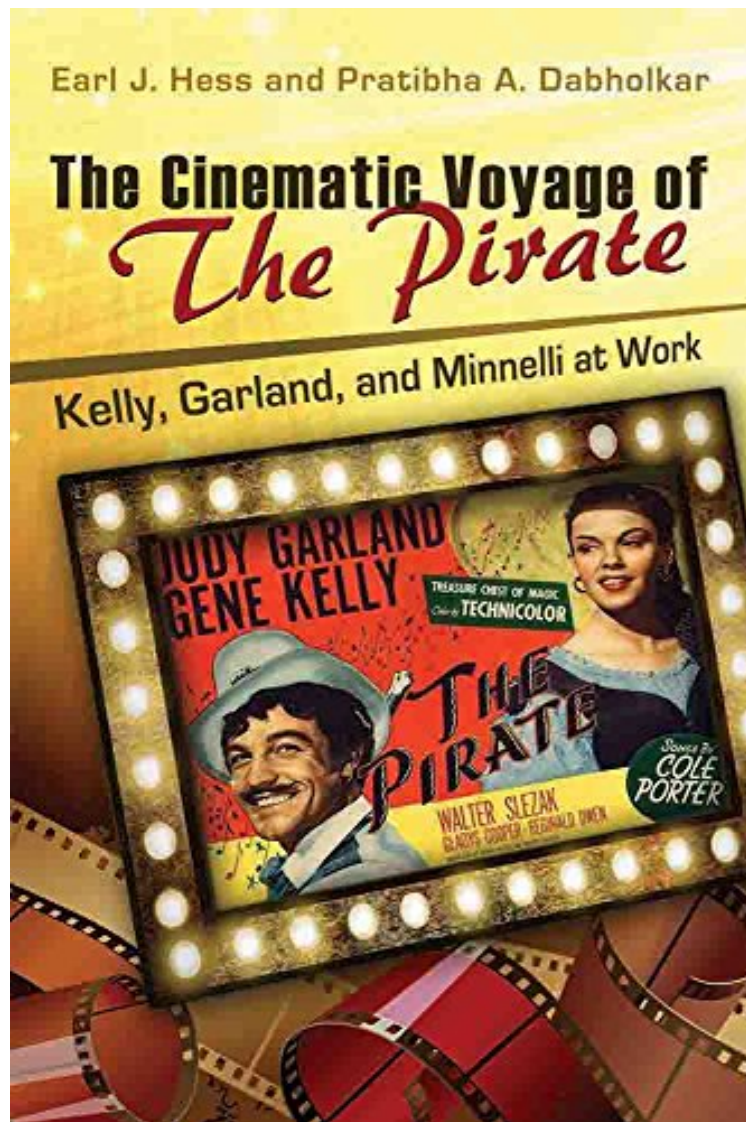


[Download] The Cinematic Voyage of THE PIRATE: Kelly, Garland, and Minnelli at Work

## The Cinematic Voyage of THE PIRATE: Kelly, Garland, and Minnelli at Work

Earl J. Hess, Pratibha A. Dabholkar

\*Download PDF | ePub | DOC | audiobook | ebooks



DOWNLOAD



READ ONLINE

#1020414 in Books 2014-07-21Original language:EnglishPDF # 1 9.00 x 1.20 x 6.00l, .0 #File Name: 0826220223280 pages | File size: 79.Mb

Earl J. Hess, Pratibha A. Dabholkar : The Cinematic Voyage of THE PIRATE: Kelly, Garland, and Minnelli at Work before purchasing it in order to gage whether or not it would be worth my time, and all praised The Cinematic Voyage of THE PIRATE: Kelly, Garland, and Minnelli at Work:

14 of 15 people found the following review helpful. so good for themBy Randall R. HendersonAny reaction to this book has to take into consideration the outrageous price. It's an averaged sized, 259 page book with a smattering of

mostly familiar stills in black and white, so *Caveat Emptor*, as they say. The authors have done some original research, but this is far from the "last word" on the film, or whatever it was intended to be. Most interesting is the history of the source material of the musical, two earlier dramatic plays. The authors also point out the multi-racial aspect of casting, very unusual and daring for the time, so good for them. Once purchased by MGM, there were several different drafts, and the comparison between them is interesting as well. That being said, the book offers almost nothing new about the production itself, relying heavily on earlier books and articles on Garland, Minnelli, and MGM. In what is intended as a scholarly publication, there is an awful lot of personal opinion and even outright speculation, based on little more than watching the DVD many times. I'd say wait for it to be remaindered at a decent price, or borrow a copy somewhere.

5 of 7 people found the following review helpful. *Pirate Treasure* By *auntsuzyDont* ask me to explain the mystery of genius. So said Serafin, when asked how he always managed to slide out of doing any work. In this book, the authors have gone as far as possible in explaining the mysteries, and the effort, which went into creating the work of genius - *The Pirate*. The book takes us to the port of departure, to the original stage play written by Ludwig Fulda in 1911. The ship sets sail with the performances of Alfred Lunt and Lynn Fontanne in association with writer S.N. Behrmann, on the American stage in 1942. Our next docking point is the purchase of *The Pirate* by MGM in 1943. This is where the voyage hits stormy waters, as it would be five years before the film launched itself on an unsuspecting public. Okay, that's enough of maritime references. In their concluding thoughts, the authors write It is time that *The Pirate* received its long-awaited due; we hope this unique film will continue to garner more attention and accolades with each passing generation. They have certainly played a huge part in making sure that it happens. The book is an amazing anthology of all things *Pirate*. I enjoyed it immensely, from the Preface, in which the authors set out their intentions, to the comprehensive bibliography and index. In-between, there are sections on the various screenplays; the major and minor players, including biographies; the filming challenges; postproduction including reviews and critical analyses; the legacy of the film some 66 years later, and a long list of chapter notes. As with their previous book, *Singin In The Rain. An American Masterpiece*, I enjoyed the notes almost as much as the main content of the book. The authors manage to dispel some of the myths which have grown up around the film, and been passed on as fact from one writer to another. For example, on my website, in the section dedicated to *The Pirate*, ([www.freewebs.com/geneius](http://www.freewebs.com/geneius) By Golly These Are Good) I have listed excerpts from several primary sources, mainly reviews contemporary with the release of the film. Most of them are very positive, and it has long annoyed me that the film is perceived to have been a miserable failure, both critically and at the box office. Hess and Dabholkar set the record straight through their intensive research. At the end of a final preview in New York, in spite of a few negative comments concerning specific scenes, 92 percent of the audience said they would recommend the movie to friends. I know that Gene Kelly, in some interviews, said that no one got the premise of the film, and that about two-and-a-half people saw it, but that was typical of Gene, who was often self-deprecating in a humorous way. He later acknowledged that *The Pirate* had achieved cult status and had become more popular in later years. They also explain why the film did not recoup its costs initially not entirely because of Judy Garland's frequent absences, as has been stated many times, but also because of the somewhat excessive spend on costumes, sets, and the enormous length of film which was shot and then discarded. There is a wealth of detail in the book, far too much for any meaningful discussion here. I like the fact that every member of cast and crew is named and featured. I also like the fairness and impartiality of their approach, and the reasoning they employ in putting forth their own ideas. There is only one well-known story - well-known among *Pirate* fans anyway - which I am not sure about. The Voodoo dance has been commonly thought to be the one which Louis B. Mayer objected to on the grounds that it was too erotic. The authors assert that it was actually *Love Of My Life*, at the end of the film, which had to be changed because of its overt sexuality. They acknowledge that there is much confusion in the naming of various scenes in the movie by those involved, but in a 2003 book on Judy Garland by her daughter Lorna Luft and film historian John Fricke, there is a comment by a dancer who was present Dorothy Tuttle that it was the Voodoo dance which put Mayer in a hot sweat. Gene also refers to that scene as the one in which they did some over-groping. The authors note that preview audiences thought the revised version of Voodoo was boring and so it was cut from the final release print. Listening to the audio outtake on the *Pirate* DVD, I am not surprised, it is a dreadful song and an erotic dance featuring Gene and Judy would be the only way in which it would hold interest for an audience! The fact that the content of the book sparks discussion of this kind, and encourages further research, makes it even more interesting and relevant. It is very readable, both for casual browsers and for more intense research students. It holds interest for movie fans in general, and for devotees of the main players, Minnelli, Gene and Judy, who all receive positive but nevertheless balanced treatment throughout. All in all, a great triumph for the authors, whose similarly structured book on *Singin In The Rain* I would also recommend. Now, Earl and Pratibha, what about *An American In Paris*???

3 of 4 people found the following review helpful. highly recommend it. By Timothy M. Gleason This book was soooooo interesting about the behind the scenes issues....troubles...etc...highly recommend it ....Seller got it me super quick!! Couldn't be more happier...Highly recommend this seller...

During Metro-Goldwyn-Mayers glory days, the studios famous Arthur Freed Unit made an extraordinary string of

dazzling musicals. One of its very best was *The Pirate*. Based on a successful 1942 Broadway production, the film was directed by Vincente Minnelli and starred Gene Kelly and Judy Garland. It showcased some of the brightest work of these three gifted moviemakers and entranced many critics and viewers with exotic set dcor and costumes, brilliant Technicolor application, stunning dance routines, and a clever plot about an actor who pretends to be a famous pirate to win the love of a fanciful island girl. *The Cinematic Voyage of The Pirate: Kelly, Garland, and Minnelli at Work* follows the model of Hess and Dabholkar's previous study of *Singin in the Rain*. Drawing on exhaustive research in archives, memoirs, interviews, and newspaper coverage, it takes the reader from the original conception of the story in the mind of a German playwright named Ludwig Fulda, through S. N. Behrmans Broadway production starring Alfred Lunt and Lynn Fontanne, to the arduous task of crafting a suitable screenplay at MGM. Behind-the-scenes issues such as Garlands personal problems during the making of the film and the shaping of the film by Minnelli and Kelly are among the many subjects detailed here. While the initial reception of *The Pirate* reinforced hopes for its success, many audiences did not understand the films tongue-in-cheek aspect, and some critical reviews were mixed. This shaded the perception of the film and its significance. As this careful study shows, *The Pirate* was a commercial and critical success despite some early misperceptions. The movie made a small profit for MGM, and the film grew in public appeal over time.

In a scholarly page-turner that leaves no stone untouched, Earl J. Hess and Pratibha A. Dabholkar's *The Cinematic Voyage of The Pirate* is not just a phenomenally well-researched dissertation on the 1948 M-G-M musical but more like a meticulously well-explored dissection of this trailblazing film in which every aspect of its history is examined. *ARSC Journal* (Association for Recorded Sound Collections) This is a first-rate piece of work. The book does a fabulous job of covering every possible aspect of *The Pirates* production history. Readers will find this book a good read; scholars will treat it as an important and lasting resource. Overall, the balance of topics and treatments is well-nigh perfect. Rick Altman, author of *The American Film Musical and Film/Genre* Hess and Dabholkar make another important contribution to the study of the American movie musical. This book is the final word on the seminal Kelly-Garland-Minelli musical *The Pirate*. It is a model for how to do a historical and critical analysis of a single film. Gerald R. Butters, Jr., author of *Banned in Kansas: Motion Picture Censorship, 1915-1966*