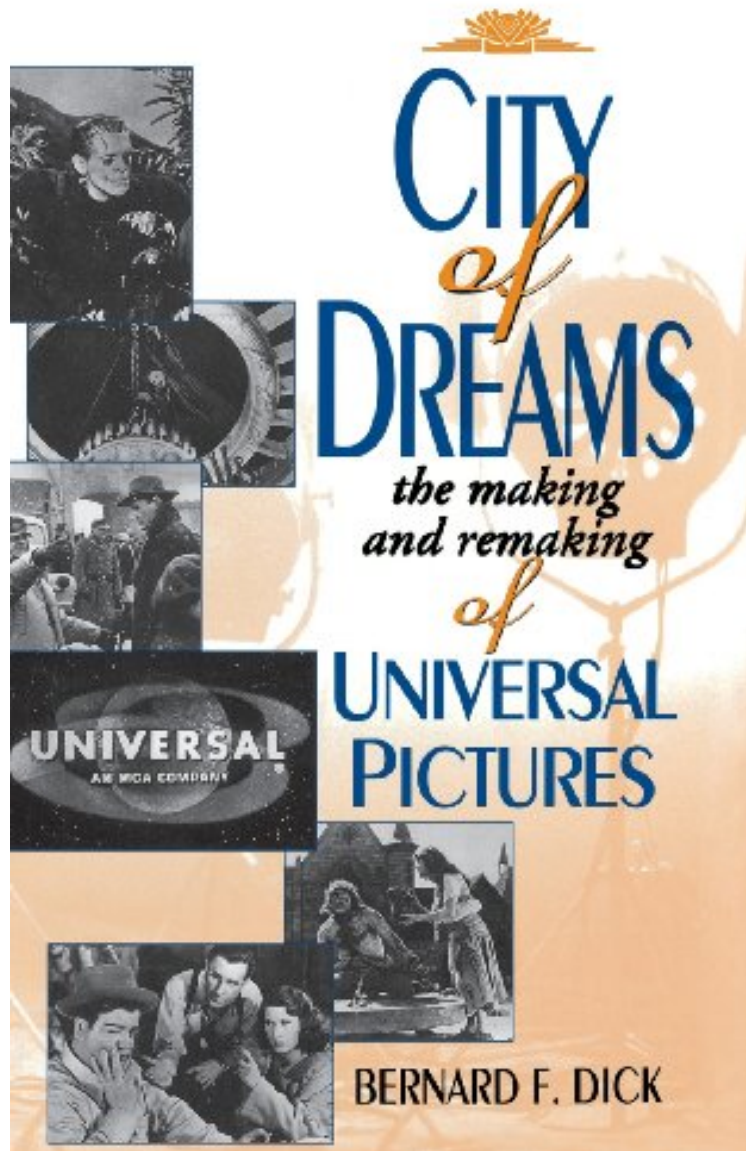


(Free download) City of Dreams: The Making and Remaking of Universal Pictures

City of Dreams: The Making and Remaking of Universal Pictures

Bernard F. Dick

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Bernard F. Dick : City of Dreams: The Making and Remaking of Universal Pictures before purchasing it in order to gage whether or not it would be worth my time, and all praised City of Dreams: The Making and Remaking of Universal Pictures:

2 of 2 people found the following review helpful. city of dreamsBy A Customera good book if you are into the history of mca and universal. in my opinion, the last mogul is the ultimate, but city of dreams is comprehensive if not

somewhat dry in delivery regarding the history of universal pictures, its founders, its plunderers and by the way the films and talent that put them together.⁴ of 4 people found the following review helpful. A Good Hollywood History Book By Donna Grayson City of Dreams is a great book to read if you want to know more about the history behind Hollywood. From the beginnings of Carl Laemmle in 1906 up to the mid-1990's this book is a very thorough history of Universal Pictures. I especially found the information about the beginning of Universal City very interesting. Anyone interested in the history behind the making of movies, will do well to read this book.

" Horror films. Deanna Durbin musicals. Francis the talking mule. Ma and Pa Kettle. Ross Hunter weepies. Theme parks. ET. Apollo 13. These are only a few of the many faces of Universal Pictures. In February 1906 Carl Laemmle, German immigrant and former clothing store manager, opened his first nickelodeon in Chicago. He quickly moved from exhibition to distribution and to film production. A master of publicity and promotions, within ten years "Uncle Carl" had moved his entire operation to southern California, founded a city, and established Universal Pictures as one of the major Hollywood studios. In time Universal found its niche in horror films featuring Karloff and Lugosi, comedies starring Abbott and Costello and W.C. Fields, and low-budget musicals. But Carl Laemmle Jr. proved less adept than his father at empire building. Eventually he was forced out by financial difficulties, opening the way for a string of studio heads who entered and exited one after another. Thus the age of corporate Hollywood arrived at Universal Pictures earlier than at other studios. The Universal-International merger in 1946, Decca's stock takeover in the early 1950s, and MCA's buyout in 1962 all presaged today's Hollywood, where the art of the deal often eclipses the art of making movies. Stars and executives have come and gone, shaping and reshaping the studio's image, but through it all Universal's revolving globe logo has remained on movie screens around the world. And, unlike several other studios of Hollywood's golden age, Universal still makes movies today.

From Library Journal With roots dating back to the first decade of the century, Hollywood's most venerable studio is an interesting case study. Universal's founder, Carl Laemmle, was more adept at promotion than at attracting top-quality talent. His legacy has held sway through every subsequent administration, including the most recent ownership teams from MCA and Japanese electronics giant Matsushita. Notwithstanding Steven Spielberg's Schindler's List, E.T., and Jaws, Universal's output is typified by its cycle of 1930s horror films and its series of 1940s Abbott Costello comedies. It's a telling detail that the studio is still best known for its successful backlot tour. Dick (communication arts, Fairleigh Dickinson) attempts to synthesize an enormous amount of material into a relatively modest space, and he's only intermittently successful. Long lists of film budgets and grosses alternate with critical analysis of some of the studio's more distinguished films. Recommended for larger collections. ?Thomas J. Wiener, editor, "Satellite DIRECT" Copyright 1997 Reed Business Information, Inc. From Kirkus s Though not thorough enough to be definitive, this concise account of Universal's transformation from the silent era to the present is a useful resource for anyone interested in James Whale, Deanna Durbin, or Howard the Duck. Fans of Universal Pictures will find a friend in Dick (Communication Arts/Fairleigh Dickinson Univ.), who dedicates the book to child star Gloria Jean ("Scranton's Own") and admits in his preface that Abbott and Costello still make him laugh out loud. Balancing his personal fondness with solid research, Dick chronicles every phase, high and low, of Universal's history: its founding in 1912 by German immigrant "Uncle Carl" Laemmle; its silent classics, such as *The Hunchback of Notre Dame*; its great monster-movie cycle of the '30s (e.g., *Frankenstein*); its diminished status in the '40s as a "purveyor of horror, low comedy, and teenage hijinks"; its return to prestige filmmaking in the '50s with directors like Anthony Mann and Douglas Sirk; and its high-powered association with Steven Spielberg since the '70s. In this brief history, peppered with cinematic analysis, much detail is left out: The passages on Laemmle and his thwarted son, Carl Jr., are not as richly anecdotal as the analogous material in Neal Gabler's *An Empire of Their Own*; the section on Lon Chaney neglects even to mention makeup. Sometimes too much detail is given without enough context: The closing chapters on Universal's recent changes in corporate ownership read like a pastiche of *Variety* articles. However, most major turning points in the studio's fortunes are clearly recounted, and many obscure matters are highlighted--from the early works of William Wyler and John Ford to Ron Howard's box-office track record. Not everyone may think it worthwhile to analyze the opening minutes of the talking-mule movie *Francis*; that Dick does so instructively will endear him to Universal's fans. (illustrations, not seen) -- Copyright 1997, Kirkus Associates, LP. All rights reserved. "The book is a must-read for Dick's analyses of Universal's silent classics, the wonderful monster movies of the '30s and '40s, and the famous films of the 1950s, some of them directed by Alfred Hitchcock." -- Chatham (NJ) Courier, Hanover (NJ) Eagle and Regional Weekly News, Bernardsville "Dick is to be commended for his fine biographical portrayal of major players, old and new.... I have rarely read a more involved and historically detailed account of one major studio." -- Independent Publisher "In this well-written and engaging book, Bernard K. Dick traces the history of Universal Pictures -- and the movie industry in general -- from its humble origins to its modern status." -- Journal of American History "Engaging history that rescues some reputations and skewers others. It is a history with the labyrinthine intrigue of a good Hollywood film." -- Journal of the West "Fans of Universal Pictures will find a friend in Dick... Balancing his personal fondness with solid research, Dick chronicles every phase, high and low, of Universal's

history." -- Kirkus s"With roots dating back to the first decade of the century, Hollywood's most venerable studio is an interesting case study." -- Library Journal "No Hollywood history is complete without the inclusion on Bernard Dick's City of Dreams on the reading list." -- Midwest Book "Universal's story is a good window on Hollywood, and Dick's movie-going enthusiasm is evident." -- Publishers Weekly