Vincente Minnelli: Hollywoods Dark Dreamer by Emanuel Levy

Vincente Minnelli, Hollywoods Dark Dreamer is the first full-length biography of Vincente Minnelli, one of the most legendary and influential directors in the twentieth century, encompassing his life, his art, and his artistry. Minnelli started out as a set and costume designer in New York, where he first notably applied his aesthetic principles to the Broadway stage design of Scheherazade. He became the first director of New Yorks Radio City Music Hall, as well as some of the most lavish Broadway musicals, including Ziegfeld Follies, and brought Josephine Baker back from Paris to star in his shows. As a film director, he discovered Lena Horne in a Harlem nightclub and cast her in his first movie, the legendary musical Cabin in the Sky. The winner of the Director Oscar for Gigi, the first film to win in all nine of its Oscar nominations, Minnelli directed such classics as the Oscar-winning An American in Paris, Meet Me in St. Louis, Father of the Bride, The Bad and the Beautiful, and Some Came Running. He was married to Judy Garland, who he met on the set of Meet Me in St. Louis and directed in such landmark films as The Clock; their daughter is actress-singer Liza Minnelli.

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I have to admit I have never posted a review before, but I enjoyed your book so much that I decided to do it. I would like to thank you for your wonderful book about one of Hollywood’s most brilliant and still underestimated directors. I savored every page of it.

I have known for years that only a couple of books have been written about Minnelli, including his own, understandably subjective and partial memoir. When he passed, his obituary was relegated to the inside of the L.A. Times instead of the front page, but, unlike the French, Hollywood often overlooks its brightest stars.
Your book is certainly the most scholarly I've read on Minnelli, and will be of lasting value as historical reference for his work. I wonder what Liza thinks of your book? She should be honored. For obvious reasons, I believe she does not like any mention of private issues, such as sexuality, when it comes to her parents, but you have put Minnelli's bisexuality in perspective, as a variable in understanding the essence of his work.

I don't agree with your assessments on every Minnelli film; I like some that you do not, and vica versa. But we both agree that he made so many beautiful and innovative movies on so many levels, and I congratulate you for having honored that.

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