



The Real Tinsel

Where Dreams
Were Made

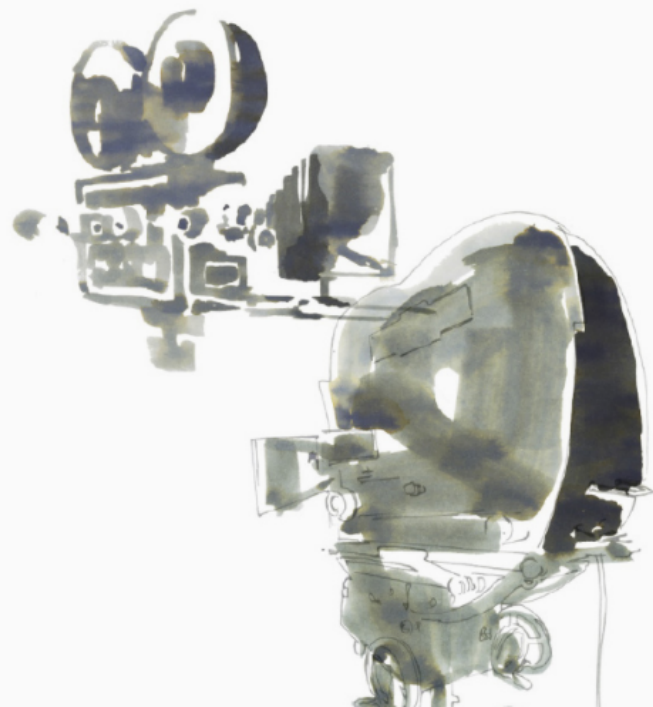


○ In 1936, a movie ticket cost 25 cents, the biggest stars were Shirley Temple and Clark Gable, and
● the Hollywood studio system was near its peak.

○ This is the world of "The Last Tycoon," a new series starring Matt Bomer, Kelsey Grammer, and
○ Lily Collins, based on F. Scott Fitzgerald's novel of the same name, about a young mogul making
○ his way in Hollywood. A creative perfectionist, producer Monroe Stahr (Bomer) strives to make
○ films with both meaning and artistic merit, a mission that often clashes with his boss Pat Brady's
○ (Grammer) pursuit of the bottom line.

○ Stahr's story takes place during what is now regarded as the Golden Age of Hollywood. The
○ major movie studios, including Paramount, Warner Bros., and Metro-Goldwyn-Mayer, were self-
○ contained dream factories dominated by the moguls who ran them. Vertical integration gave
○ studios unprecedented control over their product, allowing them to dictate not only how films
○ were made, but also how they were distributed and exhibited. Each studio had its own stable of
○ stars under contract; MGM boasted that it had more stars than there were in the heavens.
○ Supporting them were armies of directors, character actors, cameramen, make-up artists,
○ costumers, gaffers, carpenters, seamstresses, dialogue coaches, fencing masters, and clapper
○ boys—everything and everyone a studio needed to make a movie, all under one roof.

○ The "Last Tycoon" returns to this era, the apex of Hollywood glamour. Meet the series' main
○ characters and see them as they might have appeared in sketches by the leading costume
○ designers of the 1930s.





MONROE STAHR

Monroe Stahr, a producer at Brady-American Studios, is devoted to film as art. He values creativity, dedication, and excellence, and resists anything that might compromise his artistic vision.

*"I'm a merchant;
I want to buy what's
in your mind."*





CELIA BRADY

Celia Brady, Pat Brady's daughter, is an eager young woman who is capable of far more than everyone around her thinks. Despite her father's reservations, she begins building a career in film.

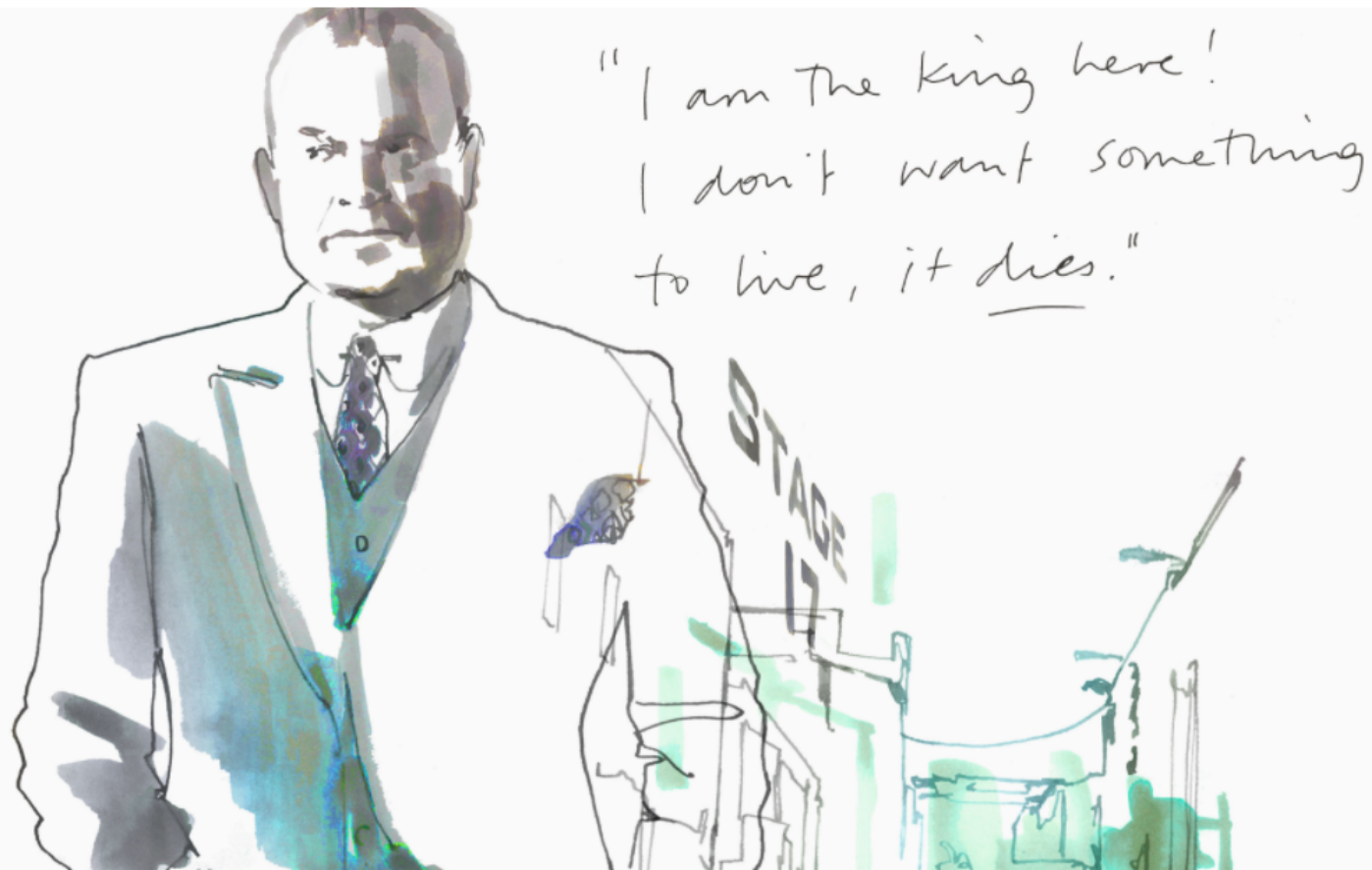
"I know plenty. I grew up in pictures."





PAT BRADY

Pat Brady is head of Brady-American Studios and Stahr's boss. For Brady, filmmaking isn't an art: it's a business. In the shadow of the Great Depression, his chief concern is keeping the studio afloat.





ON SET

Most Hollywood films were made without leaving the confines of the studio.

Movies were shot on soundstages and on the backlot, where elaborate sets transported audiences as far afield as the South Seas and Imperial Rome.



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THE ART OF PRODUCTION

Producers like Stahr shepherded films from script to set to sneak preview and certain names became seals of quality. They assigned actors to movies, carefully sculpting star images and nurturing careers.





MOVIE IDOLS

Hollywood's Golden Age was also the heyday of the star system. Young hopefuls received lessons in acting, dancing, and speaking and contracts attached them to specific studios for years at a time.

"People come to this place, to Hollywood, for second chances, to make themselves all over again."





ART & COMMERCE

Audiences struggling with the Great Depression turned to the silver screen to escape. Hollywood responded with elaborate musicals, glamorous Broadway adaptations, and fast-paced screwball comedies.



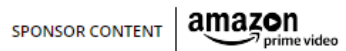


CELIA BRADY

Celia stands very much alone. Despite pioneers like Mary Pickford and Lois Weber, actresses who each opened their own production companies, female producers in 1930s Hollywood were few and far between.



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THE LAST
TYCOON
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