I'm not a robot



SVG NEEDEDLater productions starting from 1966 used a redrawn variant, notably a different font for the "Picture/Release" box. The last film to use this logo was Nothing Lasts Forever (1984).1939 SVG NEEDED19641966 SVG NEEDED1966-1982 1980-present19802009This logo was used as early as the Metro-Goldwyn-Mayer Film Co. 1980 Annual Report,[2] and would be used on theatrical-related contexts by 1985.[3] This logo remained in use as an in-credit and stationary logo until the mid-1990's[4][5][6], and was used on-screen until 2009[7].19841986199220212021presentDesigner:Baked StudiosMCKL (typeface)Typography:Custom ("Metro Goldwyn Mayer")Metro Mayer Serif ("Ars Gratia Artis" & "Trade Mark")On March 8, 2021, MGM updated their 97-year-old lion logo with CGI, in contrast to the real lions used previously. This is the first major update to the logo since 1957.Despite the new on-screen logo being introduced, it uses the monogram wordmark rather than a print logo like the other preceded logos.References External links Share copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution You must give appropriate credit , provide a link to the license, and indicate if changes were made . You may do so in any reasonable manner, but not in any way that suggests the licensor endorses you or your use. ShareAlike If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Metro Pictures Corporation, founded in 1915 by Richard Rowland and Louis B. Mayer, started by distributing films before Mayer left to form his own company, Louis B. Mayer Pictures. After several years of independent operation under Rowland, theater magnate Marcus Loew acquired Metro Pictures in 1920. Seeking better content for his theaters, Loew merged Metro Pictures with Goldwyn Pictures and eventually acquired Mayer's company in 1924, forming Metro-Goldwyn-Mayer (MGM). With Mayer serving as head of the studio, MGM became one of the major players in the Golden Age of Hollywood, and was one of the "Big Five" film studios, alongside Paramount Pictures, RKO Radio Pictures, 20th Century Fox and Warner Bros. At its peak in the 1930s, the studio was releasing 50 films a year. In 1952, Loews Inc. was forced to relinquish control of MGM due to the outcome of United States v. Paramount Pictures, Inc., which forced studios and theaters to separate. By the time the split was completed in 1959, MGM was in decline due to a combination of the split, the decline of the old studio system, and the rise of television. In 1957, the same year Louis B. Mayer died, the company filed a loss for the first time ever.In 1969, Kirk Kerkorian purchased the company. However, in 1973, MGM closed its distribution offices and signed an agreement with United Artists for distribution of its films in the United States; the company made a similar agreement with Cinema International Corporation for international distribution. In 1981, MGM purchased the failing United Artists before renaming itself MGM/UA Entertainment Co. a year later, with UA's distribution branch being renamed MGM/United Artists Distribution and Marketing (later MGM/UA Distribution Co.). MGM was also a founding partner in CIC's successor United International Pictures. On March 25, 1986, MGM/UA was purchased by Ted Turner (who temporarily renamed the company MGM Entertainment Co.), but after a large amount of debt, he sold it back on August 26, keeping the pre-1986 MGM library. MGM was then renamed MGM/UA Communications Co. In 1990, it became MGM-Path Communications Co. after Giancarlo Parretti purchased the company and merged it with Path Communications (not to be confused with the French studio, which Parretti attempted to buy but failed due to French governmental concerns over his business background). Due to lawsuits, it was sold back to Kerkorian yet again, and the company reverted back to the Metro-Goldwyn-Mayer name in 1992. In 2000, MGM broke off its international distribution agreement with UIP and signed with 20th Century Fox for it to take over international distribution rights for its films. On April 8, 2005, a consortium led by Sony's American branch bought the company.In 2009 and 2010, MGM suffered financial problems and filed for Chapter 11 bankruptcy on November 3, 2010. After it emerged from bankruptcy on December 20, Spyglass Entertainment executives Gary Barber and Roger Birnbaum became co-CEOs and co-chairs of the company. Birnbaum left on October 3, 2012, and Barber was fired in March 2018. For much of the 2010s, much of MGM's output was produced with and/or distributed by Columbia, Paramount, Universal, or Warner Bros. in all territories except the Nordics, Israel, Central Europe, the Middle East, and Portugal. In 2017, MGM signed an agreement with Annapurna Pictures to distribute titles from both parties in the US, with third-party titles being released under the Mirror banner. MGM also signed an agreement with Universal that same year to handle the international distribution of MGM titles. In 2019, the partnership became known as United Artists Releasing, and Orion Pictures' distribution staff was added to the venture.On May 26, 2021, technology company Amazon announced its intention to acquire MGM for $8.45 billion, a deal that was finalized on March 17, 2022. On August 15, 2022, MGM announced a new distribution agreement with Warner Bros. for international markets outside North America, which excluded two titles from Orion and the 26th James Bond film, which was retained by Universal. As part of the deal, Warner Bros. assumed home video rights in all regions. In 2023, Amazon Studios was renamed Amazon MGM Studios, with MGM serving as a banner of the company. Amazon MGM Studios will also assume international distribution of MGM's films once the current deal with Warner Bros. expires at the end of 2025.As of 2024, MGM's major film franchises include Rocky and James Bond, while its most recent television productions include Fargo and The Handmaid's Tale. The current company and studio location are located in Beverly Hills, California. MGM owned a more well-known set of studios in Culver City from 1925 until 1986, when the backlot was sold to Lorimar-Telepictures; the lot is now owned by Sony Pictures Entertainment, and is known as Sony Pictures Studios.Metro-Goldwyn Pictures CorporationContentsLogo (November 9, 1924-June 14, 1928)Metro-Goldwyn-Mayer Studios, Inc.Contents1st Logo (November 9, 1924-April 22, 1928)2nd Logo (October 1, 1927-September 27, 1928)3rd Logo (September 1, 1928-October 13, 1953)4th Logo (November 2, 1928-March 15, 1932)5th Logo (February 4, 1932-May 25, 1935)6th Logo (September 18, 1934-December 3, 1953)7th Logo (July 15, 1953-November 2, 1956)8th Logo (April 26, 1956-February 27, 1959)9th Logo (September 6, 1957-July 10, 1987)10th Logo (April 3-October 13, 1968)11th Logo (June 22, 1984-April 28, 2009)12th Logo (October 31, 2008-March 16, 2012)13th Logo (August 8, 2012-October 8, 2021)14th Logo (August 13, 2021-) Visuals: Over a black background is a marquee with torches surrounding it, similar to the MGM print logo. A statue of a lion rests on top. There is text over the marquee reading "A Metro Goldwyn PICTURE", with "A" on top, "Metro Goldwyn" in the middle ("Metro" in the font used for the Metro Pictures logo of the time and "Goldwyn" in a script font), and "PICTURE" on the bottom, looking slightly smudged out in the center.Trivia: This logo (with the word "Mayer") was used as a print logo until the 1950s, as well as on various films as late as 1984.Variants: The colors of the logo vary depending on the film.A sepia variant exists.On Cleopatra, the logo reads "DISTRIBUTED BY Metro-Goldwyn-Mayer DISTRIBUTING CORP", and the lion is more realistic.Technique: A printed graphic filmed by a camera.Audio: The closing theme of the film.Availability Edit TableMedia TitleDate of ReleaseAdditional Notes He Who Gets Slapped November 9, 1924Seen at the end of this early MGM-era film. Greed December 4, 1924Seen as an opening logo. Lady of the Night March 9, 1925Seen at the end of this early MGM-era film. Cleopatra October 1928Seen at the end of this early MGM-era film. Metro-Goldwyn-Mayer Studios, Inc.1st Logo (November 9, 1924-April 22, 1928) Visuals: Same as the final Goldwyn Pictures logo, but a new lion named "Slats" occupies the circle. Slats moves his head from right to left and then looks at the camera, and later looks around aimlessly. Instead of "A GOLDWYN PICTURE", the marquee below the logo now reads "Metro Goldwyn Mayer". "Metro" is in a plain serif font, "Goldwyn" is in a more fancy script font, and "Mayer" is in an Art Deco-esque font.Trivia: Slats was born at the Dublin Zoo on March 20, 1919, and was originally named "Cairbre". He died in 1936.Variants: Slats appears to move differently on every film in which the logo makes an appearance. On Battling Butler, despite Slats being given the title of "the only MGM lion that didn't roar", he roars once, and freezes for a few seconds before he turns his head as the logo fades out.On a promotional film for the studio, the words "METRO-GOLDWYN-MAYER" appear word by word, with "STVDIOS" appearing underneath the words. After a few seconds, the words "CONTROLLED BY LOEWS INC." appear below "STVDIOS". Then the logo blinks twice with the mascot on top and a light below.Technique: Live-action footage (which differs depending on the film), with the elements surrounding Slats being a printed graphic composited over the footage.Audio: None or the film's opening music.Availability: This logo was known to appear on their early films including He Who Gets Slapped, Confessions of a Queen, The Unholy Three (1925), The Circle, and Battling Butler.However, due to the 1965 MGM vault fire, existing prints of most films from this era have the 3rd logo plastering this one instead, and this logo is not easy to come across.It may have also been seen on some original prints of London After Midnight, Lady of the Night, and Ben-Hur: A Tale of the Christ, respectively.2nd Logo (October 1, 1927-September 27, 1928) Visuals: Nearly the same as before, but the ribboning has been slightly redone and a different lion named "Numa"[1] appears. The usual MGM marquee is seen below, with the ribboning in white, the wreath in yellow, the mask in red and the marquee in green.Trivia: This was MGM's first attempt at a color logo, and color films in general.For a period of time, the lion's name was unknown, so it was given the unofficial name of Bill by the wiki.Variant: As seen in the first picture, there is a variant with copyright notices below the logo.Technique: A printed graphic, with Numa being a photograph.Audio: The only films this is known to appear on were silent, so either none or the opening theme of the film.Availability: This logo was mainly seen on early colorized silent films.It was seen on The Heart of General Robert E. Lee (which is currently being restored by the Library of Congress), and is also said to appear on Buffalo Bill's Last Fight.This logo should be retained if either film resurfaces.3rd Logo (September 1, 1928-October 13, 1953) Original B/W version with NRA logo Original colorized version Original colorized version with NRA logo Sepia version with NRA logo Mutiny on the Bounty (1935) trailer variant A Tale of Two Cities (1935) trailer variant Fury (1936) trailer variant San Francisco (1936) trailer variant Revised colorized version (orange ribboning) Revised colorized version (silver ribboning) MGM Silver Anniversary card seen before Jackie Early closing variant (1928-1932) Later closing variant (1931-1939) Fury (1936) closing variant Libeled Lady (1936) closing variant Camille (1936) closing variant Closing variant with reclining lion (1938-early 1940) The Wizard of Oz (1939) closing variant Closing variant with war bond notice (1942) Edit Section Davy Jones' Locker and Hell's Fire (both 1933): These two Willie Whopper shorts, produced in Cinecolor, feature a still MGM logo with Jackie on a blue BG. Petunia Natural Park (1939): A rotoscoped version of Jackie the Lion is used. The Next Voice You Hear (1950) and Westward the Women (1951): A still image of Jackie is shown. The deliberate practice of showing the MGM Lion sans roaring predates the variation seen on Ben-Hur (1959). That's Entertainment, Part II (1976): In place of the standard logo, it is a live-action clip of a book labeled "II" being pulled off a shelf, and opened to a page with a still picture of the 1928 logo (with Jackie), minus the marquee below. The words "MGM presents" are in a Serif font above the logo. A Night at the Opera (1935): It starts with the 1928 MGM logo. A lion that looks like Tanner is seen in the beginning and fades into a sequence of the Marx Brothers roaring like the lion, but since Harpo doesn't speak, he honks his bulb horn. In addition, the inscription on the ribbon changes to "Marx Gratia Marxes". If you listen closely at one point, an element of Tanner's roar can be heard

The Cabin in the Woods (2010): The logo, and a still version of the United Artists logo, crossfade into each other on a complicated red background, and move onto the opening credits. This was intended to appear in the film on its intended release; however, MGM's financial difficulties prevented that from happening. The final 2012 release of the film uses the 2005 Lionsgate "horror" logo as well as a newer credits sequence. Licorice Pizza (2021): The 2011 version (which lacks the URL) of the 2008-2012 logo is used. At the end of some prints, the 1966-68 logo is seen (since its set in the 1960s/1970s). Valkyrie (2008): The logo shifts closer for just a second. Only seen on the TV spot. This also includes the 20th Century Fox and United Artists logos. Licorice Pizza (2021): Same as the movie itself. Edit Section The Girl with the Dragon Tattoo (2011): The logo is silent with the film's opening theme playing over.Visuals: Same as the previous logo, but with several enhancements: the text, ribbons and mask, along with its wreath, are now all in a lighter, more metallic shade of gold; the URL now reads "MGM.COM"; and the footage of Leo has been digitally enhanced. As the logo fades away, Leo turns his head back to his right, like in the original 1957 logo.Trivia: This was actually based on the print logo that was used by MGM Home Entertainment and MGM DVD, as seen on VHS and DVD covers and other merchandise. The gold mask used here also looks similar to the one in the 1993 MGM/UA Home Video logo.After this logo's retirement, the ribboning, text and mask would continue to be used for MGM's colored print logo until 2021.Variants:A three-roar variant exists, but was never used.For the closing variant and on 2009 cable broadcasts (unless the MGM Television logo was used), the logo is a brighter gold color.Starting in 2011, the logo began appearing without the URL, likely due to MGM no longer releasing their own films (outside some regions) after their emergence from bankruptcy. This version first appeared on The Cutting Edge: Fire and Ice in 2010. It later made an appearance on a behind-the-scenes video of Zookeeper found on the MGM website, as well as the trailers for The Girl with the Dragon Tattoo, 21 Jump Street and G.I. Joe: Retaliation. The roar track is not used on the former two trailers, but is still heard on the latter. The logo made its first appearance on a theatrical release of The Girl with the Dragon Tattoo.Closing Variant: At the end of Hot Tub Time Machine and some catalog titles, in which the words "DISTRIBUTED BY MGM DISTRIBUTION CO." appear in place of the URL. On a WGN airing of Mr. Mom, a slightly different font is used.Technique: Live-action footage, with a digitally-made filmstrip and text, done at Pacific Title. The footage of Leo in this logo is from a negative master of the 1958 film Cat on a Hot Tin Roof, as the original 1956 negative was believed to be lost. Leo was then given an HD enhancement, with his mane and ears digitally remodeled to remove film fuzz and blemishes. They were also made to overlap the film ribbons in order to give the logo more depth. More info on the project can be found here.Audio:October 31, 2008-February 6, 2009: A new roar track that also has elements of the 1982 and 1995 MGM lion roars and is more powerful than its predecessor, once again mixed by Mark Mangini. This new sound was reportedly created because the current ones did not have Leo roaring thrice like the longer version. This was also used on the trailers for Fame and Hot Tub Time Machine.June 12, 2009-March 16, 2012: The 1995 roar track is used.Audio Variant: The 1995 roar track is muted on The Girl with the Dragon Tattoo.Availability: Seen on all MGM releases from this period, starting with Quantum of Solace and ending with 21 Jump Street.Other movies with this logo include Valkyrie, The Pink Panther 2, The Taking of Pelham 123, Fame, Hot Tub Time Machine and Zookeeper.Despite being retired, this logo made an appearance on Licorice Pizza, released on November 26, 2021.Also, some movies owned by MGM when aired on cable and pay-TV, and some home media releases plaster or precede older logos with this (one example being the 2016 Olive Films Blu-ray release of Mannequin).It precedes the Universal Pictures logo on current overseas prints of Conan the Destroyer, and the United Artists logo on the Kino Lorber Blu-ray release of Fistful of Dollars (however, for the latter film, it's not attached to the actual feature, only directly preceding it according to a playlist file).It can also be found on video games such as James Bond 007: Blood Stone and GoldenEye 007 (2010).It also makes an appearance on the YouTube Movies print of The Usual Suspects.The logo with the 2008 roar track can also be found at the start and end of the 2018 Blu-ray release of Cop.13th Logo (August 8, 2012-October 8, 2021) Edit Section Poltergeist (2015): The logo flashes and glitches as a deformed and glitched up version then flashes back. The Addams Family (2019): The logo plays normal until the second roar, where Leo turns into Kitty Kat. Then a ball falls down and Kitty leaps out from the ribbon and knocks the ball off screen, before jumping off screen as the logo falls down to reveal The Addams Family's house, revealing that the entire logo is a prop. The Hobbit: An Unexpected Journey (2012): On a black and red cloudy background are the Warner Bros., New Line Cinema, and MGM logos. All are orange and have a bit of a blurry appearance and look to be made of stone. G.I. Joe: Retaliation (2013): A still version of the MGM logo with the big orange letters "MGM" below that. It's in the middle of the Paramount Pictures and Skydance Productions logos. Another variant has a black and gray 2-D drawing of the logo in the middle of the other said companies' logos. Seen only on the TV spots. Carrie (2013): Same as the G.I. Joe: Retaliation TV spot variant, but with the 1999 Screen Gems logo next to it. Carrie (2013): On the second trailer, it's the same as the Hope Springs variant, with the last half of the 1999 Screen Gems logo next to it. The Hobbit: The Desolation of Smaug (2013): The logo is metallic gold and it is rusted. Also, it is on a black background. The Hobbit: The Desolation of Smaug (2013): On the teaser trailer, the WB, MGM, and New Line logos appear as wood. The Hobbit: The Desolation of Smaug (2013): On the Sneak Peak, the WB print logo, MGM, and New Line logos is metallic yellow. Also, it is on a black background. The Hobbit: Battle of the Five Armies (2014): The logo is made of wood and zooms through the camera. If I Stay (2014): The logo is silver-blue and shares space with WB and NLC logos. Snake Eyes: G.I. Joe Origins (2021): The MGM logo is seen on a red smoke background. Snake Eyes: G.I. Joe Origins (2021): On TV Spot, same as the first trailer, but beside with Paramount and Skydance. Candyman (2021): On TV Spot, the Metro Goldwyn Mayer used the 2012 logo and beside with Universal Pictures and Monkeypaw Productions. Edit Section Robocop (2014): The lion's roar is replaced with Pat Novak (Samuel L. Jackson) doing a vocal warmup. The Hobbit: The Battle of the Five Armies (2014): Smaug the Dragon's roar is heard over the lion's second roar. Hot Tub Time Machine 2 (2015): The lion's roars are replaced with cell phone rings. In between the rings, a quizzical "Hmm?" is heard.Visuals: Over a black background, the logo starts with flickers of light. The image then pulls back to reveal that it is a pupil, an extreme close-up of Leo's eye. The camera zooms out to reveal Leo, the ribboning, the mask, and the words "TRADE MARK" on both sides (from the previous logo, all in gold and metallic) ease back with the ribbons moving. The words "ARS GRATIA ARTIS" move from right to left on the ribbon as "Metro Goldwyn Mayer" appears shimmering and eases itself above the ribboning. The company name is darker and appears to have a "shining" effect applied to it, while the mask is also different as well. Leo, whose 1957 footage is digitally restored and enhanced, like the previous logo, roars as this happens.Trivia:This is the first animated logo from the company.The logo was designed by LA-based graphic design company Shine. On March 20, 2020, MGM's social banner on the studio's social pages changed to a frame-by-frame picture of Leo's footage.Variants:A still version exists, which can be seen at the end of films.On the game 007 Legends and the film Skyfall, the logo is darker and appears more golden. The flickers of light at the beginning are not seen.A short version exists, which can be seen on Hope Springs, and at the end of some newer prints of older films released by Orion Pictures and United Artists. It was also seen at the end of Spectre. This can be seen at the beginning of MGM's clips, trailers, and compilation videos on their official YouTube channel. This was also used as the basis of the MGM Television logo.On some films, the movement of Leo's eye varies. Sometimes, it looks straight at the camera, and other times it moves as if Leo was looking around, either once or twice.Technique: Live-action footage for Leo, and CGI for all other elements.Audio: The 1995 roar is used, along with whooshes throughout the animation and the sound of a running film projector before the roar. The noise dies down after the first roar. There is also an extra growling sound added after the second roar.Audio Variants:None for the still closing variant.On the Skyfall teaser trailer, there is a shortened version of the 1995 roar.The version seen on Shine's website has the standard 1995 roar without any additional sound effects.The Hobbit movies, G.I. Joe: Retaliation and 22 Jump Street have the opening theme of the film without the whooshes and projector sounds, just the roaring. Hansel & Gretel: Witch Hunters, Spectre, and Me Before You have the opening theme of the movie with the whooshes and projector sounds and roaring.G.I. Joe: Retaliation also has the 2008 roar track.A reverse plaster with the 1982 MGM/UA Home Video fanfare was found on the Brazilian Portuguese dub of Exterminator 2.Availability: This logo can be seen on every MGM film from 2012 until 2021, starting with Hope Springs (albeit a shortened version) and ending with Snake Eyes: G.I. Joe Origins.A shorter version of the logo actually first appeared on the teaser trailer for said film, while the full version of the logo was first seen on Skyfall.It can also be found on the MGM 90th Anniversary trailer promo, and on Shine's website, seen here.This logo is also seen on some current prints of films, such as the remastered Blu-ray releases of The Terminator, and the original RoboCop before the Orion logo, on the 2016 remastered Blu-ray release of The Good, the Bad and the Ugly before the UA Ovoid, various 4K Blu-ray releases such as Rain Man and Motel Hell, and some later digital and TV prints of films such as The Evictors, Rocky Mountain Express, Jeepers Creepers, and The Call of the Wild (1976); among other examples.It also makes an appearance on current digital prints of Masters of the Universe and Invaders from Mars.It also makes a surprise appearance on some theatrical prints of No Time to Die.It is also seen on the documentary Everything or Nothing: The Untold Story of James Bond.It is also preserved at the start of an Amazon Prime Video streaming print of the 2023 pilot of 007: Road to a Million.It also appears twice on a CineMax Asia airing of The Girl in the Spider's Web, with the first appearance preceding the said films logos. This can be seen on YouTube hereWhen the next logo debuted with Respect, a short transitional period began between the logos.This logo is seen at the end of Candyman (2021) and No Time to Die (the next logo is used at the beginning of the film).14th Logo (August 13, 2021-) "60 Years of Bond" variant 100th anniversary variant (scope) Edit Section Candyman (2021): The 2021 logo is mirrored alongside the Universal Pictures, BRON and Monkeypaw Productions logos, to reference the saying of Candyman's name into a mirror five times. The Candy Man by Sammy Davis Jr. also plays throughout the logo sequence, and the sound of swarming bees fades in as the song gradually distorts. Candyman (2021): Same as the movie itself. Seen on the second trailer. House of Gucci (2021, International): The 2021 logo is in the middle in a box with the Universal Pictures logo on the left and the BRON Studios on the right. Seen on the Australian Legacy Trailer. Cyrano (2021, International): The monogram print logo is seen in white next to the Universal Pictures and BRON logos over a blurry dark background with lights. Seen on the international trailers; the US trailers use the standard on-screen MGM and BRON logos instead. The Beekeeper (2024): A swarm of bees buzz around the logo. Visuals: On a black background, a golden, rounded square passes by, bringing in a bright light. Another square passes while the screen zooms out through another to reveal it is inside the golden filmstrip ribbon. The ribbon zooms out and settles in place, this time reading "ART FOR ART'S SAKE" (the English translation of "ARS GRATIA ARTIS") written in MGM's custom typeface (named Metro Mayer Serif). A bright light is seen filtering out of the words in the ribbon, filling it with gold. By the time the light fades away from the right, the ribbon gains an extremely shiny metallic luster, and the English translation changes back to its familiar Latin version. The ribbons on either side of the circle unfurl into their familiar form as Leo (now an updated, photorealistic CGI rendering) fades in and roars. The mask (once again redesigned, with a solid mouth this time) and leaf-like design around it grow and fade from the darkness, and the company name zooms out (just like the previous logo) and shines on top of the ribbon, with "TRADE MARK" fading in shortly after. The entire logo has a subtle, faint golden shine all around it.Alternate Descriptive Video Transcription: Golden light emenantes behind a ring of film tape, the words "ART FOR ART'S SAKE" transform to "ARS GRATIA ARTIS" and the number 100 changes to a lion's head: Metro-Goldwyn-Mayer, An Amazon Company, 100 Years of Entertainment. Trivia: Originally produced in 2019, this logo was originally scheduled to premiere on No Time to Die when it had its original November release date for that year. However, due to the film getting delayed multiple times until October 2021 due to Danny Boyle's departure and production setbacks caused by the COVID-19 pandemic, this logo ended up making its debut on MGM's official YouTube channel on March 8, 2021. Just like the previous logo, a frame-by-frame picture of Leo's footage is used as the profile banner on Amazon MGM Studios' social pages.Alongside this logo, a new monogram wordmark was introduced, using the logo's classic font instead of serif lettering.The logo was shortlisted at the 2021 Clio Entertainment Awards, but it didn't win.Starting in September 2023, with the Amazon MGM Studios renaming that materialized a month later in October, all three of the brand's previous Amazon Studios logos used for production and distribution on its film and television content have been replaced by this logo. All of the company's planned projects intended under the Amazon Studios name would be drafted to Metro-Goldwyn-Mayer for films and Amazon MGM Studios for television.The 100th anniversary variant pays homage to the 1974 and 1984 anniversary logos, such as the "100" fading into Leo's footage (like in the 1974 logo, with "BEGINNING OUR NEXT 50 YEARS...") and "100 YEARS OF ENTERTAINMENT" (similar to the "SIXTY YEARS OF GREAT ENTERTAINMENT" phrase from 1984). Furthermore, the print version replaces the lion with "100".This logo is also seen on some Indian films starting in late 2023, such as Dry Day, Agni, The Mehta Boys and Be Happy.Byline: Starting with Sitting in Bars with Cake (released on September 8, 2023), the gold byline "AN AMAZON COMPANY" (in the Amazon Ember font) fades in below the logo.Variants:At the end of the logo, as part of the brand evolution video, when the logo fades out, following Leo fading out, the first letter in each of the three words in the company's name are formed together to make the "MGM" brand wordmark with the words "ART FOR ART'S SAKE" on the top and "BRAND EVOLUTION" on the bottom appearing after the wordmark is formed.A short version exists starting when Leo appears. The golden filmstrip ribbon forms a lot faster, the company name zooms out faster, and Leo roars once in this variation. This can be seen at the beginning of MGM's clips, trailers, and compilation videos on their official YouTube channel. This was also used as the basis of the MGM Television logo.Sometimes, the logo starts at the point where the filmstrip ribbon zooms out, skipping the part with the golden rounded squares.For the closing variant, the corporate version of the logo is used; except on Surrounded where it's just a still shot of the finished logo.To celebrate the 60th anniversary of the 007 franchise, MGM made a special variant for the occasion. When Leo starts to roar, the logo zooms out to the left, while the text appears earlier and zooms out at a slower rate. As on the right, there are the words "60 YEARS OF BOND" (with the "60" being seen on top in large font, while "YEARS OF BOND" is seen below in much smaller letters). On the 6 is the older 007 logo fade in number by number, and then when the gun fades in, the tip of the gun appears from the left of the "0", creating the 60 Years of Bond logo.On Screenpix On Demand's print of the 1953 film A Day to Remember, the logo, in color is cut short; before the second 1995 roar plays, it cuts to the film's original J. Arthur Rank Organisation logo in black and white.During their 100th anniversary, a golden "100" appears in front of the ribboning (with the camera focusing on it) before settling into the circle. The number then disappears in dust (meaning that the footage appears a bit late) and the logo plays as normal, but a golden glow is shown to reveal the text "100 YEARS OF ENTERTAINMENT", wiping from the middle to both the left and right sides. The glow then dissipates, and the text shines slightly.Technique: CGI by Baked Studios. Audio: A majestic, orchestral five-note fanfare and a whoosh play in the beginning (notably marking the first time the logo has been complimented with a proper fanfare), which ends in a somber, violin-esque descent as the 1995 roar track caps it off. Composed by Sounds Red.Audio Variants:Like the previous logo, none for the still closing variant.On some films, the opening theme plays over without the fanfare and just the roaring.Several unused fanfares exist on Sounds Red's Vimeo, including three re-orchestrated versions of the actual fanfare. They can be heard here.The first fanfare sounds nearly identical to the final fanfare, except the whoosh is omitted, and a bass drop is heard during the fourth note of the fanfare. The fanfare is also drawn out longer, not fading out even after Leo appears.The second fanfare omits the harp and the first three horn notes, while a slightly different and louder whoosh is heard at the beginning.The third fanfare still omits the first three horn notes and does not have the whoosh sound this time, but reinstates the harp at the beginning and also has a bass drop just like the first prototype fanfare.Some films such as Three Thousand Years of Longing, Creed III and U.S. prints of Challengers (which appears after the prologue; international prints have the logo appear before the film itself) have the opening theme heard without the roaring.On No Time to Die, the sounds from the previous logo was used alongside the opening theme.On the 60 Years of Bond variant, the iconic James Bond intro sound (based on the remastered version of the James Bond theme from Dr. No, composed by Monty Norman and performed by the John Barry Orchestra) plays over Leo's second roar after the fanfare and Leo's first roar. The whoosh sound effects in the fanfare are also removed.On Thirteen Lives, only the roaring is heard alongside the movie's opening theme.On The Sound of 007, the whoosh sound in the fanfare was added back and the last note of the Bond intro sound was re-arranged and extended, along with a drum hit alongside the guitar strum.At the end of a Screenpix print of Space Probe Taurus, the first half of the 1982 roar is heard.On Hot Potato: The Story of The Wiggles, the logo is high pitched, likely due to PAL speedup, since this film is Australian.On Red One, while the opening theme (the 1959 Ray Conniff Singers cover of "Here Comes Santa Claus (Right Down Santa Claus Lane)") is heard, the high tone variant of the 1995 roar track is heard.Legacy: Considered as a stunning update to the MGM logo for its CGI, fanfare, and use of the English "Art for Art's Sake", although the lion's CGI form was not as well-received at first.Availability Edit TableMedia TitleDate of ReleaseAdditional Notes Respect August 13, 2021Debut appearanceUS distribution only Flag Day August 20, 2021US distribution only Summer Days, Summer Nights August 24, 2021 Candyman August 27, 2021Custom variant The Addams Family 2 October 1, 2021US distribution only No Time to Die October 8, 2021US distribution only House of Gucci November 24, 2021US distribution only Licorice Pizza November 26, 2021US distribution onlyCustom variant Dog February 18, 2022US distribution only Cyrano February 25, 2022US distribution only On the Count of Three May 13, 2022 Thirteen Lives July 29, 2022 Samaritan August 26, 2022Prime Video exclusive Three Thousand Years of Longing August 26, 2022North American distribution only About Fate September 9, 2022 The Sound of 007 October 5, 2022Features the "60 Years of Bond" variant (Prime Video original). Till October 28, 2022US distribution only Bones and All November 23, 2022US distribution only Women Talking December 23, 2022US distribution only Creed III March 3, 2023US distribution only A Good Person March 24, 2023US and select international distribution only On a Wing and a Prayer April 7, 2023Prime Video exclusive Guy Ritchie's The Covenant April 21, 2023Select international distribution by Amazon Prime Video Surrounded June 20, 2023Distribution only Landscape with Invisible Hand August 18, 2023 Bottoms August 25, 2023US distribution only Sitting in Bars with Cake September 8, 2023Debut of Amazon byline variant Dark Harvest October 11, 2023 Saltburn November 17, 2023 American Fiction December 15, 2023 The Boys in the Boat December 25, 2023 The Beekeeper January 12, 2024US and China distribution only The Underdoggs January 26, 2024Prime Video exclusive Road House March 21, 2024Prime Video exclusiveFirst film to use the 100th anniversary variant Challengers April 26, 2024US distribution only I Am: Celine Dion June 21, 2024 Blink Twice August 23, 2024US distribution only My Old Ass September 13, 2024US distribution only Look Back November 7, 2024Prime Video exclusive Red One November 15, 2024US distribution only Unstoppable December 6, 2024 Nickel Boys December 13, 2024Distribution only The Fire Inside December 25, 2024Distribution only Your Fault (Culpa Tuya)December 27, 2024International release The Siege at Thorn High (Pengepungan Di Bukit Duri)April 17, 2025Indonesian film A Day to Remember N/A (original release: 1953)Plasters older logos up to the 2001 URL variant on Screenpix On Demand print (cuts off after first roar). Space Probe Taurus N/A (original release: 1965)Plastered appearance on Screenpix print. The Addams Family (1991) N/A (original release: November 22, 1991)Plastered appearance on international remastered prints. Lois Gibbs and the Love Canal N/A (original release:original release: 1982)Plastered appearance on Paramount+'s print. The Aeronauts N/A (original release:December 6, 2019)Plastered appearance on a later print on iTunes UK. Red River N/A (original release: September 1, 1948)Plastered appearance at the end of the Capelight Pictures Blu-ray release. The Heavenly Kid N/A (original release: July 26, 1985)Plastered appearance at the start and end of a Tubi streaming print. UHF N/A (original release: July 21, 1989)Amazon byline variant seen on Shout! Studios 4K Blu-ray release. Masquerade (1965) N/A (original release: May 13, 1965)Original bylineless version seen at the end of the Explosive Media Blu-ray release.Killer Klowns from Outer Space: The Game June 4, 2024Original bylineless version seen between the IllFonic and Teravision Games logos Copyright Stamps1924-1938: Copyright by Metro-Goldwyn-Mayer Pictures (or Distributing) Corporation (with the MGM secondary logo at the center). To the left of the MGM secondary logo, the text "Controlled by LOEW'S INCORPORATED" appears.1938-1960: Copyright by Loew's, Incorporated. (MGM officially split from Loew's in 1959)1960-1980, 1992-1996: Copyright by Metro-Goldwyn-Mayer, Inc.1981-1982: Copyright by Metro-Goldwyn-Mayer Film Co. (MGM Studios and MGM Grand were split into two companies on May 30, 1980)1982-1986: Copyright by MGM/UA Entertainment Co. (MGM merged with United Artists on July 28, 1981)1986-1987: Copyright by MGM Entertainment Co. (MGM split from United Artists when Ted Turner purchased the studio and then sold the remnants of MGM/UA back to Kerkorian)1987-: Copyright by Metro-Goldwyn-Mayer Pictures, Inc. (Used for theatrical releases)1989-1990: Copyright by MGM/UA Pictures, Inc. (Used on B-list releases from the time)1991-1992: Copyright by MGM-Path Communications Co. (MGM was acquired by Path Communications in 1990)1991: Copyright by Metro-Goldwyn-Mayer Pictures, a Division of MGM-Path Communications Co. (Appeared on Delirious)1996-2023: Copyright by Metro-Goldwyn-Mayer Studios, Inc. (current copyright claimant of United Artists films and older post-1986 MGM movies)2023-present: Copyright by Metro-Goldwyn-Mayer Pictures, Inc. (current copyright claimant for Amazon MGM Studios releases under the MGM banner)References The MGM logo design is an iconic emblem that every graphic designer recognizes. A roaring lion encased in a golden frame, it's more than just a symbol; it's a piece of cinematic history that continues to inspire. The evolution of the MGM logo design is a fascinating journey that sheds light on the marriage of creativity, technology, and branding, representing the glamour and grandiosity of the film industry.But what's the story behind this legendary logo? How has it changed over the years? Whether you're a seasoned graphic designer or a curious newcomer to the field, this article will take you through the intriguing history and transformation of the MGM logo design. It's a tale that reflects broader changes in design philosophy, technological advancements, and cultural shifts. So, sit back and delve into the world of MGM logo design, and let's explore together what makes this symbol so timeless and captivating. MGM Logo Design History1924 - 1960The MGM logo design during the era between 1924 and 1960 presents a rich tapestry of artistic evolution and clever branding. The original Metro Goldwyn Mayer logo was conceived in the mid-1920s, and it had a dual character, showcasing two distinct elements.The logotype was a blend of sophistication and flair, with "Metro" and "Mayer" penned in an Art-deco style serif font. The elongated vertical bars of the letters "M" imbued a sense of stature. In contrast, "Goldwyn" danced across the page in elegant cursive, its smooth shapes and curved tails adding a touch of grace.The company's emblem went a step further in artistry, boasting a circular badge adorned with a majestic lion's head. Framing the lion were smooth ribbons and the Latin slogan "Ars Gratia Artis." This MGM logo design became synonymous with creativity, with the wordmark nestled in a classic frame beneath the ornate ribbons.For graphic designers, the MGM logo design of this period is a masterclass in combining distinct visual elements. The integration of different typefaces and the intricate emblem encapsulates the spirit of the era, fusing classical motifs with modern design sensibilities.Image Courtesy: MGM1924 - 1984Between 1924 and 1984, the MGM logo design underwent an elegant transformation. The redesign in 1924 introduced more ornate framing for the wordmark, and the lion's head was replaced with a full-body silhouette of the lying beast. This alteration not only added character but elevated the entire emblem.The addition of the "Picture" tagline, underlined by a pointed, curved line, enhanced the logo's connection with the cinematic world. On either side of the nameplate, two torches were set, bringing an air of romance and elegance to the MGM logo design.The interplay of lines and curves, the balance between boldness and grace, is a testament to the artistry that went into crafting this iconic symbol. This era of MGM logo design showcases how thoughtful alterations can redefine an image, adding layers of meaning while maintaining brand identity. A prime example for graphic designers of how a logo can evolve while keeping its core essence intact.Image Courtesy: MGM19391939 brought a unique and eye-catching twist to the MGM logo design. This one-off emblem was a departure from the previous iterations, picturing a ring as if made from ribbons, and flanked by two more ribbons near the bottom.Beneath this elaborate ring were two laurel wreaths, reimagined as straightened ears of wheat. At the heart of the design was the stately lion's head, topped by the Latin saying, "arts for the sake of art."This MGM logo design marked a bold and creative experiment in visual representation. The use of ribbons and wreaths added a ceremonial touch, while the lion's majesty continued to shine through. It's a testament to the ability of graphic designers to innovate within a known framework, creating something fresh yet familiar. An inspiring example for modern designers, the 1939 MGM logo captures a specific moment in time with ingenuity and flair.Image Courtesy: MGM1964 - 1966The 1960s marked a shift in the MGM logo design toward minimalism and elegance. From 1964 to 1966, the emblem was simplified, portraying the lion's head inside a black circular frame, accentuated by two black ribbons extending outward from the bottom.This logo's absence of a wordmark was a daring choice, but it allowed the badge to look lighter and more balanced. The minimalistic approach allowed the MGM logo design to exude a modern charm without losing its regal essence.Graphic designers looking for inspiration in simplifying complex logos can learn from this era of MGM logo design. It was a lesson in how taking away elements can add more character, emphasizing the logo's core feature - the lion's head. It proved that sometimes, less is indeed more.Image Courtesy: MGM1966 - 1982The period from 1966 to 1982 saw MGM embracing a more contemporary approach. The lion was depicted in bold black and white lines, nestled within a circle without any framing. The "MGM" wordmark was strategically placed beneath the emblem, executed in a medium-weight sans-serif typeface.This MGM logo design was a bold step into modernity. The traditional shapes and cuts of the letters in the wordmark contrasted well with the more abstract rendition of the lion, creating a harmonious balance.For graphic designers, this phase of the MGM logo is a compelling study in how modern design principles can be incorporated without losing brand identity. The combination of traditional typography with a more abstract emblem reflects a design ethos that resonates even today.Image Courtesy: MGM1982 - 1986The 1982 MGM logo design harkened back to some original elements while introducing fresh perspectives. This time, the lion was depicted roaring, mouth wide open, with ribbons from the original framing, adding a touch of nostalgia.Under the emblem, the enlarged "MGM/UA" wordmark was set in all capitals using a bold serif typeface. The "Entertainment Co" was strategically placed between two horizontal lines and executed in a title-case, simple sans-serif font.This MGM logo design masterfully blended the old with the new. By revisiting elements from the past and mixing them with modern typography, it created a logo that spoke to both history and contemporary tastes.The ability to evolve while honoring its roots makes this era of MGM logo design a valuable lesson for graphic designers. It's an inspiring example of how logos can be continually reinvented while maintaining a strong connection to their origins and brand values.Image Courtesy: MGM1984 - 1985In the mid-1980s, MGM logo design once again evolved, retaining the recognizable emblem but shifting the typographical elements. The 1984 - 1985 version was characterized by the removal of the previous lettering, instead opting for a more integrated approach.The "Entertainment Co" inscription found a new home on an additional ribbon beneath the rounded badge, while the main nameplate gracefully adorned the lion's frame perimeter. This composition allowed the MGM logo design to maintain a sense of continuity while refreshing the visual hierarchy.For graphic designers, this particular version showcases how subtle shifts in layout and type placement can breathe new life into a well-known logo. It's a lesson in how to reimagine an existing design through clever typography and spatial arrangements without losing the core identity.Image Courtesy: MGM1986 - 1987The year 1986 brought about another intriguing update to the MGM logo design. The emblem created in 1982 remained the focus, but with the removal of the "UA" lettering. Other features remained untouched, including the framed lion, but the "MGM" inscription extended and gained a delicate outline.This alteration in MGM logo design illustrates how minor adjustments can lead to a distinct visual effect. The slight extension of the "MGM" inscription and its delicate outline subtly altered the overall balance and feel of the logo.Graphic designers can find inspiration in this example of how nuanced changes can refine a logo's impact. It's a reminder that a logo's evolution doesn't always require dramatic transformation but can be guided by thoughtful, incremental alterations.Image Courtesy: MGM1986 - 1992In the same year, 1986, an ornate and classy version of the MGM logo design was unveiled. It preserved the iconic lion's badge and ribbons but introduced the lettering arched gracefully above it, accompanied by the "Trademark" inscription on both sides.Another change, a black and white mask positioned under the lion's portrait between the ribbons, added a layer of complexity and intrigue to the logo.This phase of MGM logo design exhibits a blend of tradition and innovation. By adding new elements and rearranging existing ones, it created a visually rich and memorable logo. The introduction of the mask element and the repositioning of the lettering enhanced the logo's dynamism without overshadowing the iconic lion.For today's graphic designers, this era of MGM logo design offers valuable insights into how to blend classic motifs with contemporary design sensibilities. It exemplifies the importance of thoughtful design decisions and how each element plays a role in creating a cohesive and striking visual identity.Image Courtesy: MGM1992 - 2021The period from 1992 to 2021 marked a pivotal moment in the history of MGM logo design. Graphic designers and enthusiasts alike can appreciate the finesse and sophistication that went into this transformation. The emblem's contour was cleaned and refined in 1992, showcasing the roaring lion's image with greater distinction. Moreover, the mask was slightly enlarged and made more visible, giving it a prominent place in the overall design.But it's the ribbons that stand out in this redesign. Their contours were redrawn more confidently, turning a familiar logo into something timeless and professional. This phase of MGM logo design demonstrates the power of fine-tuning existing elements without fundamentally altering the logo's essence.For today's graphic designers, it's an important reminder that subtlety and refinement can often achieve a more potent impact than complete overhauls. The MGM logo from this era stands as a testimony to the notion that sometimes, less is more.Image Courtesy: MGM2011 - 2021Another significant alteration to the Metro Goldwyn Mayer logo arrived in 2011. While retaining the composition designed in 1992, this version introduced an enlarged and bold black serif "MGM" inscription under it. The wordmark's typeface bore a striking resemblance to such classic fonts as Garamond and Poliphili.This change to the MGM logo design might seem minor but carries considerable visual weight. By giving prominence to the "MGM" inscription and choosing a typeface with historical resonance, the logo connects to a rich typographical tradition while reinforcing brand identity.The 2011 update invites graphic designers to reflect on the strategic use of typography. It demonstrates how carefully chosen fonts and subtle adjustments can reinforce a brand's legacy and breathe new life into an iconic design.Image Courtesy: MGM2021 - PresentThe most recent phase of MGM logo design, unveiled first on March 8, 2021, and later debuting with the movie "Respect" in mid-August, introduced an animated character, replacing the live snarling lion. Far from simplifying the design, the logo now gleams in gold and boasts a 3D effect due to the gradient. Nevertheless, it preserves all the original details and elements.This modernization of the MGM logo design ushers in a new era while paying homage to its roots. The shift to animation, the embrace of gold, and the 3D effect reflect contemporary design sensibilities without losing sight of the logo's historical essence.Graphic designers can glean inspiration from this version of MGM's logo design. It serves as a masterclass in how to evolve a brand by integrating modern trends without severing connections to a rich and iconic heritage.Image Courtesy: MGMAnalysis: MGM Logo Design EvolutionThe history of MGM logo design is a fascinating tale that's more than just a journey through various aesthetic choices. It's a reflection of evolving cultural trends, technological advancements, and the shifting landscape of the entertainment industry. For graphic designers, the evolution of the MGM logo provides rich insights into effective branding, design thinking, and creative flexibility. In this section, we will analyze the MGM logo design evolution through five key points, offering a comprehensive look at what makes this logo a true icon.Adaptation to Cultural and Technological ShiftsThe MGM logo design has masterfully evolved to echo the changing cultural and technological context of the times. From the use of intricate Art-deco fonts in the 1920s to the shift towards 3D effects in 2021, the design modifications reflect a deep understanding of contemporary aesthetics. These transformations allowed the logo to remain fresh and engaging, providing a visual connection between the past and present.Consistency in Core ImageryWhile the logo underwent numerous changes, the core imagery of the roaring lion remained consistent. This symbolic continuity has enabled MGM to maintain a strong brand identity throughout its history. The lion's presence in every iteration of the MGM logo design exemplifies the power of a unifying visual symbol in branding, making it instantly recognizable to generations of viewers.Typography as a Branding ToolFrom Art-deco to Garamond-like fonts, typography played a pivotal role in expressing the brand's personality. The careful selection of typefaces, and the nuanced adjustments made over the years, showcased the brand's elegance and timelessness. This aspect of the MGM logo design evolution offers a lesson in how typefaces can carry substantial meaning and set the tone for the entire visual identity.Balance Between Simplicity and OrnamentationThe MGM logo design's journey also illustrates a delicate balance between simplicity and ornamentation. While some versions emphasized a minimalist approach, others embraced intricate details. This oscillation between complexity and simplicity demonstrates the flexibility of the MGM logo and its adaptability to various design philosophies, making it a versatile emblem that never lost its appeal.Utilizing Color and 3D EffectsThe recent shift towards gold coloring and 3D effects in the MGM logo design is a reflection of current design trends. These updates infuse the logo with a modern touch without altering its fundamental structure. The use of color and 3D technology symbolizes a brand that's eager to embrace the future, yet grounded in its iconic past.The MGM logo design evolution is a rich case study in effective brand development and visual storytelling. Through a thoughtful blend of consistency, adaptation, typographic finesse, balance, and modern flair, MGM's logo has stood the test of time. For graphic designers, it serves as an inspiration and a valuable lesson in how to craft a logo that resonates across generations and remains relevant in an ever-changing world. The Philosophy & Meaning Behind MGM Logo DesignThe MGM logo design is more than just a stunning visual emblem; it's a testament to the philosophy and intrinsic values that the brand embodies. With its prominent lion and distinctive framing, the logo stands as a symbol for the grand and artistic approach of Metro Goldwyn Mayer, a leading player in the entertainment industry. In this section, we'll delve into the philosophy and meaning behind the MGM logo design, exploring five key aspects that make this logo an enduring masterpiece. This understanding provides not only a deeper appreciation of the logo itself but also invaluable insights into the essence of thoughtful design.The LionThe roaring lion is an elemental part of the MGM logo design, symbolizing strength, courage, and majesty. It's not just an emblem; it's a statement of the studio's dominance and ambition in the entertainment landscape. The consistency of the lion's presence through various redesigns underlines the importance of these values to MGM, demonstrating the power of visual metaphors in logo design.Artistic FlourishesFrom ribbons to intricate framing, the artistic elements in the MGM logo design reflect a commitment to artistry and elegance. The Latin phrase "Ars Gratia Artis" (Art for Art's Sake) embedded within the logo further emphasizes this devotion to artistic integrity. These elements serve to position MGM as a creative and refined entity in the world of film and entertainment.Typography: Tradition Meets ModernityThe evolving typography within the MGM logo design tells a story of a brand that respects its traditions yet is open to modern interpretations. From Art-deco styles to contemporary serif fonts, the lettering choices symbolize a seamless blend of the old and the new, mirroring MGM's ability to adapt to changing times without losing its essence.Color Choices and 3D EffectsRecent changes to the MGM logo design, such as the gold color and 3D effects, reflect the studio's commitment to innovation and its readiness to embrace the future. These additions infuse the logo with a sense of dynamism and modernity, resonating with contemporary audiences while paying homage to its iconic past.Holistic CompositionThe holistic composition of the MGM logo design, from its harmonious layout to its balanced use of imagery and text, embodies the principles of unity and harmony. It reflects a thoughtful design philosophy where every element has a purpose and collectively contributes to a coherent visual narrative.The MGM logo design isn't merely a visual identifier; it's a profound expression of the brand's philosophy, values, and artistic vision.Whether it's the roaring lion, the elegant flourishes, or the thoughtful typography, every aspect of the logo carries meaning and depth. For graphic designers and those interested in the nuanced world of branding, the MGM logo serves as an inspiring example of how design can communicate so much more than just a name. It's a lesson in storytelling, symbolism, and the timeless art of visual communication. What Can We Learn from MGM Logo DesignThe MGM logo design is not just an iconic emblem in the entertainment industry; it's a rich textbook of design principles and storytelling. With its history, variations, and unwavering representation of the brand's ethos, there's much to be gleaned from examining the MGM logo design. As we dive into what we, as graphic designers, can learn from this visual masterpiece, we'll explore five key lessons that can inspire and guide our creative endeavors. So grab your design hat and join me on this journey of discovery, analyzing the MGM logo design in a way that goes beyond mere aesthetics.Consistency in Brand IdentityThe lion has been a consistent element in the MGM logo design, reinforcing the brand's identity across decades. It's a lesson in maintaining core visual elements that resonate with the audience while allowing for innovation and redesign. This consistency fosters brand recognition and loyalty, showing the importance of visual continuity in design.Striking a Balance Between Tradition and InnovationThe MGM logo design's evolution showcases the delicate balance between honoring tradition and embracing change. Whether it's the shift from a live lion to an animated character or the interplay of classic and modern typography, the logo demonstrates how to innovate without alienating your core audience. It teaches us the art of mindful evolution in design.

1986, Ted Turner bought MGM, but a few months later, sold the company back to Kerkorian to recoup massive debt, while keeping the library assets for himself. The series of deals left MGM even more heavily in debt.[20] MGM was bought by Path Communications (led by Italian publishing magnate Giancarlo Parretti) in 1990, but Parretti lost control of Path and defaulted on the loans used to purchase the studio.[17][20] The French banking conglomerate Crdit Lyonnais, the studio's major creditor, then took control of MGM.[17][20][21] Even more deeply in debt, MGM was purchased by a joint venture between Kerkorian, producer Frank Mancuso, and Australia's Seven Network in 1996.[22]The debt load from these and subsequent business deals negatively affected MGM's ability to survive as an independent motion picture studio. After a bidding war which included Time Warner (the current parent of Turner Broadcasting) and General Electric (the owners of the NBC television network at the time), MGM was acquired on September 23, 2004, by a partnership consisting of Sony Corporation of America, Comcast, Texas Pacific Group (now TPG Capital, L.P.), Providence Equity Partners, and other investors.[23][24]After its bankruptcy in 2010, MGM reorganized, with its creditors' $4 billion debt transferred to ownership. MGM's creditors controlled MGM through MGM Holdings, a private company. New management of its film and television production divisions was installed.This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources in this section. Unsourced material may be challenged and removed. (August 2014) (Learn how and when to remove this message)The Metro-Goldwyn-Mayer studio in 1925In 1924, movie theater magnate Marcus Loew had a problem. He had bought Metro Pictures Corporation in 1919 for $3 million, to provide a steady supply of films for his large Loew's Theatres chain.[25] However, he found that his new property only provided a lackluster assortment of films. Seeking to solve this problem, Loew purchased Goldwyn Pictures in 1924 for $5 million to improve the quality of the theaters' products.[25] However, these purchases created a need for someone to oversee his new Hollywood operations, since longtime assistant Nicholas Schenck was needed in New York headquarters to oversee the 150 theaters. A solution came in the person of Louis B. Mayer, head of Louis B. Mayer Pictures. Loew bought the Mayer studio for $75,000.[25] Loews Incorporated completed the merger of the Loews theater chain and the three studios on April 17, 1924, celebrated with a fete on April 26, 1924.[26] Mayer became head of the renamed Metro-Goldwyn-Mayer, with 24-year-old Irving Thalberg as head of production.[27] Final approval over budgets and contracts rested with New York City-based Loews Inc., while production decisions rested with the production headquarters in Culver City.[25]MGM produced more than 100 feature films in its first two years. In 1925, MGM released the extravagant and successful Ben-Hur, taking a $4.7 million profit that year, its first full year.[27] Also in 1925, MGM, Paramount Pictures and UFA formed a joint German distributor, Parufamet.[28]Marcus Loew died in 1927, and control of Loew's passed to Nicholas Schenck. In 1929, William Fox of Fox Film Corporation bought the Loew family's holdings with Schenck's assent. Mayer and Thalberg disagreed with the decision. Mayer was active in the California Republican Party and used his political connections to persuade the Justice Department to delay final approval of the deal on antitrust grounds. During this time, in the summer of 1929, Fox was badly hurt in an automobile accident. By the time he recovered, the stock market crash in the fall of 1929 had nearly wiped Fox out and ended any chance of the Loew's merger going through. Schenck and Mayer had never gotten along (Mayer reportedly referred to his boss as "Mr. Skunk"),[29][pageneeded] and the abortive Fox merger increased the animosity between the two men.Clark GableFrom the outset, MGM tapped into the audience's need for glamor and sophistication. Having inherited few big names from their predecessor companies, Mayer and Thalberg began at once to create and publicize a host of new stars, among them Joan Crawford, Greta Garbo, John Gilbert, William Haines, and Norma Shearer (who followed Thalberg from Universal and eventually married him). Established names such as Wallace Beery, Lon Chaney, Buster Keaton, and William Powell were hired from other studios. They also hired top directors such as Clarence Brown, Tod Browning, Victor Seastrom, King Vidor and Erich von Stroheim. The arrival of talking pictures in 192829 gave opportunities to other new stars, many of whom would carry MGM through the 1930s: Clark Gable, Nelson Eddy, Jean Harlow, Myrna Loy, Jeanette MacDonald (often paired with Eddy), Robert Montgomery, Robert Taylor, and Spencer Tracy among them.MGM was one of the first studios to experiment with filming in Technicolor. Using the two-color Technicolor process then available, MGM filmed portions of The Uninvited Guest (1924), The Big Parade (1925), and Ben-Hur (1925), among others, in the process. MGM released The Viking (1928), the first complete Technicolor feature with a synchronized score and sound effects, but no spoken dialogue.With the arrival of "talkies", MGM moved slowly and reluctantly into the sound era, releasing features such as White Shadows in the South Seas (1928) with music and sound effects, and Alias Jimmy Valentine (1928) with limited dialogue sequences. Their first full-fledged talkie, the musical The Broadway Melody (1929), however, was both a box-office success and won the Academy Award as Best Picture of the Year.MGM was the last major studio to convert to sound. The studio's first all-color, "all-talking" sound feature with dialogue was the musical The Rogue Song in 1930. MGM included a sequence made in Technicolor's superior new three-color process, a musical number in the otherwise black-and-white The Cat and the Fiddle (1934), starring Jeanette MacDonald and Ramon Novarro. The studio then produced a number of three-color short subjects including the musical La Fiesta de Santa Barbara (1935); the first complete Technicolor feature was Sweethearts (1938) with MacDonald and Nelson Eddy, the earlier of the popular singing team's two films in color. From then on, MGM regularly produced several films a year in Technicolor with Northwest Passage (1939) being one of the most notable of this era.Marie Dressler and Wallace Beery in Min and Bill (1930)In addition to a large short-subjects program of its own, MGM also distributed the shorts and features produced by Hal Roach Studios, including comedy shorts starring Laurel and Hardy, Our Gang and Charley Chase. The studio's distribution deal with Roach lasted from 1927 to 1938, and MGM benefited in particular from the success of the popular Laurel and Hardy films. In 1938, MGM purchased the rights to the Our Gang series from Roach and production of the successful series moved to the MGM studios, where it continued until 1944.[30] From 1929 to 1931, MGM produced a series of comedy shorts called All Barkie Dogville Comedies, in which trained dogs were dressed up to parody contemporary films and were voiced by actors. One of the shorts, The Dogway Melody (1930), spoofed MGM's hit 1929 musical The Broadway Melody.MGM entered the music industry by purchasing the "Big Three" starting with Miller Music Publishing Co. in 1934, then Robbins Music Corporation.[31] In 1935, MGM acquired a controlling interest in the capital stock of Leo Feist, Inc., the last of the Big Three.[31] In the 1934 California gubernatorial election Democratic nominee Upton Sinclair ran against Republican incumbent Frank Merriam, the latter of whom MGM supported. MGM and other film studios deducted a day's pay from each of their employees to raise an anti-Sinclair fund that amounted to $500,000. Irving Thalberg was to lead MGM's anti-Sinclair campaign and the studio recruited Carey Wilson to create a series of anti-Sinclair propaganda films. These films, directed by Felix E. Feist, included fake newsreels of Sinclair supporters who were portrayed as bums and criminals. They were shown in California movie theaters, with one episode featuring hired actors as Sinclair supporters speaking with foreign accents.[32]The first print logo of MGM used from 1924 to 1964.During the 1930s, MGM produced approximately 50 pictures a year, though it never met its goal of releasing a new motion picture each and every week (it was only able to release one feature film every nine days). Loew's 153 theaters were mostly located in New York, the Northeast, and Deep South; Gone with the Wind (1939) had its world premiere at Loew's Grand Theatre in Atlanta, Georgia. A fine reputation was gained for lavish productions that were sophisticated and polished to cater to an urban audience. Still, as the Great Depression deepened, MGM began to economize by "recycling" existing sets, costumes, and furnishings from previous projects. This recycling practice never let up once started. In addition, MGM saved money because it was the only one of the big five studios that did not own an off-site movie ranch. Until the mid-1950s, MGM could make a claim its rivals could not: the studio never lost money, although it did produce an occasional disaster such as Parnell (1937), Clark Gable's biggest flop. MGM was the only Hollywood studio that continued to pay dividends during the 1930s.Spencer Tracy in Fury (1936)MGM stars dominated the box office during the 1930s, and the studio was credited for inventing the Hollywood stable-of-stars system as well. MGM contracted with the American Musical Academy of Arts Association to handle all of their press and artist development. The AMAAA's main function was to develop the budding stars and to make them appealing to the public. Stars such as Joan Crawford, Greta Garbo, Myrna Loy, Jeanette MacDonald and Norma Shearer, reigned as the top-paid figures at the studio. Another MGM actress of the era, Jean Harlow, who had previously appeared in the Howard Hughes film Hell's Angels (1930), now had a big break and became a Hollywood sex symbol and one of MGM's most admired stars. Despite Harlow's gain, Garbo arguably remained the biggest star at MGM. Shearer was still a money maker despite her screen appearances becoming scarce, and Crawford continued her box-office popularity until 1937. MGM also received a boost through the man who would become known as "King of Hollywood", Clark Gable. Gable's career took off to new heights after he won an Oscar for the Columbia film It Happened One Night (1934).Mayer and Irving Thalberg's association began warmly, but eventually relations between the two became strained; Thalberg preferred literary works and expensive costume pictures over the lower-budget, family-oriented crowd pleasers Mayer wanted. Thalberg, always physically frail, was removed as head of production in 1932. Mayer encouraged other staff producers, among them his son-in-law David O. Selznick, but no one seemed to have the sure touch of Thalberg. As Thalberg's health deteriorated in 1936, Mayer could now serve as his temporary replacement. Rumors had begun circulating for some time that Thalberg was leaving MGM to set up his own independent company;[citation needed] his premature death at age 37 in September 1936 cost MGM dearly.[27]After Thalberg's untimely death, Mayer became head of production, as well as studio chief, becoming the first million-dollar executive in American history. The company remained profitable, and an increase in MGM's "series" pictures (Andy Hardy starring Mickey Rooney, Maisie starring Ann Sothern, The Thin Man starring William Powell and Myrna Loy, and Dr. Kildare/Dr. Gillespie with Lew Ayres and Lionel Barrymore) is cited as evidence of Mayer's restored influence. Also playing a huge role was Ida Koverman, Mayer's secretary and right hand.[33] Bert Lahr, Judy Garland, Ray Bolger and Jack Haley in The Wizard of Oz (1939), which since its release became one of MGM's most iconic and beloved films.In 1937, Mayer hired Mervyn LeRoy, a former Warner Bros. producer/director as MGM's top producer and Thalberg's replacement.[34] LeRoy convinced Mayer to acquire the film rights to the popular children's book The Wonderful Wizard of Oz; MGM purchased the rights from Samuel Goldwyn for $75,000 in 1938.[35]MGM's hits in 1939 included The Wizard of Oz; Ninotchka, starring Greta Garbo; The Women, starring Joan Crawford and Norma Shearer; and Gone with the Wind, starring Vivien Leigh as Scarlett O'Hara and Clark Gable as Rhett Butler. Although Gone With the Wind was produced by Selznick International Pictures, the film was distributed by MGM as part of a deal for producer David O. Selznick, Mayer's son-in-law, to obtain the services of Gable as well as financial assistance necessary for Selznick to complete the film. After Selznick International foundered in 1944, MGM acquired the full rights to Gone With the Wind.[27] While The Wizard of Oz was a critical hit, the production costs for the film were so expensive it took 20 years before it turned a profit.[36]Within one year, beginning in 1942, Mayer released his five highest-paid actresses from their MGM contracts: Joan Crawford, Greta Garbo, Myrna Loy, Jeanette MacDonald and Norma Shearer. After being labeled "box office poison", Crawford's MGM contract was terminated and she moved to Warner Brothers, where her career took a dramatic upturn. Garbo and Shearer never made another film after leaving the lot. Of the five stars, Loy and MacDonald were the only two whom Mayer later rehired, in 1947 and 1948 respectively; Crawford returned to MGM after Mayer's departure for the musical drama Torch Song in 1953.Increasingly, before and during World War II, Mayer came to rely on his "College of Cardinals"senior producers who controlled the studio's output. This management-by-committee resulted in MGM losing its momentum, developing few new stars, and relying on the safety of sequels and bland material. (Dorothy Parker memorably referred to the studio as "Metro-Goldwyn-Merde".[37][pageneeded]) Production values remained high, and even "B" pictures carried a polish and gloss that made them expensive to mount. After 1940, production was cut from 50 pictures a year to a more manageable 25 features per year. During this period, MGM released several very successful musicals with stars such as Fred Astaire, Judy Garland, Gene Kelly, and Frank Sinatra.Audiences began drifting to television in the late 1940s, and MGM and the other studios were finding it increasingly difficult to attract them to theaters. With its high overhead expenses, MGM's profit margins continued to decrease. Word came from Nicholas Schenck in New York to find "a new Thalberg" who could improve quality while paring costs. Mayer thought he had found this savior in Dore Schary, a writer and producer who had found success at running RKO Pictures. Lavish musicals were Schary's focus, and hits like Easter Parade (1948), Annie Get Your Gun (1950) and the popular musical films of tenor Mario Lanza, including That Midnight Kiss (1949) and The Great Caruso (1951), helped to keep MGM profitable during this period.[27]In August 1951, Louis B. Mayer was fired by MGM's East Coast executives[38] and he was replaced by Schary. Gradually cutting loose expensive contract players (including $6,000-a-week Judy Garland in 1950 and "King of Hollywood" Clark Gable in 1954), saving money by recycling existing movie sets instead of building costly new scenery, and reworking expensive old costumes, Schary managed to keep the studio running much as it had through the early 1940s, though his sensibilities for hard-edged, message movies would never bear much fruit. One bright spot continued to be MGM's musical pictures, under the aegis of producer Arthur Freed, who was operating what amounted to an independent unit within the studio. During the 1950's, MGM produced some well-regarded and profitable musicals that would later be acknowledged as classics, among them An American in Paris (1951), Singin' in the Rain (1952), and Seven Brides for Seven Brothers (1954). However, Brigadoon (1954), Deep in My Heart (1954), It's Always Fair Weather (1955), Invitation to the Dance (1956), and Les Girls (1957) were extravagant song and dance flops, and even The Band Wagon (1953) and Silk Stockings (1957), two musicals that are now considered classics and among the studio's best, lost money upon their initial releases.Gene Kelly, Donald O'Connor and Debbie Reynolds in Singin' in the Rain (1952)In 1952, as a settlement of the government's restraint-of-trade action, United States v. Paramount Pictures, Inc. 334 US 131 (1948), Loews, Inc. gave up control of MGM.[27] It would take another five years before the interlocking arrangements were completely undone, by which time both Loews and MGM were losing money. In 1956, Schary was ousted from MGM in another power struggle against the New York-based executives.[39] Cost overruns and the failure of the big-budget epic Raintree County (1957) prompted the studio to terminate Schary's contract.Schary's reign at MGM had been marked with few legitimate hits, but his departure (along with the retirement of Schenck in 1955) left a power vacuum that would prove difficult to fill. Initially Joseph Vogel became president and Sol Siegel head of production. In 1957 (by coincidence, the year Mayer died), the studio lost money for the first time in its 34-year history.[27] After Spencer Tracy left MGM in 1955, the only major star remaining under contract from MGM's heyday was Robert Taylor; by 1960, MGM had released Taylor and the last of its contract players, with many either retiring or moving on to television.In 1958, MGM released what is generally considered its last great musical, Arthur Freed's Cinemascope color production of Gigi, starring Leslie Caron, Maurice Chevalier, and Louis Jourdan. It was adapted from the novel by Colette, and written by the team of Lerner and Loewe, who also wrote My Fair Lady and Camelot. Gigi was a box-office and critical success which won nine Academy Awards, including Best Picture. From it came several hit songs, including "Thank Heaven For Little Girls", "I Remember It Well", the "Waltz at Maxim's", and the Oscar-winning title song. The film was the last MGM musical to win a Best Picture Oscar, an honor that had previously gone to The Broadway Melody (1929), The Great Ziegfeld (1936), and An American in Paris (1951). The last musical film produced by the "Freed Unit" was an adaptation of the Broadway musical Bells Are Ringing (1960) with Judy Holliday and Dean Martin. However, MGM did release later musical films, including an adaptation of Meredith Willson's The Unsinkable Molly Brown (1964) with Debbie Reynolds and Harve Presnell.MGM's first television program, The MGM Parade, was produced by MGM's trailer department as one of the compilation and promotional shows that imitated Disney's series Disneyland[40] which was also on ABC. Parade was canceled by ABC in the second quarter of 1956.[41] MGM took bids for its movie library in 1956 from Lou Chesler and others, but decided on entering the television market itself. Chesler had offered $50 million for the film library.[41] MGM Television was started with the hiring of Bud Barry to head up the operation in June 1956. MGM Television was to distribute its films to television (starting with the networks), television production and purchasing television stations. Television production was expected to start with the 195758 season and was to include half-hour remakes of, or series based on, its pictures. Initial feature film sales focused on selling to the networks.[41]The year 1957 also marked the end of MGM's animation department, as the studio determined it could generate the same amount of revenue by reissuing older cartoons as it could by producing and releasing new ones.[42] William Hanna and Joseph Barbera, by then the heads of the MGM cartoon studio, took most of their unit and made their own company, Hanna-Barbera Productions, a successful producer of television animation.In 1956, MGM sold the television rights for The Wizard of Oz to CBS, which scheduled it to be shown in November of that year. In a landmark event, the film became the first American theatrical fiction film to be shown complete in one evening on prime time television over a major American commercial network. (Laurence Olivier's version of Hamlet was shown on prime time network television a month later, but split in half over two weeks, and the 1950 film, The Titan: Story of Michelangelo was telecast by ABC in 1952, but that was a documentary.) Beginning in 1959, and lasting until 1991, telecasts of The Wizard of Oz became an annual tradition, drawing huge audiences in homes all over the United States and earning additional profits for MGM. The studio was all too happy to see Oz become, through television, one of the two or three most famous films MGM has ever made, and one of the few films that nearly everybody in the United States has seen at least once. Today The Wizard of Oz is regularly shown on the Turner-owned channels, no longer just once a year.Main article: Metro-Goldwyn-Mayer cartoon studioIn animation, MGM purchased the rights in 1930 to distribute a series of cartoons that starred a character named Flip the Frog, produced by Ub Iwerks. The first cartoon in this series (titled Fiddlesticks) was the first sound cartoon to be produced in two-color Technicolor. In 1933, Ub Iwerks canceled the unsuccessful Flip the Frog series and MGM began to distribute its second series of cartoons, starring a character named Willie Whopper, that was also produced by Iwerks.[citation needed]In 1934, after Iwerks' distribution contract expired, MGM contracted with animation producers/directors Hugh Harman and Rudolph Ising to produce a new series of color cartoons. Harman and Ising came to MGM after breaking ties with Leon Schlesinger and Warner Bros. and brought with them their popular Looney Tunes character, Bosko. These were known as Happy Harmonies, and in many ways resembled the Looney Tunes' sister series, Merrie Melodies. The Happy Harmonies regularly ran over budget, and MGM dismissed Harman and Ising in 1937 to start its own animation studio.[43]After initial struggles with a poorly received series of The Captain and the Kids cartoons, the studio rehired Harman and Ising in 1939, and Ising created the studio's first successful animated character, Barney Bear. However, MGM's biggest cartoon stars would come in the form of the cat-and-mouse duo Tom and Jerry, created by William Hanna and Joseph Barbera in 1940. The Tom and Jerry cartoons won seven Academy Awards between 1943 and 1953. In 1941, Tex Avery, another Schlesinger alumnus, joined the animation department. Avery gave the unit its image, with successes such as Red Hot Riding Hood, Swing Shift Cinderella, and the Droopy series.Avery left the studio in 1953, leaving Hanna and Barbera to focus on the popular Tom and Jerry and Droopy series. After 1955, all cartoons were filmed in CinemaScope until MGM closed its cartoon division in 1957.[44]In 1961, MGM resumed the release of new Tom and Jerry shorts, and production moved to Rembrandt Films in Prague, Czechoslovakia (now the Czech Republic) under the supervision of Gene Deitch, who had been hired away from Terrytoons. Although Deitch's Tom and Jerry cartoons were considered to be vastly inferior to the earlier Hanna and Barbera shorts, they did receive positive reviews in some quarters.[45] In 1963, the production of Tom and Jerry returned to Hollywood under Chuck Jones and his Sib Tower 12 Productions studio (later absorbed by MGM and renamed MGM Animation/Visual Arts). Jones' group also produced its own works, winning an Oscar for The Dot and the Line (1965), as well as producing the classic television version of Dr. Seuss's How the Grinch Stole Christmas! (1966) featuring the voice of Boris Karloff. Tom and Jerry folded in 1967, and the animation department continued with television specials and one feature film, The Phantom Tollbooth. A revived Metro-Goldwyn-Mayer Animation was in existence from 1993 to 1999.In 1959, MGM enjoyed what is quite probably its greatest financial success of later years, with the release of its nearly four-hour Technicolor epic BenHur, a remake of its 1925 silent film hit, loosely based on a true storydespite being adapted from the novel by General Lew Wallace. Starring Charlton Heston in the title role, the film was critically acclaimed, and won 11 Academy Awards, including Best Picture, a record that held until Titanic matched it in 1997 and The Lord of the Rings: The Return of the King also did in 2003.During this period, MGM fell into a questionable practice that eventually nearly doomed the studio: an entire year's production schedule relied on the success of one big-budget epic film each year.[citation needed] This policy began in 1959, when BenHur proved profitable enough to carry the studio through 1960. However, four succeeding big-budget epicslike BenHur, each a remakefailed: Cimarron (1960), King of Kings (1961), Four Horsemen of the Apocalypse (1961), and, most notoriously, Mutiny on the Bounty (1962). The Cinerama film The Wonderful World of the Brothers Grimm (also 1962), the first film in Cinerama to actually tell a story, was also a financial failure. One other big-budget epic that was a success, however, was the MGM-Cinerama co-production How the West Was Won (1962), with a huge all-star cast. King of Kings, while a commercial and critical bomb at the time, has since come to be regarded as a film classic. The losses caused by these films led to the resignations of Sol Siegel and Joseph Vogel who were replaced by Robert M. Weitman (head of production) and Robert O'Brien (president). Logo used from 1966 to 1982The combination of O'Brien and Weitman seemed to temporarily revive the studio. MGM released David Lean's immensely popular Doctor Zhivago (1965),[46] later followed by such hits as The Dirty Dozen (1967), 2001: A Space Odyssey (1968) and Where Eagles Dare (1968). However the company's time was taken up fighting off proxy attacks by corporate raiders,[47] and then MGM backed another series of box office failures, including the musical remake of Goodbye, Mr. Chips (1969) and Ryan's Daughter (1970). Weitman moved over to Columbia in 1967 and O'Brien was forced to resign a few years later.[48]In the mid-1960s, MGM began to diversify by investing in real estate.[27] Edgar Bronfman Sr. purchased a controlling interest in MGM in 1966 (and was briefly chairman of the board in 1969),[49][pageneeded][50][pageneeded] and in 1967 Time Inc. became the company's second-largest shareholder.[51][pageneeded][52]In 1969, Kirk Kerkorian purchased 40% of MGM stock.[16][53] What appealed to Kerkorian was MGM's asset value, which included subsidiary businesses, real estate, and the value of 45 years' worth of glamour associated with the name, which he attached to a Las Vegas hotel and casino. As for film-making, that part of the company was bleeding money and was quickly and severely downsized under the supervision of James T. Aubrey Jr. With changes in its business model including fewer pictures per year, more location shooting and more distribution of independent productions, MGM's operations were reduced. Aubrey sold off MGM's accumulation of props, furnishings and historical memorabilia, including a pair of Dorothy's ruby slippers from The Wizard of Oz. Lot 3, 40 acres (160,000m2) of back-lot property, was sold off for real-estate development. In 1971, it was announced that MGM was in talks with 20th Century-Fox about a possible merger, a plan which never came into fruition.[54] Under Aubrey, MGM also sold off MGM Records and its overseas theater holdings.[27]Through the 1970s, studio output slowed considerably as Aubrey preferred four or five medium-budget pictures each year along with a smattering of low-budget fare.[27] In October 1973 and in decline in output, MGM closed its distribution offices then outsourced distribution for its films for a ten-year period to United Artists (UA). UA also purchased MGM's music publishing arm, Robbins, Feist & Miller plus half of Canadian record label Quality Records.[27][55]Kerkorian had largely distanced himself from the operations of the studio, focusing on the MGM Grand Hotel, investing $120 million into that project.[27] Another portion of the backlot was sold in 1974. The last shooting done on the backlot was the introductory material for That's Entertainment! (1974), a retrospective documentary that became a surprise hit for the studio.That's Entertainment! was authorized by Dan Melnick, who was appointed head of production in 1972. Under Melnick's regime, MGM produced a number of successful films in the 1970s, including Westworld (1973), Soylent Green (1973), The Sunshine Boys (1975), The Wind and the Lion (1975), Network (1976) and Coma (1978). Despite these successes, MGM never reclaimed its former status.The MGM Recording Studios were sold in 1975. In 1979, Kerkorian issued a press statement that MGM was now primarily a hotel company. In 1980, MGM hit a symbolic low point when David Begelman, earlier fired by Columbia following the discovery of his acts of forgery and embezzlement, was installed as MGM's president and CEO.In 1980, Metro-Goldwyn-Mayer, Inc. split its production and casino units into separate companies: Metro-Goldwyn-Mayer Film Co. and MGM Grand Hotels, Inc.[56] The rise of ancillary markets was enough to allow MGM to increase production to 1015 films a year compared to three to six in the previous decade, but first it needed to revive its distribution unit. Logo used from 1982 to 1986MGM proceeded to return to theatrical distribution in 1981 with its purchase of United Artists (UA), as UA's parent company Transamerica Corporation decided to jettison the studio following the huge financial debacle of Heaven's Gate (1980);[17][20][pageneeded] after this acquisition, Metro-Goldwyn-Mayer Film Co. was renamed "MGM/UA Entertainment Company".[27] MGM/UA formed a trio of subsidiaries, the MGM/UA Home Entertainment Group, MGM/UA Classics, and the MGM/UA Television Group in 1982. Kerkorian offered to purchase the remaining outstanding MGM shares he did not own to take the company private but was met with resistance.[27] MGM/UA sold its music publishing division to CBS Songs in 1983 with a five-year co-publishing agreement.[57]After the purchase of UA, David Begelman's duties were transferred to that unit. Under Begelman, MGM/UA produced a number of unsuccessful films, and he was fired in July 1982. Out of the 11 films he put into production, only one film, Poltergeist (1982), proved to be a clear hit during his tenure with the studio.[58] WarGames (1983) and Octopussy (1983) were both hits for MGM/UA, but did not push MGM into the profit range that Kerkorian wanted.[citation needed]Not even MGM's greatest asset its library was enough to keep the studio afloat.[56] After 1982, the studio relied more on distribution, picking up independent productions, rather than financing its own projects.[56] The first of these deals was with Fred Silverman's InterMedia.[59][60] In 1982, the company entered into a relationship with mini-major studio and film distributor The Cannon Group, Inc. for theatrical and home video distribution; this would not be the last time Cannon and MGM would be involved with each other.[61] Other producers and companies, such as Dino De Laurentiis and PSM Entertainment, also made deals with MGM/UA.[62][63]The MGM sign being dismantled once Lorimar took control of the Culver City lot in 1986On August 7, 1985, Turner Broadcasting System offered to buy MGM/UA. As film licensing to television became more complicated, Ted Turner saw the value of acquiring MGM's film library for his Superstation WTBS.[56] Ahead of the merger, MGM/UA Distribution Co. become the newly minted joint venture UA/MGM Distribution Co., which would handle sales and operations of MGM and UA feature films.[64] On March 25 of the following year, the deal was finalized in a cash-stock deal for $1.5billion,[20][56][65][pageneeded] and the company was renamed "MGM Entertainment Co.".[66][67] Turner immediately sold MGM's UA subsidiary back to Kerkorian for roughly $480 million.[20][65] However, Turner was unable to find financing for the rest of the deal because of concerns in the financial community over the debt-load of his companies; thus, on August 26, 1986, Turner was forced to sell MGM's production and distribution assets to UA for $300million.[20][65][68][69] The MGM studio lot and lab facilities were sold to Lorimar-Telepictures.[68] Lorimar-Telepictures would later sell the Metrocolor facilities, Metrocolor Film Laboratory (aka MGM Laboratory) to Technicolor for $60 million.[70] Turner retained the pre-May 1986 library of MGM films, along with the RKO Radio Pictures and pre-1950 Warner Bros. films which UA had previously purchased.[68]How much of MGM's back catalog Turner actually obtained was a point of conflict for a time; eventually, it was determined that Turner owned all of the pre-May 1986 MGM library, as well as the pre-1950 Warner Bros. catalog,[71][72][note 1] the Popeye cartoons released by Paramount (both the pre-1950 Warner Bros. library and Popeye cartoons were sold to Associated Artists Productions, which was later bought by UA), and the US/Canadian rights to the RKO library, in addition to MGM's television series. Turner used the acquired films to launch the new cable channel Turner Network Television (TNT).After Kerkorian reclaimed MGM in August 1986, the MGM/UA name continued to be used, but the company changed its name, this time to MGM/UA Communications Co., which was renamed from United Artists Corporation, now using MGM and UA as separate brands.[73][74] The change became official on September 10, 1986, and at that time, the New York Stock Exchange (NYSE) ticker symbol was changed from UA, yet again, to MGM.[75] In 1987, MGM/UA Communications Co., Paramount Pictures and Universal Pictures teamed up in order to market feature film and television product to China.[76]Kerkorian, however, continued to try to sell portions of MGM/UA. In July 1988, Kerkorian announced plans to split MGM and UA into separate studios. Under this deal, Kerkorian, who owned 82% of MGM/UA Communications, would have sold 25% of MGM to Barris Industries (controlled by producers Burt Sugarman, Jon Peters, and Peter Guber).[77] The proposition to spin off MGM was called off a few weeks later.[78] In 1989, two Australian-based media entities attempted to gain control of MGM/UA. The first was Rupert Murdoch's News Corporation, which had purchased 20th Century Fox in 1985, making a $1.35 billion bid; rival Australian media company Qintex attempted to buy MGM from Kerkoriantopping Murdoch's bid with a $1.5 billion offerbut the deal collapsed as Qintex was plagued by financial issues.[79] Ted Turner also attempted to buy MGM/UA again, but these efforts also failed.[80]Main article: MGM-Path CommunicationsIn 1990, Italian financier Giancarlo Parretti announced he was about to buy MGM/UA. Although the French government had scuttled Parretti's bid to buy Path due to concerns about his character, background, and past dealings, Parretti gained backing from Crdit Lyonnais and bought MGM/UA from Kirk Kerkorian.[81][82][83] To finance the purchase, Parretti licensed the MGM/UA library to Time Warner for home video and Turner for domestic television rights[56] until 2003.[84] He then merged it with his Path Communications Corporation (formerly The Cannon Group, a distributor that Parretti had renamed before his aborted bid for Path; ironically, MGM had previously distributed Cannon product several years prior) to form MGMPathe Communications Co.The well-respected executive, Alan Ladd Jr., a former president of MGM/UA, was brought on board as CEO of MGM in 1991. However, a year later, Parretti's ownership of MGMPath dissolved in a flurry of lawsuits and a default by Crdit Lyonnais, and Parretti faced securities-fraud charges in the United States and Europe. It was later revealed that Parretti's deal to buy MGM/UA was largely based on fraudulent and/or highly leveraged loans; upon taking over MGM, he had fired almost all of the financial staff, resulting in chaos at MGM amid complaints from actors, directors and others who were not being paid.[85] Danjaq, LLC also began litigation against MGM during this time after Parretti attempted to sell the international television rights to the James Bond franchise without their knowledge or approval, as a method of financing his buyout of MGM; this in turn caused the planned production of the seventeenth Bond film, Property of a Lady, to grind to a halt (the length of the lawsuit ultimately led to Timothy Dalton's departure from the role and Pierce Brosnan taking over for the seventeenth installment, 1995's GoldenEye).[86][87][88]On the verge of bankruptcy, Crdit Lyonnais took full control of MGMPath via loan default in mid-1992 and reverted its name back to Metro-Goldwyn-Mayer. The bank fired Ladd and replaced him with former Paramount executive Frank Mancuso Sr. Mancuso then hired Michael Marcus as chairman, MGM Pictures and former Warner Bros. executive John Calley as United Artists head. A television production division was started up.[89] As part of his exit package, Ladd took some of the top properties, including Braveheart.On December 21, 1992, MGM's 15% investment ($30 million in cash) in Carolco Pictures plus a $30 million convertible note was approved by Carolco's board. MGM also started distributing Carolco's films in January 1994 after its deal with TriStar Pictures ended. While MGM had to convince parent Credit Lyonnais to allow the deal, Lyonnais was Carolco's main lender thus allowing the bank to collect outstanding debts and extend a new line of credit.[90]MGM Holdings, Inc. was formed to take on about $1 billion in MGM's liabilities off MGM's balance sheet in the third quarter of 1993. Credit Lyonnais extended a $400 million line of credit allowing a Chemical Bank lead bank group to extend a $350 million line of credit in 1994. In 1994, MGM had a hit in Stargate.[89] Deals made during this era included one with Sega of America to create television shows and films based on Sega's video games (including an ultimately-unmade film based on Sonic the Hedgehog, titled Sonic: Wonders of the World)[91][92][93] and another deal with Rysher Entertainment.[94]Crdit Lyonnais soon put MGM up for sale. Bidders included News Corporation, The Walt Disney Company and General Electric (GE); independent production firms New Regency and Morgan Creek Productions; and several foreign firms, including France's Chargeurs, Germany's Bertelsmann and the British/Dutch media company PolyGram. Ultimately the highest bidder was none other than Kirk Kerkorian, who re-purchased the studio in October 1996 for $1.3 billion, becoming MGM's owner for the third time; others involved in the deal included MGM studio head Mancuso and Australian television station Seven Network (which Kerkorian would later purchase himself in 1998).[95][96][97][98][99][100] John Calley left as head of United Artists to become head of Sony Pictures Entertainment around this time, allegedly because of Mancuso not keeping him informed of the planned buyout and his low salary.[101][102]1997 proved to be an eventful year for MGM. On April 11, 1997, MGM bought Metromedia's film subsidiaries (Orion Pictures, The Samuel Goldwyn Company, and the Motion Picture Corporation of America) for US$573million, substantially enlarging its library of films and television series and acquiring additional production capacity.[103] The deal closed in July of that year.[104] This catalog, along with the James Bond franchise, was considered to be MGM's primary asset.[105][106] MGM's long-running cable television series, Stargate SG-1, premiered on Showtime on July 27.[107] MGM and Danjaq, LLC filed a lawsuit against Sony Pictures in November, as Sony was intending to launch a rival Bond franchise backed by Kevin McClory; the lawsuit alleged that Calley had used confidential information from his tenure at MGM/UA to assist Sony with their attempt at making a James Bond film.[108][109][110] MGM acquired the rights to the unofficial Bond production Never Say Never Again from Jack Schwartzman's estate that December.[111]In December 1997, MGM attempted to purchase 1,000 films (referred to as the Epic film library) held by Consortium de Ralisation, but was outbid by PolyGram.[112] However, they ultimately succeeded when they acquired 23 of the pre-1996 PolyGram Filmed Entertainment library from Seagram in 1999 for $250million, increasing their library holdings to 4,000. Prior to that, MGM had held a home video license for 100 of the films since spring 1997.[113][114] The PolyGram libraries were purchased by its Orion Pictures subsidiary so as to avoid its 1990 video distribution agreement with Warner Home Video.[84] The studio also obtained the broadcast rights to more than 800 of its films previously licensed to Turner Broadcasting System.[115][116]By 1998, MGM had started a specialty film unit using The Samuel Goldwyn Company under the Goldwyn Films name. Samuel Goldwyn Jr. sued Metromedia over salary and damages when he worked at Goldwyn Company under Metromedia and sued MGM over the use of the Goldwyn name claiming trademark infringement and unfair competition. MGM and Metromedia settled on January 10, 1999, with MGM's Goldwyn Films changing its name to G2 Films.[117] In the middle of that year, MGM and Sony settled in an out-of-court lawsuit that saw MGM trading its Spider-Man film rights (itself obtained by MGM through a messy legal process involving Cannon and Carolco) to Sony in exchange for gaining the rights to Casino Royale.[108][118][119][120]In March 1999, MGM announced that it had paid $225 million to end its home video distribution contract with Warner Home Video and re-acquired the home video rights to their post-1986 catalog while Warner took over home video distribution of the pre-1986 catalogue.[121][122] MGM also ended its international theatrical distribution agreement with United International Pictures (UIP) after UIP was accused by the European Union (EU) of being an illegal cartel.[123] On June 22, 1999, MGM announced they had formed a three-year international distribution agreement and strategic alliance with 20th Century Fox for theatrical and home video releases outside North America, alongside a deal to jointly explore cable and satellite distribution ventures worldwide.[124][125] The Fox deal would begin in February 2000 for home video releases and November 2000 for theatrical releases, and last until the end of January 2003.[126]MGM purchased 20% of Rainbow Media Group from Cablevision Systems for $825million in 2001.[127] MGM attempted to take over Universal Studios in 2003, but failed, and was forced to sell several of its cable channel investments (taking a $75-million loss on the deal).[128][129]In January 2002, MGM formed the MGM Entertainment Business Group with lawyer Darcie Denkert as president. This placed her in charge of MGM on Stage, the company's theatrical arm. Her friend Dean Stolber joined her as co-president of the theatrical unit.[130]On May 27, 2003, MGM re-acquired full home video distribution rights to its films internationally, while Fox would continue to distribute on behalf of MGM in select developing regions.[131]Main article: MGM HoldingsIn 2002, Kerkorian again put MGM up for sale, with a suggested sale price of $7 billion.[132] In 2004, many of MGM's competitors started to make bids to purchase MGM, beginning with Time Warner. Time Warner's bid was expected, since the company's largest shareholder was Ted Turner, whose Turner Broadcasting System had merged with Time Warner in 1996. After a short period of negotiations with MGM, Time Warner was unsuccessful. The leading bidder proved to be Sony Corporation of America, backed by Comcast and private equity firms Texas Pacific Group (now TPG Capital, L.P.), DLJ and Providence Equity Partners. Sony's primary goal was to ensure Blu-ray Disc support at MGM; cost synergies with Sony Pictures Entertainment were secondary. Time Warner made a counter-bid (which Ted

Universal7Casino Royale2006$616,577,552Sony8Quantum of Solace2008$589,593,6889A Star is Born2018$436,433,122Warner Bros.10Die Another Day2002$431,971,116MGM / 20th Century Fox11Dances with Wolves1990$424,208,848Orion12Gone with the Wind1939$402,382,193MGM13G.I. Joe: Retaliation2013$375,740,705Paramount14The World Is Not Enough1999$361,832,400UA15Rain Man1988$354,825,43516Hannibal2001$351,692,268MGM / Universal17Tomorrow Never Dies1997$333,011,068UA1822 Jump Street2014$331,333,876Sony19Rocky IV1985$300,473,716UA20Creed III2023$276,148,615MGM / Warner Bros.21Tomb Raider2018$274,950,803Warner Bros.22The Silence of the Lambs1991$272,742,922Orion23Rocky III1982$270,000,000UA24Hercules2014$244,819,862Paramount25RoboCop$242,688,965SonyDomestically, MGM currently distributes its own films and others it acquires from third parties through Amazon MGM Studios Distribution, as well as films produced by the relaunches of Orion Pictures and American International Pictures, and the 2024 iteration of United Artists. They were previously distributed by United Artists Releasing, the former Mirror Releasing, from 2019 to 2023.[188] Internationally, MGM's films are currently distributed by Sony Pictures Releasing International,[248] following a four-year deal with Warner Bros. Pictures, and prior to that, Universal Pictures. With Universal, they were distributed mostly through United International Pictures (UIP), of which MGM is a former member (see below).From 1924 to 1973 (worldwide) and 1981 to 2010 (domestically), MGM has theatrically distributed most of its movies entirely in-house, as well as those of United Artists after July 1981 and Orion Pictures after April 1997. In October 2017, seven years after shutting down their major distribution operations, MGM re-entered US theatrical distribution by launching an American joint venture with Annapurna Pictures that would share distribution financing between the two companies and release certain MGM and Annapurna films, beginning with the 2018 remake of Death Wish.There were also periods when MGM outsourced distribution to other companies. From 1973 to 1981, United Artists distributed MGM's films in North America while Cinema International Corporation released them overseas. In 1981, United Artists' international arm was combined by CIC to form United International Pictures. MGM's arrangement with that company lasted until 2000, when it made an arrangement with 20th Century Fox for international distribution. From 2005 to 2016, the Columbia TriStar Motion Picture Group (later Sony Pictures Entertainment Motion Picture Group) has distributed certain films. From 2006 to 2010, Alliance Films handled Canadian distribution of some of its products. From 2019 to 2022, Universal Pictures International distributed MGM films overseas.MGM also distributed films from Carolco Pictures (19941995, in North America),[90] Rysher Entertainment (19961997),[94] and The Weinstein Company/Dimension Films (20062008, in the United States),[137] as well as currently handling select international distribution of Annapurna Pictures' releases.From 2006 to September 2008, MGM distributed films produced or acquired by The Weinstein Company (TWC). Weinstein preferred the deal brought carriage on Showtime. Prints and marketing were paid for by TWC, while MGM was paid for booking theaters. With TWC agreeing to a direct deal with Showtime and MGM not intending to renew the distribution deal, TWC and MGM agreed to end the distribution deal three months early in September 2008.[137]In 2012, MGM signed a deal with Forum Film to release its films in Poland, Hungary, Romania, Bulgaria and Israel; Forum Film has also been known to release some of MGM's films in Czech Republic/Slovakia. That same year, in Denmark, Sweden and Norway, MGM arranged to get its films distributed through AB Svensk Filmindustri,[249] which was renamed to SF Studios in 2016. Also in 2012, it arranged to have its films distributed by FS Film[250] (now SF Film Finland) to release its films in Finland and with ZON Lusomundo[251] (now NOS Audiovisuais) to release its films in Portugal.In 2018, for select films, MGM arranged international distribution with Entertainment One (for the Canadian market), Vertigo Releasing (for the UK market), Rialto Distribution (for the Australian market), Ascot Elite Entertainment Group (for the Swiss market), BF Distribution (for the Argentine market), Dutch FilmWorks (for the Dutch market), Kinepolis Film Distribution (for the Belgian film market), Odeon (for the Greek market), OctoArts Films (for the Filipino market), Universum Film (for the German market), Filmax International (for the Spanish market), Hollywood International Film Exchange/Big Screen Entertainment Group (for the Chinese market), Shaw Organisation (for the Singaporean market), and Showgate (for the Japanese market).[252][253][254] Paramount Pictures distributed the 2018 remake of Death Wish for the French market.[252][253][254]Greater Los Angeles portalCompanies portalFilm portalList of libraries owned by Metro-Goldwyn-MayerList of MGM Television programs^ WB retained a pair of features from 1949 that they merely distributed, and all short subjects released on or after September 1, 1948, in addition to all cartoons released on or after August 1, 1948.^ "Corporate Contact Us". 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