

The creation of
Gone With the Wind
and other motion-
picture classics –
as revealed in the
producer's private
letters, telegrams,
memorandums, and
autobiographical
remarks.

MEMO *from* **David O. Selznick**

Selected and edited by
Rudy Behlmer

With an introduction by
S. N. Behrman

Memo From David O Selznick

David O. Selznick



Memo From David O Selznick:

Memo from David O. Selznick David O. Selznick, 2000-03-07 The most revealing penetrating book on filmmaking I know of King Vidor David O Selznick was a unique figure in the golden Hollywood studio era He produced some of the greatest and most memorable American films ever made notably *Rebecca* *A Star Is Born* *Anna Karenina* *A Farewell to Arms* and above all *Gone With the Wind* Selznick's absolute power and artistic control are evidenced in his impassioned eloquent witty and sometimes rageful memos to directors writers stars and studio executives writings that have become almost as famous as his films *Newsweek* wrote I can't imagine how a book on the American movie business could be more illuminating more riveting or more fun to read than this collection of David Selznick's memos *Memo from David O. Selznick. Selected and Edited by*

Rudy Behlmer David Oliver SELZNICK, 1973 **Memo from** David Oliver Selznick, 1972 **Briefe, engl** David O. Selznick, Rudy Behlmer, 1972 *Harnessing the Technicolor Rainbow* Scott Higgins, 2009-02-17 Like Dorothy waking up over the rainbow in the Land of Oz Hollywood discovered a vivid new world of color in the 1930s The introduction of three color Technicolor technology in 1932 gave filmmakers a powerful tool with which to guide viewers attention punctuate turning points and express emotional subtext Although many producers and filmmakers initially resisted the use of color Technicolor designers led by the legendary Natalie Kalmus developed an aesthetic that complemented the classical Hollywood filmmaking style while still offering innovative novelty By the end of the 1930s color in film was thoroughly harnessed to narrative and it became elegantly expressive without threatening the coherence of the film's imaginary world *Harnessing the Technicolor Rainbow* is the first scholarly history of Technicolor aesthetics and technology as well as a thoroughgoing analysis of how color works in film Scott Higgins draws on extensive primary research and close analysis of well known movies including *Becky Sharp* *A Star Is Born* *Adventures of Robin Hood* and *Gone with the Wind* to show how the Technicolor films of the 1930s forged enduring conventions for handling color in popular cinema He argues that filmmakers and designers rapidly worked through a series of stylistic modes based on the demonstration restraint and integration of color and shows how the color conventions developed in the 1930s have continued to influence filmmaking to the present day Higgins also formulates a new vocabulary and a method of analysis for capturing the often elusive functions and effects of color that in turn open new avenues for the study of film form and lay a foundation for new work on color in cinema

Memo from David O. Selznick, 1972 *Phantom Lady* Christina Lane, 2020-02-04 Winner of the Mystery Writers of America's 2021 Edgar Allan Poe Award for Best Critical Biographical In 1933 Joan Harrison was a twenty six year old former salesgirl with a dream of escaping both her stodgy London suburb and the dreadful prospect of settling down with one of the local boys A few short years later she was Alfred Hitchcock's confidante and one of the Oscar nominated screenwriters of his first American film *Rebecca* Harrison had quickly grown from being the worst secretary Hitchcock ever had to one of his closest collaborators critically shaping his brand as the Master of Suspense Harrison went on to produce numerous

Hollywood features before becoming a television pioneer as the producer of Alfred Hitchcock Presents A respected powerhouse she acquired a singular reputation for running amazingly smooth productions and defying anyone who posed an obstacle She built most of her films and series from the ground up She waged rough and tumble battles against executives and censors and even helped to break the Hollywood blacklist She teamed up with many of the most respected well known directors writers and actors of the twentieth century And she did it all on her own terms Author Christina Lane shows how this stylish stunning woman became Hollywood s most powerful female writer producer one whom history has since overlooked

Gone With the Wind Helen Taylor,2019-07-25 *Gone with the Wind* 1939 is one of the greatest films of all time the best known of Hollywood s Golden Age and a work that has in popular imagination defined southern American history for three quarters of a century Drawing on three decades of pertinent research Helen Taylor charts the film s production history reception and legacy

Hollywood Soundscapes Helen Hanson,2019-07-25 The technical crafts of sound in classical Hollywood cinema have until recently remained largely unsung by histories of the studio era Yet film sound voice music and sound effects is a crucial aspect of film style and has been key to engaging and holding audiences since the transition to sound by Hollywood s major studios in 1929 This innovative new text restores sound technicians to Hollywood s creative history Exploring a range of films from the early sound period 1931 through to the late studio period 1948 and drawing on a wide range of archival sources the book reveals how Hollywood s sound designers worked and why they worked in the ways that they did The book demonstrates how sound technicians developed conventions designed to tell stories through sound placing them within the production cultures of studio era filmmaking and uncovering a history of collective and collaborative creativity In doing so it traces the emergence of a body of highly skilled sound personnel able to apply expert technical knowledge in the science of sound to the creation of cinematic soundscapes that are alive with mood and sensation

Hollywood and the Invention of England Jonathan Stubbs,2019-02-21 Drawing on new archival research into Hollywood production history and detailed analysis of individual films *Hollywood and the Invention of England* examines the surprising affinity for the English past in Hollywood cinema Stubbs asks why Hollywood filmmakers have so frequently drawn on images and narratives depicting English history and why films of this type have resonated with audiences in America Beginning with an overview of the cultural interaction between American film and English historical culture the book proceeds to chart the major filmmaking cycles which characterise Hollywood s engagement with the English past from the 1930s to the present assessing the value of English themed films in the American film industry while also placing them in a broader historical context

Rebecca Patricia White,2021-05-06 The 1940 film adaptation of Daphne du Maurier s gothic romance *Rebecca* begins by echoing the novel s famous opening line Last night I dreamt I went to Manderley again Patricia White takes the theme of return as her starting point for an exploration of the film s enduring power Drawing on archival research she shows how the production and reception history of *Rebecca* the first fruit of the collaboration between

Hollywood movie producer David O Selznick and British director Alfred Hitchcock is marked by the traces of women s contributions White provides a rich analysis of the film addressing the gap between perception and reality that is constantly in play in the gothic romance and highlighting the queer erotics circulating around I the heroine Mrs Danvers and the dead but ever present Rebecca Her discussion of the film s afterlives emphasizes the lasting aesthetic impact of this dark masterpiece of memory and desire while her attention to its remakes and sequels speaks to the ongoing relevance of its vision of gender and power

Hollywood's Dirtiest Secret Hunter Vaughan,2019-03-12 In an era when many businesses have come under scrutiny for their environmental impact the film industry has for the most part escaped criticism and regulation Its practices are more diffuse its final product less tangible and Hollywood has adopted public relations strategies that portray it as environmentally conscious In Hollywood s Dirtiest Secret Hunter Vaughan offers a new history of the movies from an environmental perspective arguing that how we make and consume films has serious ecological consequences Bringing together environmental humanities science communication and social ethics Hollywood s Dirtiest Secret is a pathbreaking consideration of the film industry s environmental impact that examines how our cultural prioritization of spectacle has distracted us from its material consequences and natural resource use Vaughan examines the environmental effects of filmmaking from Hollywood classics to the digital era considering how popular screen media shapes and reflects our understanding of the natural world He recounts the production histories of major blockbusters Gone with the Wind Singin in the Rain Twister and Avatar situating them in the contexts of the development of the film industry popular environmentalism and the proliferation of digital technologies Emphasizing the materiality of media Vaughan interweaves details of the hidden environmental consequences of specific filmmaking practices from water use to server farms within a larger critical portrait of social perceptions and valuations of the natural world

The Dame in the Kimono Leonard J. Leff,Jerold L. Simmons,2013-07-24 This excellent lively study examines the raucous debate sparked by the Code over the morals and ideals of American movies Publishers Weekly The new edition of this seminal work takes the story of the Production Code and motion picture censorship into the present including the creation of the PG 13 and NC 17 ratings in the 1990s Starting in the early 1930s the Production Code Director Joe Breen and his successor Geoff Shurlock understood that American motion pictures needed enough rope enough sex and violence and tang to lasso an audience and not enough to strangle the industry To explore the history and implementation of the Motion Picture Production Code this book uses 11 movies Dead End GoneWith the Wind The Outlaw The Postman Always Rings Twice The Bicycle Thief Detective Story A Streetcar Named Desire The Moon Is Blue The French Line Lolita and Who s Afraid of Virginia Woolf The authors combine a lively style with provocative insights and a wealth of anecdotes to show how the code helped shape American screen content for nearly 50 years A readable intimate account of the rise to near tyrannical power and the fall to well deserved ignominy of the old Production Code Administration Atlantic Monthly A valuable insight into our own innocence and naivet The New York

Times Book Review The triumph of Leff and Simmons s fine work is that they have reminded us of how fatuous and inimical a code of conduct can be how tempting it is as a theoretical answer and how intrinsically flawed it is as a working solution The Times of London *The Genius of the System* Thomas Schatz,2015-06-02 At a time when the studio is making a stunning comeback film historian Thomas Schatz provides an indispensable account of Hollywood s traditional blend of business and art This book lays to rest the persistent myth that businesspeople and producers stifle artistic talent and reveals instead the genius of a system of collaboration and conflict Working from industry documents Schatz traces the development of house styles the rise and fall of careers and the making and unmaking of movies from *Frankenstein* to *Spellbound* to *Grand Hotel* Richly illustrated and highly readable *The Genius of the System* gives the definitive view of the workings of the Old Hollywood and the foundations of the New **Americana** Bhu Srinivasan,2018-12-04 An absorbing and original narrative history of American capitalism NAMED A BEST BOOK OF 2017 BY THE ECONOMIST From the days of the Mayflower and the Virginia Company America has been a place for people to dream invent build tinker and bet the farm in pursuit of a better life *Americana* takes us on a four hundred year journey of this spirit of innovation and ambition through a series of Next Big Things the inventions techniques and industries that drove American history forward from the telegraph the railroad guns radio and banking to flight suburbia and sneakers culminating with the Internet and mobile technology at the turn of the twenty first century The result is a thrilling alternative history of modern America that reframes events trends and people we thought we knew through the prism of the value that for better or for worse this nation holds dearest capitalism In a winning accessible style Bhu Srinivasan boldly takes on four centuries of American enterprise revealing the unexpected connections that link them We learn how Andrew Carnegie s early job as a telegraph messenger boy paved the way for his leadership of the steel empire that would make him one of the nation s richest men how the gunmaker Remington reinvented itself in the postwar years to sell typewriters how the inner workings of the Mafia mirrored the trend of consolidation and regulation in more traditional business and how a 1950s infrastructure bill triggered a series of events that produced one of America s most enduring brands KFC Reliving the heady early days of Silicon Valley we are reminded that the start up is an idea as old as America itself Entertaining eye opening and sweeping in its reach *Americana* is an exhilarating new work of narrative history *Working in Hollywood* Ronny Regev,2018-09-25 A history of the Hollywood film industry as a modern system of labor this book reveals an important untold story of an influential twentieth century workplace Ronny Regev argues that the Hollywood studio system institutionalized creative labor by systemizing and standardizing the work of actors directors writers and cinematographers meshing artistic sensibilities with the efficiency minded rationale of industrial capitalism The employees of the studios emerged as a new class they were wage laborers with enormous salaries artists subjected to budgets and supervision stars bound by contracts As such these workers people like Clark Gable Katharine Hepburn and Anita Loos were the outliers in the American workforce an extraordinary working class Through extensive use

of oral histories personal correspondence studio archives and the papers of leading Hollywood luminaries as well as their less known contemporaries Regev demonstrates that as part of their contribution to popular culture Hollywood studios such as Paramount Warner Bros and MGM cultivated a new form of labor one that made work seem like fantasy **Hitchcock à la**

Carte Jan Olsson,2015-04-25 Alfred Hitchcock cultural icon master film director storyteller television host foodie And as Jan Olsson argues in Hitchcock la Carte he was also an expert marketer who built his personal brand around his rotund figure and well documented table indulgencies Focusing on Hitchcock s television series Alfred Hitchcock Presents 1955 1962 and the The Alfred Hitchcock Hour 1962 1965 Olsson asserts that the success of Hitchcock s media empire depended on his deft manipulation of bodies and the food that sustained them Hitchcock s strategies included frequently playing up his own girth hiring body doubles making numerous cameos and using food such as a frozen leg of lamb to deliver scores of characters to their deaths Constructing his brand enabled Hitchcock to maintain creative control blend himself with his genre and make himself the multi million dollar franchise s principal star Olsson shows how Hitchcock s media brand management was a unique performance model that he used to mark his creative oeuvre as strictly his own **John Ford at Work** Lea

Jacobs,2025-10-01 John Ford at Work Production Histories 1927 1939 explores the evolution of John Ford s career in the Hollywood studio system of the 1930s as the system itself changed in response to the coming of sound and the business downturn instigated by the Depression Based upon a decade of research utilizing the studio files of Twentieth Century Fox RKO and Samuel Goldwyn it delineates the director s collaborations with the producers screen writers actors and cinematographers that had the most impact on his production practices It traces the major literary cinematic and musical sources from which he drew It considers relevant changes in film technology and seeks to explain how they were incorporated into his style Films analyzed include 4 Sons The Black Watch Arrowsmith Air Mail The Lost Patrol The Informer Judge Priest Steamboat Round the Bend The Prisoner of Shark Island Wee Willie Winkie Stagecoach and Young Mr Lincoln

The Way They Were Robert Hofler,2025-01-21 The first ever account of the making of the cinematic classic *The Way We Were* starring Barbara Streisand and Robert Redford revealing the full story behind its genesis and continued controversies its many deleted scenes its much anticipated but never filmed sequel and the real life romance that inspired this groundbreaking love story It s one of the greatest movie romances of all time Fifty years on the chemistry between Barbra Streisand as Jewish working class firebrand Katie Morosky and Robert Redford as all American golden boy Hubbell Gardiner remains potent Yet the friction and controversy surrounding *The Way We Were* were so enormous the movie was nearly never made at all Impeccably researched and eye opening here is the full story behind the challenges rivalries and real life romance surrounding the movie Even the iconic casting was fraught Screenwriter Arthur Laurents wrote the role of Katie with Streisand in mind but finding Hubbell was another matter Redford was reluctant to play what he perceived as the Ken doll to Streisand s lead resulting in ten writers among them Francis Ford Coppola being called in to rework the script The

first preview was disastrous Several scenes were cut angering Streisand and Laurents yet the new version was a resounding success and its appeal endures earning it a regular spot in the AFI s annual Top 10 movie romances *The Way They Were* also explores the deep surprising love story that inspired the screenplay the relationship between Laurents a Jewish Brooklyn born college leftist and his longtime partner Tom Hatcher Drawing on Laurents s unpublished writings as well as interviews with Streisand Redford and other key players this is the definitive account of a film that changed the rules of moviemaking and has defined romance ever since

Olivier Philip Ziegler, 2013-09-12 Hollywood superstar Oscar winning director greatest stage actor of the twentieth century The era abounded in great actors Gielgud Richardson Guinness Burton O Toole but none could challenge Laurence Olivier s range and power By the 1940s he had achieved international stardom His affair with Vivien Leigh led to a marriage as glamorous and as tragic as any in Hollywood history He was as accomplished a director as he was a leading man his three Shakespearian adaptations are among the most memorable ever filmed And yet at the height of his fame he accepted what was no more than an administrator s wage to become the founding Director of the National Theatre In 2013 the theatre celebrates its fiftieth anniversary without Olivier s leadership it would never have achieved the status that it enjoys today Off stage Olivier was the most extravagant of characters generous yet almost insanely jealous of those few contemporaries whom he deemed to be his rivals charming but with a ferocious temper With access to more than fifty hours of candid unpublished interviews Philip Ziegler ensures that Olivier s true character at its most undisguised shines through as never before

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