



BOB THOMAS  
**SELZNICK**

The Man Who Produced  
"Gone With the Wind"



Read by Carl Reiner

# Selznick The Man Who Produced Gone With The Wind

**Pauline Bartel**



## **Selznick The Man Who Produced Gone With The Wind:**

**Selznick** Bob Thomas,2001-04 In the days when Hollywood films were being cranked out by the big studios the way Detroit turned out automobiles one man clung to the belief that a motion picture was like a painting which had to be painted and signed by a single artist In 1939 David O Selznick justified his belief He was 37 years old when *Gone With the Wind* was released to thunderous accolades It was the triumph and the tragedy of his life As a producer he had reached the pinnacle of success there was nowhere else to go In this biography Bob Thomas tells the story of the stormy career of a man who personified the label legend It tells of the women he loved and the fortunes he amassed and lost of the great stars he made and the magnificent motion pictures he created Here is the man himself the author of endless memos the compulsive gambler the driving perfectionist Selznick s life is also a kaleidoscopic reflection of Hollywood s golden era when movies were meant to entertain when the word star was synonymous with glamour and the word damn violated the production code

The Making of Gone With The Wind Steve Wilson,2014-09-01 Companion publication to the Harry Ransom Center s exhibition September 9 2014 January 4 2015 marking the seventy fifth anniversary of the film s release *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 Death of the Moguls Wheeler Winston Dixon,2012-08-28 *Death of the Moguls* is a detailed assessment of the last days of the rulers of film Wheeler Winston Dixon examines the careers of such moguls as Harry Cohn at Columbia Louis B Mayer at MGM Jack L Warner at Warner Brothers Adolph Zukor at Paramount and Herbert J Yates at Republic in the dying days of their once mighty empires He asserts that the sheer force of personality and business acumen displayed by these moguls made the studios successful their deaths or departures hastened the studios collapse Almost none had a plan

for leadership succession they simply couldn't imagine a world in which they didn't reign supreme. Covering 20th Century Fox, Selznick International Pictures, Metro Goldwyn Mayer, Paramount Pictures, RKO Radio Pictures, Warner Brothers, Universal Pictures, Republic Pictures, Monogram Pictures, and Columbia Pictures, Dixon briefly introduces the studios and their respective bosses in the late 1940s, just before the collapse, then chronicles the last productions from the studios and their eventual demise in the late 1950s and early 1960s. He details such game-changing factors as the de Havilland decision, which made actors free agents, the Consent Decree, which forced the studios to get rid of their theaters, how the moguls dealt with their collapsing empires in the television era, and the end of the conventional studio assembly line where producers had rosters of directors, writers, and actors under their command. Complemented by rare behind-the-scenes stills, *Death of the Moguls* is a compelling narrative of the end of the studio system at each of the Hollywood majors as television, the de Havilland decision, and the Consent Decree forced studios to slash payrolls, make the shift to color, 3D, and CinemaScope in desperate last-ditch efforts to save their kingdoms. The aftermath for some was the final switch to television production, and in some cases, the distribution of independent film.

**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.

**Making Whiteness** Grace Elizabeth Hale, 2010-08-25  
*Making Whiteness* is a profoundly important work that explains how and why whiteness came to be such a crucial, embattled, and distorting component of twentieth-century American identity. In intricately textured detail and with passionately mastered analysis, Grace Elizabeth Hale shows how, when faced with the active citizenship of their ex-slaves after the Civil War, white southerners re-established their dominance.

through a cultural system based on violence and physical separation And in a bold and transformative analysis of the meaning of segregation for the nation as a whole she explains how white southerners creation of modern whiteness was beginning in the 1920s taken up by the rest of the nation as a way of enforcing a new social hierarchy while at the same time creating the illusion of a national egalitarian consumerist democracy By showing the very recent historical making of contemporary American whiteness and by examining how the culture of segregation in all its murderous contradictions was lived Hale makes it possible to imagine a future outside it Her vision holds out the difficult promise of a truly democratic American identity whose possibilities are no longer limited and disfigured by race

**Fan's Guide to Gone With The Wind eBook Bundle** Taylor Trade Publishing,2014-12-03 For fans of Gone With the Wind on the 75th anniversary of the classic film this three volume eBook Collection pulls together two bestselling biographies one of author Margaret Mitchell and one of film star Vivien Leigh and combines them with The Complete Gone with the Wind Trivia Book to give readers a deep insight into the lives of those who created this timeless masterpiece

**The Complete Gone With the Wind Trivia Book** Pauline Bartel,2014-06-09 A Must Have for Gone With the Wind Fans From Margaret Mitchell s tattered manuscript to the film s seventy fifth anniversary this book is a behind the scenes chronicle of Gone With the Wind the book the movie and the phenomenon that continues today Related in loving detail are inside stories of the writing and publishing of the novel the Hollywood frenzy of transforming the book into film including casting headaches on set tensions and jinxed scenes the premiere and the Academy Awards This updated edition also contains the scoop on the publication of two GWTW sequels the disastrous debut of the Scarlett television miniseries the post GWTW lives of cast members such as the news of Gable s secret lovechild the restoration of three original costumes in time for GWTW s seventy fifth anniversary and much much more The reader friendly format fact packed features profiles quizzes and photographs will delight any GWTW fan and make this the one book that no Windie can do without

**Fearing the Dark** Edmund G. Bansak,2003-10-09 Cat People 1942 and I Walked with a Zombie 1943 established Val Lewton s hauntingly graceful style where suggestion was often used in place of explicit violence His stylish B thrillers were imitated by a generation of filmmakers such as Richard Wallace William Castle and even Walt Disney in his animated Adventures of Ichabod and Mr Toad 1949 Through interviews with many of Lewton s associates including his wife and son and extensive research his life and output are thoroughly examined

**Margaret Mitchell's Gone With the Wind** Ellen F. Brown,John Wiley,2023-01-02 This book now updated with 2 new chapters presents the first comprehensive overview of how the iconic novel became an international phenomenon that has managed to sustain the public s interest for 85 years It tells how Mitchell s book was developed marketed distributed and otherwise groomed for success in the 1930s and the savvy measures taken since then by the author her publisher and her estate to ensure its longevity

Michael Paul Rogin Alyson Cole,George Shulman,2019-02-18 Michael Paul Rogin s scholarship profoundly altered the scope content and disposition of political theory He reconstituted the field by opening it to an array of

texts performances and methods previously considered beyond the purview of the discipline His work addressed the relationship between dimensions of politics typically split apart institutional power and cultural forms material interests and symbolic meanings class projects and identity politics the public and the private Rogin s scholarship enlarges our sense of the borders and genres defining political theory as a field and enriches our capacity to think critically and creatively about the political The editors have focused on three categories of substantive innovation Demonology and Countersubversion Rogin used the concepts countersubversive tradition and political demonology to theorize how constitutive exclusions and charged images of otherness generated imagined national community He exposed not only the dynamics of suppressing and delegitimizing political opposition but also how politics itself is devalued and displaced The Psychic Life of Liberal Society Rogin addressed the essential contradiction in liberalism as both an ideology and a regime how a polity professing equality liberty and pluralist toleration engages in genocide slavery and imperial war Political Mediation Institutions and Culture Rogin demonstrated how cultural forms pervasive myths literary and cinematic works mediate political life and how political institutions mediate cultural energies and aspirations

**50 Golden Years of Oscar** Robert Osborne,1979 **Making Music in Selznick's Hollywood** Nathan Platte,2018 This book tells the fascinating story of the evolution of David O Selznick s style through the many artists whose work defined Hollywood sound Within Our Gates Alan Gevinson,1997 These volumes are endlessly absorbing as an excursion into cultural history and national memory Arthur Schlesinger Jr

**Architectural Digest** ,1990 **Lying in State** Stanton Griffis,1952 Typescript with holograph corrections of his autobiography *Motion Picture Production Encyclopedia* ,1952 Each edition covers previous five years **The Margaret Mitchell Encyclopedia** Anita Price Davis,2014-01-10 Atlanta writer Margaret Mitchell 1900 1949 wrote *Gone with the Wind* 1936 one of the best selling novels of all time The Pulitzer Prize winning novel was the basis of the 1939 film the first movie to win more than five Academy Awards Margaret Mitchell did not publish another novel after *Gone with the Wind* Supporting the troops during World War II assisting African American students financially serving in the American Red Cross selling stamps and bonds and helping others usually anonymously consumed her This book reveals little known facts about this altruistic woman The Margaret Mitchell Encyclopedia documents Mitchell s work her life her impact on Atlanta the city s memorials to her her residences details of her death information about her family the establishment of the Margaret Mitchell House against great odds and her relationships with the Daughters of the Confederacy and the Junior League *Auteurs and Authorship* Barry Keith Grant,2008-02-11 *Auteurs and Authorship* A Film Reader offers students an introductory and comprehensive view of perhaps the most central concept in film studies This unique anthology addresses the aesthetic and historical debates surrounding auteurship while providing author criticism and analysis in practice Examines a number of mainstream and established directors including John Ford Alfred Hitchcock Howard Hawks Douglas Sirk Frank Capra Kathryn Bigelow and Spike Lee Features historically important foundational texts as well as contemporary pieces Includes

numerous student features such as a general editor's introduction, short prefaces to each of the sections, bibliography, alternative tables of contents, and boxed features. Each essay deliberately focuses across film makers' oeuvres rather than on one specific film to enable lecturers to have flexibility in constructing their syllabi. **The Exhibitor**, 1947. Some issues include separately paged sections: Better management, Physical theatre, extra profits, Review Service section.

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