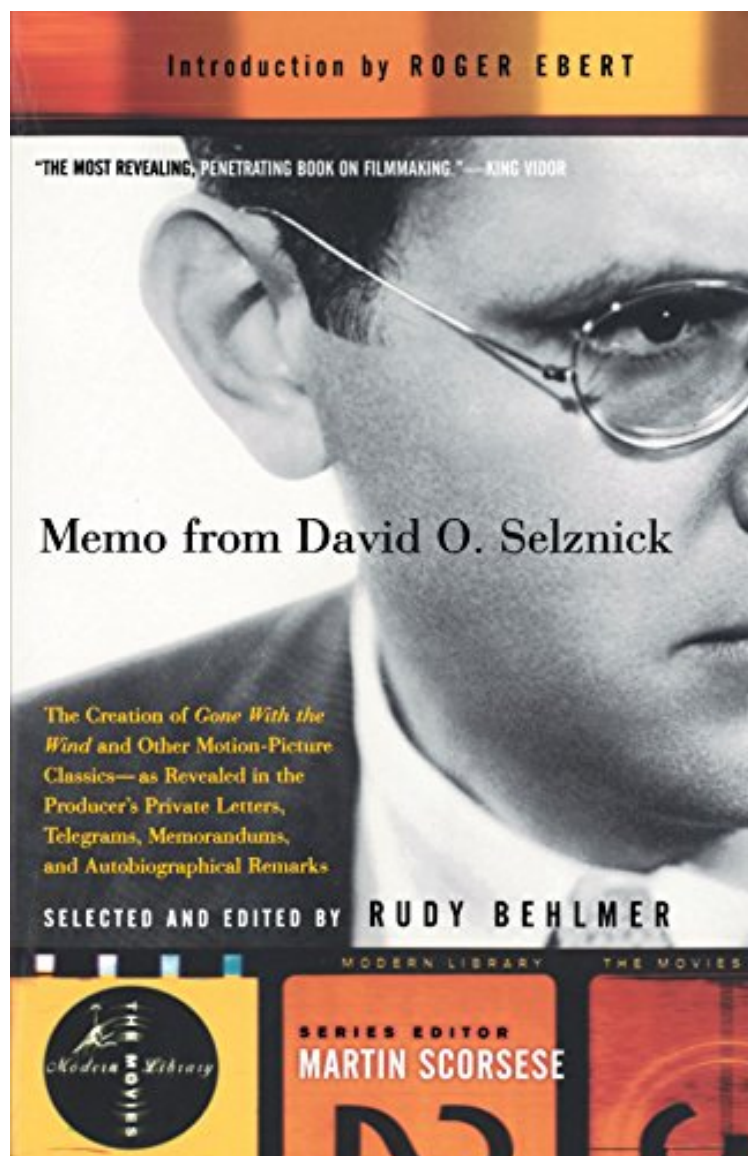


(Free) Memo from David O. Selznick : The Creation of "Gone with the Wind" and Other Motion Picture Classics, as Revealed in the Producer's Private Letters, Telegrams, Memorandums, and Autobiographical Remarks

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David O. Selznick : Memo from David O. Selznick : 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 before purchasing it in order to gauge whether or not it would be worth my time, and all praised Memo from David O. Selznick : 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:

3 of 3 people found the following review helpful. Memo from David O. Selznick is your keyhole peak into the mind of a Hollywood genius By C. M. Mills David O. Selznick (1902-65) along with agent brother Myron was the son of a Hollywood mogul who went bust. Selznick rose to prominence at the RKO and Paramount studios. He was a producer of genius who provided excellent product to the movie masses. Selznick later labored at MGM under the oversight of Irving Thalberg and his father-in-law the formidable Louis B. Mayer. Selznick was married to Irene Meyer Seznick until 1949. In 1949 he married Jennifer Jones the Oscar-winning actress and former wife of actor Robert Walker. Selznick, of course, will always be chiefly known for his production of "Gone With the Wind" one of the greatest movies ever made. The 1939 blockbuster took a year to make as Selznick high on benzadrine worked 18-20 hours a day on the film. He was a perfectionist who knew GWTW would be his chief legacy. Selznick used three directors on the film including George Cukor, Sam Woods and Victor Fleming (Fleming won best director for his efforts at the Oscar ceremony.) Selznick was a stickler for accuracy in period costuming, cost efficiency and getting the maximum effort out of his major players: Clark Gable, Vivien Leigh, Olivia DeHavilland and Leslie Howard. Over 100 pages in this book are devoted to *Gone With the Wind* as Selznick wrote lengthy memos to his employees, Margaret Mitchell, Loew's, MGM and Selznick International personnel. Selznick also produced such film classics as "Duel in the Sun"; "Dinner at 8"; "Tender is the Night"; "David Copperfield" "A Tale of Two Cities"; "Love is a Many Splendored Thing" Hitchcock's directorial debut in America "Rebecca" and Hitch's "Notorious." Selznick was a driven man who demanded total oversight over his productions. He could drive directors, stars and management bonkers but got the job done as well as he could see it done. He is the greatest producer of motion pictures who has ever lived. Rudy Behlmer, the editor of these memos, sifted through over 2000 boxes of Selznick material to cull out the memos published in this 1972 book. The book has been reissued with an introduction by Roger Ebert. The book is now included in the Modern Library Film Book series. This book is an essential in even a modest library on the cinema. 1 of 1 people found the following review helpful. In today's world we 'micro managers' get a bad name, but there's a lot to be said for ... By Toast Selznick was a genius. His memos re *GONE WITH THE WIND* are sooooo interesting to read. In today's world we 'micro managers' get a bad name, but there's a lot to be said for Selznick's micro managing, without it we'd never have the classic we all love. 1 of 1 people found the following review helpful. Many insights into the life of one of the great early producers By Cherie Hoyt The life of a producer has its extreme highs and lows, and Selznick faithfully recorded them all in his letters to family, friends, colleagues, and rivals. A very personal look at "film history."

"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."

.com As Roger Ebert observes in his smart introduction to the collected memos of the legendary producer Selznick, this is no ordinary book. Buzzed on Benzedrine, Selznick dictated his every thought to secretaries from 1916-1965, 2,000 file boxes' worth of priceless, absolutely unique inside information. "What we're given is a seat in his office," Ebert says, "the Nixon tapes of Hollywood's golden age." It's a privilege to see Selznick tussle with Hitchcock (who evidently had a notion about a vaguely Psycho-like grandma in the first draft of *Rebecca*), Ingrid Bergman (to whom he dictated an amazing tantrum), and Tallulah Bankhead ("Would you care to brave the lioness' den?" he asks his secretary, suggesting that she contact Bankhead about a bit part after spurning her for the *Scarlett* part in *Gone with the Wind*). The gestation of *Scarlett*'s flick is especially fascinating. At first, Selznick cautions director George Cukor about "not going overboard on size and expensive production scenes of the civil war," but with Selznick, things always tend to get bigger. To battle bigotry, he cuts the Ku Klux Klan from the film ("Of course we might have shown a couple of Catholic Klansmen, but it would be rather comic to have a Jewish Kleagle.") By the end, he's pulling out the stops--he urges the composer to "go mad with schmaltz in the last three reels." Selznick blows it sometimes: he nixes newcomers Gregory Peck and Burt Lancaster, and John Ford's *Stagecoach*, which created John Wayne. But by reading his memos, you can't fail to see what made him a true auteur. All hail Martin Scorsese for editing the classic film-books series of which this is a part, Modern Library: The Movies. Even if he'd never directed, Scorsese would be

God's gift to film history. --Tim Appelo
From the Inside Flap "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."
About the Author Rudy Behlmer is the author of seven books including *Inside Warner Bros.* and *The Complete Films of Errol Flynn*.