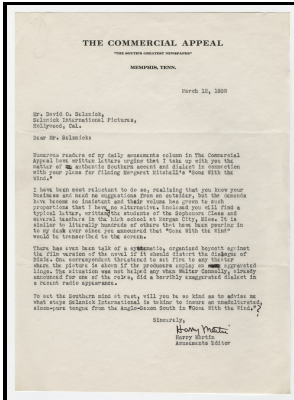


Selznicks vision - Gone with the wind and Hollywood filmmaking

University of Texas Press - 'GONE WITH THE WIND' STANDS AS A TRIUMPH OF FILMMAKING



Description: -

- Music

Musical Instruments - Woodwinds

Instruction & Study - General

O'Hara, Scarlett (Fictitious character)

Gone with the wind (Motion picture)

Selznick, David O., 1902-1965 Selznicks vision - Gone with the wind and Hollywood filmmaking

- Texas film studies series Selznicks vision - Gone with the wind and Hollywood filmmaking

Notes: Includes bibliographical references (p. [225]-231) and index.

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Selznick's vision : Gone with the wind and Hollywood filmmaking : Vertrees, Alan David, 1952

Taking his cue from Loews Incorporated Selznick also kept a New York office headed by Katharine Brown, who had absolute autonomy to pursue and purchase any and all story ideas that might be considered filmable.

Great dynasties of the world: The Selznicks/Mayers

When Griffith released the film in 1915, the young National Association for the Advancement of Colored People or NAACP, which had been founded in 1909, as well as other black groups, were prompt to acknowledge the threat posed by The Birth of a Nation.

vivchar.tom.ru: Selznick's Vision: Gone with the Wind and Hollywood Filmmaking (Texas Film Studies Series) (9780292787292): Vertrees, Alan David, Schatz, Thomas: Books

The depiction of black people that was made in the movie, as either lazy, brutish, as well as vicious and lascivious creatures, or as childlike, content and docile servants, was overtly racist. Usually a purist where literature was concerned, Selznick's meddling in the final draft and the constant bickering between himself and Huston resulted in a film mired in narrative contradictions. Her life, post publication, would be short-lived and never quite the same.

vivchar.tom.ru: Customer reviews: Selznick's Vision: Gone with the Wind and Hollywood Filmmaking (Texas Film Studies Series)

Framed by the legends of the book's history and of the film's premiere in Atlanta, the story line begins with Selznick's acquisition of the screen rights in the face of much skepticism expressed by other Hollywood studio chiefs and continues with anecdotes about the pursuit of an actress to portray Scarlett, for which a highly publicized national talent search was undertaken, together with auditions of numerous starlets. He was made easily restless and bored. His father's New York City-based Selznick Pictures eventually went bankrupt, but not before his son had been tutored in all phases of industry practice.

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