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# Victor Fleming An American Movie Master

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## **ADRIENNE SAVANAH**

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*The Wonderful Wizard of Oz* Heyday Books  
An eminent film writer looks behind the curtain of the California dream. It hardly needs to be argued: nothing has contributed more to the mythology of California than the movies. Fed by the film industry, the California dream is instantly recognizable to people everywhere yet remains evasive for nearly everyone, including Californians themselves. That

paradox is the subject of longtime San Francisco Chronicle film critic Mick LaSalle's first book in nine years. The opposite of a dry historical primer, *California in the Movies* is a freewheeling journey through several dozen big-screen visions of the Golden State, with LaSalle's unmistakable contrarian humor as the guide. His writing, unerringly perceptive and resistant to cliché, brings clarity to the haze of Hollywood reverie. He leaps effortlessly between genres and generations, moving with ease from *Double Indemnity* to the first two versions

of *Invasion of the Body Snatchers* to *Boyz n the Hood* to *Booksmart*. There are natural disasters, heinous crimes, dubious utopias, dangerous romances, and unforgettable nights. Equally entertaining and unsettling, this book is a bold dissection of the California dream and its hypnotizing effect on the modern world. *Me and My Shadows* Running Press Adult  
Ayn Rand's first published novel, a timeless story that explores the struggles of the individual against the state in Soviet Russia. First published in 1936, *We the Living* portrays the impact of the Russian

Revolution on three human beings who demand the right to live their own lives and pursue their own happiness. It tells of a young woman's passionate love, held like a fortress against the corrupting evil of a totalitarian state. *We the Living* is not a story of politics, but of the men and women who have to struggle for existence behind the Red banners and slogans. It is a picture of what those slogans do to human beings. What happens to the defiant ones? What happens to those who succumb? Against a vivid panorama of political revolution and personal revolt, Ayn Rand shows what the theory of socialism means in practice. Includes an Introduction and Afterword by Ayn Rand's Philosophical Heir, Leonard Peikoff  
*American Fairy Tales* University Press of Kentucky

In the first of L. Frank Baum's time-honored Oz novels, country girl Dorothy Gale gets whisked away by a cyclone to the fantastical Land of Oz. Dropped into the midst of trouble when her farmhouse crushes a tyrannical sorceress, Dorothy incurs the wrath of the Wicked Witch of the West. Dorothy is desperate to return to her native Kansas, and, aided by the

Good Witch of the North, she sets out for the Emerald City to get help from the legendary Wizard. On her way, she meets three unlikely allies who embody key human virtues—the Scarecrow, the Tin Woodman, and the Cowardly Lion.

#### *Walt Disney Arrow*

By the early 1950s, Jane Russell (1921–2011) should have been forgotten. Her career was launched on what is arguably the most notorious advertising campaign in cinema history, which invited filmgoers to see Howard Hughes's *The Outlaw* (1943) and to "tussle with Russell." Throughout the 1940s, she was nicknamed the "motionless picture actress" and had only three films in theaters. With such a slow, inauspicious start, most aspiring actresses would have given up or faded away. Instead, Russell carved out a place for herself in Hollywood and became a memorable and enduring star. Christina Rice offers the first biography of the actress and activist perhaps most well-known for her role in *Gentlemen Prefer Blondes* (1953). Despite the fact that her movie career was stalled for nearly a decade, Russell's filmography is respectable. She worked with some of

Hollywood's most talented directors—including Howard Hawks, Raoul Walsh, Nicholas Ray, and Josef von Sternberg—and held her own alongside costars such as Marilyn Monroe, Robert Mitchum, Clark Gable, Vincent Price, and Bob Hope. She also learned how to fight back against Howard Hughes, her boss for more than thirty-five years, and his marketing campaigns that exploited her physical appearance. Beyond the screen, Rice reveals Russell as a complex and confident woman. She explores the star's years as a spokeswoman for Playtex as well as her deep faith and work as a Christian vocalist. Rice also discusses Russell's leadership and patronage of the WAIF foundation, which for many years served as the fundraising arm of the International Social Service (ISS) agency. WAIF raised hundreds of thousands of dollars, successfully lobbied Congress to change laws, and resulted in the adoption of tens of thousands of orphaned children. For Russell, the work she did to help unite families overshadowed any of her onscreen achievements. On the surface, Jane Russell seemed to live a charmed life, but Rice illuminates her darker moments

and her personal struggles, including her empowered reactions to the controversies surrounding her films and her feelings about being portrayed as a sex symbol. This stunning first biography offers a fresh perspective on a star whose legacy endures not simply because she forged a notable film career, but also because she effectively used her celebrity to benefit others.

*The Survival of American Silent Feature Films, 1912-1929* Createspace

Independent Publishing Platform

Second Oz book; Scarecrow and Tin

Woodman are back with hero named Tip.

120 black-and-white, 16 full-color illustrations.

**Moonlight and Magnolias** CreateSpace

A Boston Globe Best Book of 2015 A

Washington Post Notable Nonfiction Pick of 2015 Magisterial in scope, this dual

biography examines two complex lives that began alike but ended on opposite sides of the century's greatest conflict.

Marlene Dietrich and Leni Riefenstahl, born less than a year apart, lived so close to each other that Riefenstahl could see into Dietrich's Berlin apartment. Coming of age at the dawn of the Weimar Republic,

both sought fame in Germany's burgeoning motion picture industry. While Dietrich's depiction of Lola-Lola in *The Blue Angel* catapulted her to Hollywood stardom, Riefenstahl—who missed out on the part—insinuated herself into Hitler's inner circle to direct groundbreaking if infamous Nazi propaganda films, like *Triumph of the Will*. Dietrich, who toured tirelessly with the USO, could never truly go home again; Riefenstahl could never shake her Nazi past. Acclaimed German historian Karin Wieland examines these lives within the vicious crosscurrents of a turbulent century, evoking piercing insights into "the modern era's most difficult questions, about illusion and mass intoxication, art and truth, courage and capitulation" (New Yorker).

*Mean...Moody...Magnificent!* Simon and Schuster

The story of the tempestuous romance between Rhett Butler and Scarlet O'Hara is set amid the drama of the Civil War.

*Strange Case of Dr Jekyll and Mr Hyde* Penguin

Draws on in-depth research and new interviews to present a narrative account of the actress's life that covers her early

childhood in India, her celebrated love affair with Laurence Olivier, and her early death at age fifty-three.

**Michael Curtiz** Rowman & Littlefield

The question follows Lorna Luft to this day: "What's it like to be Dorothy's daughter?"

Although by appearances glamorous and truly thrilling, growing up as the daughter of Judy Garland was anything but a journey over the rainbow. With unsparing candor, Lorna Luft offers the first-ever insider portrait of one of Hollywood's most celebrated families: a rare story of a little girl, her half-sister Liza, and her baby brother trying desperately to hang on to the mother whose life seemed destined to burn brightly but briefly. Lorna makes an extraordinary journey back into the spiral of love, addiction, pain, and loss that lurked behind a charmed facade. Filled with behind-the-scenes dramas, hilarious untold stories, and little-known details of Garland family life, *Me and My Shadows* is a tribute to Lorna's victory over her own past, a story of hope, of love and its limitations, and a deeply moving testament to the healing powers of embracing one's past and charting a course of self-love and discovery.

**Dietrich & Riefenstahl: Hollywood, Berlin, and a Century in Two Lives** DK Publishing (Dorling Kindersley)

This is an insight into 1930s Hollywood and an epic of laughter. David O. Selznick is determined to rewrite *Gone with the Wind*. He engages the services of "script doctor" Ben Hecht, who has never read the book, and director Victor Fleming, poached straight from the set of *The Wizard of Oz*.

**Five Came Back** University Press of Kentucky

The definitive portrait of one of the most important cultural figures in American history: Walt Disney. Walt Disney was a true visionary whose desire for escape, iron determination and obsessive perfectionism transformed animation from a novelty to an art form, first with Mickey Mouse and then with his feature films—most notably *Snow White*, *Fantasia*, and *Bambi*. In his superb biography, Neal Gabler shows us how, over the course of two decades, Disney revolutionized the entertainment industry. In a way that was unprecedented and later widely imitated, he built a synergistic empire that combined film, television, theme parks,

music, book publishing, and merchandise. Walt Disney is a revelation of both the work and the man—of both the remarkable accomplishment and the hidden life. Winner of the Los Angeles Times Book Prize for Biography USA Today Biography of the Year

*Spencer Tracy* Pantheon

This definitive biography chronicles the life and work of the legendary director of *Gone With the Wind* and *The Wizard of Oz*. Victor Fleming was the most sought-after director in Hollywood's golden age, renowned for his work across an astounding range of genres—from gritty westerns to screwball comedies, romances, boddy pictures, and family entertainment. Yet this chameleon-like versatility has resulted in his relative obscurity today—despite his having directed two of the most iconic movies of all time. Fleming is best remembered for *Gone With the Wind* and *The Wizard of Oz*, but he directed more than forty films, including classics like *Red Dust*, *Test Pilot*, *Dr. Jekyll and Mr. Hyde*, and *Captains Courageous*. Fleming created enduring screen personas for Clark Gable, Spencer Tracy, and Gary Cooper, as well as for

Ingrid Bergman, Clara Bow, and Norma Shearer—who were among his many lovers. In this definitive biography, Michael Sragow restores the director to the pantheon of great American filmmakers, correcting a major oversight in Hollywood history. It is the dramatic story of a man at the center of the most exciting period in American filmmaking.

*Escape Artist* Running Press Adult

"Commissioned for and sponsored by the National Film Preservation Board."  
*The Marvelous Land of Oz* McFarland  
The extraordinary life—the first—of the legendary, undercelebrated Hollywood director known in his day as "Wild Bill" (and he was!) Wellman, whose eighty-two movies (six of them uncredited), many of them iconic; many of them sharp, cold, brutal; others poetic, moving; all of them a lesson in close-up art, ranged from adventure and gangster pictures to comedies, aviation, romances, westerns, and searing social dramas. Among his iconic pictures: the pioneering World War I epic *Wings* (winner of the first Academy Award for best picture), *Public Enemy* (the toughest gangster picture of them all), *Nothing Sacred*, the original *A Star Is Born*,

Beggars of Life, The Call of the Wild, The Ox-Bow Incident, Battleground, The High and the Mighty... David O. Selznick called him "one of the motion pictures' greatest craftsmen." Robert Redford described him as "feisty, independent, self-taught, and self-made. He stood his ground and fought his battles for artistic integrity, never wavering, always clear in his film sense." Wellman directed Hollywood's biggest stars for three decades, including Clark Gable, Gary Cooper, Barbara Stanwyck, John Wayne, Lauren Bacall, and Clint Eastwood. It was said he directed "like a general trying to break out of a beachhead." He made pictures with such noted producers as Darryl F. Zanuck, Nunnally Johnson, Jesse Lasky, and David O. Selznick. Here is a revealing, boisterous portrait of the handsome, tough-talking, hard-drinking, uncompromising maverick (he called himself a "crazy bastard")—juvenile delinquent; professional ice-hockey player as a kid; World War I flying ace at twenty-one in the Lafayette Flying Corps (the Lafayette Escadrille), crashing more than six planes ("We only had four instruments, none of which worked. And no parachutes . . .

Greatest goddamn acrobatics you ever saw in your life")—whose own life story was more adventurous and more unpredictable than anything in the movies. Wellman was a wing-walking stunt pilot in barnstorming air shows, recipient of the Croix de Guerre with two Gold Palm Leaves and five United States citations; a bad actor but good studio messenger at Goldwyn Pictures who worked his way up from assistant cutter; married to five women, among them Marjorie Crawford, aviatrix and polo player; silent picture star Helene Chadwick; and Dorothy Coonan, Busby Berkeley dancer, actress, and mother of his seven children. Irene Mayer Selznick, daughter of Louis B. Mayer, called Wellman "a terror, a shoot-up-the-town fellow, trying to be a great big masculine I-don't-know-what. David had a real weakness for him. I didn't share it." Yet she believed enough in Wellman's vision and cowritten script about Hollywood to persuade her husband to produce *A Star Is Born*, which Wellman directed. After he took over directing *Tarzan Escapes* at MGM, Wellman went to Louis B. Mayer and asked to make another Tarzan picture on his own. "What are you

talking about? It's beneath your dignity," said Mayer. "To hell with that," said Wellman, "I haven't got any dignity." Now William Wellman, Jr., drawing on his father's unpublished letters, diaries, and unfinished memoir, gives us the first full portrait of the man—boy, flyer, husband, father, director, artist. Here is a portrait of a profoundly American spirit and visionary, a man's man who was able to put into cinematic storytelling the most subtle and fulsome of feeling, a man feared, respected, and loved.

*The Scarlett Letters* Cooper Square Press  
This legendary masterpiece--the most successful of Robbins's many books--tells a story of money and power, sex and death, and is available once again in an exciting new package. Reissue.

**Victor Fleming** University Press of Kentucky

Hollywood's first sex symbol, the 'It' girl, Clara Bow was born in the slums of Brooklyn in a family plagued with alcoholism and insanity. She catapulted to fame after winning Motion Picture magazine's 1921 "Fame and Fortune" contest. The greatest box-office draw of her day—she once received 45,000 fan

letters in a single month, Clara Bow's on screen vitality and allure that beguiled thousands, however, would be her undoing off-camera. David Stenn captures her legendary rise to stardom and fall from grace, her success marred by studio exploitation and sexual scandals.

The Carpetbaggers Vintage Haskell keeps both novel and movie at hand, moving from one to the other, comparing and distinguishing what Margaret Mitchell expresses from what obsessive producer David O. Selznick, directors George Cukor and Victor Fleming, screenplaywrights Sidney Howard and a host of fixers (including Ben Hecht and Scott Fitzgerald), and actors Vivien Leigh, Clark Gable, Hattie McDaniel, and others convey. She emphasizes the contributions of Selznick, Leigh, and in an entire chapter, Mitchell, drawing heavily and analytically on existing biographies, the literature of women and the Civil War, Civil War films (especially *Birth of a Nation* and *Jezebel*), and film criticism to such engaging effect as to not just revisit GWTW but to revive and intensify the enduring fascination of what Selznick dubbed the American Bible. --Olson, Ray

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Frankly, My Dear Open Road + Grove/Atlantic

Now a Netflix original documentary series, also written by Mark Harris: the extraordinary wartime experience of five of Hollywood's most important directors, all of whom put their stamp on World War II and were changed by it forever Here is the remarkable, untold story of how five major Hollywood directors—John Ford, George Stevens, John Huston, William Wyler, and Frank Capra—changed World War II, and how, in turn, the war changed them. In a move unheard of at the time, the U.S. government farmed out its war propaganda effort to Hollywood, allowing these directors the freedom to film in combat zones as never before. They were on the scene at almost every major moment of America's war, shaping the public's collective consciousness of what we've now come to call the good fight. The product of five years of scrupulous archival research, *Five Came Back* provides a revelatory new understanding of Hollywood's role in the war through the life and work of these five men who chose to go, and who came back. "Five Came

Back . . . is one of the great works of film history of the decade." --Slate "A tough-minded, information-packed and irresistibly readable work of movie-minded cultural criticism. Like the best World War II films, it highlights marquee names in a familiar plot to explore some serious issues: the human cost of military service, the hypnotic power of cinema and the tension between artistic integrity and the exigencies of war." --The New York Times

**Ridley Scott** Screen Classics

Academy Award--winning director Michael Curtiz (1886--1962) -- whose best-known films include *Casablanca* (1942), *Yankee Doodle Dandy* (1942), *Mildred Pierce* (1945) and *White Christmas* (1954) -- was in many ways the anti-auteur. During his unprecedented twenty-seven year tenure at Warner Bros., he directed swashbuckling adventures, westerns, musicals, war epics, romances, historical dramas, horror films, tearjerkers, melodramas, comedies, and film noir masterpieces. The director's staggering output of 180 films surpasses that of the legendary John Ford and exceeds the combined total of films directed by George Cukor, Victor Fleming, and Howard Hawks.

In the first biography of this colorful, instinctual artist, Alan K. Rode illuminates the life and work of one of the film industry's most complex figures. He begins by exploring the director's early life and career in his native Hungary, revealing how Curtiz shaped the earliest days of silent cinema in Europe as he acted in, produced, and directed scores of films before immigrating to the United States in 1926. In Hollywood, Curtiz earned a reputation for his explosive tantrums, his difficulty communicating in

English, and his disregard for the well-being of others. However, few directors elicited more memorable portrayals from their casts, and ten different actors delivered Oscar-nominated performances under his direction. In addition to his study of the director's remarkable legacy, Rode investigates Curtiz's dramatic personal life, discussing his enduring creative partnership with his wife, screenwriter Bess Meredyth, as well as his numerous affairs and children born of his

extramarital relationships. This meticulously researched biography provides a nuanced understanding of one of the most talented filmmakers of Hollywood's golden age. Paperback edition features a new afterword by the author.

**We the Living** University Press of Kentucky

From Hollywood to Bollywood, this book explores every aspect of film, covering the story of cinema, how movies are made, movie genres, world cinema, A-Z of directors, and top 100 movies.