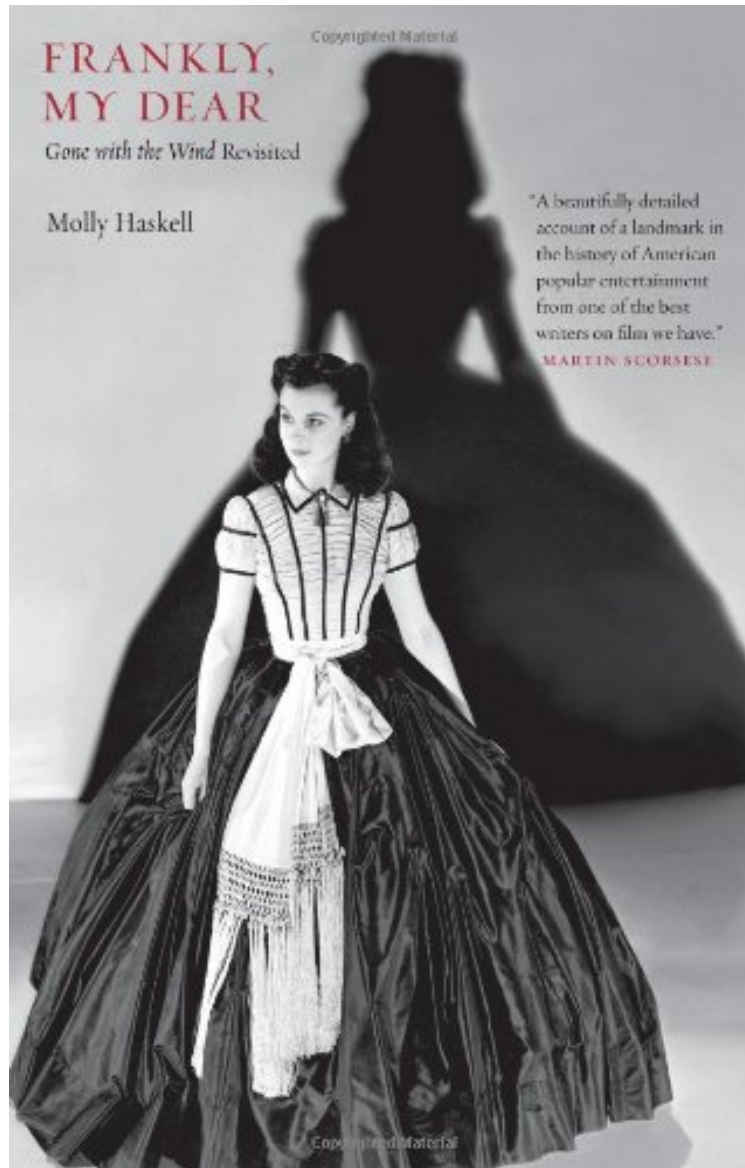


[Read ebook] Frankly, My Dear: "Gone with the Wind" Revisited (Icons of America)

Frankly, My Dear: "Gone with the Wind" Revisited (Icons of America)

Molly Haskell

**Download PDF | ePub | DOC | audiobook | ebooks*



[Download](#)

[Read Online](#)

#1371883 in Books 2010-02-23Original language:EnglishPDF # 1 .70 x 5.40 x 8.20l, .67 #File Name: 0300164378272 pages | File size: 71.Mb

Molly Haskell : Frankly, My Dear: "Gone with the Wind" Revisited (Icons of America) before purchasing it in order to gage whether or not it would be worth my time, and all praised Frankly, My Dear: "Gone with the Wind" Revisited (Icons of America):

0 of 0 people found the following review helpful. Social, Not Film HistoryBy margot(My Kindle version is damaged. It clips off several characters on the right-hand side of each pages when I try to read this on my laptop Kindle cloud player. I'm guessing this is a bug up in the cloud. But it costs the review one star.)Now, this is not really a "movie" book, and that's fine, because we don't need a another Flesh Fantasy film tome, or another picture book about GWTW. Rather it's a popular-but-serious social history of the past century or so, parsed through the prism of the film in question. Molly Haskell's peculiar insight into these matters derives from being a film and cultural critic, as well as a Southerner (Virginia and North Carolina) by birth and upbringing. Moreover she is descended from top-drawer ante-bellum aristocracy, literally the people who populate Mary Chesnut's Diary and are sometimes even referenced in the GWTW script. The first part of the book is a quick recap of the filmic phenomenon that is GWTW, how the book was quickly snapped up by Hollywood almost before it became a tremendous bestseller, and of course the familiar tale of how David O. Selznick searched for his perfect Scarlett O'Hara, until one night they were filming the burning of Atlanta, and Selznick's brother, agent Myron, walked up to him and presented him with Vivien Leigh. Intertwined with this is Haskell's meditation on the character of Scarlett herself. Apparently she identified with her very closely when growing up, and this was not unusual among girls in Richmond. There was a tomboyish toughness in that identification, a rejection of conventional female restriction and passivity. Making her name as a "feminist" film critic in her early days, Haskell found herself often arguing with the largely Jewish group of feminist critics who reflexively damned Scarlett without really looking at her--merely because they thought of her as a Southern Belle in a hoop skirt. So there's that identification between Molly and Scarlett, but other interesting parallels abound and overlap. Scarlett O'Hara and her family were largely based on the kinfolk of her creator, Margaret Mitchell of Atlanta. Mitchell's mother's family were mainly Catholic, and that's why Scarlett O'Hara's family was too (though like Mitchell herself, she seems to slip away from Holy Mother Church). And then in the film Scarlett is played by Vivien Leigh, Sacred Heart girl and yet another lapsed Catholic of Irish extraction. (Purely coincidental; it wasn't a casting requirement.) The febrile, ambitious, and somewhat unstable Miss Leigh was in her career very much a Scarlett O'Hara type, which should give pause to anyone conjuring up a happy end-of-life denouement to the Scarlett story. Haskell does not avoid the race question entirely, but she addresses it with a minimum of requisite hand-wringing. Likewise, Margaret Mitchell and the movie-makers stepped around the more "sensitive" matters surround the War and Aftermath. When Rhett Butler, Frank Kennedy, Ashley Wilkes et al. go off to clean out the encampment in the ravine, this is really a stand-in for the work of the Ku Klux Klan a couple of years after the War. Haskell makes a couple of nods to Communist historian Eric Foner, and his thesis that Reconstruction was really a good thing--a positive, progressive epoch that never should have ended. This Party-line argument sticks out uncomfortably; I can't believe that Haskell really shares it. With Christian charity in my heart, I suggest she's just giving Foner a shout-out because she knows him from Columbia. 0 of 0 people found the following review helpful. This book seems to be her labor of love: a Georgia gal deeply and romantically invested in ...By CustomerMolly Haskell has sustained a career of intelligence and insightfulness amazingly well. This book seems to be her labor of love: a Georgia gal deeply and romantically invested in GWTW. So, every so often I'd find myself say "Aw, c'mon lady; that's a little too much." But the book is entertaining, moves right along, and, for me at least, pleasantly informative. 0 of 0 people found the following review helpful. Five StarsBy CustomerLove iy

How and why has the saga of Scarlett OHara kept such a tenacious hold on our national imagination for almost three-quarters of a century? In the first book ever to deal simultaneously with Margaret Mitchells beloved novel and David Selznicks spectacular film version of *Gone with the Wind*, film critic Molly Haskell seeks the answers. By all industry predictions, the film should never have worked. What makes it work so amazingly well are the fascinating and uncompromising personalities that Haskell dissects here: Margaret Mitchell, David Selznick, and Vivien Leigh. As a feminist and onetime Southern adolescent, Haskell understands how the story takes on different shades of meaning according to the age and eye of the beholder. She explores how it has kept its edge because of Margaret Mitchells (and our) ambivalence about Scarlett and because of the complex racial and sexual attitudes embedded in a story that at one time or another has offended almost everyone. Haskell imaginatively weaves together disparate strands, conducting her story as her own inner debate between enchantment and disenchantment. Sensitive to the ways in which history and cinema intersect, she reminds us why these characters, so riveting to Depression audiences, continue to fascinate 70 years later.

From Publishers WeeklyIn time for the 70th anniversary of the film version, author and movie critic Haskell (*Holding My Own in No Man's Land*) brings a scholar's rigor to her loving history of our "American Bible," *Gone With the Wind*. Vivid profiles of author Margaret Mitchell, starlet Vivien Leigh, and film producer David Selznick re-humanize the work, now known more for its epic grandeur, iconic moments and controversial politics. Haskell draws thoughtful parallels between Mitchell and her protagonist, Scarlett O'Hara, and her affection for these women drives a narrative that gets occasionally bogged down in film production minutiae. Haskell falters while trying to defend Mitchell's dialog and gender politics, even going so far as to imply that she understands Mitchell and O'Hara in a way that other

critics do not (Roger Ebert, for instance). Haskell also highlights the impact of the film on popular culture, but doesn't bring anything new to the discussion of America's fascination. Though perhaps too finely focused for casual readers, this sincere, detailed celebration should interest long-time fans and students. Copyright Reed Business Information, a division of Reed Elsevier Inc. All rights reserved. From Booklist Hasnt everything worth saying about *Gone with the Wind* been said? Maybe, but how about another book, anyway, one that gathers the pith of what worthwhile has been said and makes it all freshly interesting? That's what Haskell gives us, too hastily worded in spots but with thoughtful animation throughout. She 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. --Ray Olson "An absolutely marvelous work - provocative, perceptive, richly informative, and written with a contagious passion. Molly Haskell has given all of us who are in thrall to *Gone with the Wind* countless fresh insights, not only about its characters and the era in which they lived, but also about ourselves and our own times." - Olivia de Havilland "An absolutely marvelous work-provocative, perceptive, richly informative, and written with a contagious passion. Molly Haskell has given all of us who are in thrall to *Gone with the Wind* countless fresh insights, not only about its characters and the era in which they lived, but also about ourselves and our own times." -Olivia de Havilland "Beautifully written and fascinating to digest, Molly Haskell's *Frankly, My Dear* towers above any other book that's yet been written about *Gone with the Wind*. It has the kind of insights into the *Wind* phenomenon that only a writer of Molly Haskell's stature, wisdom and clarity could give us. It is quite the perfect toast to both the book and to the film version of *Wind* on the latter's 70th birthday." -Robert Osborne, *Host of Turner Classic Movies* "In engaging and witty fashion, Haskell seamlessly weaves together biographical and autobiographical issues, production information, sharp critical commentary, and cogent analysis of the literary, social and political context of both the Margaret Mitchell novel and the David Selznick adaptation. She gives us numerous important insights into the deep mythology of the film and its ability to function as "the Bible of America." James Naremore, *Indiana University* -- James Naremore "A stunning piece of criticism, written with fever-pitch intensity, that demonstrates so movingly why it's impossible to name the kind of greatness found in *Gone with the Wind* and impossible to refrain from trying." Alan Trachtenberg, author of *Lincoln's Smile and Other Enigmas* -- Alan Trachtenberg "Molly Haskell is a magician to coax such exciting, fresh, brilliant analysis from such a problematic classic. Her feeling for ambivalence and nuance reveals unsuspected shadings, and thrillingly elucidates *Gone with the Wind*'s miraculous tightrope act of masculine-feminine sensibilities." Phillip Lopate -- Phillip Lopate "Beautifully written and fascinating to digest, Molly Haskell's *Frankly, My Dear* towers above any other book that's yet been written about *Gone with the Wind*. It has the kind of insights into the *Wind* phenomenon that only a writer of Molly Haskell's stature, wisdom and clarity could give us. It is quite the perfect toast to both the book and to the film version of *Wind* on the latter's 70th birthday." Robert Osborne, *Host of Turner Classic Movies* -- Robert Osborne "With her sharp feeling for movie culture, sexual politics, and the elusive mores of the old South, Molly Haskell brilliantly sketches the contribution of everyone who shaped *Gone with the Wind* into a problematic but enduring popular classic." Morris Dickstein, author of *Gates of Eden* and *Leopards in the Temple* -- Morris Dickstein "This is a beautifully written and well-detailed account of the making of a movie that has, by now, become an American treasure, a landmark in popular entertainment. And it's written by a real Southerner, who happens to be one of the best writers on film we have." Martin Scorsese -- Martin Scorsese "An absolutely marvelous work? provocative, perceptive, richly informative, and written with a contagious passion. Molly Haskell has given all of us who are in thrall to *Gone with the Wind* countless fresh insights, not only about its characters and the era in which they lived, but also about ourselves and our own times. Olivia de Havilland -- Olivia de Havilland? . . . an earnest work of moviegoer remembrance that's also affectionate scholarship . . . Haskell clarifies the long shadow that Scarlett O' Hara casts over the American movie imagination.? ? Armond White, *International Herald Tribune* -- Armond White "*International Herald Tribune*" (03/03/2009) "The era of Scarlett O'Hara is long *Gone with the Wind* but her story still fires our imagination. Molly Haskell explains why it mattered and, *Frankly My Dear*, why it continues to.? -- Elissa Schappell "*Vanity Fair*" (03/01/2009) "Molly Haskell has written a new book about *Gone With the Wind*. If you give a damn about this subject, I urge you to seek it out." -- Pamela Fiori "*Town Country*" (02/01/2009) "What Molly Haskell does so deftly is dismiss conventional wisdom about *Gone With the Wind*." -- Margaret Moser "*Austin Chronicle*" (03/27/2009) "A smart, sassy, and sophisticated reappraisal of the novel and the movie." -Glenn C. Altschuler, *Tulsa World* -- Glenn C. Altschuler "*Tulsa World*" (02/22/2009)." . . . an earnest work of moviegoer remembrance that's also affectionate scholarship . . . Haskell clarifies the long shadow that Scarlett O' Hara casts over the American movie imagination." -- Armond White "*International Herald Tribune*" (03/03/2009) "The era of Scarlett O'Hara is long *Gone with the Wind* but her story still fires our imagination. Molly Haskell explains why it mattered and, *Frankly My Dear*,

why it continues to." -- Elissa Schappell "Vanity Fair" (03/01/2009)." . . affectionate scholarship . . . [Haskell] disentangles the film's qualities from the confounding issues of misogyny, racism and intellectual snobbery. . . . Haskell's critical sensitivity rescues Scarlett's Americanism and femininity, indicating how her image rebounds upon our eternal political struggles and deepest fantasies . . . " -- Armond White "New York Times Book " . . Molly Haskell . . rises to the task of explaining this uniquely American cultural phenomenon by boldly burrowing into both the 1936 best seller by Margaret Mitchell and the big-screen epic it inspired. . . . It leaves you yearning to return to Tara . . ." -- Susan Wloszczyna "USA Today""It's near exhilarating to read Molly Haskell's Frankly, My Dear, a revisitation that explores the reverberating complexities of the Margaret Mitchell franchise. . . ." -- Steve Coates "New York Times". . . Molly Haskell is interested in the meeting points between film, sociology and history, and she writes about all of them, together and separately, with ease and authority. . . . Her research and insights-her intelligent understanding of all she surveys-are unsurpassed. . . ." -- Mick LaSalle "San Francisco Chronicle"