

DAVID O. SELZNICK

Who Carries Out His Father's

Dreams of Outstanding

Motion Pictures

By **TED TOWNE**

OBSERVERS of the career of David O. Selznick see in his enterprises this year the culmination of a dream. It was just 25 years ago that screen pioneer Lewis J. Selznick said to his son, David, "My boy, I want you to watch me and work with me, because some day I am going to make you the greatest producer the motion picture has ever known." More than ever that prophecy seems about to come true, if indeed it has repeatedly come true already.

David O. Selznick today enjoys a reputation as a producer that rests on the outstanding distinction of every film that bears his name.

Trade paper tabulations of the hit pictures of the past eight years have shown that Selznick produced more of them than any other one man; and have consistently listed him over that period as the No. 1 producer of the motion picture industry.

The most lavish motion picture project ever conceived, "Gone With The Wind," is already acknowledged as Selznick's chef d'oeuvre and the picture destined to mark the peak of cinema progress during the past 50 years. Executives of Metro-Goldwyn-Mayer, which company will release the picture, as well as those of Selznick International who have seen it, are unanimous in declaring it the greatest picture ever made, and the most frequent comment heard today from those who have observed it in production is "No one could have made it but Selznick."

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As Selznick International's third offering this year, "Intermezzo: A Love Story," introduces one of the Selznick "new faces" who have an uncanny way of winning immediate recognition in the film world. She is Ingrid Bergman, of the Swedish cinema, who appears opposite Leslie Howard, the star as well as associate producer.

"Rebecca," which is perhaps best described as a psychological melodrama, will be the initial work in a Hollywood studio of the noted British director, Alfred Hitchcock, and has a distinguished cast headed by Laurence Olivier, with Judith Anderson, Reginald Denny, George Sanders, Nigel Bruce, and the new film personality, Florence Bates.

Several years ago, after a noteworthy career at other studios, Selznick formed Selznick International, of which he is president, with John Hay Whitney chairman of the board of directors, and other members of the board including Dr. A. H. Giannini, Robert Lehman, Myron Selznick, C. V. Whitney and Loyd Wright.

The formation of this company with the family name at its head fulfilled Selznick's youthful ambition. Born in Pittsburgh, Pa., he spent his boyhood in New York after studying at Columbia University, entered the film industry. When his father died, the family fortune had melted away, and David, with \$500 of borrowed capital, made enough from "shoe-string shorts"—a saga of enterprise, in itself—to travel west to Hollywood.

His first job was with Metro-Goldwyn-Mayer, then he moved to Paramount as assistant to B. P. Schulberg.

Later he moved to RKO, where he was vice-president in charge of production. There he originated the unit production method which has done so much to improve film output.

Later he was vice-president and producer at Metro-Goldwyn-Mayer before he left to form his own company.