



Gone With The Wind





Clark Gable as Rhett Butler. Clark Gable, the popular choice for Rhett Butler, was born in Cadiz, Ohio. He attended Hopedale High School (Ohio) and night school at the University of Akron. He joined a traveling road company, barnstorming the West Coast and Middle West. His first legitimate show was Jane Cowl's "Romeo and Juliet," followed by "What Price Glory," "The Copperhead" with Lionel Barrymore, "Madame X" and "Lady Frederick." In between stage work, he got a few extra movie jobs. One of them was in "The Merry Widow" with John Gilbert and Mae Murray. After playing the comedy lead opposite Nancy Carroll in "Chicago," he left Los Angeles for a year's stock engagement in Houston, Texas. Arthur Hopkins cast him in the leading role of "Machinal," followed by "Conflict," "Gambling," "Hawk Island," "Blind Windows" and "The Last Mile." His first picture, "The Painted Desert," followed this engagement. He made his M-G-M debut in "The Easiest Way," followed by "Dance, Fools, Dance," "The Secret Six," "Laughing Sinners" and "Sporting Blood." Then came "A Free Soul," "Hell Divers," "Susan Lennox, Her Fall and Rise," "Possessed," "Polly Of The Circus," "Strange Interlude," "No Man Of Her Own," "The White Sister," "Dancing Lady," "It Happened One Night," "Men In White," "Manhattan Melodrama," "Forsaking All Others," "After Office Hours," "Mutiny On The Bounty," "Wife vs. Secretary," "San Francisco," "Cain and Mabel," "Love On The Run," "Parnell," "Saratoga," "Test Pilot," "Too Hot To Handle," and "Idiot's Delight."



Vivien Leigh as Scarlett O'Hara. Vivien Leigh, who plays the part of Scarlett O'Hara, was born in Darjeeling, India. Her father was French, her mother, Irish. She attended London's public schools, a French convent in Italy, and finishing schools in Paris and Bavaria. She joined the Academy of Dramatic Art in London when 19. Her first legitimate stage role was in "The Green Sash," followed by "The Mask of Virtue," "The Happy Hypocrite," and "Henry VIII." "Fire Over England" was her first major picture, followed by "Dark Journey," "Storm In A Teacup," "St. Martin's Lane" and "A Yank At Oxford." Meanwhile on the London stage she played "Bats In The Belfry," "Hamlet" and "A Midsummer Night's Dream." Her casting as Scarlett O'Hara happened fortuitously. After all efforts and tests had been made with the issue still in doubt David O. Selznick actually started filming his picture without his heroine. Miss Leigh was a guest witness at the opening scene when the producer was struck by her resemblance to the Scarlett as described by Miss Mitchell.



DAVID O. SELZNICK'S
production of
MARGARET MITCHELL'S
Story of the Old South

GONE WITH THE WIND

IN TECHNICOLOR, *starring*

CLARK GABLE

as Rhett Butler

LESLIE OLIVIA
HOWARD • de HAVILLAND

and presenting

VIVIEN LEIGH

as Scarlett O'Hara

A SELZNICK INTERNATIONAL PICTURE

Directed by VICTOR FLEMING

Screen Play by Sidney Howard

Music by Max Steiner

A Metro-Goldwyn-Mayer Release

THE PLAYERS

in the order of their appearance

AT TARA,

The O'Hara Plantation in Georgia:

BRENT TARLETON	FRED CRANE
STUART TARLETON	GEORGE REEVES
SCARLETT O'HARA	VIVIEN LEIGH
MAMMY	HATTIE McDANIEL
BIG SAM	EVERETT BROWN
ELIJAH	ZACK WILLIAMS
GERALD O'HARA	THOMAS MITCHELL
PORK	OSCAR POLK
ELLEN O'HARA	BARBARA O'NEIL
JONAS WILKERSON	VICTOR JORY
SUELLEN O'HARA	EVELYN KEYES
CARREEN O'HARA	ANN RUTHERFORD
PRISSY	BUTTERFLY McQUEEN



AT TWELVE OAKS,

The nearby Wilkes Plantation:

JOHN WILKES	HOWARD HICKMAN
INDIA WILKES	ALICIA RHETT
ASHLEY WILKES	LESLIE HOWARD
MELANIE HAMILTON	OLIVIA DE HAVILLAND
CHARLES HAMILTON	RAND BROOKS
FRANK KENNEDY	CARROLL NYE
CATHLEEN CALVERT	MARCELLA MARTIN
RHETT BUTLER	CLARK GABLE

AT THE BAZAAR IN ATLANTA:

AUNT "PITTYPAT" HAMILTON	LAURA HOPE CREWS
DOCTOR MEADE	HARRY DAVENPORT
MRS. MEADE	LEONA ROBERTS
MRS. MERRIWETHER	JANE DARWELL
RENE PICARD	ALBERT MORIN
MAYBELLE MERRIWETHER	MARY ANDERSON
FANNY ELSING	TERRY SHERO
OLD LEVI	WILLIAM McCLAIN

OUTSIDE THE EXAMINER OFFICE:

UNCLE PETER	EDDIE ANDERSON
PHIL MEADE	JACKIE MORAN

AT THE HOSPITAL:

REMINISCENT SOLDIER	CLIFF EDWARDS
BELLE WATLING	ONA MUNSON
THE SERGEANT	ED CHANDLER
A WOUNDED SOLDIER IN PAIN	GEORGE HACKATHORNE
A CONVALESCENT SOLDIER.	ROSCOE ATEES
A DYING SOLDIER	JOHN ARLEDGE
AN AMPUTATION CASE	ERIC LINDEN



DURING THE EVACUATION:

A COMMANDING OFFICER TOM TYLER

DURING THE SIEGE:

A MOUNTED OFFICER WILLIAM BAKEWELL

THE BARTENDER LEE PHELPS

GEORGIA AFTER SHERMAN:

A YANKEE DESERTER PAUL HURST

THE CARPETBAGGER'S FRIEND ERNEST WHITMAN

A RETURNING VETERAN WILLIAM STELLING

A HUNGRY SOLDIER LOUIS JEAN HEYDT

EMMY SLATTERY ISABEL JEWELL



DURING RECONSTRUCTION:

THE YANKEE MAJOR ROBERT ELLIOTT

HIS POKER-PLAYING CAPTAINS GEORGE MEEKER

WALLIS CLARK

THE CORPORAL IRVING BACON

A CARPETBAGGER ORATOR ADRIAN MORRIS

JOHNNY GALLEGHER J. M. KERRIGAN

A YANKEE BUSINESSMAN OLIN HOWLAND

A RENEGADE YAKIMA CANUTT

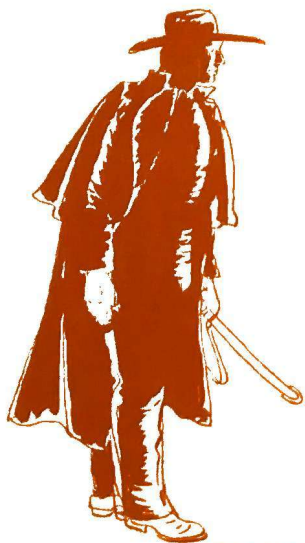
HIS COMPANION BLUE WASHINGTON

TOM, A YANKEE CAPTAIN WARD BOND

BONNIE BLUE BUTLER CAMMIE KING

BEAU WILKES MICKEY KUHN

BONNIE'S NURSE LILLIAN KEMBLE COOPER



PRODUCED BY DAVID O. SELZNICK • DIRECTED BY VICTOR FLEMING
BASED ON MARGARET MITCHELL'S NOVEL "GONE WITH THE WIND"

SCREEN PLAY BY SIDNEY HOWARD

The Production Designed By William Cameron Menzies
Art Direction By Lyle Wheeler
Photographed By Ernest Haller, A.S.C.
Technicolor Associates Ray Rennahan, A.S.C.
Wilfrid M. Cline, A.S.C.

Musical Score By Max Steiner
Associate Lou Forbes
Special Photographic Effects By Jack Cosgrove
Associate: (Fire Effects) Lee Zavitz
Costumes Designed By Walter Plunkett
Scarlett's Hats By John Fredericks
Interiors By Joseph B. Platt
Interior Decoration By Edward G. Boyle
Supervising Film Editor Hal C. Kern
Associate Film Editor James E. Newcom
Scenario Assistant Barbara Keon
Recorder Frank Maher
Makeup and Hair Styling Monty Westmore
Associates Hazel Rogers
Ben Nye

Dance Directors Frank Floyd
Eddie Prinz
Historian Wilbur G. Kurtz
Technical Advisers Susan Myrick
Will Price

Research Lillian K. Deighton
Production Manager Raymond A. Klune
Technicolor Co. Supervisor Natalie Kalmus
Associate Henri Jaffa

Assistant Director Eric G. Stacey
Second Assistant Director Ridgeway Callow
Production Continuity Lydia Schiller
Connie Earle

Mechanical Engineer R. D. Musgrave
Construction Superintendent Harold Fenton
Chief Grip Fred Williams
In Charge of Wardrobe Edward P. Lambert
Associates Marian Dabney
Elmer Ellsworth

Casting Managers Charles Richards
Fred Schuessler

Location Manager Mason Litson
Scenic Department Superintendent Henry J. Stahl
Electrical Superintendent Wally Oettel
Chief Electrician James Potevin

Properties:
Manager Harold Coles
On the Set Arden Cripe
Greens Roy A. McLaughlin
Drapes James Forney
Special Properties Made By Ross B. Jackman
Tara Landscaped By Florence Yoch
Still Photographer Fred Parrish
Camera Operators Arthur Arling
Vincent Farrar

Assistant Film Editors Richard Van Enger
Ernest Leadley

FACTS *about the* PRODUCTION



DAVID O. SELZNICK, *Producer of*
GONE WITH THE WIND

DAVID O. SELZNICK bought the motion picture rights of "Gone With the Wind" on July 30, 1936, for \$50,000, the highest price ever paid for a first novel . . . The title is a quotation from Ernest Dowson's poem about Cynara . . . The book, which consists of 1037 pages, had surpassed fifty thousand copies on the first day of sale, shattering all existing fiction records . . . It was begun by Margaret Mitchell in 1926 . . . Most of the book had been completed by 1929. In the succeeding years until its publication in 1936 much additional work was done in filling in missing chapters, rewriting certain others and checking the thousands of historical and other factual statements for accuracy . . . It has now been translated into 16 foreign languages and has sold around two million copies of which one-and-three quarter millions were sold in the United States . . .

Of established stars mentioned for the part of Scarlett O'Hara, Bette Davis, Katharine Hepburn, Margaret Sullavan, Miriam Hopkins, Norma Shearer, Carole Lombard and Paulette Goddard were most prominent . . . Oscar Serlin, Maxwell Arnow and Charles Morrison, talent scouts, and Director George Cukor conducted a national search for a girl to play the part . . . Their records show that 1,400 candidates were interviewed; 90 screen-tested; 149,000 feet of black and white film and 13,000 feet of Technicolor shot in these tests . . . The cost of the search has been

computed by studio accountants at \$92,000, of which about two-thirds represents cost of the screen tests . . . Magnitude of this figure is apparent by comparison with the cost of casting the other 59 principal characters, which totaled "only" \$10,000 . . .

The burning of the military supplies of Atlanta, one of the major spectacular scenes in the picture, was filmed on the night of December 15, 1938, at which time David O. Selznick met Vivien Leigh, a spectator, who had accompanied his brother Myron, the well-known talent representative, to the studio . . . Struck by her physical resemblance to the Scarlett described by Miss Mitchell, in that she has the green eyes, narrow waist and pert features, he suggested a test . . . It was made and on January 16, 1939, he signed her for the role . . .

To insure her mastery of the Southern accent, Selznick engaged Will A. Price of McComb, Mississippi, an expert in Southern dialects, and Susan Myrick of Macon, Georgia, known as the "Emily Post of the South," to assist her in her cultivation of it . . . Miss Myrick was also entrusted with the job of technical adviser in the matter of Southern customs and manners . . . To authenticate all details of the production historically, Wilbur G. Kurtz of Atlanta, distinguished historian and artist of the South, was added to the staff . . .

Other noted individuals to whom credit must go for exacting chores in the production are William Cameron Menzies, who was given the unparalleled assignment of "Production Designer" . . . Lyle Wheeler, head of the Selznick International art department . . . Joseph B. Platt, one of the nation's foremost industrial designers and head of one of the nation's largest designing firms, who created interiors for the picture . . . Walter Plunkett, one of Hollywood's foremost stylists, who designed the costumes . . .

Sidney Howard worked with Selznick for almost a

"THE production of 'Gone With the Wind' represents the complete devotion to their respective jobs, and the coordinated efforts, of a hundred artists, technicians and department heads. I should like to take this opportunity to express publicly my deep appreciation to those credited on the screen and in the program, including especially Victor Fleming, who, in my personal opinion has forever established himself as one of the great motion picture directors of all time; and, for their brilliant technical achievements, William Cameron Menzies, Jack Cosgrove, and Hal Kern; and also to others too numerous to mention, in particular Katharine Brown, the very first to recognize the film possibilities of the novel... Having had the pleasure and privilege of being associated in close daily collaboration for over a year with that great craftsman, the late Sidney Howard, on the screen play, it is my deepest regret, as it is that of my associates who worked with Mr. Howard, that he did not live to see the realization of his work."
—David O. Selznick



MARGARET MITCHELL, *Author*

year on the script, but died in a tragic accident on his Connecticut farm before he had ever seen a shot of it on the screen . . . Even such well-established artists as Leslie Howard, who plays "Ashley Wilkes," and Olivia de Havilland, who is seen as "Melanie," were tested before being definitely assigned the parts . . . Clark Gable, borrowed by Selznick from Metro-Goldwyn-Mayer, also made costume and make-up tests, though rarely in the history of pictures has an actor been such a unanimous choice of public and press as Gable was for the role of "Rhett Butler" . . .

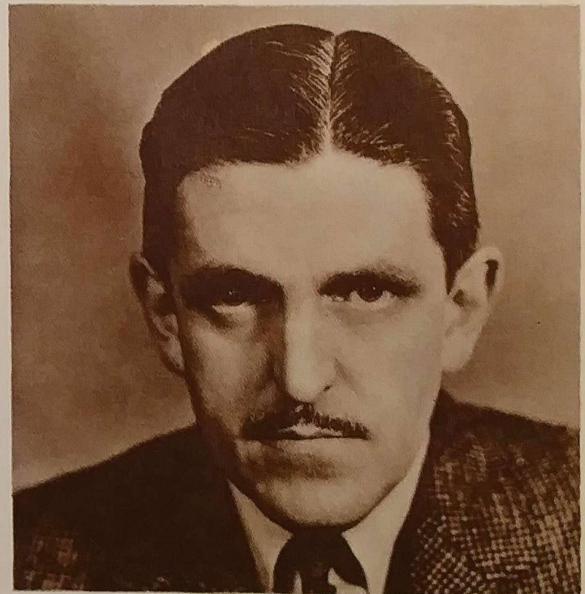
While no exact percentage has been measured, the dialogue in the picture is predominantly from the book . . . William Cameron Menzies, Lyle Wheeler and the art department prepared more than 3000 sketches, visualizing in full color all the principal scenes in the picture . . . More than 5500 separate items of wardrobe were required to be designed by Walter Plunkett, for which he had to draw more than 400 sketches . . . His task was complicated by the historic fact that during the eleven years covered by the events described in the book, men's and women's fashions underwent three complete changes . . . He thus had to re-create not only the fashions of the hoopskirt era before the war, but the makeshift models of the poverty-stricken war years and the bustle modes of the "reconstruction" period . . .

Production of the long-awaited film was officially begun on January 26, 1939.

Victor Fleming, the director, made the final shot on November 11, 1939, the anniversary of Armistice Day.



VICTOR FLEMING, *Director*



SIDNEY HOWARD, *Screen Playwright*

It is fair to say that this has been the most important directorial assignment of all time. Fleming's outstanding skill in piloting large casts through fast-moving plots has been gained during the motion picture career that began in 1910. While his directorial talent was well recognized in such productions as "The Wizard of Oz," "Test Pilot," "Captains Courageous," "Treasure Island" and many others, nevertheless he will be remembered for "Gone With the Wind" as far and away the most distinguished directorial job in screen annals.

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On the set—a script rehearsal

Approximately 449,512 feet of film were shot, of which 160,000 feet were printed . . . From this length, most of it repetitive, the finally edited film has been cut to 20,300 feet . . . Fifteen hundred set sketches were drawn; 200 designed and 90 constructed . . . The recreated “City of Atlanta” is the largest set ever built, consisting of 53 full-size buildings and 7,000 feet of streets . . . The reconstructed “Peachtree Street” alone is 3,000 feet long . . . The amount of lumber that went into the 90 sets is roughly estimated at a million feet.

Eleven hundred horses, 375 assorted other animals (dogs, mules, oxen, cows, pigs, etc.), 450 vehicles (wagons, gun-caissons, ambulances, etc.), were used . . . In addition to the 59 members of the cast, there were over 12,000 days of employment given to over 2,400 extra and bit people . . . The fact that Technicolor requires exposure of three separate strips of film simultaneously means that 1,350,000 feet of film ran through the cameras to provide a color footage of 450,000 feet . . .

Vivien Leigh worked in the picture for 22 weeks with only four days off in that entire time, making her role the longest in history . . . She had more than forty costume changes, the largest wardrobe any player has ever had in one production . . . At the “Charity Bazaar” 10,000 articles of home manufacture, most of them genuinely antique, were offered for sale . . . Twenty-five rare cameos were bought in the United States and Europe to be used on Scarlett’s dresses . . .

Seven Technicolor cameras were used to film the fires of Atlanta in duplicate of the actual scene of 75 years ago . . . Flames 500 feet high leaped from

a set that covered 40 acres . . . Ten pieces of fire equipment from the Los Angeles fire department, 25 policemen from the Los Angeles police department, 50 studio firemen and 200 studio helpers stood ready throughout the filming of this sequence in case the fire should get out of hand . . . Three 5,000-gallon water tanks were used to quench the flames after the shooting . . .

To have filmed every page of the book with the actual conversation and action would have required nearly a million feet of film, which would take a solid week to show with the projector running 24 hours a day . . . Nevertheless, the producers believe and hope that every well-remembered scene of the book has been included, either in faithful transcription of the original, or in keeping within the exact spirit of Miss Mitchell’s work. Cost accountants estimate that in the preparation of the film, before a single foot was shot, there were 250,000 man hours devoted to preparation . . . In actual production there were 750,000 man hours . . . Seven bales of cotton went into the 2500 costumes worn by the feminine characters . . . The cleaning bill for wardrobe during production—since the State Industrial Board requires studios to clean all wardrobe after each usage—slightly exceeds \$10,000 . . . Thirty-four different carpet designs were used; 36 wallpaper designs were hand-painted for the picture . . . The American Institute of Public Opinion, known as the “Gallup Poll,” estimates that 56,500,000 people in this country alone are waiting to see the picture—the largest potential audience any motion picture has ever had . . . A total world audience of 100,000,000 is calculated on the basis of world returns of previous Selznick and Metro-Goldwyn-Mayer pictures.



On the set—a consultation

RHETT *by* CLARK GABLE



MY REACTION to playing Rhett Butler is both frank and simple. "The condemned man ate a hearty meal." Now don't get me wrong. As an actor, I loved it. As a character, he was terrific. As material for the screen, he was that "once in a lifetime" opportunity. But as Clark Gable, who likes to pick his spots and found himself trapped by a series of circumstances over which he had no control, I was scared stiff.

This is no alibi. I cannot but honestly admit that the actual making of the picture was one of the most thoroughly pleasant and satisfying experiences I have ever known. During the filming, I was on familiar ground. Once in the atmosphere of the settings, facing a camera in costume, playing scenes that were dramatically realistic, I felt for the first time that I had an understanding of Rhett. The long months I had studied him and tried to know him as I know myself made me believe I was Rhett. These were things I could get my hands on. They were part of my job as an actor. It was those things I couldn't get my hands on that had me worried.

In way of explanation, let me go back to the beginning. I never asked to play Rhett. I was one of the last to read the book. I know, because out of curiosity I have inquired, that I definitely was not Miss Margaret Mitchell's inspiration for creating Rhett. When she was writing her book, Hollywood never had heard of me, and I am certain Miss Mitchell was not interested

in an obscure Oklahoma oil field worker, which I was at the time. The first few times I heard the name, Rhett Butler, it was with growing irritation. Nobody likes to appear stupid. It was annoying to have people say breathlessly, "But, of course, you've read 'Gone With The Wind'," and then look painfully surprised when I said I hadn't. It got to the point where anyone who hadn't read the book was considered illiterate, if not actually a social outcast. Besides, everything in Hollywood out of the ordinary is "colossal." You get used to it. The greatest book ever written that will make the greatest picture of all time appears regularly every week. It is usually forgotten just as quickly. That's what got me about "The Wind." It kept right on blowing.

As I have said before, every minute of the five months the picture was in production was enjoyable. It was the preceding twenty-four months of conversation that had me on my ear. When it got to the point where Spencer Tracy was greeting me with "Hello, Rhett," I read the book. Before that, I had held out even when my best friends told me, "It's made to order for you." I had heard that one before.

In the interest of truth, I became a fan of Miss Mitchell's with the rest of America after going halfway through the book. It was good, too good in fact. Rhett was everything a character should be, and rarely is, clear, concise and very real. He breathed in the pages of the book. He was flawless as a character study. He stood up under the most careful analysis without exhibiting a weakness. That was the trouble.

I realized that whoever played Rhett would be up against a stumbling block in this respect. Miss Mitchell had etched Rhett into the minds of millions of people, each of whom knew exactly how Rhett would look and act. It would be impossible to satisfy them all. An actor would be lucky to please even the majority. It wasn't that I didn't want to play Rhett. I did. No actor could entirely resist such a challenge. But the more popular Rhett became, the more I agreed with the gentleman who wrote, "Discretion is the better part of valour."

My reading of the book enabled me to see clearly what I was in for if I played the part. I decided to say nothing. It became more apparent, anyhow, that it was out of my hands. The public interest in my doing Rhett puzzled me. Long before anyone had been cast for the picture, I was asked for interviews. When I refused comment, the columnists did it for me. My

mail doubled and then trebled. I saw myself pictured as Rhett, with sideburns. I don't like sideburns. They itch. I was the only one, apparently, who didn't take it for granted that I was going to play Rhett. It was a funny feeling. I think I know now how a fly must react after being caught in a spider web. It wasn't that I didn't appreciate the compliment the public was paying me. It was simply that Rhett was too big an order. I didn't want any part of him.

To make sure that I hadn't erred in my first impression, I read "Gone" again. It convinced me more than ever that Rhett was too much for any actor to tackle in his right mind. But I couldn't escape him. I looked for every out. I even considered writing Miss Mitchell at one time. I thought it would be great if she would simply issue a statement saying, "I think Clark Gable would be the worst possible selection for Rhett Butler." Perhaps after Miss Mitchell sees my Rhett, or rather what I've done to her Rhett, she'll wish she had. It may be of interest as a sidelight that my own sincere choice for Rhett was Ronald Colman. I still think he would have done a fine job of it.

I found upon investigation that Miss Mitchell, and it was most intelligent of her, didn't care a hang what Hollywood was going to do with her book. All she wanted was peace and quiet. She wrote a book because it was the thing she liked to do, and having innocently caused more excitement than any author in memory, asked only to be left alone. On learning this bit of information, I immediately felt a sympathetic fellowship with Miss Mitchell, whom I never have had the pleasure of meeting. I am sure we would understand one another, for after all, Rhett has caused more than a little confusion in both our lives.

During the months when the casting of "Gone" reached the proportion of a national election, and acrimonious debate was being conducted on every street corner, Rhett became more of a mental hazard than ever. I was still the only one who didn't have anything to say about him. I never did have. For when the time came to get down to business, I was still out on a limb.

I knew what was coming the day David O. Selznick telephoned me. His purchase of the book for a mere \$50,000 had started the riot. Our talk was amicable. I did the sparring and he landed the hard punches. David's idea was to make a separate deal, providing my studio would release me to make the picture. I thought my contract was an ace in the hole. It specified that my services belonged exclusively to Metro-Goldwyn-Mayer. I told David that, adding on my own that I was not interested in playing Rhett.

That didn't stop David. Being a friend of long standing and knowing him, I knew that it wouldn't. He pointed out that no actor ever had been offered such a chance. There had never been a more talked-of role than Rhett. That was exactly my reason for turning him down. He put his cards on the table. He was going to try to get me from M-G-M if he could. We shook hands on it.

I could have put up a fight. I didn't. I am glad now that I didn't. Hollywood always has treated me fairly. I have had no reason to complain about my roles and if the studio thought I should play Rhett, it was not up to me to duck out. I had nothing to do with the negotiations. I learned that I was to play Rhett in the newspapers. As a part of the deal, Metro-Goldwyn-Mayer was to release the picture.

I was pleased with the choice of Miss Vivien Leigh as Scarlett. She made Scarlett so vividly lifelike that it made my playing of Rhett much simpler than I had expected. I was equally pleased that Victor Fleming was to direct. He had directed me in "Test Pilot." I had complete confidence in him. One thing stands out in those months of preparation for the picture. There was never any divergence of opinion. No single individual, with the exception of Miss Mitchell, deserves credit more than another. It was teamwork that counted.

There was only one way to make "Gone." That was as Miss Mitchell wrote it. There was only one problem, but it was not an easy one to solve. Miss Leigh and I discussed it a hundred times. We reached the conclusion that Scarlett and Rhett, while definite and powerful characters and individualists, depended on one another for characterization. In this respect, I would like to pay tribute to Miss Leigh. She was Scarlett every minute and I am greatly indebted to her for her contributions to my performance.

"Gone" was different from any picture I have ever made. I often have smiled in the past at actors who "live" their roles. My attitude to making pictures is realistic. But I must admit that all of us, and I am speaking for everyone who had any connection with the picture, had a definite feeling of living it. Miss Mitchell wrote of a period that is typically American, that is inspirational, that is real. When electricians, grips, make-up men and carpenters, who are blase to making movies, stood around and watched scenes being rehearsed, and even broke into spontaneous applause after Miss Leigh had played some of her highlight dramatic scenes, you know you have something. They are the world's severest film critics.

SCARLETT *by* VIVIEN LEIGH



A YEAR has gone by since the night we stood watching the first scenes being made for "Gone With the Wind." It was an awesome spectacle—whole blocks of sets being consumed by flames as Atlanta buildings burned, and I was a little confused by the grandeur of it and what seemed to be a frightening confusion.

That was the night I met Mr. David O. Selznick, the man who was producing "Gone With the Wind," and who had yet to select a Scarlett O'Hara for the film.

In retrospect, it seems to me that the fantastic quality of that tremendous fire, the confusion I felt and the feeling of loneliness in the midst of hundreds of people was indicative of what was to come. I could not know then, of course, what lay ahead—and if someone had ventured to predict it, I probably would have passed it off as nonsense.

The unexpected happened: it made me, for these months at least, and whether I wished it so or not, into the character known as Scarlett O'Hara. Now the difficulty is to view that character objectively. That it was a great role for any actress was obvious, yet I can truthfully say that I looked on Mr. Selznick's request that I take a test for Scarlett as something of a joke. There were dozens of girls testing, and I did not seriously consider that I might actually play the part. Yet once it was decided upon I discovered that there was no joking about playing Scarlett. From then on, I was swept along as though by a powerful wave—it

was Scarlett, Scarlett, Scarlett, night and day, month after month.

At once, I was asked two questions, and they persisted. First, everyone wanted to know if I was afraid of the part. And second, what did I think of Scarlett, anyway?

Perhaps if I had struggled, wished and worried about getting the role, I might have been fearful. As it was I had no time to let worry get the upper hand. That, and the sympathetic understanding of Mr. Selznick, eliminated fear before it got started.

As for Scarlett herself—my own views on that headstrong young lady are so bound up with my own experience in playing her that I find it difficult, now, to analyze just how I do feel about her. I lived Scarlett for close to six months, from early morning to late at night. I tried to make every move, every gesture true to Scarlett, and I had to feel that even the despicable things Scarlett did were of my doing.

From the moment I first began to read "Gone With the Wind" three years ago, Scarlett fascinated me, as she has fascinated so many others. She needed a good, healthy old-fashioned spanking on a number of occasions—and I should have been delighted to give it to her. Conceited, spoiled, arrogant—all those things, of course, are true of the character.

But she had courage and determination, and that, I think, is why women must secretly admire her—even though we can't feel too happy about her many shortcomings.

Try as I might to bring these characteristics from Margaret Mitchell's work into reality, there were bound to be times when I felt depressed. With so much painstaking effort going into the filming, every detail worked out to the finest point, days spent in recreating an exact situation, it was inevitable that I should feel sometimes that my work might not measure up to the standards which Mr. Selznick demanded, and which Victor Fleming, the director, strove so hard to reach. Yet Mr. Selznick seemed to sense these moments and was there to lend his encouragement, a help I am deeply grateful for. Mr. Fleming, faced with the task of keeping these thousand and one details coordinated, seemed to have an inexhaustible supply of patience and good humor. I think we all felt that here, above all times, it was imperative that we be good troupers, submerging ourselves to the task at hand.

There were months when I went to the studio di-

rectly from my home at 6:30 o'clock in the morning; breakfasted while making-up and having my hair done, then reported to the stage for the first "shot" at 8:45 a.m. And it was the rule, rather than the exception, to leave the studio at 9 or 10 o'clock that night. Needless to say, I saw none of Hollywood's night life!

I do not mean that all the gruelling work was without its compensations and amusements. After so many weeks together, the company had its own jokes, its own forms of fun to lessen the tension. Mr. Fleming could always prepare me for some difficult work with an elaborate bow and a "Now, Fiddle-dee-dee—" which was the name bequeathed me, and Clark Gable's natural humor was always there to comfort us at the moments when tempers were shortest. Leslie Howard, as you can well imagine, is the soul of good humour; rarely upset and apt to come out with a bit of dry wit at the most unexpected moments.

You will recall that Rhett Butler, on a certain night, carries Scarlett up a long flight of stairs. We were ready to shoot this scene late in the afternoon, after a particularly difficult day. As so often happens, a number of things went wrong — and poor Clark had to carry me up the stairs about a dozen times before the shot was satisfactory. Even the stalwart Mr. Gable was beginning to feel it, I'm afraid—the set designer certainly made that stairway long enough.

"Let's try it once more, Clark," said the director. Clark winced, but picked me up and made the long climb.

"Thanks, Clark," said Fleming. "I really didn't need that shot — I just had a little bet on that you couldn't make it."

Even Clark saw the joke, although I'm not so sure I should have if I'd been in his place.

Perhaps the hardest days I spent, hard that is from the point of actual physical exertion, were during the time we made the scene where Scarlett struggles through the populace as it evacuates Atlanta.

Naturally this could not be done all in one continuous "take," and so for what seemed an eternity I dodged through the maze of traffic on Peachtree Street, timing myself to avoid galloping horses and

thundering wagons.

And between each shot, the make-up man — he seemed to be everywhere at once—came running to wash my face, then dirty it up again to just the right shade of Georgia clay dust. I think he washed my face about 20 times in one day—and dusted me over with red dust after each washing.

Here, of course, was where the tremendous task of organizing was at its most spectacular. Horses and riders had to cross certain places at just the right time —and so did I. I can assure you that it is not a pleasant experience to see a gun caisson charging down on you —even when you know the riders are experts and the whole thing planned. In fact, I was so intent on being in the right place at the right time all day that I did not realize until I got to bed that night that Scarlett O'Hara Leigh was a badly bruised person.

Oddly enough, the scenes of physical strain were not so wearing as the emotional ones. One night we worked at the Selznick Studios until about 11 o'clock, then went out to the country for a shot against the sunrise, when Scarlett falls to her knees in the run-down fields of Tara and vows she'll never be hungry again. The sun rose shortly after 2 a.m. and I could not sleep, although I had a dressing room in a trailer. We made the shot and I arrived at home about 4:30 a.m., yet I do not recall that I was so terribly tired.

Instead, I think of the day that Scarlett shoots the deserter, and I recall that after that nerve-wracking episode, both Olivia de Havilland, the wonderful Melanie of the film, and myself were on the verge of hysterics—not alone from the tenseness of the scene, but from the too realistic fall as the "dead" man went down the stairs before us.

Yet when the day came that meant the film was completed, I could not help feeling some little regret that our parts were done and that the cast and the crew—who were all so thoughtful and kind throughout—were breaking up. Clark Gable, Leslie Howard, Olivia de Havilland, Tom Mitchell, Barbara O'Neil —fine players all. We should see each other again, of course—but never again would we have the experience of playing in "Gone With the Wind"!





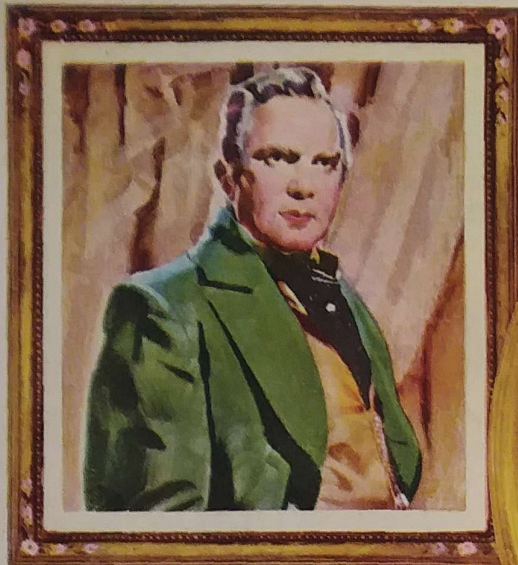
Leslie Howard as Ashley Wilkes. Leslie Howard, who plays the part of Ashley Wilkes, was born in London, England. Schooled privately, he was graduated from Dulwich College. His first professional engagement was in "Peg o' My Heart," followed by "Charley's Aunt," "Under Cover," "The Freaks," "The Title," "Our Mr. Hepplewhite" and "Mr. Pim Passes By." After two more London engagements, "The Young Person in Pink" and "East Is West," Howard sailed for New York to appear in "Just Suppose," "The Wren," "Outward Bound," "The Werewolf" and "The Green Hat." Traveling back and forth across the Atlantic between New York and London, Howard was seen in "The Way You Look At It," "Murray Hill," "Her Cardboard Lover," "Candle Light," "Berkeley Square" and "The Animal Kingdom." His last two legitimate plays before entering pictures were "Free Soul" and "Reserved For Ladies." After appearing in the film versions of "Berkeley Square," "British Agent," "The Lady Is Willing" and "Of Human Bondage" he returned to the stage in "The Petrified Forest." Later Howard appeared in "The Scarlet Pimpernel," "Romeo and Juliet," the screen version of "The Petrified Forest," George Bernard Shaw's "Pygmalion," and "Intermezzo" for Selznick International Pictures.



Olivia de Havilland as Melanie Hamilton. Olivia de Havilland, who plays the part of Melanie, happened to be born in Tokyo, Japan, moving to Saratoga, California when she was two years old. She attended the Saratoga public schools and the Notre Dame Convent at Belmont, California. Her first legitimate stage experience was in the role of Hermia in Max Reinhardt's "A Midsummer Night's Dream" presented at the Hollywood Bowl. She first gained motion picture fame when Reinhardt directed "Midsummer Night's Dream" for Warner Bros. with Olivia de Havilland playing the same role she had in the legitimate production, followed by "Anthony Adverse," "Captain Blood," "Robin Hood" and "Wings of the Navy." She is five feet, three and one-quarter inches tall and weighs 110 pounds.



AMONG THE 59 CHARACTERS
in "GONE WITH THE WIND"



THOMAS MITCHELL
as Gerald O'Hara



BARBARA O'NEIL
as Ellen O'Hara



EVELYN KEYES
as Suellen O'Hara



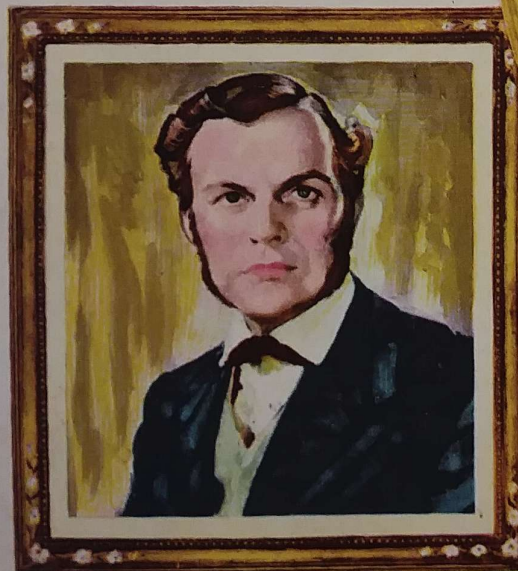
ONA MUNSON
as Belle Watling



LAURA HOPE CREWS
as Aunt "Pittypat"



ANN RUTHERFORD
as Carreen O'Hara



CAROL NYE
as Frank Kennedy



ALICIA RHETT
as India Wilkes

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