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GONE WITH THE WIND (PART ONE)
Commentary by Film Historian RUDY BEILMER

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GONE WITH THE WIND (PART TWO)
Commentary by Film Historian RUDY BEILMER

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RESTORING A LEGEND CHRONICLES THE
PHOTOCHEMICAL AND VIDEO PROCESSES USED
ON THIS 65TH-ANNIVERSARY EDITION TRANSFER

1939 ATLANTA PREMIERE NEWSREEL

1961 CIVIL WAR CENTENNIAL ATLANTA
PREMIERE NEWSREEL

PROLOGUE FROM INTERNATIONAL RELEASE VERSION

FOREIGN-LANGUAGE VERSIONS

1940 HISTORICAL SHORT SUBJECT THE OLD SOUTH,
DIRECTED BY FRED ZINNEMANN

TRAILER GALLERY

1939 Announcement Trailer
1961 Civil War Centennial Reissue
1967 70MM Reissue
1968 Reissue
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   Mutiny on the Bounty.
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7 William Wellman.
8 Tragedy.
9 Postwar unease.
10 Adela Rogers St. Johns.
11 True feelings.
12 The Misfits; death.
13 Yvonne De Carlo.
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8 Caesar and Cleopatra.
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MELANIE REMEMBERS: REFLECTIONS
BY OLIVIA DE HAVILLAND:
All-New Documentary.

THE SUPPORTING PLAYERS

AT TARA:
Thomas Mitchell (Gerald O’Hara)
Barbara O’Neil (Ellen O’Hara)
Evelyn Keyes (Stuellen O’Hara)
Ann Rutherford (Carreen O’Hara)
Hattie McDaniel (Mammy)
Oscar Polk (Pork)
Butterfly McQueen (Prissy)

AT TWELVE OAKS:
Leslie Howard (Ashley Wilkes)
Rand Brooks (Charles Hamilton)
Carroll Nye (Frank Kennedy)

IN ATLANTA:
Laura Hope Crews (Aunt Pittypat Hamilton)
Eddie Anderson (Uncle Peter)
Harry Davenport (Dr. Meade)
Jane Darwell (Mrs. Meriwether)
Ona Munson (Belle Watling)
Cammie King (Bonnie Blue Butler)
Gone With The Wind
Vivien Leigh as Scarlett O'Hara. Vivien Leigh, who plays the part of Scarlett O'Hara, was born in Dublin, Ireland. Her father was French, her mother, Irish. She attended London's public schools, French convents in Italy, and finishing schools in Paris and Berne. She joined the Academy of Dramatic Art in London when 15. Her first legitimate stage role was in "The Green Slips," followed by "The Mask of Virtue," "The Happy Hippopotamus," and "Henry VIII." "Wives of London" was her first major picture, followed by "Duck Soup," "Storm in a Teacup," "St. Martin's Lane," and "A Yank at Oxford." Meanwhile on the London stage she played "Birds in the Belfry," "Hamlet," and "A Midsummer Night's Dream." Her casting as Scarlett O'Hara happened fortuitously. After all efforts to test had been made, the basic story still lay with David O. Selznick actually started filming his pictures without any further. 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.
THE PLAYERS

in the order of their appearance:

AT TARAS

BRENT TARLETON
STUART TARLETON
FRED CRANE
GEORGE REEVE
VIVIAN LEIGH
SARAH O'HARA
WILLIAM STETTEN
HATTIE McDANIEL
DOROTHY BROWN
ZACK WILLIAMS
THOMAS MITCHELL
BARBARA O'NEIL
VICTOR JORY
EDWARD WILKES
KARLEN O'HARA
EVELYN KEYES
CARLEEN O'HARA
ANN RUTHSFORD
FRASER

AT TWELVE OAKS

JOHN WILKES
HOWARD HICKMAN
INDIA WILKES
ALICIA RHETT
ASHLEY WILKES
LESLE IT WARD
MALONE HAMILTON
OLIVIA DE HAVILLAND
CHARLES HAMILTON
RAND BROOKS
FRANK KENNEDY
CARRIG LYNCH
CATHLEEN CALDY
MARCELLA MERTON
BEATRICE BUTLER
CLARE CABLE

AT THE BAZAAR IN ATLANTA

AUNT "MIGHTY" HAMILTON
LAURA HOPE CREWS
DOCTOR MEADE
HARRY DAVENPORT
MRS. MEADE
LEONORE ROBERTS
MR. MERIWETHER
JAMES DAKWELL
KEESE PICARD
ALBERT MORIN
MARY ANDERSON
MAYBELLE MERIWETHER
TERRY SHROEDER
WILLIAM McCLAIN

OUTSIDE THE EXAMINER OFFICE

UNCLE PETER
EDWIN ANDERSON
PHIL. MEADE
JACKIE MORGAN

AT THE HOSPITAL

REMEMBRANT SOLDIER
CLIFF EDWARDS
BELLE WATLING
DONNA Mayo
THE SERGEANT
ED CHAMBERL
A WOUNDED SOLDIER IN PAIN
GEORGE HACKATHORN
A CONVALESCENT SOLDIER
ROSSO AITKES
A DYING SOLDIER
JOHN ARLEIGH
AN AMPUTATION CASE
ERIC LANDEN

DURING THE EVACUATION

A COMMANDING OFFICER
TOM TYLER
DURING THE SIEGE
A MOUNTED OFFICER
WILLIAM RAKEMEIER
THE BARTENDER
LEE PHILLIPS

GEORGIA AFTER SHERMAN
A YANKEE DESERTER
PAUL HURST
THE CARPETBAGGER'S FRIEND
ERNST WHITMAN
A RETURNING VETERAN
WILLIAM STETTEN
A HUNGRY SOLDIER
LOUIS J. HEYDT
EMMY SMALLEY
ISABEL JEWELL

DURING RECONSTRUCTION
THE YANKEE MAJOR
ROBERT ELLIOTT
HIS POKER-PLAYING CAPTAIN
GEOFFREY GEE
WALLS CLARK
THE COCORRAL
ADRIAN MORRIS
JOHNNY GALESWORTH
J. M. KERWC
A YANKEE BUSINESSMAN
OLIN HOWLAND
A RENEGADE
YAKIMA CANUTT
HIS COMPANION
BLUE WASHINGTON
TOM, A YANKEE CAPTAIN
WARD BOND
BOONIE BLUE BUTLER
CAMMIE KING
BEAU WILKES
MICKEY KIRK
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
Art Director: Alger
Photographed by
Technicolor Laboratories
Musical Score by
Herschel
Special Photographic Effects by
American (Geo. Tilton)
Camera Designed by
Robert Blake
Edited by
William C. Reily
Sound: Henry B. Donaldson
Production Office: Los Angeles

Dancing Directors
G. L. White
J. J. Prentice
R. E. Denning
Edgar D. Jones
Walter H. Knott
Harry Marden
Ivan Straw
E. F. Tarter

Costume Designer
Lucy Holland

Makeup and Hair Styling
George Gross

Assistant Directors
Tom Devlin
Billy West

Assistant Cameramen
Steve Brodie

Camera Operators
Helen Burns

Assistant Film Editors
Helen Lee

Animals: J. A. White
Sound: William H. Elliott

Screenplay by
Sidney Howard
Director: Victor Fleming
Production Designer: Henry B. Donaldson
Photographer: Jack O'Shea
Production Office: Los Angeles

The story is set in Atlanta, Georgia, during the Reconstruction era after the Civil War. It follows the lives of several characters as they navigate the challenges of a post-war society. The story is based on Margaret Mitchell's novel "Gone with the Wind."
FACTS about the PRODUCTION

DAVID O. SEELNICK, Producer of "GONE WITH THE WIND"

DAVID O. SEELNICK bought the motion picture rights of "Gone With the Wind" on July 30, 1936, for $20,000, at the highest price ever paid for a first novel... The title is a quotation from Ernest Dowson's poem "Ah Ceres!"

The book, which consists of 717 pages, had garnered fifty thousand copies on the first day of sale, shocking all existing fiction records... It was bought by Margaret Mitchell, who had just been awarded the Pulitzer Prize for her novel... 

The main stars were Richard Hart, who played Rhett Butler, and Olivia de Havilland, who played Scarlett O'Hara... The摄制 team included the famous photographer George Hurrell... The costumes were designed by Edith Head...

The film was completed by studio accountants at $10,000,000, of which about two-thirds represents cost of the screen tests... The primary cost was spent on the casting of the major characters, which included: 

- Vivien Leigh as Scarlett O'Hara
-加大李·巴特勒 as Rhett Butler
- Olivia de Havilland as Mammy
- Hedy Lamarr as Miss Mabel Merriweather

The budget broke even, and the film went on to become one of the most successful films ever made...

MARGARET MITCHELL, Author

SIDNEY HOWARD, Screenwriter

Victor Fleming, Director

It is fair to say that this has been the most important professional assignment of all time... Fleming's outstanding skill in piloting large-scale studio projects that have been given the directorial treatment since 1936. The studio was reborn through the efforts of producer David O. Selznick... 

The film was produced on a shoestring budget of $20,000, and was shot on location in Georgia... The story was set in the pre-Civil War South... 

Production of the long-awaited film was officially begun on January 14, 1939. Victor Fleming, the director, made the final cut on November 11, 1939, the anniversary of Atlanta's fall to Union forces...

(Continued on Page 10)
On the set—renovation

Approximately 445,221 feet of film were shot, of which 150,000 feet were printed. From this length, most of it repetitive, the finally edited film has been cut to 60,000 feet... Fifteen hundred set sketches were drawn 300 designed and 90 constructed... The reconstructed "City of Atlanta" is the largest set ever built, consisting of 55 full-size buildings and 7000 feet of streets... The reconstructed "Peachtree Street" alone is 3000 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 (hogs, roosters, cows, pigs, etc.), 420 vehicles (wagons, geo-camions, ambulances, etc.), were used... In addition to the 90 members of the cast, there were over 12,000 days of employment given to over 1,500 extras and bit people... The fact that Technicolor requires exposure of three separate strips of film simultaneously means that 1,235,000 feet of film ran through the cameras to provide a color footage of 820,000 feet...

Vivian Leigh worked in the picture for 13 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 production... At the "Clarity Bazooka" 10,000 articles of home manufacture, most of them generally unique, were offered for sale... Twenty-five new cameras were brought in the United States and Europe to be used on Scarlett's dresses...

Seven Technicolor cameras were used to film the scenes of Athens in duplication of the actual scene of 75 years ago... Flames 500 feet high leaped from a set that covered 20 acres... Ten pieces of fire equipment from the Los Angeles fire department, 35 policemen from the Los Angeles police department, 50 studio firemen and 100 studio helpers stood ready throughout filming of the sequence in one the fire should get out of hand... Three 10,000 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 performers believe and hope that every well-remembered scene of the book has been included, either in faithful transcription of the original, or in keeping with the exact spirit of Miss Mitchell's work. Cost estimates indicate that in the preparation of the film, before a single foot was shot, there were $375,000 man hours devoted to preparation...

... In actual production there were 75,000 man hours... Seven miles of cotton went into the 2500 costumes worn by the feminine characters... This clearing bill for wardrobe during production—since the State Industrial Board requires studios to clean all wardrobe after each use—slightly exceeds $1,000,000... Thirty-four different carpet designs were used, 16 wall-paper designs were hand-painted for the picture... The American Institute of Public Opinion, known as the "Gallop Poll," estimates that 16,000,000 people in this country alone are writing to see the picture—the largest potential audience any motion picture has ever had... A total world audience of 300,000,000 is calculated on the basis of world returns of previous Schneck and Metro-Goldwyn-Mayer pictures.

On the set—consultation

RHETT by CLARK GABLE

MY REACTION to playing Rhett Butler is both fresh and simple. "The consummated 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. And as Clark Gable, who likes to pick his spots and find himself trapped by a series of circumstances over which he had no control, I was stunned stiff.

This is no idle comment. I cannot 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 knew myself made me believe I was Rhett. Those things we couldn't get his hands on, they were part of my job as an actor. It was those things I couldn't get his hands on that made me work...

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 knew, because of curiosity, I had acquired, 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 lines 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 of the ordinary is "vulgar." 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 I 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 proudest twenty-four months of conversation that had me on my toe. 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 half way through the book. It was good, too good in fact. Rhett was everything a character should be, and nearly it, dear, sincere and very real. He breathed in the pages of the book. He was real as a character study. He stood up under the most careful analysis without exhibiting a weakness. But that was the trouble. I realized that whoever played Rhett would be up against a staggering block in this respect. Miss Mitchell had etched Rhett into the minds of millions of people, each of whom knew him intimately. Rhett would look like me. 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. No actor could possibly resist such a challenge. But the more popular Rhet became, the more I agreed with the gentleman who wrote, "Dissertation is the better part of valor."

My reading of the book enabled me to see clearly what I was for if I played the part. I decided to say nothing. It became even apparent, logically, 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, thecolumnists did it for me. My
SCARLETT by VIVIAN LEIGH

A FEAR 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 at Atlanta buildings bare—it was a little marred by the grandeur of it and what seemed to be a frightening conclusion.

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

In retrospect, it seems to me that the fantastic quality of that transition, the confidence 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 someone had ventured to peek it, I probably would have passed it off as nonsense.

The unexpected happened: it made me, for those months at least, and whether I wished it or not, into the character known as Scarlett O'Hara. Now the difficulty is to view that dream objectively. That it was a great role for any actor was obvious, yet I can truthfully say that, looking at Mr. Selznick's request, I take it for South 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 perverted. First, everyone wanted to know if I was afraid of the part. And second, what did I think of Scarlett, anyway?

Perhaps it had struggled, wished and worried about getting the role, I might have been foolish. As I was so near to let worry get the upper hand. That, and the sympathetic understanding of Mr. Selznick, eliminated fear before it got started.

For as Scarlett herself—my own views as to the headstrong young lady are no boast up with my own experience in playing her, if I find it difficult now, to analyze how I do feel about her. I loved 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 slightest 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. Not only a good, healthy old-fashioned speaking on a number of occasions—and I should be delighted to give it to her. Correctly, splendidly, arrogantly—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 just too happy about her many shortcomings.

Try as I might to bring these characteristics from Margaret Mitchell's work into reality, there was bound to be a 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 creating an exact situation, it was inevitable that I should feel sometimes that our work might not measure up to the standard which Mr. Selznick demanded, and which Victor Fleming, the director, strove so hard to reach. Yet Mr. Selznick seemed to sense this moment and was there to lend encouragement, a help. I am deeply grateful for Mr. Fleming, faced with the task of keeping these thousand and one details straight, seemed to have an insusceptible supply of patience and good humor. I think that had there been any time above all, it was imperative that we be good partners, undergoing ourselves to the task at hand.

There were months when I went to the studio...
...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 6:30 to 7 o'clock that night. Needless to say, I was none of Hollywood's night life!

I do not mean that all the grazing work was without its compensations and amusements. After many weeks together, the company had its own jokes, its own forms of fun to lessen the tension. Miss Fleming could always prepare me for some difficult work with an elocution bow and a "Now, Fiddle-de-dee," which was the name bequeathed me, and Clark Gable's natural humor was always there to comfort us at the moments when temper was shortest. Leslie Howard, as you can well imagine, is the soul of good humor; 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, carried 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 stopwatch Mr. Gable had been using in his "I'm afraid the set designer certainly made the studio too 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 bit on that you couldn't make it."

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

Perhaps the hardest day I spent, hard as it is from the point of actual physical exertion, were the days when we made the scenes with Scarlett struggling through the poplars as she 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, running myself to avoid capturing horses and thundering wagons.

And between such shots, the make-up men—be they to be everywhere at once—ran constantly to wash my face, then drier it up again to just the right shade of Georgia clay. I think I bashed my face about 20 times in one day—and dined me over with red dust after each washing.

Here, of course, was where the tremendously bad luck 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 was not a pleasant experience to see a great column 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 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 as wearing as the emotional ones. One night we worked at the Selznick Studios until about 11 o'clock, then went out in the country for a shot against the sunrise, when Scarlett falls to her knees in the run-down field of Tara and vows she'll never be hungry again. The sun rose shortly after 5 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 after 7:30 a.m., yet I do not recall that I was in any way tired.

Instead, I think of the day that Scarlett sheds the deuter and I recall that after this nerve-wracking episode, both Olivia de Havilland, the wonderful Malcolm MacDonald of the film, and myself were on the verge of hysteria—no sooner from the tension of the scene, but from the two studios fall as the "gold" was won down the stairs before us.

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

Olivia de Havilland as Melanie Hamilton. Olivia de Havilland, who plays the part of Melanie, was born in Tokyo, Japan, in 1916, moving to San Francisco, California when she was two years old. She attended the San Francisco public schools and the Notre Dame Convent at Belmont, California. Her first legitimate stage experience was in the role of Herminia 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," "Robbs Hood," and "Wings of the Navy." She is five feet, three and one-quarter inches tall and weighs 110 pounds.