**Section 5: The Studio System in Action:**

**Gone With the Wind: A Case Study**

**USA 1939**

**Produced by David O. Selznick**

**Directed by Victor Fleming**

**Written by Sidney Howard**

**Based on the novel by Margaret Mitchell**

**Cinematography by Ernest Haller**

**Music Score by Max Steiner**

**Edited by Hal C Kern & James E. Newcom**

**Starring:**

|  |  |
| --- | --- |
| **Clark Gable****Vivien Leigh****Olivia de Havilland****Leslie Howard****Hattie McDaniel****Thomas Mitchell****Ann Rutherford****Evelyn Keyes****Butterfly McQueen****Ona Munson****Rand Brooks****Carrol Nye****Oscar Polk****Laura Hope Crews** |  |

**Section 5a:The Making of “Gone With the Wind”**

**Read the article, view the documentary and answer the questions**

Production[[edit](http://en.wikipedia.org/w/index.php?title=Gone_with_the_Wind_(film)&action=edit&section=3)]

Before publication of the novel, several Hollywood executives and studios declined to create a film based on it, including [Louis B. Mayer](http://en.wikipedia.org/wiki/Louis_B._Mayer) and [Irving Thalberg](http://en.wikipedia.org/wiki/Irving_Thalberg) at [Metro-Goldwyn-Mayer](http://en.wikipedia.org/wiki/Metro-Goldwyn-Mayer) (MGM), [Pandro Berman](http://en.wikipedia.org/wiki/Pandro_Berman) at [RKO Pictures](http://en.wikipedia.org/wiki/RKO_Pictures), and [David O. Selznick](http://en.wikipedia.org/wiki/David_O._Selznick) of [Selznick International Pictures](http://en.wikipedia.org/wiki/Selznick_International_Pictures). [Jack Warner](http://en.wikipedia.org/wiki/Jack_Warner) liked the story, but [Warner Bros.](http://en.wikipedia.org/wiki/Warner_Bros.)'s biggest star [Bette Davis](http://en.wikipedia.org/wiki/Bette_Davis) was uninterested, and [Darryl Zanuck](http://en.wikipedia.org/wiki/Darryl_Zanuck) of [20th Century-Fox](http://en.wikipedia.org/wiki/20th_Century_Fox) did not offer enough money. Selznick changed his mind after his story editor [Kay Brown](http://en.wikipedia.org/wiki/Kay_B._Barrett) and business partner [John Hay Whitney](http://en.wikipedia.org/wiki/John_Hay_Whitney) urged him to buy the film rights. In July 1936—a month after it was published—Selznick bought the rights for $50,000.[3][4][5]

**Casting**[[edit](http://en.wikipedia.org/w/index.php?title=Gone_with_the_Wind_(film)&action=edit&section=4)]



[](http://en.wikipedia.org/wiki/File%3AClark_Gable_and_Vivien_Leigh_-_Wind.jpg)

Publicity photo of Clark Gable and Vivien Leigh as Rhett and Scarlett

The casting of the two lead roles became a complex, two-year endeavor. For the role of Rhett Butler, Selznick wanted [Clark Gable](http://en.wikipedia.org/wiki/Clark_Gable) from the start, but Gable was under contract to MGM, who never loaned him to other studios.[3] [Gary Cooper](http://en.wikipedia.org/wiki/Gary_Cooper) was Selznick's first choice, but [Samuel Goldwyn](http://en.wikipedia.org/wiki/Samuel_Goldwyn)—to whom Cooper was under contract—refused to loan him out.[6] Warner offered a package of Bette Davis, [Errol Flynn](http://en.wikipedia.org/wiki/Errol_Flynn), and [Olivia de Havilland](http://en.wikipedia.org/wiki/Olivia_de_Havilland) for lead roles in return for the distribution rights.[7] By this time, Selznick was determined to get Gable and eventually struck a deal with MGM. Selznick's father-in-law, MGM chief Louis B. Mayer, offered in August 1938 to provide Gable and $1,250,000 for half of the film's budget but for a high price: Selznick would have to pay Gable's weekly salary, and half the profits would go to MGM while [Loew's, Inc](http://en.wikipedia.org/wiki/Loews_Cineplex_Entertainment)—MGM's parent company—would release the film.[3][6]

The arrangement to release through MGM meant delaying the start of production until the end of 1938, when Selznick's distribution deal with [United Artists](http://en.wikipedia.org/wiki/United_Artists) concluded.[6] Selznick used the delay to continue to revise the script and, more importantly, build publicity for the film by [searching for the role of Scarlett](http://en.wikipedia.org/wiki/Scarlett_O%27Hara#Searching_for_Scarlett). Selznick began a nationwide [casting call](http://en.wikipedia.org/wiki/Casting_call) that interviewed 1,400 unknowns. The effort cost $100,000 and was useless for the film, but created "priceless" publicity.[3] Early frontrunners included [Miriam Hopkins](http://en.wikipedia.org/wiki/Miriam_Hopkins) and Talullah Bankhead, who were regarded as possibilities by Selznick prior to the purchase of the film rights; [Joan Crawford](http://en.wikipedia.org/wiki/Joan_Crawford), who was signed to MGM, was also considered as a potential pairing with Gable. After a deal was struck with MGM, Selznick held discussions with [Norma Shearer](http://en.wikipedia.org/wiki/Norma_Shearer)—who was MGM's top female star at the time—but she withdrew herself from consideration. [Katharine Hepburn](http://en.wikipedia.org/wiki/Katharine_Hepburn) lobbied hard for the role with the support of her friend, George Cukor, who had been hired to direct, but she was vetoed by Selznick who felt she was not right for the part.[6][7][8]

Many famous—or soon-to-be-famous—actresses were considered, but only thirty-one women were actually screen-tested for Scarlett including [Ardis Ankerson](http://en.wikipedia.org/wiki/Ardis_Ankerson), [Jean Arthur](http://en.wikipedia.org/wiki/Jean_Arthur), [Talullah Bankhead](http://en.wikipedia.org/wiki/Talullah_Bankhead), [Diana Barrymore](http://en.wikipedia.org/wiki/Diana_Barrymore), [Joan Bennett](http://en.wikipedia.org/wiki/Joan_Bennett), [Nancy Coleman](http://en.wikipedia.org/wiki/Nancy_Coleman), [Frances Dee](http://en.wikipedia.org/wiki/Frances_Dee), [Ellen Drew](http://en.wikipedia.org/wiki/Ellen_Drew) (as Terry Ray), [Paulette Goddard](http://en.wikipedia.org/wiki/Paulette_Goddard), [Susan Hayward](http://en.wikipedia.org/wiki/Susan_Hayward) (under her real name of Edythe Marrenner), [Vivien Leigh](http://en.wikipedia.org/wiki/Vivien_Leigh), [Anita Louise](http://en.wikipedia.org/wiki/Anita_Louise), [Haila Stoddard](http://en.wikipedia.org/wiki/Haila_Stoddard), [Margaret Tallichet](http://en.wikipedia.org/wiki/Margaret_Tallichet), [Lana Turner](http://en.wikipedia.org/wiki/Lana_Turner) and [Linda Watkins](http://en.wikipedia.org/wiki/Linda_Watkins).[9] Although Margaret Mitchell refused to publicly name her choice, the actress who came closest to winning her approval was Miriam Hopkins, who Mitchell felt was just the right type of actress to play Scarlett as written in the book. However, Hopkins was in her mid-thirties at the time and was considered too old for the part.[6][7][8] Four actresses, including Jean Arthur and Joan Bennett, were still under consideration by December 1938; however, only two finalists, Paulette Goddard and Vivien Leigh, were tested in [Technicolor](http://en.wikipedia.org/wiki/Technicolor), both on December 20.[10] Goddard almost won the role, but controversy over her marriage with [Charlie Chaplin](http://en.wikipedia.org/wiki/Charlie_Chaplin) caused Selznick to change his mind.[3]

Selznick had been quietly considering Vivien Leigh, a young English actress who was still little known in America, for the role of Scarlett since February 1938 when Selznick saw her in [*Fire Over England*](http://en.wikipedia.org/wiki/Fire_Over_England) and [*A Yank at Oxford*](http://en.wikipedia.org/wiki/A_Yank_at_Oxford). Leigh's American agent was the London representative of the [Myron Selznick](http://en.wikipedia.org/wiki/Myron_Selznick) talent agency (headed by David Selznick's brother, one of the owners of Selznick International), and she had requested in February that her name be submitted for consideration as Scarlett. By the summer of 1938 the Selznicks were negotiating with [Alexander Korda](http://en.wikipedia.org/wiki/Alexander_Korda), to whom Leigh was under contract, for her services later that year.[11] Selznick's brother arranged for them to meet for the first time on the night of December 10, 1938, when the burning of Atlanta was filmed. In a letter to his wife two days later, Selznick admitted that Leigh was "the Scarlett dark horse", and after a series of screen tests, her casting was announced on January 13, 1939.[12] Just before the shooting of the film, Selznick informed newspaper columnist [Ed Sullivan](http://en.wikipedia.org/wiki/Ed_Sullivan): "Scarlett O'Hara's parents were French and Irish. Identically, Miss Leigh's parents are French and Irish."[13]

**Screenplay**[[edit](http://en.wikipedia.org/w/index.php?title=Gone_with_the_Wind_(film)&action=edit&section=5)]

Of original screenplay writer [Sidney Howard](http://en.wikipedia.org/wiki/Sidney_Howard), film historian Joanne Yeck writes, "reducing the intricacies of *Gone with the Wind'*s epic dimensions was a herculean task ... and Howard's first submission was far too long, and would have required at least six hours of film; ... [producer] Selznick wanted Howard to remain on the set to make revisions ... but Howard refused to leave New England [and] as a result, revisions were handled by a host of local writers".[14] Selznick dismissed director George Cukor three weeks into filming and sought out Victor Fleming, who was directing [*The Wizard of Oz*](http://en.wikipedia.org/wiki/The_Wizard_of_Oz_%281939_film%29) at the time. Fleming was dissatisfied with the script, so Selznick brought in famed writer [Ben Hecht](http://en.wikipedia.org/wiki/Ben_Hecht) to rewrite the entire screenplay within five days. Hecht returned to Howard's original draft and by the end of the week had succeeded in revising the entire first half of the script. Selznick undertook rewriting the second half himself but fell behind schedule, so Howard returned to work on the script for one week, reworking several key scenes in part two.[15]



[](http://en.wikipedia.org/wiki/File%3ADavidOSelznick.jpg)

David O. Selznick in 1940

"By the time of the film's release in 1939, there was some question as to who should receive screen credit," writes Yeck. "But despite the number of writers and changes, the final script was remarkably close to Howard's version. The fact that Howard's name alone appears on the credits may have been as much a gesture to his memory as to his writing, for in 1939 Sidney Howard died at age 48 in a farm-tractor accident, and before the movie's premiere."[14] Selznick, in a memo written in October 1939, discussed the film's writing credits: "[Y]ou can say frankly that of the comparatively small amount of material in the picture which is not from the book, most is my own personally, and the only original lines of dialog which are not my own are a few from Sidney Howard and a few from Ben Hecht and a couple more from [John Van Druten](http://en.wikipedia.org/wiki/John_Van_Druten). Offhand I doubt that there are ten original words of [Oliver] Garrett's in the whole script. As to construction, this is about eighty per cent my own, and the rest divided between [Jo Swerling](http://en.wikipedia.org/wiki/Jo_Swerling) and Sidney Howard, with Hecht having contributed materially to the construction of one sequence."[16]

According to Hecht biographer, William MacAdams, "At dawn on Sunday, February 20, 1939, David Selznick ... and director Victor Fleming shook Hecht awake to inform him he was on loan from MGM and must come with them immediately and go to work on *Gone with the Wind*, which Selznick had begun shooting five weeks before. It was costing Selznick $50,000 each day the film was on hold waiting for a final screenplay rewrite and time was of the essence. Hecht was in the middle of working on the film [*At the Circus*](http://en.wikipedia.org/wiki/At_the_Circus) for the [Marx Brothers](http://en.wikipedia.org/wiki/Marx_Brothers). Recalling the episode in a letter to screenwriter friend [Gene Fowler](http://en.wikipedia.org/wiki/Gene_Fowler), he said he hadn't read the novel but Selznick and director Fleming could not wait for him to read it. They would act out scenes based on Sidney Howard's original script which needed to be rewritten in a hurry. Hecht wrote, "After each scene had been performed and discussed, I sat down at the typewriter and wrote it out. Selznick and Fleming, eager to continue with their acting, kept hurrying me. We worked in this fashion for seven days, putting in eighteen to twenty hours a day. Selznick refused to let us eat lunch, arguing that food would slow us up. He provided bananas and salted peanuts ... thus on the seventh day I had completed, unscathed, the first nine reels of the Civil War epic."

MacAdams writes, "It is impossible to determine exactly how much Hecht scripted ... In the official credits filed with the [Screen Writers Guild](http://en.wikipedia.org/wiki/Screen_Writers_Guild), Sidney Howard was of course awarded the sole screen credit, but four other writers were appended ... Jo Swerling for contributing to the treatment, Oliver H. P. Garrett and Barbara Keon to screenplay construction, and Hecht, to dialogue ..."[17]

**Filming**[[edit](http://en.wikipedia.org/w/index.php?title=Gone_with_the_Wind_(film)&action=edit&section=6)]

[Principal photography](http://en.wikipedia.org/wiki/Principal_photography) began January 26, 1939, and ended on July 1, with post-production work continuing until November 11, 1939. Director [George Cukor](http://en.wikipedia.org/wiki/George_Cukor), with whom Selznick had a long working relationship, and who had spent almost two years in pre-production on *Gone with the Wind*, was replaced after less than three weeks of shooting.[7][nb 2] Selznick and Cukor had already disagreed over the pace of filming and the script,[7][18] but other explanations put Cukor's departure down to Gable's discomfort at working with him: Cukor knew of Clark Gable's early days in Hollywood working as a [gigolo](http://en.wikipedia.org/wiki/Gigolo) on Hollywood's gay circuit, so Gable used his influence to have him discharged.[20] Vivien Leigh and Olivia de Havilland learned of Cukor's firing on the day the Atlanta bazaar scene was filmed, and the pair went to Selznick's office in full costume and implored him to change his mind. [Victor Fleming](http://en.wikipedia.org/wiki/Victor_Fleming), who was directing *The Wizard of Oz*, was called in from MGM to complete the picture, although Cukor continued privately to coach Leigh and De Havilland.[15] Another MGM director, [Sam Wood](http://en.wikipedia.org/wiki/Sam_Wood), worked for two weeks in May when Fleming temporarily left the production due to exhaustion. Although some of Cukor's scenes were later reshot, Selznick estimated that "three solid reels" of his work remained in the picture. As of the end of principal photography, Cukor had undertaken eighteen days of filming, Fleming ninety-three, and Wood twenty-four.[7]

Cinematographer [Lee Garmes](http://en.wikipedia.org/wiki/Lee_Garmes) began the production, but on March 11, 1939—after a month of shooting footage that Selznick and his associates regarded as "too dark"—was replaced with [Ernest Haller](http://en.wikipedia.org/wiki/Ernest_Haller), working with Technicolor cinematographer [Ray Rennahan](http://en.wikipedia.org/wiki/Ray_Rennahan). Garmes completed the first third of the film—mostly everything prior to Melanie having the baby—but did not receive a credit.[21] Most of the filming was done on "[the back forty](http://en.wikipedia.org/wiki/RKO_Forty_Acres)" of Selznick International with all the location scenes being photographed in California, mostly in [Los Angeles County](http://en.wikipedia.org/wiki/Los_Angeles_County%2C_California) or neighboring [Ventura County](http://en.wikipedia.org/wiki/Ventura_County%2C_California).[22] Tara, the fictional Southern plantation house, existed only as a plywood and papier-mâché facade built on the "back forty" California studio lot.[23] For the burning of Atlanta, other false facades were built in front of the "back forty"'s many abandoned sets, and Selznick himself operated the controls for the explosives that burned them down.[3] Sources at the time put the estimated production costs at $3.85 million, making it the second most expensive film made up to that point, with only [*Ben-Hur*](http://en.wikipedia.org/wiki/Ben-Hur_%281925_film%29) (1925) having cost more.[24][nb 3]

Although legend persists that the [Hays Office](http://en.wikipedia.org/wiki/Production_Code) fined Selznick $5,000 for using the word *damn* in Butler's exit line, in fact the [Motion Picture Association](http://en.wikipedia.org/wiki/Motion_Picture_Association_of_America) board passed an amendment to the Production Code on November 1, 1939, that forbade use of the words *hell* or *damn* except when their use "shall be essential and required for portrayal, in proper historical context, of any scene or dialogue based upon historical fact or folklore ... or a quotation from a literary work, provided that no such use shall be permitted which is intrinsically objectionable or offends good taste." With that amendment, the [Production Code Administration](http://en.wikipedia.org/wiki/Production_Code_Administration) had no further objection to Rhett's closing line.[26]

**Music**[

To compose the score, Selznick chose [Max Steiner](http://en.wikipedia.org/wiki/Max_Steiner), with whom he had worked at RKO Pictures in the early 1930s. Warner Bros.—who had contracted Steiner in 1936—agreed to lend him to Selznick. Steiner spent twelve weeks working on the score, the longest period that he had ever spent writing one, and at two hours and thirty-six minutes long it was also the longest that he had ever written. Five orchestrators were hired, including [Hugo Friedhofer](http://en.wikipedia.org/wiki/Hugo_Friedhofer), Maurice de Packh, Bernard Kaun, [Adolph Deutsch](http://en.wikipedia.org/wiki/Adolph_Deutsch) and Reginald Bassett. The score is characterized by two love themes, one for Ashley's and Melanie's sweet love and another that evokes Scarlett's passion for Ashley, though notably there is no Scarlett and Rhett love theme. Steiner drew considerably on folk and patriotic music, which included [Stephen Foster](http://en.wikipedia.org/wiki/Stephen_Foster) tunes such as "Louisiana Belle," "Dolly Day," "Ringo De Banjo," "[Beautiful Dreamer](http://en.wikipedia.org/wiki/Beautiful_Dreamer)," "[Old Folks at Home](http://en.wikipedia.org/wiki/Old_Folks_at_Home)," and "Katie Belle," which formed the basis of Scarlett's theme; other tunes that feature prominently are: "Marching through Georgia" by [Henry Clay Work](http://en.wikipedia.org/wiki/Henry_Clay_Work), "[Dixie](http://en.wikipedia.org/wiki/Dixie_%28song%29)," "[Garryowen](http://en.wikipedia.org/wiki/Garryowen_%28air%29)" and "[Bonnie Blue Flag](http://en.wikipedia.org/wiki/Bonnie_Blue_Flag)." The theme that is most associated with the film today is the melody that accompanies Tara, the O'Hara plantation; in the early 1940s, "Tara's Theme" formed the musical basis of the song "My Own True Love" by [Mack David](http://en.wikipedia.org/wiki/Mack_David). In all, there are ninety-nine separate pieces of music featured in the score. Due to the pressure of completing on time, Steiner received some assistance in composing from Friedhofer, Deutsch and [Heinz Roemheld](http://en.wikipedia.org/wiki/Heinz_Roemheld), and in addition, two short cues—by [Franz Waxman](http://en.wikipedia.org/wiki/Franz_Waxman) and [William Axt](http://en.wikipedia.org/wiki/William_Axt)—were taken from scores in the MGM library.[27]

Release[[edit](http://en.wikipedia.org/w/index.php?title=Gone_with_the_Wind_(film)&action=edit&section=8)]

**Premiere and initial release**[[edit](http://en.wikipedia.org/w/index.php?title=Gone_with_the_Wind_(film)&action=edit&section=9)]

On September 9, 1939, Selznick, his wife, [Irene](http://en.wikipedia.org/wiki/Irene_Mayer_Selznick), investor [John "Jock" Whitney](http://en.wikipedia.org/wiki/Jock_Whitney) and film editor Hal Kern drove out to [Riverside, California](http://en.wikipedia.org/wiki/Riverside%2C_California) to preview it at the [Fox Theatre](http://en.wikipedia.org/wiki/Riverside_Fox_Theater). The film was still a [rough cut](http://en.wikipedia.org/wiki/Rough_cut) at this stage, missing completed titles and lacking special optical effects. It ran for four hours and twenty-five minutes, but would later be cut down to under four hours for its proper release. A [double bill](http://en.wikipedia.org/wiki/Double_bill) of [*Hawaiian Nights*](http://en.wikipedia.org/w/index.php?title=Hawaiian_Nights&action=edit&redlink=1) and [*Beau Geste*](http://en.wikipedia.org/wiki/Beau_Geste_%281939_film%29) was playing, and after the first feature it was announced that the theater would be screening a preview; the audience were informed they could leave but would not be readmitted once the film had begun, nor would phone calls be allowed once the theater had been sealed. When the title appeared on the screen the audience cheered, and after it had finished it received a standing ovation.[7][28] In his biography of Selznick, [David Thomson](http://en.wikipedia.org/wiki/David_Thomson_%28film_critic%29) wrote that the audience's response before the film had even started "was the greatest moment of [Selznick's] life, the greatest victory and redemption of all his failings",[29] with Selznick describing the preview cards as "probably the most amazing any picture has ever had."[30] When Selznick was asked by the press in early September how he felt about the film, he said: "At noon I think it's divine, at midnight I think it's lousy. Sometimes I think it's the greatest picture ever made. But if it's only a great picture, I'll still be satisfied."[24]

One million people came to Atlanta for the film's premiere at the [Loew's Grand Theatre](http://en.wikipedia.org/wiki/Loew%27s_Grand_Theatre) on December 15, 1939. It was the climax of three days of festivities hosted by Mayor [William B. Hartsfield](http://en.wikipedia.org/wiki/William_B._Hartsfield), which included a parade of limousines featuring stars from the film, receptions, thousands of Confederate flags and a costume ball. [Eurith D. Rivers](http://en.wikipedia.org/wiki/Eurith_D._Rivers), the governor of Georgia, declared December 15 a state holiday. An estimated three hundred thousand residents and visitors to Atlanta lined the streets for up to seven miles to watch a procession of limousines bring the stars from the airport. Only Leslie Howard and Victor Fleming chose not to attend: Howard had returned to England due to the outbreak of [World War II](http://en.wikipedia.org/wiki/World_War_II), and Fleming had fallen out with Selznick and declined to attend any of the premieres.[24][30] Hattie McDaniel was also absent, as she and the other black actors from the film were prevented from attending the premiere due to Georgia's [Jim Crow](http://en.wikipedia.org/wiki/Jim_Crow) laws, which would have kept them from sitting with the white members of the cast. Upon learning that McDaniel had been barred from the premiere, Clark Gable threatened to boycott the event, but McDaniel convinced him to attend.[31] President [Jimmy Carter](http://en.wikipedia.org/wiki/Jimmy_Carter) would later recall it as "the biggest event to happen in the South in my lifetime."[32] Premieres in New York and Los Angeles followed, the latter attended by some of the actresses that had been considered for the part of Scarlett, among them Paulette Goddard, Norma Shearer and Joan Crawford.[30]

From December 1939 to July 1940, the film played only advance-ticket [road show](http://en.wikipedia.org/wiki/Roadshow_theatrical_release) engagements at a limited number of theaters at prices upwards of $1—more than double the price of a regular first-run feature—with MGM collecting an unprecedented 70 percent of the box office receipts (as opposed to the typical 30–35 percent of the period). After reaching saturation as a roadshow, MGM revised its terms to a 50 percent cut and halved the prices, before it finally entered general release in 1941 at "popular" prices.[33] Along with its distribution and advertising costs, total expenditure on the film was as high as $7 million.[30][34]

### Viewing: “Our World: The Making of a Classic”

### (The Making of Gone With the Wind)

**Take notes under the headings below.**

Head of Production: David O. Selznick

Director: Fleming

Relationships on set

The relationship between the Selznick International & MGM

The Writers

The Casting of Scarlett and Rhett

Censorship

### Tasks:

### Relationships and Key Personnel.

### 1. Selznick International was different from other studios, as it was an independent company. David O. Selznick was the CEO of the studio as well as the Head Producer for each film made there. Basically one picture was made there at a time.

### As a result, Selznick was intimately involved with each and every aspect of the film making experience. This created conflict and chaos on a regular basis. Give an example of conflict between Seznick and another member of the production company. What do these conflicts tell you about Selznick’s involvement in the film making expeience.

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### 2. Sidney Howard was given writing credit for the film. Is the film script truly the product of Sidney Howard, or did David O. Selznick have something to do with it? How closely was the book followed in the final script, and did author Margaret Mitchell have anythng to do with the production?

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4. The contract system meant that studios were often using the stars they had available, but for Gone With the Wind, the studios ‘swapped’ stars- who was swapped and what does this say about the relationship between the studios? What important deal was made that meant a major profit for MGM?

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5. Controls: Censorship and the NAACP.

The censor was concerned with a certain word being used in the movie. In addition, there was concern regarding the portrayal of African Americans in the film.

* Who was each concern?
* What was done to address the concerns?

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6. What does this tell you about the importance of the Hayes Office and the Production Code?

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7. “Gone With the Wind” was first a novel published in 1936. The success of the novel created some problems for David O. Selznick and the rest of the production company. What were some of these problems and how did it affect the production?

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8. Who was the key force behind ‘Casablanca?’ What does this say about the auteur theory?

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Section 5bTask: Key personnel and relationships in Gone With the Wind

 Below is a model of key personnel and relationships for Casablanca. Complete the model. You should be adding in Who the person was, what they contributed to the story and any major communications issues involved in production.

**The Chief Executive Officer**

Name:

Role:

**Head of Production**

Composer

Writer

Writer

Writer

Writer

Director