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"GONE WITH THE WIND" SECTION

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"Gone With the Wind" All Next Week at Liberty Theatre

WHAT IT FELT LIKE TO PLAY SCARLETT O'HARA

1,200 HORSES, 500 MULES, 100 COWS PART OF ANIMAL KINGDOM SEEN IN PICTURE

Role Of Rhett Butler In "Gone With The Wind" A Once-In-A-Lifetime Opportunity



Vivien Leigh

By VIVIEN LEIGH
(Appearing as Scarlett O'Hara in "Gone With the Wind" at the Liberty Theatre)

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 buildings in old Atlanta burned, and I was a little confused by the grandeur of it and by 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.

Objective View

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 the likelihood of actually playing 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.

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.

Seemed an Eternity

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 makeup 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 twenty times in one day, and dusted me over with red dust after each washing.

Oddly enough, the scenes of physical strain were not so wearing as the emotional ones. One night we worked at the studio until about eleven 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 two 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-racking 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.

Wonderful Experience

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!"

When writing casually of the animals that were part of the scene in "Gone With the Wind," the filmization of which opens Monday at the Liberty Theatre, Margaret Mitchell provided Hollywood with its most spectacular problem in the field of four-footed players.

The film required twelve hundred horses, five hundred mules, a hundred hogs, a hundred cows, and thousands of chickens, ducks, geese, pea fowl, pigeons and other barnyard stock, which were rented at rates ranging from fifty cents a day up to \$25 each. In addition there was a pack of some twenty Georgia hounds, long-eared and spotted, a dozen straggling Maltese and calico cats, some sheep and a few goats.

William Clark, a former Arizona ranchman and stunt rider, was retained by Selznick International Studio to direct a staff of 160 men in the task of caring for the stock. Clark and his civilian cavalry troop were on the job for ten months.

"We rationed half a bale of hay and a tenth of a sack of grain per day to the horses, mules and cattle," Clark said. "That averaged 90,000 pounds of hay each day and about 180,000 pounds of grain. That figure fails to include grain and feed for hogs and poultry."

"The studio is responsible for the care and feeding of all stock when it reaches the lot. In 'Gone with the Wind' we had to use quite a few head of thoroughbred horses, which came from various leading stables. Clark Gable, Vivien Leigh, Leslie Howard, Thomas Mitchell and some of the other players all rode thoroughbreds."

Every ranch in the Los Angeles territory provided stock of one species or another while scenes were being filmed over a period of a year. We had former cavalrymen and cowboys in the outfit to train the mounts for military work. The most difficult part of that job was to hold them down when we had to ride through fire scenes with explosions blasting all around us."

Mules were used almost exclusively for plantation work in the Old South. Horses drew the lighter vehicles and carried their masters.

Clark was in charge of the vehicles, as well as the livestock. The former included four hundred and fifty carriages, buggies, carts and drays, along with army transports. A great deal of research was required to locate some of the old models.

The cart in which Clark Gable and Vivien Leigh rode through the Atlanta fire, drawn by an equally decrepit horse named Woebegone, was found by Kurtz in an old barn at High Shoals, Paulding County, Georgia.

The cost of maintaining the animals and wages for their 160 attendants over a year was estimated by Clark to be in excess of \$75,000.

"It is no exaggeration to say that the picture called for more livestock than any film in Hollywood history," said the trainer.

Three years in preparation and filming, "Gone with the Wind" was produced in Technicolor by David O. Selznick and directed by Victor Fleming, with Clark Gable, Vivien Leigh, Leslie Howard and Olivia de Havilland in the starring roles, and a distinguished cast of players in support. The picture is being released by Metro-Goldwyn-Mayer.

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Clark Gable

By CLARK GABLE
(Appearing as Rhett Butler in "Gone with the Wind" at the Liberty Theatre)

My reaction to playing Rhett Butler is both frank and simple. "The condemned man at 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.

Became a Fan, Too

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 rarely is, clear, concise and very real. He breathed in the pages of the book. He was flawless as a character study. He

(Continued on page 4)

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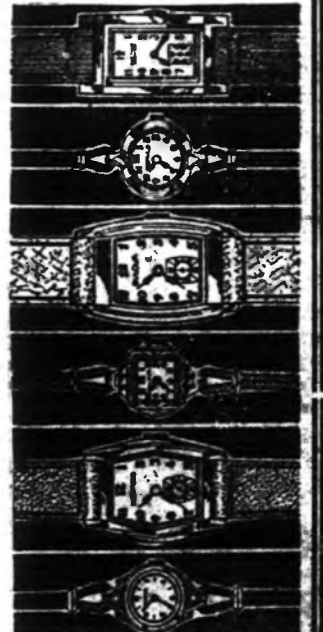
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