Harry Ransom Center
21st and Guadalupe Streets
The University of Texas at Austin
512-471-8944
www.hrc.utexas.edu

Admission is free; your donation supports the Ransom Center’s exhibitions and public programs.

Special extended hours for The Making of Gone With The Wind

Open Monday through Friday from 10 a.m. to 5 p.m., with extended Thursday evening hours to 7 p.m., and open Saturday and Sunday from noon to 5 p.m. Member-only hours on Saturday and Sunday from 10 a.m. to noon.

Free public tours every day at noon, as well as Thursdays at 6 p.m., and Saturdays and Sundays at 2 p.m.

Gone With The Wind screen tests will be shown in the Ransom Center’s first-floor theater at 1:30 p.m. and 3:30 p.m. on weekends, immediately following the public tour.

Exhibition audio tour: Use your cell phone to learn more about items on view. Designated labels in the galleries provide a call-in number and instructions.

The conserved green curtain dress worn by Vivien Leigh as Scarlett O’Hara in Gone With The Wind.

The conserved burgundy ball gown worn by Vivien Leigh as Scarlett O’Hara in Gone With The Wind.

After all, tomorrow is another day.
The Making of Gone With The Wind tells surprising stories through more than 300 items from the archives of the film’s producer, David O. Selznick, and his business partner, John Hay “Jock” Whitney. The exhibition is drawn entirely from the Harry Ransom Center’s collections. These rarely seen and, in some cases, never-before-exhibited materials offer a behind-the-scenes view of the production of this classic film. Arranged chronologically, the exhibition traces the making of the movie from 1936, when Selznick was first made aware of Margaret Mitchell’s book, to the 1940 Oscar ceremony where Gone With The Wind won 10 Academy Awards. Visitors can follow year to year, month by month, and even day by day, the decisions and creative choices that shaped the film’s production.

Before a single frame of film was shot, Gone With The Wind was embroiled in controversy. There were serious concerns about how the film would depict race and violence in the South during the Civil War and Reconstruction. While Clark Gable was almost everyone’s choice to play Rhett Butler, there was no clear favorite for Scarlett O’Hara, although many were adamant that a Southern-born actress be cast. Furthermore, there was controversy about who should be cast in bookstores. Consequently, everyone reading the novel had opinions about who should be cast and how the movie should be made. Remarkably, Selznick paid attention to them. How he responded to public opinion about the making of the movie is just one of the surprises in the exhibition.

At a time when most Hollywood films took only six months to complete, Selznick worked on Gone With The Wind for more than three years. Selznick announced that he had purchased the film rights in 1936 just as Mitchell’s novel appeared in bookstores. Consequently, everyone reading the novel had opinions about who should be cast and how the movie should be made. Remarkably, Selznick paid attention to them. How he responded to public opinion about the making of the movie remains both influential and controversial 75 years after it was released.

This exhibition is organized by Steve Wilson, Curator of Film, and Albert Palacios, Film Curatorial Assistant, at the Ransom Center.

The exhibition also includes on-set photographs, storyboards, correspondence and fan mail, production records, audition footage, and Selznick’s own memos that illustrate how he was involved in every decision that shaped this quintessential film of Hollywood’s Golden Age. Sections explore the casting of Scarlett, the “Burning of Atlanta” scene, and fan mail. More than 60 makeup stills depict actors from the film’s production.

Explore Gone With The Wind Online
Gone With The Wind was an unparalleled production at the time of its 1939 film release. In this web exhibition, delve into the making of the epic film, beginning with the purchase of the rights to Margaret Mitchell’s novel. Read teletypes from Selznick’s production company that detail the casting of Vivien Leigh as Scarlett O’Hara and explore the costumes, hair, and makeup that contributed to the film’s vibrant imagery. View rarely seen fan mail from the collection, as individuals sought auditions, solicited employment, and protested the production.

View at www.hrc.utexas.edu/webgwtw.