

Trudy Gold | David O. Selznick, Et Al.

- [Wendy] Morning, everybody. Happy to have you with us. And Trudy over to you. Thank you.

- Thank you. Thank you very, very much, Wendy. And can I just say that at the moment we're in, this is the second lecture, which I'm using "Gone with the Wind" really as a vehicle because we just decided in this time of real darkness for most of us, we thought that a few sessions on Hollywood, hopefully, Tinseltown, the land of dreams, would cheer people up. And we decided to use "Gone with the Wind" because it is the most famous movie of all time, certainly for our generation. And more than that, it was the biggest box office success that Hollywood ever had. And yesterday I looked at the hype around "Gone with the Wind." It was so brilliantly stage managed by David Selznick, who was everything in terms of what one expects the mogul to be. He was volatile, he was brilliant, he was incredibly talented.

He had the most unbelievable energy. He was ruthless. But he understood talent, and I think that is the key of the moguls. They really did get talent. So what I'm going to do for the first part of the presentation, I'm going to, as it were, talk a little bit about the other stars of "Gone with the Wind." Then I'm going to talk about Selznick, and then we will begin with Hecht, but Hecht will certainly take us into next week. And if you remember from yesterday, Hecht is the man who wrote the final draught of the first nine reels of "Gone with the Wind." He's not credited on the film, but he was regarded as Hollywood's greatest screenwriter, and a lot to say about Hecht because not only was he Hollywood's "greatest screenwriter," he was a brilliant journalist. And he said in 1940, "I bumped into history." And what did he mean?

And I told you this yesterday. He met a man called Cook who had taken the name Bergson, and he was running the Irgun in America, and, of course, that's another very, very long story. I was asked to recommend a book on David Selznick. I think the best one is by David Thompson, who really knows Hollywood and the stars. It might also be worth reading Irene Selznick's biography. And the other one I would recommend to you is "Child of the Century" by Ben Hecht. It's a beautifully written book, and it's very much his story, but I'm sure we're all engrossed in looking at that picture of the most beautiful Vivian Lee, and her story, you know, it's quite a tragic tale, really. Vivian Lee, she... and I said to you yesterday, you have the myth of Scarlet O'Hara, the legend of Scarlet O'Hara, when she stands against the backdrops of the burning of Atlanta, which, of course, was the backdrop of the MGM studios.

And next time you see "Gone with the Wind," really look at that sequence because I'm not joking, you really can see where the tower that King Kong jumps from, the Empire State Building, you can see the facsimile of it actually going up in flames. And Selznick said about films, which I think is fascinating. He said, "The problem with films, you've just got the facade, go inside and what's really there?" And in a way that sums up Vivian Lee, the beautiful Vivian. Her dates are 1913 to 1967. She was born in British India, in Darjeeling, actually. She was the only child of a British stockbroker. In 1917, in the First World War, her father is in the Army. He's an officer in the cavalry. From an early age, this very beautiful child, she loved amateur dramatics.

From her mother, she got a wonderful feeling for literature. She was sent to boarding school in London, actually a Roman Catholic school, where the actress Maureen O'Sullivan was also there. And her father took her out of the school and she spent the next few years travelling with her parents. She learned a lot of languages.

She was very bright. She became fluent in French and in Italian. And she came back to England in 1931. The family come back to settle, and she went to see a film, "A Connecticut Yankee," and it starred Maureen O'Sullivan, the girl she'd been at school with. And that gave her the bug. She was desperate for an acting career. And she worried away at her parents. I mean, should a nice girl go on the stage? In the end, her father allows her to go to RADA. She married a barrister, very upper middle class chap who was 13 years her senior. They had a baby. Her husband didn't really approve much of the theatre, but she had an obsession, she had an obsessional nature. She went back to acting and she wanted an agent.

Who might be the best agent, and she was recommended actually by Alexander Korda. Now, I've mentioned Alexander Korda before when I gave the presentation on Catherine the Great, and I'm sure I'll go back to him again. He was the British, well, the Hungarian-Jewish-British entrepreneur. By this time, he had London Films, and along with Michael Balcon were the two most important players. And he at first rejected her. He said, "Look, I don't see her potential." But she then managed to get a part on the stage, a play called "Mask of Virtue," which got brilliant reviews. He went along to the opening night, he admitted that he'd made a mistake, and he signed her up immediately. And it's in 1935 that a fellow actor, she's with him at the Savoy Grill. Those of you who live in London, I wonder if we will ever go back there. Laurence Olivier was dining with his wife, Jill Esmond.

She'd already seen Laurence Olivier acting on stage. Of course, at the Old Vic he was already becoming the great star of the British stage. He was brilliant in Shakespeare. She saw him, she was introduced to him, and she was very, very keen, and that is going to become the beginning of one of those great but tragic love affairs. They had an affair. They acted together in "Fire Over England" for Korda. Now this was a very important film. "Fire Over England" is the story of Queen Elizabeth, and Queen Elizabeth going against the Spanish Armada. Now it comes out in 1937. Think what's happening in Europe. You have Hitler sabre rattling, and this is brave little England with brave little England's Armada beating the mightiest empire of the time. And it gave her an important place. Why?

Because it's seen all over the world. This is the film that was really Korda's great breakthrough into Hollywood. Now, I said to you yesterday about the burning of Atlanta, and that's how she came to Selznick's notice. But there is another story, it depends whose biography you want to read, where she says, "I've cast myself as Scarlet O'Hara." Now, she was actually chosen to play Ophelia up at the Old Vic Theatre production, and it was actually then to be staged in Denmark. They go to Elsinore in Denmark where, of course, she plays Ophelia. And it's in this production that you see the first of her terrible mood swings, which are going to absolutely ravage her life. They have this great love affair.

There's no divorce, but they begin to live together. It doesn't seem to damage her career too much because she appeared in "A Yank at Oxford" for Korda with Robert Taylor, and that got a lot of attention in America. And it's at this stage, and I mentioned this yesterday, that Olivier is offered the role of Heathcliff in Sam Goldwyn's "Wuthering Heights." And you may remember she was desperate to play Cathy, but it went to Merle Oberon, who was actually married to Alexander Korda. But anyway, this is when she was offered the part of Isabel.

Those of you who know "Wuthering Heights," and I have a horrible suspicion that far more women read "Wuthering Heights" than men, but of course it is the only book of the great, if you think of the Bronte sisters, Charlotte, Emily, and Anne, it is the only book of Emily Bronte. And if you haven't read it, please read it. Look, we're in lockdown, certainly in London, for a long, long time. She died in her early twenties, Emily Bronte, but it's an extraordinary book of passion. And, of course, remember that Hollywood is turning to the English classics now, and this is Sam Goldwyn's production with Olivier playing Heathcliff, Merle Oberon playing Cathy, the great love affair between the two of them, and she's offered the part of Isabel, the rather lame character, and she turns it down. But it's at this stage, of course, that she tests for Scarlet.

And though at first, David was worried that she was too British but it happens. And basically this makes her. It makes her into one of the most famous actresses in the world. She wins the best actress award for it. And the question is, after "Gone with the Wind", which won eight Academy Awards, it was the big picture of the time, so where do you go after "Gone with the Wind?" Well, with her, she went to another Academy Award film, a play, "Streetcar Named Desire." Now this is very interesting because David Selznick's wife, Irene, and I'm going to talk about David later on in more detail. David Selznick's wife, Irene, who was the daughter of Louis B. Mayer, what happens to her is in the end the marriage breaks, she goes to New York, and she becomes a very important theatre producer. Young Marlon Brando, straight out of the Actors Studio, he appears in a very interesting Zionist play written by Ben Hecht.

But his first real break on Broadway was in "Streetcar Named Desire," that extraordinary very dark play and later film written by Tennessee Williams. And she plays Blanche Dubois. Those of you who loved the lines from the movies, her great line in that is, "I have always relied on the kindness of strangers." It's a brilliant part. She plays an alcoholic, a woman who's had to be at the mercy of men. It's so different from Scarlet O'Hara. She won an award for it. But, tragically, the mood swings, her sexuality, gets worse and worse and worse. And in the end, she and Olivier do get a divorce, and she makes some very interesting films towards the end of her life. I think my favourite is "The Roman Spring of Mrs. Stone," which was Warren Beatty's first film role, and she plays the ageing beauty at the mercy of young men, so a tragic end for her. But look at that face and look what she gave to the golden screen.

She was bipolar. We don't know, but that would seem to be the diagnosis. But those eyes. Anyway, that is Vivian Lee. So what I'm doing is I'm kind of taking this film as a break so that you know a little bit about what happened to them afterwards. Can we now turn to Olivia de

Havilland, please? Thank you. There you have Olivia de Havilland, another completely different character. She was born in 1916 and she made it to 2020. She survived the whole of the golden age of Hollywood, and in fact died in Paris. An extraordinary woman. And she was a member of the de Havilland family. They were British-landed gentry. Her mother was an actress, Lilian Fontaine. She'd been educated at RADA. She was also a singer. She toured with Vaughan Williams. They were very much into high culture.

Her father, Walter de Havilland, was a professor of English at the University of Tokyo before going on to being a lawyer. And it was a cousin of hers that founded the de Havilland Aircraft Company. The marriage between her parents was very unhappy. She had a younger sister born 15 months later. You would know her better as Joan Fontaine. Fascinating. These two sisters, who had the most terrible relationship, they both won Oscars. And, in fact, the film that David Selznick turns to after "Gone With the Wind" is "Rebecca," which stars Olivia's baby sister. Of course, "Rebecca," based on the incredibly famous, interesting book by Daphne du Maurier, another book if you haven't read it, it's a marvellous read that Selznick brings the classics to the screen. Anyway, she... an unhappy marriage.

Also, the children were quite sickly. The mother wants them to move to a better climate. So on the way back to England, they stop in San Francisco because Olivia has tonsillitis, and Joan develops pneumonia. They're very small children. So she decides to remain in California with the girls. The husband actually went back to Japan and he later married his Japanese housekeeper. So she is brought up in this very interesting, very artistic background. Her mother remarried a man called George Fontaine, who ran a department store, and that's why Joan took the name. Olivia is Olivia de Havilland. Joan takes the name of her stepfather, and she is in Hollywood for the golden age. She is a very, very pretty girl. She gets into the movies and she works her way up through the movies. And she first came into prominence because of her pairing with Errol Flynn. Errol Flynn, another great hero of Hollywood, who by the way was considered for Rhett Butler in "Gone With the Wind."

But Selznick realised he didn't have the talent. He had all sorts of other talents, but he didn't have that talent. And she first appeared with him in "Captain Blood." And then I suppose her most famous role before Melanie in "Gone with the Wind," was in another great fun film, Robin Hood, "The Adventures of Robin Hood," which for me, the best part of "The Adventures of Robin Hood," and, of course, it stars Errol Flynn and Olivia de Havilland as Maid Marian, the villain is Basil Rathbone. And the music is by Erich Korngold. Korngold was one of those extraordinary Viennese Jews. How Jewish was Korngold? Well, Hitler decided he was Jewish. So they come to Hollywood, and a man who'd once been a pupil of Mahler, he spends much of his time and he earns an awful of money at it actually playing for the movies, and he won Oscars. And the score of Robin Hood is absolutely wonderful. So I would really add it to your list of films to watch. They're all on Prime, and it kind of, I think, will alleviate these horrible days. And she wants the part of Melanie. Yesterday, I told you the four characters. She does want to play Melanie. And, of course, "Gone With the Wind". She's up for best supporting actor.

She doesn't get it. She gets it for another film. She actually gets it for a film called "The Heiress." So she went on to make many, many movies. She married twice. Her second husband was a Frenchman. She went to live in Paris. She became a Dame of the British Empire, and, as I said, she lived to a ripe old age, and won many awards. She went back to Hollywood for all sorts of celebrations. It seems that she could ride the star system. Many of them couldn't, but Olivia de Havilland did. And when she died in 2016, that was really, you know, that was the last of the great stars of Hollywood. So that is Olivia de Havilland. As I said, I'm using "Gone With the Wind" as my kind of break. Can we go to the next one, please. Judy? Yes, there he is. Mr. Hollywood. Now, completely different background. His dates are 1901 to 1960. He was the King of Hollywood. He's born and raised in Ohio. His father was an oil well driller.

Mother died very young. He was raised by his stepmother. He had a very rough background. He would go from town to town with his father, but through his stepmother we know that he loved literature, he learned whole chunks of Shakespeare off by heart. And after his stepmother dies, he goes on the road with his father. His father's wildcatting, which is basically sort of drilling for oil. And also he goes all over the place. He goes to the oil fields of Oklahoma. As a teenager, he's touring with the travelling tent shows. He takes all sorts of odd jobs. He has to survive. Lumber mills. He worked as a necktie salesman in Portland, Oregon. And another employee actually said, "You've got charm. Why don't you think about being an actor?" So he joins a local amateur troop and he meets a casting coach 17 years older than him. She takes him on, she has his teeth straightened, she did all sorts of things to improve him. And then off they go to Hollywood where he begins to try and climb the ladder.

After huge troubles, he manages to get a contract with Pathe and then Warner Brothers. The casting guy said, "His ears are too big and he looks like an ape." He failed his first screen test, but then he's tried out for a bit part and women seem to like him. By this time, he's divorced the woman who helped him on the way. He's married to a socialite. Finally though, he signed for MGM for \$650 a week. He's paired with established stars because MGM at that time had a whole stable of incredible women. People like Joan Crawford, Norma Shearer, who was married to Irving Thalberg, the bright young boy of MGM. And they needed to groom some male stars. And this is where Clark Gable came in. He becomes very, very popular. He has an affair with Joan Crawford, which "nearly burnt Hollywood down."

And when he first appeared with Norma Shearer, this is what the Hollywood magazine said, the Hollywood Reporter. A star in the making has been made. One that, to our reckoning, will outdraw every other star. Never have we seen our audiences work themselves into such enthusiasm as when Clark Gable walks onto the screen. He starred with Greta Garbo, again with Joan Crawford, and, of course, when he starred with Jean Harlow in "Red Dust," by this time he's the most important leading man in Hollywood. Now, what is fascinating about this film? When he takes off his vest in "Red Dust," he takes off his shirt in "Red Dust," he's not wearing a vest, and the sales of vests in America go down by 40%. That was the power of Hollywood. What is fascinating about the Hollywood moguls, everyone said that they use their power. Scott Fitzgerald said, "Hollywood is a gentile tragedy in a Jewish dream."

The point, which is very interesting about these moguls, look, these films are all being made against the backdrop of one of the darkest times in the history of the modern period. I'm talking now about '36, '37, '38. They knew what was happening to their co-religionists. They had agents all over Europe, remember. But would they actually stand up to the Nazis? And what is absolutely extraordinary? So few films were made on the subject of antisemitism at that period. There were a few. There was "J'Accuse," the story of Alfred Dreyfus, which starred the wonderful Paul Muni, who'd come straight from... he came from Yiddish theatre. He was a great actor. There were one or two other films made. There was a film made called "The House of Rothchild," which was directed by William Dieterle, who'd once worked for Max Reinhardt in Europe. But in the main, they didn't want to touch it.

They wanted in the end to prove that they were American. And one of the indictments against the moguls is that in the end, that was their override, that and making a buck. They had the smell of the movies, they knew what would work, but they didn't really have the courage at this stage to fight. Anyway, as I said to you yesterday, he didn't want to play Clark Gable. Clark Gable did not want to play the part of Rhett Butler, but he needed the money because he wanted to divorce his wife, he was madly in love with Carol Lombard by this time, and Louis B. Mayer promised to pay the divorce, The studio system. I haven't really gone into that in any detail. There's so many books you can read about it. The heads of the studios ran their actors. They owned them and they made sure that on paper and in the magazines it was all pure. Remember I told you Louis B. Mayer liked the white picket fence movies, the Andy Hardy movies with Mickey Rooney and Judy Garland, mommy, daddy, and two fantastic children. They had to hide the fact that their stars were misbehaving from the world.

They had to hide the drink, the drugs, and there was a very strong morals clause in everybody's contract. So basically it was the job of the PR men and the moguls to make sure that everybody outwardly behaved. Everyone knew about Carol Lombard, and it's Louis B. Mayer, who basically you make this film and then I'll give you the money, you can get your divorce. So he did. And, of course, he did after "Gone with the Wind." He went into the Army. He comes out of the Army. He never really gets the great career back, and he dies just after making his last film, "The Misfits, which is another film I would recommend to you. It's Marilyn Monroe's last film. It's very interesting. It stars Montgomery Clift as well. It's a period piece, but I think it's probably worth watching. As I said, we're in lockdown now.

So that's just to give you a short bio of the stars who passed through "Gone with the Wind". The last one I want to give a bit more attention to because it is the extraordinary Leslie Howard, and if we could see his picture, please. Thank you. Yes. His dates are 1893 to 1943. He was born Leslie Howard Steiner. His father was Hungarian Jewish. His mother was Lillian Bloomberg, and she had a Jewish father, so he's born of a family that is of Jewish origin, but he's not brought up as a Jew. His mother had been brought up as a Christian. His grandfather, the Jewish grandfather, Bloomberg from East Prussia, he'd married into the English upper middle class. This was the dream of so many Anglo Jews. They came to Britain. They were seduced by the

upper middle classes, and the very wealthy were seduced by the aristocrats, and they wanted to be part of it. It's a fascinating tale. Why was it they so much wanted to be part of England? And they quite readily... conversion and intermarriage in 19th century England was extraordinarily high.

Before the Russians came over between 1800 and 1881, a third of Jews living there in Britain converted or intermarried, assimilated. So the lure of England. For those of you who live in England, he lived in Upper Norwood. He went to Alleyn's Public School. And when he was 21 years old, you find him working in a bank. He voluntarily enlists in the First World War because conscription didn't come in for 18 months. He enlists. And it's at this stage he changes his name to Howard. He changed his name to Howard because Steiner is a foreign name. Many Jews, I mean, it happened to my family, actually. My great-grandfather, he had a very German... his name was Reichman. And he had a bakery up in Newcastle. And because he had a German-sounding name, people threw rocks into the window of his shop. So he put pictures of his five sons in Army uniform. A lot of Jews changed this, particularly if they had German-sounding names.

A lot of English people changed... Think of the royal family. The royal family were German, and this is when they become the House of Windsor. So if you think from the lowest rungs of society, I'm thinking of my great-grandfather and that crowd to people like Leslie Howard. He needs an English name now. There was huge hostility in the First World War. And coming out of the Army with a lot more poise, he was already very good at amateur dramatics at school, you can see he's got a soulful face, hasn't he? And basically he wants to go on the stage, and that's what he does. He looks the part, he's a brilliant actor. His first break was in "Charlie's Aunt," and this is in 1929. It's on the London stage, but it brings him to the attention of Hollywood. Now, why? I mentioned it yesterday. 1927, "The Jazz Singer." When Al Jolson opened his mouth and spoke, all of a sudden Hollywood is going to need people with beautiful voices, and where are you going to find them? On the English stage and on the American stage.

And he comes to Hollywood. He always loved the stage best actually. He loved playing Shakespeare. He had back in England created his own film company, but it failed. And most of his parts were actually playing stiff upper-lipped Englishmen. He played opposite Norma Shearer. He played opposite Bette Davis. He was in one of Bette Davis's first films, absolutely superb performance. He starred in the film version of "Berkeley Square," he was nominated for an Academy Award. He comes back to London to work with Alexander Korda, the Hungarian, Alexander Korda, the half-Hungarian Leslie Howard. And what part does he play? He plays the Scarlet Pimpernel based on Baroness Orczy's book. It's the story of an English aristocrat who goes to France to actually rob the revolution of the aristocrats to save innocent people.

And it's fascinating because Korda in London is making a lot of propaganda films. And for that, you read the horror of Nazism and brave people saving others from the horror of Nazism. Howard was political. He loathed what was happening in Europe. He becomes very close to Humphrey Bogart. Bogart's career was on the skids, and Howard is the big star of "The Petrified

Forest." And he says to the producers, "I want Bogie to play with me." And that really relaunched his career. And when Bogart married Lauren Bacall, better known as Betty Perske, the nice Jewish girl from the Bronx, they named their child, their daughter, Leslie, after Leslie Howard. Now, also he didn't want to play Ashley. I told you yesterday, he never read the book, he never read the script. He thought Ashley was a terribly effete individual.

He didn't want to play him. You remember Ben Hecht said, "Get rid of the character," but David Selznick wanted it. So if you want a real fascination, Leslie Howard, who spent much of his career playing effete Englishmen, the guy of Hungarian-Jewish descent playing the man from the southern states, the very effete Ashley, who Scarlet loves. You know that incredible line, "Ashley, Ashley. Tell me you love me and I'll live on it for the rest of my life," etc., etc. Some of the lines are absolute howlers. But he got through it. He was quite resentful. He didn't get on with it, but he did it. And, of course, his price was to direct, produce, I beg your pardon, "Intermezzo" with Ingrid Bergman. Now, the war.

He comes back to Britain for the war effort, and he stars in a number of propaganda films. Pimperal Smith. Pimperal Smith is a wonderful film. It's the story of an effete professor who goes to Germany with his students to rescue people. It's a wonderful film. "The 49th Parallel," "The First of the Few." This is David Niven, his very, very close friend. David Niven's autobiography is brilliant because he has a very sardonic touch and he talks about all the characters he knew. And this is what he said about Howard. Howard was not what he seemed. He had the kind of distraught air that would make people want to mother him. Actually, he was about as naive as General Motors. He also made documentaries with Noel Coward. They wrote propaganda films. And so he's having a very interesting career back in London. He'd married, but he was a ladies' man. And he said, "I don't chase women, but I can't always be bothered to run away." Now what happened? There is a mystery with Leslie Howard.

The mystery is he was on a flight that was shot down in June, 1943. It was a flight from Lisbon. And there's been many documentaries and books written about that flight because he wasn't the only person on that flight. There were some people on it who no doubt worked for MI5 and MI6. There was also the extraordinary Wilfrid Israel, Wilfrid Israel, I've mentioned him to you before. He's a hero of mine. He was an Anglo German. He was the owner of huge department stores in Berlin. And when Hitler came to power, of course he begins his whole process of pushing the Jews out of the economy of Germany. Now, this incredibly wealthy man, about a third of his staff, he had a huge number of department stores. Israel's in Berlin was one of the great department stores. And he paid any Jew who wanted to get out of Germany. He gave him two years salary to give him a start. And he kept on going back to get more and more people out. He was beaten up by the Gestapo. He was an incredibly brave man.

And he was also a great art collector. He was very highly placed. He had friends very well. He was close to Albert Einstein. When he died, Einstein wrote such a wonderful letter to his mother. So he'd been in Lisbon trying to work out rescues of Jews. So he was on the plane, Howard was on the plane, there was also another man on the plane who was meant to resemble Churchill.

Who knows? But the point was that Leslie Howard was actually shot down in the Bay of Biscay by German planes and a tragic end for the man. There's a documentary made on him, and the documentary titled, "The Man Who Did Give a Damn." So that is the assembled stars of "Gone with the Wind," but now let us turn to David Selznick, the man who put it all together. If we could have a look at the picture. Yes, I've shown you this picture altogether of the three before. Myron, who became Hollywood's greatest agent.

The father, Lewis, who obviously had had a great career in Hollywood, but lost everything. The great showman, the great gambler, who totally spoiled his children. I mentioned yesterday, when they were in their teens, they had pocket money. I think Myron, he was the eldest, he had a thousand dollars a week. David had \$750 a week. They were spoiled. They were impossible. But the father, they worshipped their father. And evidently, whilst David lived at home, Lewis put him to bed every night. And when the father died, the boys were absolutely heartbroken. And Myron, who died young by the way, he became an alcoholic. He died young. He was determined. He did everything he could to make life difficult for the moguls so that the stars would get more and more money out of the moguls.

He never forgave. David Thompson said of the great film man. He said that Myron kept a portrait of his father engraved on his heart, David kept it on his wall. Everything he did actually was for his father. And, of course, the great triumph of "Gone with the Wind," and, of course, by the time, and I started talking about him yesterday, let me just recap. He, of course, started out at MGM. He had his father's love for the movies. He goes to work for people who hated his father, remember? But he's got incredible talent. And remember, he'd read all the classics as a kid. He starts out at MGM, then he goes to RKO, he goes back to MGM, and, of course, I mentioned yesterday, he begins to court Irene Selznick, the younger daughter of Louis B. Mayer. He marries her against the father's wishes.

They have two children by the way. And it was a tumultuous marriage. What can we say about David? I mean, I've already mentioned that he was addicted to benzedrine. I've already mentioned that he was a womaniser. I've already mentioned that he never slept much. And when he did sleep, he'd just collapse. But he had unbelievable talent. I don't know how many of you have met people like that. They're irresistible. You want to be close to them, but they can burn you. And I think that's how I see David Selznick. He is a man who would consume you. But anyway, after "Gone with the Wind" and that incredible triumph, where on earth do you go after "Gone with the Wind"? Well, this incredibly restless man. Can you just imagine the night in Atlanta and then the Hollywood Oscars. The vindication of his father. He's already produced so many of the great films of Hollywood. Where does he go from here? Well, he goes straight to "Rebecca." He brought over to Hollywood the brilliant British director, Alfred Hitchcock. And he's going to make two important films for Selznick. The first is "Rebecca." Kay Brown, remember Kay Brown? She was the writer who told him he had to do "Gone with the Wind." She's his New York writer. She is in love with Daphne du Maurier's book, "Rebecca."

And, of course, "Rebecca," those of you who don't know the story, and I'm sure there won't be

many of you, It is the story of the second wife of the aristocratic Maxim de Winter. We never know the name of the girl. She's played by Joan Fontaine in the film. Maxim de Winter is played by Laurence Olivier. But the story is about the first wife, Rebecca, and did Maxim kill her or not. So it's a brilliant film. He goes straight to that. And he has an affair with Joan Fontaine, it seems. And then, of course, again, it's the film of the year, and Joan Fontaine, he wins lots of Oscars, and Joan Fontaine wins the best picture. The problem with David was he was an incredible gambler. And when times were good, you can imagine the kind of lavish lifestyle that he and his wife went through. It's interesting because Irene was very down to earth. She didn't want that kind of lifestyle. She was a very thoughtful, clever woman.

And she put up with everything. But in the end, he met Jennifer Jones, and she became his obsession. David had an obsessive nature, gambling, drinking, pills, womanising, and in the end that obsession turns to Jennifer Jones, very, very beautiful Jennifer Jones. And in 1944, Irene has had enough. She cuts loose, she gets a divorce, and she goes to live in New York. And this is what she wants, she wrote, because she wrote her autobiography, she wrote this. They finally divorced in 1949. She said, "The confusion that has gone out of my life is immense." Anyway, David Selznick pictures, he and Jennifer marry in 1942, and the tragedy I think of Selznick is that much of his career now is going to be devoted to making vehicles for Jennifer Jones. Ben Hecht said rather crudely, "He discovered sex when he found Jennifer Jones," Because he sets up a new film company, Vanguard, but there were still some good films. The Paradine Case, which starred Gregory Peck and Valli, that was direct. I think it's on Prime. It's a very good film. "Spellbound," that's Peck and Ingrid Bergman.

It's about the troubling dreams of a man who goes to see this psychiatrist played by Ingrid Bergman, and Salvador Dali does the dream sequences. My favourite film of this particular bunch is "Notorious," which is Cary Grant, Ingrid Bergman, and Claude Rains playing Nazi in America. Remember, this is post-war now. Again, it's Hitchcock. But the films with Jennifer, "Since You Went Away," "Duel in the Sun," which the critics called "Lust in the Dust," it was a much too long rambling film. Have a look at it. "Duel in the Sun." It starred Gregory Peck with Jennifer Jones and Charlton Heston. It's about love affairs, really. It's worth seeing as a period piece. And, of course, "Portrait of Jenny," and "Bernadette of Lourdes." She wins an Oscar. She's not actually a bad actress, but his whole career is devoted now to making Jennifer Jones into this glorious creature. I sometimes wonder, those of you who've seen "Citizen Kane" and the portrayal, which is a very loose portrayal of Randolph Hearst, and how he has to make his woman into the great star almost to be worthy of him.

And I wonder sometimes whether there was a touch of that in David Selznick with Jennifer Jones. Finally, the last film that's huge, that is important, that he had an interest in but doesn't direct is actually the wonderful "Third Man" with, of course, Orson Welles. It's a brilliant, brilliant film. It's certainly in my top five, and I'm sure the majority of you would've seen it. And he then has a 10-year break. He's absolutely exhausted. And Hollywood felt that his judgement was really being clouded. He takes this huge rest. How successful was the marriage? He returned in 1958 for another film with Jennifer Jones, "Farewell to Arms" with Rock Hudson. Not a very,

very good film. At 40, she was much too old for the part. And also the other thing I should have mentioned about David and his obsessions were his memorandums. He always sent all his directors and he wasn't direct. He sent memo after memo after memo. And this is a film that's being directed by the great John Huston. And he said it was a case of one alp and two Hannibals. That's how he viewed it because who was directing the film? Was it him or David Selznick? Because remember David, when he got involved, he's producer, he's director, and he also wants control of the script. And this is up against the strong John. Selznick replied, "I asked for a violinist and I got a soloist."

As the producer, mine must be the final word." He gets rid of Huston and brings in Charles Vidor to direct. Vidor later said what he really wanted was a piccolo player. And the film was an unbelievably bad flop. After that, the marriage is beginning to fall apart. They have a child between them. Jennifer, she's later going to commit suicide. He alternates between Beverly Hills and his suite at the Waldorf Astoria. Now what is fascinating is he's got two sons by Irene, and towards the end of his life they become very close friends again. He has a couple of minor heart attacks and then he has the big one. And who do you think it was that nursed him? Of course, it was Irene, who herself was having this incredible success on Broadway, which started with "Streetcar," then "Bell, Book and Candle" with Rex Harrison and Lilli Palmer. And then she started. She bought Graham Greene's novel, "The Complaisant Lover," to the theatre. So basically... I should mention though that before he died, he did get an SOS from the Hollywood Reporter, the main Hollywood newspaper, Come home, DOS, the industry needs you, but he never came home. He never went back to Hollywood.

In 1964, he was producing a play with Jennifer, and that's when he had the two small heart attacks. It's interesting because Hollywood does begin to go downhill after 48 for three reasons. The first reason is that the moguls no longer control the theatres. That was forbidden. The distributors couldn't control the means of production and where it's shown. Number two, McCarthyism, and so many actors had been involved with the left, I'll talk about that later on, and, you know, basically with the going of the moguls, you're never again going to have that terrible studio system, terrible for people, but look what it produced. So David O. Selznick in many ways was the last of the great moguls.

That's not going to say there aren't going to be great films in the fifties, sixties, seventies, etc., but they're going to be different. So I should mention just before he died, he did go to the premier of Jennifer Jones's last play that he directed. He dictated a 30-page memo. By this time, his son, Danny, was very involved because Irene had said to her son, "You've got to help your father. He is not strong enough." He dictated a 30-page memo to his son criticising it. But anyway, he dies of a heart attack. Now the memorial service. He'd also sent a long memo on that. That the service should be simple and brief. It was officiated by Rabbi Max Nussbaum. He was the rabbi to the stars. George Cukor read a eulogy, which had been written by Truman Capote.

And this is what he said, "His fantastic vitality was matched only by the profoundness of his

sense of integrity, responsibility, honour, and loyalty, his good taste and his originality." Katherine Hepburn read the poem, Rudyard Kipling's poem, "If", which I'm sure many of you know. Wonderful, wonderful poem about triumph and disaster, and how you have to meet them exactly the same way. Cary Grant, the one word that he also read at the funeral, the one word that fits David Selznick better than any other, is extravagance. He was extravagant in every way, in his generosity, his friendship, attention to those who sought him out for advice and guidance and for his love of those he loved. Now the story of Jennifer Jones.

Tragically, their child committed suicide. She went on to marry a very wealthy man who was a huge art collector. She went on making films until the seventies. It turns out she suffered from very severe mental health problems, and much of her fortune actually went into helping those with mental health issues. So, end of an era. On my next session on Monday, I'm going to talk about Ben Hecht, and I'm going to become a little more serious because I'm going to talk about Ben Hecht as Hollywood, but I'm also going to be talking about Ben Hecht and the Jewish activist. So let's see what the questions are like. Here we go. I'm going to have to put my arm up, I'm afraid. It's the only way I can deal with the questions. I know it's irritating, but I have to get the questions out. Okay, let's start at the beginning.

Q&A and Comments:

And this is from Yolanda. We watched "Hollywood" last night and enjoyed it very much. It was made in Canada and the narrator was Thompson, a great actor. Yes, Joan. Oh, this is a nice word from Joan saying, We're making this bearable. Bless you. I hope you like it being a little bit lighter. We just felt that it was the right thing to do, but we're going back to the normal course quite soon.

Now, this is from Steven. Re Korda, we happened upon a documentary on Canadian TV last night called "Churchill and the Movie Mogul" about Korda and Churchill. Korda apparently ran afoul of U.S. authorities because of propaganda to enter the war, but was saved by Pearl Harbour. Yes. That's a very interesting story, Steven. Yes. This is interesting, Jonathan. Yes. Korda and Churchill were close, and he had a screening room at Chartwell, where he showed a lot of Korda's films.

Yes. This is Olivier/de Havilland's successful lawsuit that went a long way towards ending the studio system whereby performers were tied to a single studio. Yes, a very important point. And yes, this is from Roz Springer. Yes, de Havilland died at 103. What a woman.

Wasn't Norma Shearer married to Ludovic Kennedy? No. Let me get this. Norma Shearer was married to... but there was a ballet dancer. What was her name? Married to Ludovic Kennedy. The Norma Shearer I'm talking about is the Hollywood Norma Shearer. You're talking about the ballet dancer. I think her name is Norma Shearer as well. Check that out for me. It's a very good point, Peter. Yes. Shearer was married. Yes. They're different. They're different people, two different women. Sorry. Vest was in "It Happened One Night." Thank you, Mendel. I love these

film aficionados. Yes, you are totally right. It wasn't "Red Dust." It was "It Happened One Night." Thank you, Mendel. Yes. Devora also knows that. You know, I love this group. Yes. Three people telling me the no-vest scene. But isn't it fascinating how people take their cue from Hollywood? And also do you remember the hats and the smoking?

Yes, this is from Rochelle talking about Ben Hecht and about Kasztner. Yes. I had a chat with Tommy Kimoli last night. I'm not talking about Kasztner. I'm going to talk about Ben Hecht, and I'm going to talk about his war in America. I'm leaving that for when we actually look at the shower. Yes, you're all right. I'm wrong. It is "It Happened One Night." Yeah. Yes.

This is from Denise. Highly recommended, "Hollywoodism-Jews Movies and the American Dream on Amazon, or it's called Hollywoodisms. Yes. It's brilliant. And I believe it's on Netflix as well. And this is from Lucy Huberman, who's a friend of mine. Hi Lucy. My mother raved about Leslie Howard. Why? Obviously, "Gone with the Wind" was her favourite film from which she used to quote regularly. Her mother, my grandmother, was Hungarian. Leslie Howard, he's a very stylish gent, Lucy. What can I say? Look, I've watched "Gone with the Wind" many, many times. Lucy. Was there a specific conference or event going on in Lisbon?

There were many things going on in Lisbon. Remember, Portugal is neutral and there were a lot of flights out of Europe to Portugal. Remember the film "Casablanca" and all sorts of spies. It was a nest of spies, Lisbon. We know that Wilfred Israel was there because he was trying to do deals to save Jews in Europe. Did Leslie Howard work for the British government? It's quite possible. There's all sorts of contradictory information. I will speak to my girlfriend, Helen Fry, who actually writes books on this kind of thing. The trouble is that she hasn't been able to get into the archives because of COVID. But she told me something absolutely fascinating about, am I? No, I mustn't tell. No, I'll wait. It's about Kendrick. He was in Vienna.

He was the British passport officer in Vienna. And he got a lot of Jews to Africa. More about that when Helen's gotten back into the archives. Wilfred Israel helped to establish Kibbutz Hazorea, where there is now a museum. Yes, Jeffrey. And I believe there's a wonderful art collection at that museum. He was a great collector. He was a fascinating man. He never married. I think he was gay, but he was very aesthetic. He loved good taste. He was hugely brave. He was beaten up by the Gestapo, and he, I think, worked with British spymasters. So was it about him? Was it about the church? A lookalike? There were another couple of very interesting characters on that plane. What was it about?

Yes, this is from Romaine. Charlie Chaplin made one of the best films on antisemitism. "The Great Dictator." Yes, he did, but it was an independent. You see that's the point I was talking about the moguls. And it is a problem. You know, even after the war, there were two films made on the subject of antisemitism, but not by any Jews. And I will be dealing with that with you. I've already mentioned Joseph Kennedy going to Hollywood telling the moguls to shut up. And you've got to remember that in the thirties, the late thirties, that we've already talked about how desperate the moguls were to be American.

They threw everything into being American and would it be patriotic? America doesn't enter the war until Pearl Harbour when the Japanese actually attack America. And they, even after the war, and you know, they went on trips to Europe, they saw the camps. Carl Laemmle was involved, but by then he no longer had any power in Hollywood. Some of the actors got involved and tragically a lot of them got involved in left... a lot of these middle Europeans and Jewish actors or liberals who were in Hollywood, they later got involved in left wing movements, and they're going to have trouble with McCarthyism, because don't forget, at the end of the war, who's our real enemy? Well, communism.

That was how it was seen. Remember that great phrase of Churchill, the iron curtain coming down, and Hollywood which was seen to be so influential, we got to get the reds out. And what is fascinating about Hollywood in the early fifties, what do you think those science fiction films are all about? It's about the communist witch hunts. It's fascinating. Would I consider David Selznick an artist? I think he knew what people wanted. I think he was a showman. I think he was hugely talented. The literal depiction of Selznick in "The Carpetbaggers" was quite sordid. How much was true?

I think it was based on a lot of different moguls. Look, he was a womaniser. He was completely tough. Look, these are the people. They walked the world. That's a complicated... Would we have liked them? It's interesting. They were huge individuals. They were flawed. Of course they were flawed. Who isn't? It's complicated. Give me a bit more notice on that, Rita. It's a very good question. Yes. "Gone with the Wind" came out the same year as "Wizard of Oz." Now wasn't that an incredible year? 1939 is, of course, the best year Hollywood ever had for films. What about the Weinstein Brothers? Yes, there are Jewish moguls. Yeah, The film business is still a very Jewish business, a very different kind of business, but Jews are attracted to the movies. We know why. It's a wide open business. It's about popular taste. Look, remember what I said right at the beginning.

I actually talked that incredible quote from Yuri Slezkine's book, "The Jewish 20th Century," where he says, "Modernity is really about everyone becoming Jewish, mercurial, easily changing jobs, slink on your feet." Look, you've got to remember when there were so many industries and trades closed to Jews, Jews tend, and I think it's still true today, they go into new businesses, new industries, then we get into a very dark world. I mean, is anxiety a genetically acquired characteristic? You know, next week I'm going to be interviewing Norman Lebrecht on his book, "Genius and Anxiety" on the 13th. I mean, if you haven't read it, you should get hold of it because that's what he talks about, Genius and Anxiety. Oh, thank you. This is from Eva Clark, who, of course, if you remember, she talked about her mother in Auschwitz and she said her mother would've liked today's lecture.

Thank you very much, Eva. Yes. Ron Bornstein. Yes. I love Ron because he's always got so much knowledge. Yes, she was the widow of Norton Simon and took over as head of the Norton Simon Museum in Pasadena. Amazing collection. A must-see for art lovers. Look online if you

wish. Yes. Obviously I didn't have time to talk about that, but Norton Simon. Yeah. Incredible collection. And she looked after it. She's a very complicated woman. It couldn't have been much fun being married to David Selznick either. Who wrote the music for "The Third Man"? The zither music? I can't remember. That's your task. Look it up. And it's brilliant. Of course it's brilliant. Oh, this is from Beryl. We should tell Wendy to stop running around. We worry about her flying all over the world. Tell her to be careful.

Yes, we all think that. But she has family and commitments from city to city, I'm afraid. So, you know, Wendy, you're being told off to stop running around because we all love you. That's from Beryl. Oh yes. This is from Mike Lieberman. My middle name is Louis, named after Louie Balcon, Michael Balcon's father, who was my godfather. That's interesting, Mike, because, of course, he, anything you can add to this? He, of course, was one of Britain's most important movie makers. "Gentleman's Agreement" with Gregory Peck tackled antisemitism. But later, yes. I said after the war. There were two. "Gentlemen's Agreement" and the one with the three Roberts, Robert Ryan, Robert Montgomery, Robert Mitchum, the name has eluded me.

They are the two films about antisemitism made in 1947, and Gentlemen's Agreement won the Oscar. They are also films that I suggest you look at. Can anyone remember the name of the film with the three Roberts? Should never forget the huge contribution of Irving Thalberg. Yes. Thalberg later on in the year will get a whole lecture of his own. I know, I just remembered. He was married to Norma Shearer. Ludovic Kennedy was married to Moira Shearer. Okay? It was Moira Shearer in "The Red Shoes." Thank you. Norma Shearer was married to Irving Thalberg. He died when he was very young. He was a wunderkind. And Norma Shearer, the ballerina, was married, of course, to Ludovic Kennedy. Thank you. I love all of you have got this knowledge. Wonderful. Red Shoes is also a brilliant film, in most people's top 50. Yes. 10 of you are telling me. More and more and more are telling me.

Could somebody please tell me the film with the three R's. It's about a soldier, a Jewish soldier, who is murdered, and it's about antisemitism. Oh yes, of course. Barrington Black about Leslie Howard in Pimpernel Smith. Yes. Barrington's saying, "I can hear him saying those words 80 years ago." And, of course, he's Professor Higgins. He was great in that. He was absolutely great as Professor Higgins. More and more of you as Moira Shearer. Yes. Moira Shearer and Norma Shearer. Remember, Norma Shearer goes with Irving Thalberg, Moira Shearer goes with Ludovic Kennedy. Yeah. Yes, Brenda Lee Martin, "If you can meet with triumph and disaster." Yes. That was read at his funeral. I love it. Yes. Leslie Howard as Professor Higgins. Was Gable's wife on the flight? No. Carol Lombard. She was quite an extraordinary woman actually. She was involved once America enters the war. A lot of Hollywood went to help in the war effort. She was on a whistle-stop tour collecting war bonds and raising money for the war effort. She raised over 2 million dollars at this particular meeting.

And I think Clark Gable was about to star with Lana Turner and she didn't trust him. So she took a flight back, and tragically there was a storm and they crashed into the mountains and she died. Clark Gable, although he married a couple more times, evidently he never got over it. And

he asked to be buried next to her and he is. Wasn't Jennifer Jones in "Love is a Many Splendored Thing"? Yes. In fact she was. And that is also... it's a great weepy of a film. I don't know if we should be watching weepies at this particular time, but it's a good film. Yeah. Yes. This is from Judy. Yes. We've had this. Wilfred Israel donated his eastern art collection to a kibbutz and, oh, many of the statues were stolen. Oh, that's horrible. Yes. Yes. Warner Brothers was the only one to support the war. This is from Mr. Botnick. The Warner Brothers. You know, there were four Warner Brothers. The two oldest came from the old world, and they were far more Jewish than the two younger ones.

They were the grittiest of the studios. We'll talk about this in much more depth. Yeah. Victor Fleming, this is from Marsha, directed a part of "Wizard of Oz" and "Gone with the Wind." Did he have a friendship with David Selznick? Yeah. They played cards together. They gambled together. Oh. And thank you, Barry, The man who made the music for "The Third Man", Anton Karas. Brilliant music. Oh, thank you. From Sherry. It's Crossfire. Yes. The other film on the subject of antisemitism made by non-Jews, please remember this, this is important, two films. The moguls even after the war didn't touch antisemitism. And you have these two films coming out and evidently when "Gentleman's Agreement" was being made, the moguls tried to stop it. They just didn't want the boat rocked. "Crossfire." Thank you so much for that. And this is from Karen saying, I've got my homework for the new year with your film and book recommendations. Sandra. Thank you, Sandra. Yes. Oh, you're a good lot. I've got loads and loads of Crossfires. Yes. And this is from Jonathan. "Genius and Anxiety" is a superb book. Yes, it is. And this is from David Rothchild. Yes. "Genius and Anxiety." It's Ace. Yes. Genius and Anxiety. And Third Man, Anton Karas, yes. You are good. Can I please repeat the name of the book I will be discussing?

Yes. I'm interviewing Norman Lebrecht on his book, Genius and Anxiety. Those of you who've only been online recently, it's a fantastic book. It deals with 1847 to 1947. He deals with 300 individuals who change the West and over half of them are Jewish and he asks that question, why? And he's a fascinating individual. Changing the subject. Re Fiddler on the Roof. This is from Rochelle. That was a great programme in the Village. Yes. Look, by the time you get to the sixties and seventies, there are loads of films of Jewish interests, but it was a different world then. This is from Karen. Sounds like Selznick was what my daughter calls an energy vampire. Yeah. I think we all know people like that, don't we? You can't keep away from them. They burn you if you come too close. Was it the Young Lions?

No, it wasn't the Young Lions with the three Roberts. It was Crossfire. But the Young Lions is another important film. It's post-war. It stars Marlon Brando. It's another title and it deals with... it's another sort of... it does deal with the shower. but it's made before we have much knowledge. One of the subjects we will be looking at is how later on Hollywood did deal with the shower. Yes. Anton Karas. He probably wrote the music. Yes. Crossfire, Crossfire, Gentleman's Agreement. Ah-hah. Would the film be Dreyfus? No. The film I'm talking about, it's about Dreyfus, Norma. It's called J'Accuse, The Life of Emile Zola. It's about Dreyfus though. There are, I think, about seven films on the Dreyfus Affair.

The latest one was by Polanski. A brilliant film. The Harry Lime theme was the sheet music in *The Third Man*. Yes. *Crossfire* is about antisemitism. Yes. This is from *Marcella*. With so many films, the lockdown won't be long enough. Honestly, I'm thinking about what to do with lockdown. Actually it's been brilliant for me and I bless Wendy because it's making me actually concentrate on work. But honestly, those of us who have got a certain amount of time, if we've got to be positive, it's a wonderful time to pursue interests. And you know, there are so many amazing films and those of you who are younger, and I'm going to mention Judy here because Judy's much too young to have seen "*Gone with the Wind*" and that generation. You know, some of these films... I know "*Gone with the Wind*" is not talked about the problems with it, but one of the joys of my life in lockdown has been introducing my grandsons to films like *Casablanca*. And so far the oldest one, who's 13, he's getting it. I don't think the 10-year-old... He thinks his family's crazy.

But I think the 13-year-old's beginning to get it. So what if we're allowed in our grandchildren's bubbles? The Wizard of Oz, can you beat that? It's got a dark side, the Wizard of Oz. I'm sorry if I keep on putting my hand up. It's because I'm looking at the comments. And this is from Linda. You've reminded me so much of my late mom who was obsessed with all these movies and talked about all these stars throughout my childhood in Rhodesia. Thank you. Hollywoodisms is great. Yes. That's the film. Yes. And this is from Michael Block. *Returning to Jabotinsky*, the best book by a South African, Schmuell Katz, *The Lone Wolf*. Right? Yes, Yes. *The Lehman Brothers*. Yes. Sandy is talking about the Lehman Brothers. Brilliant play and brilliant book. Yes. The only point I'm making, it's only post-war. Look, it's a fascinating issue. Look, Hollywood became obsessed with Jews later on. In fact, I could even give a presentation on the image of the Jewish mother on film. I don't know if I ever will. I'm going to discuss it very deeply with Wendy on this. I don't know if I want to because I see it as the revenge of the Jewish filmmakers. But Hollywood became obsessed with Jewish subjects, not just the shower, but also with Israel, but also the image of the Jew in film.

So Jews as comedians because don't forget American humour, I'm going to stick my neck out but to what extent? Okay. This is something for you to think about. To what extent is American humour Jewish humour? Lucy. How can I get hold of your book and film list? There is an original, but I promise you I will update it this week and I will give it to Judy. So don't... Judy is so unbelievably overstretched at the moment. But you will get an up-to-date film list. But basically you know what you can do. It's quite easy. Go online, look up Selznick, and all his films will appear. It's great. Not all of them are great, but some of them are. Go on Prime. I put in film noir, for example. When I don't know what to watch, I actually type in film noir and out comes all sorts of films. Wonderful films. I've been compiling my top 50 at the moment. Barry Norman wrote a book called *The Top 100 Films*. I think that's everything.

I'm not sure, have you got any more? What do I think of Woody Allen's films? Oh, Jennifer, do you really want me to be, do you really want me to be controversial? I mentioned this yesterday when I mentioned "*Gone with the Wind*." What do you do with people who have huge talent? If

there are areas of your life, of their lives that you think are beyond the pale, where do you draw the line? I think Woody Allen has made some brilliant films. I don't like them all. There are some of them I like very much. Crimes and Misdemeanours I think is one of the most brilliant films. I also like his film Zelig, which is about assimilation. I like his film, The Front, which is about McCarthyism. Do I personally approve of his private life? No, I do not. He hasn't been convicted of anything. So it's a complicated issue. I tried to bring that up when I talked about "Gone with the Wind." Who could in any way not feel queasy about the racist attitudes in "Gone with the Wind"? It doesn't stop it being a good film.

What do we do about it? This is the whole problem of censorship. And as I said to you, I think my line is there are certain laws in place for extreme cases of incitement to racial hatred. We are living in quite dark times where more and more people are becoming ideologists. I personally believe passionately in freedom of thought and action. Look, if you are actually going to go that route as a Jew, there will be so many musicians. There will be so many great musicians, there will be so many great artists, so many great writers. You know, there wasn't a positive image of a Jew in European literature until 1749. Are we are not going to read European literature? Are we not going to read, I don't know, let's think, TS Elliot? He's a real antisemite. Ezra Pound, even worse. When I studied English literature a long, long time ago, two of the characters I studied were... I had to do... On the Shakespeare paper, we also did Marlow and I read, we had to do Edward II, but his Jew of Malta, the Jew is the devil.

Can you imagine also if you are an African American and you went to school in the sixties, the fifties and sixties the kind of books that... it's complicated. It's the same with platforming. It's the same with statues. I said with with a bit of humour, there's a statue of Richard the Lionhearted outside Parliament. In his reign, you had the worst pogrom in mediaeval history. Do I want it smashed? I just want... I want interesting dialogue. That's what I want. So that's my very long... that's my very long, convoluted answer. Some of Woody Allen's films for me as works of art are very great. Some of them I think are silly. But as a person I have a problem.

- Trudy?

- Yes.

- Trudy, hi, yeah. I'm so sorry. I wanted to say... I want to say thank you for an outstanding presentation. Jeremy is on in just over half an hour.

- Yes. Of course he is. Did I talk too much?

- No, not at all. Always wonderful to listen to you. I just want to say just, you know, I want to just give Judy a break. Oh no, I think it's Shawna today. I think Shawn's on today. But still I'd just like to give everybody else a break before we jump on in half an hour.

- And Wendy, I hope you noticed that one of the... one of our group said stop flying around,

we're worried about you. So everybody's with you, Wendy.

- I'm taking care.

- And that's what they. Are you taking enough care, they're asking?

- I am.

- Alright. Thank you. Lots of love everyone. See you soon.

- And to you. Very good. Take care. Thanks. Bye-bye. Thanks Trudy. Thanks Judy again.
Thanks.