

Trudy Gold | The Son-in-Law Also Rises David O. Selznick

- [Wendy] Yes, I, what I want to say as well, hello everybody, and it's a... It's Monday, first Monday in January. Again, happy New Year and Trude, over to you, thank you.

- Okay. Well, good morning, afternoon, wherever you are from a very gloomy, dismal London, but Wendy's been trying to cheer us up and let's just keep this going, keep together. And now we are going to, you can see the playbill of "Gone with the Wind", the most magnificent picture ever. And of course, this was the David Selznick at his zenith and actually, "Gone with the Wind" in terms of box office, was the most successful film ever made, and it came out in probably, Hollywood's Golden Year and irony of ironies 1939.

That is the year of "Gone with the Wind", "The Wizard of Oz", "Wuthering Heights," at least 400 movies were made that year. The cinema grossed \$700 million. Over 50 million Americans visited the cinema, and it was also, I'm going to give you some of the other greats that came out in that era. You know, we've talked about what our favourite films are, and those of us of a certain age, I think that's the other point I have to mention, because when I was talking to Judy about it, she admitted to never having seen "Gone With the Wind". Why should she? And there are problems that I'm going to talk about in a minute. It was also the era of "Citizen Kane", "Casablanca", "The Maltese Falcon", "Double Indemnity", "All About Eve", "Sunset Boulevard". And it's in that glory period of the late '30s, early '40s, where Louis B. Mayer was the highest paid executive in the world.

That we can really talk about Tinseltown, we can talk about the glory of Hollywood and what was the purpose of Hollywood, if you-- Well, for the moguls, it was to make an awful lot of money. It was also to show the world what Americans they were, and it's about entertainment. You know, right up until the '30s, Hollywood entertainment, even in the darkest movies, the good guys won, it's about the great musicals of MGM. It's about Fred Astaire and Ginger Rogers. I don't have to tell you, I recommend that you all watch "Hollywoodisms", which is on prime television, and it gives you a wonderful, a really wonderful spirit of what the movies really were about.

But before I go any further, I have to bring up the controversy over "Gone With the Wind", just as one of the greatest of the early silents was WD Griffith's "Birth of a Nation", which extols the virtues of the Ku Klux Klan, which is obviously one of the most evil, racist organisations ever created, which at his height, had a membership of 5 million people. But there is a real flaw within "Gone with the Wind". Why? Because it extols the virtue, it's set in the American Civil War, and it starts in a plantation in the South, Atlanta is the capitol and it extols really, that gentle, southern, graceful life in inverted commas, which of course, was built on slavery.

Now, I have to share a problem with you because there was an organisation that tried that actually did get in touch with Selznick and persuaded him to take out some of the more appalling terms, which I'm not going to mention on air, but it called itself the National Association

for the Advancement of Coloured People. Hattie McDaniel, who is going to be the first African American ever to win an Oscar, and I'll be talking about her later on, she referred to herself as a Negro. So I'm going to use the term African American, because obviously, the use of words is so very, very important today.

But important in 1939, the word Negro was not necessarily pejorative. There are other pejorative words, which I'm not going to mention, but remember, there's the organisation which had many influential African Americans, they called themselves the National Association for the Advancement of Coloured People. So irony of ironies, just as "Birth of the Nation" is seen really, as the genius of American cinema at that period, so "Gone With a Wind", which at its absolutely at its centre, has a real problem, and it's is how we deal today with a film, which its basic premise is terribly flawed. And I think that it's we have far too many people online to have proper discussions on this, but I really think it's something that you could perhaps want to talk about because you know, it's interesting, Carl Popper and Vikenstein, they both said, the 20th and 21st century is all going to be about the meaning of words. What on earth do words mean? And I think particularly today, more than ever, what on earth do words mean?

What words can we use? What words give offence and what words don't give offence? So, but what I want to do, because it's in London, it's an incredibly gloomy, ghastly day, I want you to, I want to take you back to the glory of "Gone with the Wind". Because remember, when Selznick made it and Selznick in his day and in his time, I think we're going to see, he's on the side of the angels. There aren't any great heroes in Hollywood in this fight for African American freedoms. But he was one of the, if you're going to put them in camps, he wasn't just a bystander, but remember, he makes "Gone with a Wind" because he wants to make an awful lot of money. He wants to prove to the world that a Selznick, remember I told you last week, much of his career is to vindicate his father, just as his brother's career, Myron. Myron was the first really successful Hollywood agent. Those two boys, they wanted to vindicate their father. They really wanted to stick a fist at the other moguls. And how do you do that?

You create the greatest film that Hollywood has ever known. And of course, the story, the story of "Gone with the Wind". I'm going to come onto the life of Margaret Mitchell in a minute, but when she published it in 1936, he actually had bought the unpublished manuscript for \$50,000. It's the highest amount ever paid for an unpublished manuscript. It took her 10 years to write and as I said, at its core, it's the story of the Confederacy and it was over a thousand pages, and it was obvious that the cost of such a film would be absolutely staggering. Now, he had a very interesting eastern story editor, a woman called Kay Brown. What did the moguls do? They skirt, they scouted around for stories. And remember I told you that Selznick, as a young boy, had a very eclectic education, but he read the classics.

His next great film after "Gone with the Wind", is going to be "Rebecca", Daphne du Maurier's great classic. So, and she put that his way. So important to remember, he's got this eastern editor, Kay Brown, and because she knew that it's very unlikely that the incredibly mercurial David, who was living on benzadrine most of the time, would actually sit down and read over a

thousand pages. What she did was she digested the plot to 150 pages, and she sent it to him. And he had an incredible department under him of publicity and what he's going to do is to create the most extraordinary hype about "Gone with the Wind". He sold it before the premier. And as the world went round, and when the book was published, it became a bestseller immediately. It was top of the American bestseller list for two years running.

I don't know if any other books have ever done that, but that is absolutely extraordinary. It was published in so many languages. So between the time that it's written and the time it finally comes out, it's a real hype and every actress in Hollywood wanted to play Scarlett. Betty Davis saw herself as the great Scarlett O'Hara. She was under contract with Warner Brothers, but she was in dispute with them. Catherine Hepburn wanted it. He, in fact, Warner Brothers themselves, decided that really they should try and get the script of "Gone with the Wind" and Mervin Leroy, interesting man, he was actually a very important producer director at Warner Brothers. He was the son, Mervin Leroy, he was actually the son of Eastern European Jewish immigrants. Do you know how he described himself? My family and me, we are San Franciscans first, American second, Jews third.

And knowing that David Selznick had bid 50,000, he bids 55,000, but Selznick went on his reputation. Remember the films he'd made up until then? "Dinner at Eight", "Little Women", "David Copperfield", he believed that would suffice and McMillans, the publishers, they said to Margaret Mitchell, you choose who you go with. So in fact, she did choose Selznick. Now, this is where the gambler, David Selznick, the incredible gambler, he really becomes, if you like, a showman to rival any showman that's ever lived, because he turns to his best publicist. He's a former crack reporter. When I look at Ben Hecht tomorrow, it's fascinating how many ace reporters make their living in Hollywood, and certainly in the writing department, they're much more successful than the great novelist because it's quick, quick, quick. Anyway, the chap was Russell Birdwell and he, really his instruction was get the dream going.

So what he does was in the press is everybody's reading the story now. It's, as I said, it's top of the bestsellers. Who was starring "Gone with the Wind"? Now, I'm going to quickly tell you the plot very briefly. I'm not going to take 150 pages. It opens in the deep South. The heroine is of course, Scarlett O'Hara, who is an incredibly beautiful, spoiled petulant little girl. All the beaux love her. She's shielded from anything unpleasant. She has a mammy, she has all her servants. They treat the servants well in inverted commas. The servants, of course are slaves. And she is madly in love with Ashley Wilkes. Who is Ashley Wilkes? He is a kind, southern gentleman. Very effete character. But he is promised in marriage to his cousin, the saintly Melanie, played by Olivia de Havilland. Into the picture comes mister tall, dark and handsome, the man with the bad reputation, Rhett Butler. Rhett fancies Scarlett, but of course, she's in love with Rhett. She's in love with Ashley. Events intervene, the war happens, and of course the war, the plantations are destroyed. Many of her beaux die and she goes through a few husbands. Rhett comes back into her life and the second part of the film is actually about the carpetbaggers and the reconstruction of the South. But there are some racist incidents.

Political movements are actually called, political meetings are in fact meetings of the Klan. In the end, she marries Rhett because she feels she has no choice. She needs the money and it's only later on, when he has had enough of her that she realises that she loves him. And of course, the last line of the movie, when she tells him she loves him, "Frankly, my dear, I don't give a damn," and that was a very contentious. I hope you noticed how I said that, "Frankly, my dear, I don't give a damn," because the sensors insisted that the damn was not the word that that was concentrated on. So that's basically the plot. It's a love story against a great backdrop. But who on earth will play Rhett Butler? And Birdwell printed, he sort of planted all these stories in the newspapers. They were polls who should play Rhett Butler and of course, who should play Rhett Butler but the King of Hollywood, Clark Gable? Now the last thing that Clark Gable, who was actually a hard-drinking womaniser, what on earth would he want to play in a woman's film for? He didn't want it. And anyway, he was under contract to one of the most powerful, probably the most powerful man in Hollywood, Louis B. Mayer.

Now, this is where it gets very interesting because Louis B. Mayer was, David Selznick's father-in-law. That's why of course, I gave you that cheeky title, the son-in-law also rises. Against Louis B. Mayer's wishes, David Selznick had married Irene, the beautiful Irene, the younger daughter of Louis B Mayer. He went to work for the father for a while, but he was much too ambitious for the father. He didn't ever want to be in his shadow. Besides, Louis B. Mayer had had a terribly bad relationship with his father Lewis, and he goes out on his own, but he's under contract. And Louis B. Mayer knows how much David wants Rhett. The polls all want Rhett and in the end, Louis B. Mayer decides that Rhett can be played by Clark Gable because he really, he breaks a very hard bargain with his son-in-law.

He wants a lot of the share of the profits, which David gives. And actually he uses the back lot at MGM for a lot of the scenes. So I'll talk about that later. But the problem was, Rhett Butler didn't want to play. But Clark Gable is, needs an awful lot of money because he's fallen madly in love finally, with a woman called Carol Lombard, a very, very good actress, and his society wife would not give him a divorce unless there was a huge financial settlement. Louis B. Mayer actually said I will give Clark a certain amount of money and I'll pay the divorce, but I want to share of the profits. And ironically, later on, when David Selznick loses most of his money, don't forget his grandsons, actually, Louis B. Mayer's grandsons, so any money from "Gone with the Wind" that was kept in the family came through the grandfather. So Rhett Butler, Clark Gable, that's sewn up. He also wanted to, Selznick, he's got his Rhett. Huge publicity. He's the King of Hollywood and he's now going to make the great movie of all time, the great hero. He also wants to borrow Olivia De Havilland and I'll give you a bit of background on these characters later on, and Leslie Howard from Warner Brothers.

Leslie Howard, who's a fascinating man, more about him later, he was actually half Hung-- He was Jewish, well, mainly mostly Jewish, but his father was a Hungarian Jew. He was an extraordinary individual and he didn't want to play Ashley Wilkes. He never read the book. He never read the script. So Warners said, you must do it. Again, money exchanges, and in return we will let you produce "Intermezzo" with Ingrid Bergman, which was something he really

wanted to do. And De Havilland desperately wanted the plot and she was very close to Jack Warner's wife. And Jack Warner's wife worked on Jack Warner and consequently, he has his three big players. And now you've come to the real fun part of the story. Who is going to play Scarlett O'Hara? I've already mentioned Betty Davis, Catherine Hepburn, Tulaloh Blankhead, Norma Shearer, who was the wife of Irving Thalberg, who was MGM's real hotshot producer, Paulette Goddard, who was having a scandalous affair with Charlie Chaplin, in fact married him, Miriam Hopkins, Maureen Sullivan, Carol Lombard.

There were polls in the newspapers. And when Norma Shearer actually announced that she wasn't going to take the part of Scarlett O'Hara, it was the lead article in the New York Times. This is a film, it's almost, look, it's the late '30s. What's going on out there? There is darkness, there is depression, there is a threat of war in Europe and even though America was not as damaged by the Depression because of Roosevelt and the New Deal, nevertheless, there is this dark air. And just think 50 million Americans every year going to the movies. People said they didn't go much if they went twice a week. And remember what the movies were, the big picture, the little picture and the news in the middle. This was the entertainment.

Television is just around the corner, but we are not there yet. So this is the dream factory. This is the world where, you know, Cinderella, Cinderella does come true. So consequently, it's the great escapism. This is the great escape movie. So the press, it's not just the movie magazines. Look, the New York Times, it's an important lead article and this is where Birdwell, working for Selznick, was absolutely brilliant. He decides we've got to find an unknown, and he sends talent scouts. What he does is, remember that he's a showman. His boss is a showman. They really organised an army of talent scouts. They got the Hollywood talent scouts to contract 150 scouting organisations throughout America. And the order was, and it was headlines, find the girls, girls, girls, girls. And there were some extraordinarily unfortunate stories, people posing as talent scouts, girls getting pregnant.

I don't have to go much further than that. In fact, one of the stories which isn't so dark, a New York hat model was actually flown to Hollywood for a screen test. Her name was Edith Mariner. She didn't get the part, but she decided to have a go at Hollywood and she became Susan Haywood. The moguls always changed the names. You have to have acceptable American names. Anyway, he still hasn't found his Scarlett. So he's working on the script, Selznick. He works with Sydney Howard, Harvard-educated Pulitzer Prize winner. Others writers are brought in. Now the problem with Selznick, you see, there's a lot of misunderstandings about the roles of the moguls. Selznick was a mogul, he was a producer, he was a director, but he loved the movies. He lived the movies. He wanted to make sure that every word of the script was perfect and in fact, just as he begins to get into the filming, he realises he's made a terrible mistake and I'm actually going to read from you. I can find it.

Yes, this is Ben Hecht. I'm now reading Ben Hecht. Ben Hecht wrote his autobiography 1954. It's called, "Child of the Century", and he's talking about his time. So the film is just about to start. They've started the first little bit of shooting without Scarlett or the hype and he's not happy

with the script. Selznick still thinks something's wrong. He's not very happy with the director. He has George Cukor. He's later going to be replaced. So this is what Ben Hecht wrote in "Child of the Century". And Ben Hecht, of course, as I've already mentioned to you, and I'm going to spend quite a lot of time on him tomorrow. and this is what he said, "One of my favourite memories "of quickie movie making writing is doing half "of "Gone With a Wind Script". "Selznick and Vic Fleming appeared at my bedside "on Sunday morning at dawn. "I was employed by Metro at the time, "but David had arranged to borrow me for a week." Basically remember MGM, his father-in-law, and his father-in-law has already got a stake in it.

After three weeks of shooting, David had decided his script was no good. He needed a new story. The shooting had stopped and the million dollar cast was now sitting by, collecting its wages in idleness. I was to receive \$15,000 for the week's work, no matter what happened. I wouldn't work longer. I knew in advance that two weeks of such toil might be fatal. Hear what he says, "Four of Selznick's secretaries, "who had not yet been to sleep that night, "staggered him with typewriters and a gross of pencils. "24 hours shifts were quite common under David's baton. "David himself, sometimes failed to go to bed "for several nights in a row. "He preferred to wait until he collapsed. "Medication was often necessary to revive him. "David was outraged to learn "that I hadn't read "Gone With the Wind". "He knew the book by heart and would brief me. "I had seldom heard a more involved plot. "I said, "We must get rid of Ashley Wilkes." "David wouldn't hear of it. "David suddenly remembered the first treatment "discarded three years ago, "written by Sidney Howard, since dead.

"We toasted the dead craftsman "and fell to work acting out the scenes. "David specialised in the parts of Scarlett "and her drunken Father. "Vic played Rhett and the curious fellow "I could never understand, Ashley. "David insisted he was a typical southern gentleman "and refused to drop him from the script. "After each script had been discussed and performed, "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 18 to 20 hours. "Selznick refused to let us eat lunch, "arguing that food would slow us up. "He produced bananas and salted peanuts. "On the fourth day, a blood vessel broke in Fleming's eye. "On the fifth day, Selznick toppled into a stupor "whilst chewing on a banana. "On the seventh day, I had completed unscathed, "the first of a reel of the Civil War epic."

Now that is Ben Hecht, who wasn't credited as the writer, doing a huge favour for money for David Selznick, who was one of his closest friends and he also gets us into Selznick because that is how he worked. Anyway, as I mentioned, he'd already chosen George Cukor because he'd worked with him before on "Bill of Enforcement" and "Dinner at Eight", amongst others, also "Little Women". His career had actually flourished at RKO because Selznick had left MGM, gone to RKO, and Cukor went with him. And there they made "David Copperfield" and "Romeo and Juliet". He made "Camille" for Irving Thalberg. So he himself, was from the Lower East Side. George Cukor was the son of Hungarian Jews. His father was an assistant district attorney. It's fascinating how these middle Europeans in Hollywood, they really set Hollywood alight.

Now, he was actually very much disliked by Clark Gable and there are many stories as to why he was sacked. Was it to do with the dislike that Gable had for him? And there are so many different stories, I'm just going to say there was a controversy. Right, and it's important to remember that while he works for a couple of years on the project, and at the same time he also, this is before the film is made, but he also goes on with other films. You've got to remember how many films Hollywood's putting out. So while he's playing with that script with Selznick, he actually puts out "Tom Sawyer". So he also spent a crucial week on "Wizard of Oz", although he didn't direct it. He went in, they all used to work with each other. He went in and it was he who suggested that you should get rid of Judy Garland's blonde wig. I hope you've all seen "Wizard of Oz", and suggested that Jack Haley be cast as the Tin Man.

He made many important changes. So he's very much also part of the Hollywood scheme, but his relationship with Selznick is going to crumble and he's dismissed and he goes on to direct, he has his pretty good career. He goes on to direct "The Women", followed by "Philadelphia Story", and of course Garbo in "Two-Faced Woman", and that was her last film before retirement. You know, these films I'm mentioning, they're nearly all on prime television or on Netflix. That's what we have in England. And honestly, if you, I dunno if you are of my age, these are the films I like watching and I'm just telling you, just put them into, if you go onto the search channel on prime, you can have such fun with some of these great old films. Anyway, October, 1938, this is the "New York Times", only 74 days until "Gone with the Wind" reaches the cameras on or before December 7.

Still no word of Scarlett, still no Scarlett. Alright, he's a bit worried about money and he then decides he's got to start the shooting of the film, even though he doesn't have Scarlett and this is when you come to a wonderful, wonderful story. Is it true or isn't it true? His brother, it's a legend, his brother was the most important Hollywood agent and all the American studios and the agents had offices in London, and he already had a very interesting young man on his books, called Lawrence Olivier. Lawrence Olivier was going to become, not only was he one of the England's greatest actors, you've got to remember why did so many actors go to Hollywood, English actors? Think about the talkies. When "The Jazz Singer" came out, it ruins the careers of so many silent movie stars. And if you want to have fun with that story, watch "Singing in the Rain". That's exactly what it's about. But it ruined, for example, the career of the greatest leading man, John Gilbert.

So characters from the English stage in particular, or the New York stage, where their impeccable accents were very much wanted, and Lawrence Olivier was coming to Hollywood because he was about to make "Wuthering Heights" for Sam Goldwin and "Rebecca" later on for of course, David Selznick. So he had a very, very beautiful girlfriend, Vivien Leigh. Vivien Leigh had already acted with him in "Fire Over England". "Fire over England" is a propaganda film that was made by the Hungarian Jewish producer in London, Alexander Corder, and it tells the story of the fight against the Armada, but really, it's the glory of England against foreign attack. So she was, did beautifully in that and already Myron Selznick had her on the books.

Now, according to some books and some reports, she was desperate for Scarlett.

But the story that's passed down, and I suppose the story that I like best, is as Atlanta is going up in flames, now the burning of Atlanta in the Civil War, the burning of Atlanta what actually goes up in flames is the back lot at MGM, and if you watch that scene very carefully, you can actually see the Empire State Building. Remember the film "King Kong"? Another one of Selznick's. You remember when the monster falls from the building? Well, you can actually, if you look very, very closely, you can actually see it going up in flames. And then the story goes that he's all filming and he's really worried, where's his brother and where is his mother? And along comes his beloved mother with her eldest son Myron, with this beautiful creature, with her tiny little waist. In the book, Scarlett's waist was 16 inches and Myron evidently said to David, "Meet Scarlett O'Hara."

What happens is she has a screen test and she is chosen. So "Gone with the Wind", the most hyped up film of all time, and the biggest grossing, if you, 'cause of course, you have to you calculate this in terms of the period, but it's the biggest grossing box office film of all time, and it was premiered in Atlanta. When the film was premiered, and of course, all the stars were there except, and I'll come onto the exception in a minute, there was a huge motorcade. About 300,000 people came out, the mayor, it was the biggest event since the, I don't know, since what in Atlanta. And of course all the stars were there and it was the biggest hype of all. The tragedy, and this is where we come to politics and horror, Hattie McDaniel, who plays the maid and has a very big part in "Gone with the Wind", she's restricted. So she has to stay out at the airport. She cannot come into Atlanta for the premier of "Gone with the Wind" because it's still the Jim Crow laws. It's still restricted.

And even when "Gone with the Wind" won the Oscars and it won eight Oscars, Selznick does insist that she be there, because she was up for best supporting actress. She was the first African American woman to win it, but she still had to sit at the back. Her agent sat with her. So it's complicated. It's a very, very complicated story. So "Gone with the Wind", the hype, you can just imagine all the moguls were there, the beautiful Carol Lombard with Clark Gable, Vivien Leigh, Lawrence Olivier, Selznick and Irene, all in their element for the great, it was sort of the great, and one could say, I suppose after that, where on earth could Selznick go? And in the end, well, I'll talk about what happened to him afterwards because what I want to do now is actually, to give you a little bit of biography of some of the people.

So can we please look at Margaret Mitchell, if you don't mind, Judy? Here you have Margaret Mitchell. Now, Margaret Mitchell's dates are 1900 to 1949. She died young in a terrible traffic accident. Actually, she was run over. She lived all her life in Georgia. She came from a wealthy, prominent family. She was one of three children. On her father's side, she was Scottish. Her grandfather, of course, was in the Confederacy when war broke out. And that, remember 1861, 1861 to 1865 is the war. So it's within living memory. And after the war, her father had become a very rich man. He went into the lumber business and made a lot of money in the reconstruction of Atlanta, just as Rhett Butler, the southern man, made a lot of money in the reconstruction of

Atlanta. He put up with the northerners.

You see, after the war, a lot of Northerners came south to make money and Rhett Butler played with them. Now, her father made a lot of money in the reconstruction of Atlanta. I beg your pardon, he's her grandfather. He had 13 children, and Margaret's father was the eldest, and he graduated from University of Georgia in law. And on her other side, they're Irish. So it's Irish Scottish descent living in the South and living on a, basically, those who lived on the plantations remember, they're living on slave labour. All the men say, all the men in her family were on the side of the Confederacy. And Margaret spent her early years in Atlanta, and her grandmother was an eyewitness. So the point is, as a child, she would go, she remembers sitting and she said this, "I heard everything in the world "except that the Confederacy had lost the war." I'm quoting from her. "When I was 10, I had a violent shock to learn "that General Lee had been defeated. "I was indignant. "I still find it difficult to believe. "Childhood memories are so strong."

And she learned, you see, every Sunday, remember it's the south, it's a very conservative place. So every Sunday after church, you go visiting your relatives. So she sits on the laps of aunts and uncles. The men were veterans of the war. The women, they knew about the war and they told stories. Now in something else, in 1906, there were terrible race riots in Atlanta. The catalyst, now remember the south, the Ku Klux Klan, as I said to you before, at its height 5 million people belong to the Ku Klux Klan. Klux that is the sound of a repeating rifle, you know, with the white heads, with the white sheets and the flaming crosses, a terrible instrument of terror. They attacked, of course, African Americans. They attacked Jews, they attacked any group that wasn't for them.

But of course their main target were African Americans. And there was a, the story went around that four white women had been raped in separate incidents, and two African Americans were indicted for raping a woman called, Ethel Lawrence and her aunt. And between the 24th and the 26th of September, Atlanta erupted and the "London Evening Standard", and they used the word negro, remember, which is not pejorative at this time, anti-negro rights and outrages in Georgia. Now the death toll was disputed because of course, the whites minimised it. The African Americans said more, but at least we know that at least 25 African Americans were murdered.

And according to the Atlantic History Centre today, there were the most horrible scenes, you know, blacks innocent, hanging from lamp post, beatings, stabbings to death, pulled from the streets. It was a horrible, horrible time. White mobs invading black neighbourhoods, burning down homes, burning down businesses. And of course, the African Americans accused the Atlanta police of participating. At its height, 10,000 whites on the march against the black area of town. You know, a cagrom, if you want to use that word, it must have been absolutely terrifying. But Mitchell later recalls in the book, the terror that she felt. This was the culture she grew up in and this is the image of the South that was fixed in her imagination. And this is what she said, her mother, she talked about the world those people had lived in, such a secure world and how it had exploded beneath them.

And she told me that my world would explode under me if I didn't have some weapons to meet the new world. Because this was the tragedy of the South. This slave economy, if you watch "Gone with the Wind", the first opening, the first few scenes, it's the beautiful life of the plantations, where the women in their wonderful gowns with their very pale skin because it's rude to have a suntan, and the men all hanging around, being gallant, et cetera, et cetera, but it's built on a slave economy. And of course, then it erupts later on into war. But she, her weapon and what her weapon was her writing. Because she comes from a wealthy family, she really becomes a debutant because that's what happened in the southern states, and she was particularly interested in some of her great aunts.

There were two great aunts who still lived at her great grandparents' plantation, and they had been 14 and 21 when the Civil War began. So they gave her loads and loads information. Now she was very bright, she had a huge imagination. She went to drama. She would love dramatic societies. She saw "Birth of a Nation", and actually at her school, she dressed up in a Ku Klux Klan uniform to act. She acted one of the parts in "Birth of a Nation". She lost her beau, her boyfriend, in World War I. She evidently was a real southern belle. She was a real flirt. She had a couple of marriages, and then she works as a reporter for the "Atlanta Journal", and this is what her editor said. "There have been some scepticism on the Atlanta staff "when Peggy came to work as a reporter. "Debutant slept in late. "In those days they didn't go in for jobs." What her highlight was interviewing a celebrity when Rudolph Valentino came on a publicity tour to Atlanta. She was thrilled that she was interviewing him and evidently she must have been very pretty when she was young, because he took her in her arms and carried her inside from the rooftop of the Georgian Terrace Hotel.

And those of you who know "Gone with the Wind", bearing in mind there was a very strict sexual censorship. The sexiest sequence in "Gone with the Wind" is when a drunk Clark Gable sweeps Scarlett up in his arms and takes her to the top of an incredible staircase. And I'm sure this is back to that image that Margaret Mitchell had. We also know that she was very interested in erotica. She was married by this time, and her favourite books were "Fanny Hill" and "The Perfume Garden". Anyway, she decided to give up journalism and she had an ankle accident, she hurt her ankle, and she's reading and reading and reading. And her husband is so fed up with her. He said, this is 1926, he says, "Stop reading all these books." He's coming to go to the library and carrying arm loads of books, and he says, stop, stop it.

At least let's, why don't you start writing a book? So he says, "For God's sake, Peggy, can't you write a book "instead of reading thousands of them?" He buys her a typewriter and that's when she starts to plot the book. It takes her 10 years and it's in the last three years, this is when he has the conversation with her. She's already got the idea and this is what she does, and as I said, it makes her incredibly famous. She only ever wrote one book, but it was a very, very important book. Now, because I have missed times as I often do, I'm running out of time. I think probably, if you don't mind, Judy, I think I will go on to Hattie McDaniel because I think that will kind of tie up with what I'm saying, and I'm afraid she's at the bottom of the slides, Judy, Is that

all right if we just skim through them? Thank you, you're brilliant. Here you have Hattie McDaniel and in the film she plays Mammy.

She is the, she's looked after Scarlett from babyhood. She was also the Mammy to Scarlett's mommy and she doesn't like Rhett in the beginning when he becomes Scarlett's third husband. But in the end, she grows to like him and he buys her a red petticoat. She was also a very, very close friend of Clark Gable's. So her dates are 1893 to 1952. She, now, this is the other side of the story. She was the youngest of 13 children. She was born to parents who had started out as slaves in Kansas. Her mother was a gospel singer. Her father fought in the Civil War, wait for this, on the side of the north, of course, with the 122 American Regiment of Coloured Troops. It's fascinating how even when they're fighting against slavery, there are the restricted regimens. It was true in the Second World War as well, by the way.

So there's a lot to be said on all of this. She, the family moves to Colorado. Now, her brothers and sisters, evidently they all had a lot of talent. They all had beautiful voices and she becomes a very good songwriter. Her brother worked in a carnival company and they had minstrel shows, you know, the black and white minstrel shows, which today we find problematic, don't we? Offensive, I would say. But they themselves, you know, this is the problem with teaching about this period of history. So, she and her sister Etta, launched an all female minstrel show in 1914. She was so good. Just think about it. She is an African American woman. She's a woman and she is African American. That's two huge strikes against her.

So she embarks on a radio career in Denver because remember, her brother's already in show business. She sings with a group called the Melody Hounds and she records for Paramount in Chicago. Tragically, the Wall Street crash of 1929. There's no work. So the only work she could find was as a washroom attendant, but she does it in a club, the Club Madrid in Milwaukee. And she nags and nags the owner and he hears her sing, and he loves her voice. So he lets her perform. In 1931, she moves to LA where some of her siblings are already there and when she gets small little parts in the pictures, usually playing mammies or servants, et cetera, because those were the parts that black actresses could get. And when she wasn't acting, how did she feed herself? She would cook or she would be a maid.

She actually made her first proper film appearance in 1932, and then she was very successful in a Mae West film called, "I'm No Angel", and she developed very good friendship with Mae West. Mae West, who I mentioned to you, those of you when I was talking about Catherine the Great, of course, Mae West wrote a sort of spoof play about Catherine, and she was in, and of course Mae West was really a woman against her time. She fought for women's rights and she and Hattie McDaniel. Hattie was obviously very bright and Mae West was very bright. She also came, they both came from what the Americans called the wrong side of the tracks and they became close friends. And she, in 1934, she joined the Screen Actors Guild and this is when she really begins to win screen credits. Quite often she played comic plots. She was in "China Seas" with Clark Gable and she played Jean Harlow's maid.

Jean Harlow, of course was the blonde bombshell of the late twenties, early thirties. She's going to die at the age of 26. And she had a feature role in "Show Burt" and in "Saratoga". Now, she was very friendly with many of the Hollywood stars. She must have had an incredible personality. They would have lovely parties. Joan Crawford, Betty Davis, Shirley Temple, Ronald Reagan, Clark Gable and Olivia De Havilland were both very close friends and it was Clark who recommended she audition. And it was fascinating because she is accepted for the part, but the National Association for the Advancement of Coloured People, they weren't too happy about it but they worked very hard to have certain racial epithets deleted from the script. Anyway, as I said, she's brilliant in the film and she isn't allowed to go to the premier in Atlanta, but she did attend the Hollywood debut.

And as I said, Selznick, he did insist that her picture was featured prominently in the programme, and as I said, she won the supporting Oscar. And she, in her Oscar speech, she said this, "I loved Mammy. "I think I understood her because my own grandmother "worked on a plantation, not unlike Tara." Now, there were a lot of African Americans who felt that she had done the wrong thing, that she'd been a Uncle Tom. But this is what she said. This is Luella Parsons actually writing about it. Louella Parsons was one of the important gossips in Hollywood. They had incredible power. "Hattie McDaniel earned that gold Oscar "by her fine performance of Mammy. "If you'd seen her face when she walked up to the platform "and took the gold trophy, you would've had the choke "in your voice, which all of us had when Hattie, "her hair trimmed with gardenias, face alight "and dressed up to the queen's taste, "accepted the honour in one of the finest speeches "ever given on the academy floor."

As I said, she had to sit at a segregated table, but her white agent sat with her and she watch, this is how she answered the controversy, why should I complain about making \$700 a week playing a maid? I I didn't, I'd be making \$7 a week by being one. She went on, her career continued, she appeared in "This is Our Life", a film which actually does confront racial issues. In the film, her son, a law student, is wrongly accused of manslaughter, and this was very much a cry, in a very sort of Hollywood way, for the rights of African Americans, and it's interesting because as this society advances, people like Eleanor Roosevelt get involved and so does Albert Einstein, by the way. So what I'm trying to give you is a controversial issue against the backdrop of what's going on. So just as when Janet Suzman gave her brilliant talk on Cleopatra and she talked about women not being able to take their own insurance until the 1970s, I mean, we've got to remember that if we're teaching about history, we have to take everything in its time, in its place.

Doesn't mean it was right. Should the other actors have stood up more for her? Who knows, but the point is, she had an interesting career. She was the first African American to star in her own radio show, and she has two stars in the Hall of fame. One because she won the Oscar for the best supporting actress and also for her own radio show. She actually, she had five husbands, she had quite a good life in that way, and she died of breast cancer in 1952. Well, I've done it again. I'm afraid I have either talked too much or completely under time and over time and because I personally think it's such a story, I will be talking about Ben Hecht, but I dunno

whether I'll get onto him next week, tomorrow or I'm teaching again next Monday and Tuesday. But I promise you, you're going to get the whole story. I think I should stop now rather than start on another star.

Except to say, of course, the biographies of people like Vivien Leigh and Olivia De Havilland and Clark Gable are interesting, but the biography of Leslie Howard and particularly, the biography of Ben Hecht is fascinating because not only was Ben Hecht probably the greatest screenwriter that Hollywood ever had, and that would come from the Mankaditz's, but he also was the publicity man for an organisation called the Irgun. So he bridges both. He said, "I met a man in a bar and history bumped into me," and he was talking about his meeting with Peter Bergson, whose real name was Kook, Hillel Kook. He was the nephew of the Chief Rabbi of Palestine and he led the Irgun in America, and he approached Ben Hecht and said, "Help me fight for a state." And Ben Hecht had a very controversial story in all of that. So, but that's either for tomorrow or for Monday. But I'm going to go through all of this. So Judy, I'm sorry I've missed timed. Shall we have a look at questions? I see I've got an awful lot of them. Let's start at the beginning.

Q&A and Comments:

From Joan, please share this Pope's speech. Wendy, yeah. And somebody's asked if anyone watched "Catherine the Great" last night. From Devora, could it be seen as the past's point of view, not as the truth? You know, that's a very interesting question, Devora. What is truth? What is fact and what is commentary? Let me play a game with you. I always play this with my students in class. Presumably, you've been listening to me for a while.

I bet you if my clock is right, it is five to six English time. I bet you if we'd all, if we discussed what we'd actually, what I've been talking about, I think I'd get very, very different pictures from all of you, depending on where you come from and what your interests are. Now, this is from-- Let me go... Right, and this is from Jane. She's saying, "Gone with the Wind" was my dad's favourite film. He used to go to the cinema twice a week with his friends. He always told us children from the equivalent of a pound, he could take a girlfriend by bus to the cinema, buy two tickets for a film, a box of chocolates for his girlfriend and a packet of cigarettes for himself, and he'll still have change from a pound.

My dad didn't smoke. But as a young man being seen with a packet of cigarettes was perceived as cool in those days. Sure Jane, I remember that. You know, you know, do you know we didn't, women didn't emulate Paris. They emulated the fashions of Hollywood. And if you want to know the impact of Hollywood... There's a big argument, why didn't moguls use their power to influence for the good? I'll tell you what that power was. When Clark Gable took off his shirt in a film he made with Jean Harlow, he wasn't there wearing a vest. In the next three months, sales of vests in America went down by 40%.

But they didn't actually... It didn't actually, if you think about it, when it comes to the big issues of

the day, and remember as Jews, they didn't really do much. Very few of them did much about what was going on in Europe. Now this is from Romain, with respect, "Gone with the Wind" that recognise the time, appalling as it is, still seems today, still true to a time and to its art. I have no problem seeing it in that context, do you? And if so, why?

Now let me explain. I personally agree with you. I don't, but a lot of people do. I was discussing this with my children and my grandchildren and when I told them some of the words I might use, my grandson and what I was talking about the society for the promotion of culture amongst the Negroes, my grandson said, "You cannot use that word. 'It's pejorative.'" Today, it is pejorative. That society had a lot of African Americans. So look, this whole issue of what is acceptable, I personally believe, and I've said this to you before, remember, we are an educational and cultural and ideas platform.

We don't take, I don't come down politically one way or the other, and Wendy and I have discussed this at length and we really feel very strongly we are to share ideas. We are not ideologues. I'm certainly, Wendy and I are certainly not ideologues. I think what I have to say this, I have to make provisos for you because when I've taught this in the past, I've found it's very important to say that to people because a lot of people are very uncomfortable by these words and these ideas.

Q: Do I believe art should ever be banned?

A: Now that is a very interesting question. It's like platforming and we are into such a dark debate there. You know, may I suggest to you, it's a very good debate to have with your families. I mean, let's take some of the great-- Look, if I tell you, this is something that Patrick Bade is very, very interested in. The majority of the great musicians of the 18th, 19th century would, let's talk about Jews. They were deeply antisemitic. You're not going to listen to Schubert, to Schumann, to Wagner. Well maybe Wagner is the most complicated of all because Hitler once said to understand national socialism, listen to Wagner.

But the majority of them were, when it comes to the French impressionist, do we not look at Degas anymore because he was a terrible Jew hater? And their views on African Americans are beyond imagination. So it's a complicated picture from-- Where is the line? Well for me, the line is incitement to racial hatred and it's punishable in Britain. So it's a complicated, and it's a very interesting picture. It's that line from the Enlightenment. I don't believe in what you say, but I will defend your death the right to say it. And let me say, when David Selznick made "Gone with the Wind", he did it for entertainment.

The issues have "Gone with the Wind" have come up in the past 20 years. Okay, this is from Marilyn. The use of words is a problem. Certain words in a specific context is correct, but over time the same word becomes derogatory. That's why I quoted that, that extraordinary statement at you, the 20th and 21st centuries will not be about philosophy, but the meaning of words. And I sometimes use words that my kids hate, that my grandchildren say, "That's not acceptable."

Q: This is from Dion Pinkas. Do I believe that the movement towards political correctness of words has gone too far?

A: That's a very good question. And I, yes, I know you are arguing amongst yourselves now. I would prefer you argue that amongst yourselves. Depends where the line is.

And this is somebody else is talking about words. This is Marion, use of the word incorrectly. Guests and then Romain compared to attitude of "Birth of a Nation". I think "Birth of a Nation" is much worse. This is from Jane, I was in Moscow in 1991 for an early screening of "Gone With the Wind". It wasn't subtitled or dubbed into Russian, a Russian man set by the screen and did all the voices in Russian, a male Russian Scarlett O'Hara. Oh, I love that. That is wonderful, that is so wonderful. Let's go on.

Yeah, this from Linda, do I know the play "Mood Light and Magnolias" by Ron Hutchinson? It was done at the Tricycle about 12 years ago. Yes, I do know it. It's a fictional account of the intensive black room process by which Selznick and Victor Planning made the project. No, Linda, the play "Moonlight and Magnolias" was also fictional. Hecht though, was involved in fighting for the rights of African Americans, and I'll talk about that when I talk about his biography. Yes, it tells the Hecht story brilliantly, Barry, and it's a shame it seems to have disappeared. It's called "Moonlight and Magnolias". It's a shame it's disappeared.

And this is from Linda, just read, listening to your reading of Ben Hecht's memoir, Ron Hutchinson used it as a primary source. Yes, if you can get hold of "Child of the Century" by Ben Hecht, but the problem with Ben Hecht, did he always tell the truth, whatever truth is? It's complicated. You know, I gave you a wonderful example when I talked about Louis Selznick's birth. One of his granddaughters tells he was born in Kiev and another tells he was born in Belarus. Who was telling the truth? I don't know, I don't know. Maybe he didn't know either. So this is the problem. Ben Hecht, he was a storyteller and sometimes if you read, no, I'm not, I'll talk about, it's very controversial. Margaret Mitchell did not have anything to do with the writing of the script, Marion. It's not, this is from Cheryl, no it's Ku Klux Klan.

Thank you very much, Cheryl. Oh, this is lovely. This is from Eva Clark. Wow, I'm going to read this very slowly. Eva, you're a woman of huge bravery. During her three and a half years in Theresienstadt, Auschwitz, Freiburg and Mauthausen, Anka Bergman, my mother's mantra consisted of Scarlett's word, "I'll think about it tomorrow." "Gone with the Wind" was her absolute favourite film. Thank you for that, Ava. That's extraordinary. Oh, this is from Yolanda. I was told that Clark Gable had halitosis and that Vivien Leigh objected to close up scenes. Yes, that does seem to be the truth. When I come onto the Clark Gable story, there's a lot of stories. Oh, this is from Martin. Are you going to talk about any of the dark characters of Hollywood?

My cousin once removed was David Begelman, the head of Columbia, who committed suicide after a financial scandal. I think he had an interesting history. I don't know his story, I must read up on it, Martin. Yes, it's very, very dark. How many pages was the book? 1037. And this is

someone, Martin, saying he watched the Helen Mirren series. Was Selznick satisfied with the result of the choice of Vivien Leigh? I believe he was, but she was very difficult. When I look at the bio, when I look with you at the biography of Vivien Leigh, tragically she had mental illness and it was already beginning to manifest itself. And this is from Ron, Ron often sends me wonderful information. Thank you for what you sent me today, Ron. RKO has been mentioned a number of times in your talk.

How it came to be is an interesting tale. It was the product of the merger of Joseph P. Kennedy's silent film production and distribution with RCA, the radio broadcasting headed by David Sonoff, a nice Jewish man, who immigrated to the US as a boy and went on to found BC and was an early pioneer. Both were fascinating characters with amazing lives. And of course Ron, as you pointed out in an email to me, don't forget for the rest of you, Joseph Kennedy was fascinated by Hollywood, particularly by Gloria Swanson. And Gloria Swanson, towards the end of her acting career, made one of the greatest movies in Hollywood, and that is of course, "Sunset Boulevard", written by the extraordinary Billy Wilder, who I'm going to spend at least a session on. So... This is from Barbara.

I was at Margaret Mitchell's home in Atlanta and she lived in a basement apartment at a fine house on Pitre Street and oh, that's lovely. And this is from Estelle, when I read the book, I knew Clark Gable was the only actor. Do you know what I'm getting from this? What I'm getting from this is you're all of my age. I love the book "Gone with the Wind". I stayed at home from school so I could finish it. Concocted a headache. Saw the film at-- Yes. Coincidentally, this is from Marlena, Arte had a programme last night on "Gone With the Wind". Selznick immediately fell for her. Vivien Leigh got on well with George Cukor, but clashed with Fleming. Selznick would not let Olivier stay with Leigh in Hollywood. Apparently she was very unhappy. Yeah, now the point about Vivien Leigh, there's a huge storm brewing because remember, he came to Hollywood to play in "Wuthering Heights" and she was desperate to play Kathy in "Wuthering Heights".

But it went to Merle Oberon, who happened to be Mrs. Alexander Korda. Oh, this is from Asher Rubenstein. Hello, grandson. I haven't mentioned Karlov. Thank you darling. And this is from Mayra. This is in... This is what is from Mayra and this is a very serious point. Can you imagine what we, as ex-South Africans had to face in resettling in London and subsequently in the USA, irrespective of what we did or not do for the black population in South Africa, only to discover how much racism exists in both. Do you know, Myra, as someone who's been involved in Holocaust and anti-racist education for over 40 years, we haven't, we haven't cracked it. We haven't cracked it because what seems to happen, unfortunately, this is so beyond history, maybe it's even beyond psychology, but it does seem that when we are threatened or where our economic base is based on the enslavement of other people, when we are threatened, we do tend to become tribal and move to an extremist position.

So that is what we face and it's fascinating because at the moment, we're in a very fractured place and we're very isolated. I mean, I hadn't seen a human being for eight days and I'm, thank

God I've got all of you, but I hadn't actually met, 'cause I'm meant to be isolating. I hadn't met anyone for eight days. It does one's head in and what happens in all of that time and just think of all the economic uncertainty. So it takes huge strength to go beyond tribalism because you know, there was once a wonderful dream. It was called the Enlightenment. And that dream was that if we educated everybody to a certain level and the German word is *bildung*, which means cultivation, we would learn, and education is much bigger than normal education. It means really taking in everything the world has to offer.

If we could do that, we would realise that we all had the human condition and we could realise that we had mutual truths and if we used reason, but tragically along came the Romantic movement and the fact obviously, we are not just creatures of reason. We are irrational and that's what we, you know, racism is irrational. Any hatred of a group is irrational. You might hate me if I've done something terrible to you. You are entitled. But if you hate me because I'm an elderly Jewish woman, that is not acceptable. Oh yes, this is from Ron. "Showboat" and "Porgy and Beth", of course. Yes, and of course who had a lot to do with that is Otto Preminger, another very interesting man who's going to come into the story because Otto Preminger of course, Otto Preminger, Fred Zimmerman and Billy Wilder, all of their bones in Vienna. Just think of that wealth of European talent that's going to flood to Hollywood. This is from Henrietta. My favourite book of all time is "Gone with a Wind".

And this is from Barrington, kids who had a pound to spend at the pictures were the rich kids. I remember paying three pence for the first six rows. It was only six pence for the best seats further back. Do you know, you've just bought back a memory, Barrington. I remember I was taken on a date to the pictures and my date wanted me to sit in one of those double seats. My goodness, that's a bad memory. And this is from Raff, could you comment on the carpet baggers and whether they could have been a reference to the Jews who were traders in the South? General Grant has been accused of making anti-Jewish sentiments, for which he later apologised. Yes, Grant did that. Look, some of the Jews were carpetbaggers. The majority of the carpet baggers were not Jewish. Grant had the prejudice of his time and his era. And this is from Francis, we are all obsessed with Clark Gable.

He had dentures at an early age. That was the cause of his halitosis. Wow. You know, Clark Gable was a bit of roust about. A woman who was 17 years older than him, took him under his wing. She had his hair fixed, she had his teeth fixed, she made him a star and he left her for a younger woman. Ah. Yes, a question, yes, Margaret Mitchell did like the film. Now Michael is from Michael from Israel. To me the word Jew is pejorative. That's interesting. That's interesting. Is the word Jew pejorative? The Oxford dictionary up until the '50s, to jew someone was to cheat them. That is definitely pejorative. Is the word Jew pejorative? Ooh.

Everybody think about it. What was the title of the four part series somebody mentioned? It was the Helen Mirren series on Catherine the Great. And this is from Sandy Landow, I read, "Gone with the Wind" in high school and college every year at finals because it relaxed me and I didn't have to worry about the plot. I love it. Melanie, this is from, oh, this is lovely. My mother saw it,

"Gone with the Wind" 17 times, plus I am named Melanie. Melanie, just think I could have been named Scarlett. What year did David Selznick leave Germany? Not David Selznick, John. David Selznick never came from Germany. His parents were Lithuanians. So she must be thinking of another. A lot of the moguls came from Germany. So not him though. So I don't know who she was talking about. And this is from Sharon, Sharon Lewis. As a grade eight teacher many years ago, I had a student who wouldn't read. I gave her the book, "Gone with the Wind" and told her to read it. And then she told me she didn't like to read. Years later, I bumped into her when she recognised my picture in my husband's office.

He was her principal and she was head of high school English. She thanked me for changing her life with the book. Oh, that's wonderful! Oh, this is lovely. This is from Jeffrey. My mother watched the movie 11 times and insist on taking our eight year old sons to see it too. They have never forgiven her. Well, that's wonderful. And this is Ramona, I likewise never say Jew. I don't see the word Jew as pejorative myself. Interesting. Don't forget, this is from Sybil, don't forget jazz standard, "Gone with the Wind". Yet of course, please don't ever forget the music of the movies, which I hope later on in the-- Wendy and I are already talking about it. We're going to do obviously. Let me explain, this week we decided that really we are going to keep out of sequence because we felt it's January and it's awful.

So you're having a lot more Hollywood, but we are actually going back to next in February, we're going to start looking at America. So this is from Cynthia. There was a significant southern Jewish population and they were loyal to the Confederate school. Of course, Charleston is one of the oldest Jewish communities in the US. Yes, yes, you see, Jews are just like anybody else. You had rabbis, there were more in the north, but you had rabbis in the north arguing against slavery and rabbis in the South arguing for slavery. Which I think, actually, I think, am I correct Judy? I think that's the end of the questions, isn't it, Wendy?

- Hi Trudy.

- Hello.

- Thank you very much for that fabulous lecture.

- I'm sorry I didn't, I'm sorry I didn't cover enough ground. But as you always say to me, "There's tomorrow."

- Exactly, there's always tomorrow.

- Right.

- Very heartwarming and uplifting, so thank you very, very much.

- God bless. Lots of love everyone.

- And it's very special thank you to Judy.
- Yes, and we couldn't do this without Judy.
- We have another job.
- I know she, she's got real life, hasn't she? Exactly, real life. And she really is very special and very unique and much love and much appreciated.
- She kept me sane today, by the way.
- I'm sure. There are 7,000 now people on our mailing list. So I'm sorry, I just want to say to all our participants that if Judy doesn't get back to you immediately or I miss an email as well because I just, I often do, just to apologise. She's doing her very best.
- Yeah and can I, yes we discussed this and I think totally reiterate that and you know, I have another, people are often saying, why don't we describe the lectures in much more detail and you know, we are not offering you an MA course. This is...
- Definitely not!
- So look, basically--
- It's recreational.
- But we said we're recreation, I believe. I mean what we obviously, the team, our team are incredibly skillful. But really we, Wendy set this up as a sort of mitzvah to keep us going, to keep us sane. I mean the day will come when if you want to do master's courses, we can set them, but don't bombard us.
- No, we're not setting them Trudy.
- Not today never!
- Definitely not! Exactly.
- That was a problem, promise.
- God bless.
- The Lockdown University was really created out of love and out of sharing and it's fun and just be a fun and good feeling. So please, please be appreciative of Judy and also patient. We will

always do our best to accommodate anybody.

- May I say anybody who phones up Judy and tells her that it's her fault that I haven't, I'm not lecturing on Ben Hecht tomorrow. It's my fault. I overestimated, so it's my fault.

- And also, and also we do change the programme. We just do. We just do what we think is going to be best for the mood, so.

- It's lovely.

- And I'm leave you and to all our participants, want to say enjoy the rest of your evening and night night.

- Lots of love, Wendy. Good bless everyone.

- Very good, bye!