

IN THE UNITED STATES DISTRICT COURT
NORTHERN DISTRICT OF GEORGIA
ATLANTA DIVISION

SUNTRUST BANK as Trustee of)	
the Stephens Mitchell Trusts f/b/o Eugene)	
Muse Mitchell and Joseph Reynolds Mitchell,)	
)	Civil Action File
Plaintiff,)	No. 1:01 CV-701-CAP
)	
v.)	
)	
HOUGHTON MIFFLIN COMPANY,)	
)	
Defendant.)	
_____)	

SUPPLEMENTAL DECLARATION OF ALICE RANDALL

I have reviewed the affidavits submitted by plaintiff in this action. A common theme is that the affiants offer conclusions without specifics to which I can respond.

1. Mr. Rubin does cite one specific example of what he sees as a non-parodic parallel between *Gone With the Wind* and *The Wind Done Gone*. In *Gone With the Wind*, Ellen Robillard O'Hara, on her deathbed, cries out the name "Philippe," a cousin whom she loved as a teenager but was forbidden to marry. In *The Wind Done Gone*, Cynara reads an exchange of letters between Lady and her cousin Feleepe, in which it is revealed that Lady and Feleepe's great-grandmother was black and that, under the racial classification conventions of the period, Lady herself and her daughter Other are thus black as well. Mr. Rubin seems to say that, instead of having a parodic effect, the Lady/Feleepe episode in *The Wind Done Gone* simply uses elements of *Gone With the Wind* "as an excuse" for writing a story closely based on

it. Mr. Rubin misses the point entirely. In *Gone With the Wind*, much is made over the difference in social class between the well-born Robillards and the lowly origins of Gerald O'Hara: Ellen's father objects to his daughter's marriage to Gerald and only relents when she threatens to join a convent. Scarlett, therefore, inherits her aristocratic traits from her mother. In *The Wind Done Gone*, the Lady/Feleepe episode inverts this entirely by making Lady – whose parallel in *Gone With the Wind* represents an extreme of white Southern purity – the source of Other's blackness. By creating the Lady/Feleepe episode, I wanted to comment on *Gone With the Wind*'s obsession with racial purity, of which Ellen is the prime example, and make it look ridiculous. And I thought the joke would be compounded if the revelation was revealed in writing, since the world of *Gone With the Wind* does not conceive of black people as intelligent or literate. In effect, the theme of *Gone With the Wind* is that blacks and whites are separate and should remain separate. Through parody, in the form of inversion and humor, I use the Ellen/Philippe allusion in *The Wind Done Gone* to suggest that the South is a place of mixed blackness and whiteness.

2. Mr. Rubin also seems to suggest, in his citation to the Lady/Feleepe scene, that *The Wind Done Gone* fills in missing details in *Gone With the Wind*, that it gives "true reasons" for what happened in the earlier novel, and that it's just a further elaboration of the story of *Gone With the Wind*. This is simply not true. I don't think that Ellen and Scarlett "really" are black (or that Ashley Wilkes' behavior can be explained by showing that he "really" is gay). In writing *The Wind Done Gone*, I wasn't interested in digging deeper into the world of *Gone With the Wind* – I assumed

if I did I would just find more of the same. What I set out to do was ridicule that world by telling a different story.

3. Mr. Rubin further refers to my “cursory reading” as to black history and Washington, D.C. I lived in Washington D.C. for approximately 12 years; I have read extensively in black social history of earlier periods; I grew up hearing the oral history of the old guard black establishment; and I have written an article on Washington's Black Elite that was cited in Lawrence Otis Graham’s book, *Our Kind of People*, as a significant source for information as to blacks and Washington, D.C.

4. Several of plaintiff’s affiants question why I would want to do a parody of *Gone With the Wind* to comment on black stereotypes. The answer lies partially in the thesis I wrote as a senior at Harvard College on mother/daughter relationships in Jane Austin’s works. While the thesis was well received by my professors, I realized upon its completion how few lives it could influence, and I resolved never again to write in a medium that did not have broad appeal and impact. By the time I finished the thesis, I had had my fill of literary elitism, and in a strong contrast of the kind that I set up in *The Wind Done Gone*, I moved to Nashville to become a country-music songwriter. My decision, therefore, to do a parody of *Gone With the Wind* was directly tied to my earlier decision to try to reach as many minds with my creative works as I possibly could.

5. Finally, any suggestion that *The Wind Done Gone* was ever perceived as a “sequel” to *Gone With the Wind* is not only contradicted by my book itself, but by Houghton Mifflin’s decision to do an initial printing of only 25,000 copies. Just as a

matter of common logic, I know that the initial printing for a sequel would have been many times that number.

I declare under penalty of perjury under the laws of the United States of America that the foregoing is true and correct.

This 16th day of April, 2001.


Alice Randall