

BONUS: GONE WITH THE WIND (USA, 1939) **in 35mm and some of its Premieres back then**

– Written by: Gerhard Witte, Berlin (Germany) in winter/spring 2021 –



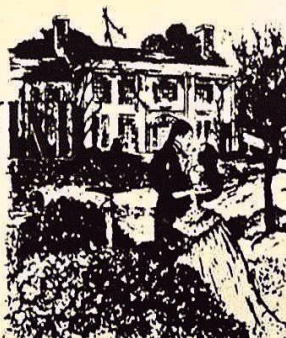
... and when I'm gone, I'll leave Tara to you. Land is the only thing in the world worth working for, worth fighting for, worth dying for. It's the only thing that lasts!

Margaret Mitchell's phenomenally successful novel **Gone with the Wind** (published on 30.06.1936) was made into an equally successful and classic film by David O. Selznick. Already on 30.07.1936, Selznick had purchased the movie rights from Mitchell for \$50,000. It is reported, realizing that he had underpaid Mitchell, Selznick gave her an additional \$50,000 as a bonus when he had dissolved 'Selznick-International Pictures' in 1943. At the time, the final cost of the **GWTW** production was a record of about \$4.0 million. Principal shooting began on 26.01.1939 with the scene of Scarlett on the porch at Tara, flirting with the Tarleton twins. Already before, on 10.12.1938, had been shot the spectacular scene of the burning of the military supplies of Atlanta on the Pathé lot in Culver City (located in L.A. County).

The film's World Premiere: from 13th to 15th December 1939, the City of Atlanta (USA / Georgia) had welcomed Hollywood to the South in order to celebrate the movie's World Premiere. William B. Hartsfield, the mayor of Atlanta, had declared a 3-day festival. Eurith D. Rivers, the governor of Georgia, declared the 15th December a state holiday. Consequently, schools and public buildings were closed on that day. The evening before, the film had been celebrated with a festive 'Junior League Ball'.

On the occasion of the movie's World Premiere event on Friday, 15th December 1939, the façade of Loew's "**Grand Theatre**", located at 157 Peachtree Street, had been converted into a Southern mansion (it looked a little bit like Ashly Wilkes' "Twelve Oaks" plantation house) with four columns 50 feet high supporting the roofing. In front of the theatre, giant klieg lights flashed through the dark sky. It is reported that more than 300,000 people turned out in order to greet the arriving stars in the streets and in front of Loew's "**Grand Theatre**".

LOEW'S GRAND THEATRE
World Premiere of
GONE WITH THE WIND
Sponsored by the
 ATLANTA COMMUNITY FUND
 Friday, December 15, 1939 • 8:15 p. m.
 Admission Price: Ten Dollars per ticket
 Tax Exempt



ORCHESTRA
 Loew's Grand Theatre
 Friday Evening, Dec. 15, 1939
 CENTR
 CG101

A World Premiere ticket of **Gone with the Wind**. Admission price \$10 – a lot of money back then, and simply unaffordable to the mass of moviegoers.

THE PREMIERE HAD BEEN A TRIUMPH! From the opening credits to Scarlett's closing vow "*Tomorrow is another day*", the audience that crammed the Loew's "**Grand Theatre**" (with about 2,050 seats) cheered and wept its delight. **Gone with the Wind** had come, been seen and conquered. Here is a Newsreel YouTube Clip about the film's Atlanta World Premiere: [\(103\) Gone With The Wind Premier in Atlanta \(1939 newsreel\) - YouTube](#)

Four days later, on 19.12.1939, **GWTW** had its New York premiere at two venues simultaneously at 08.30 p.m. – the "**Astor Theatre**" (at 1537 Broadway / back then with 1,142 seats) and the mammoth Loew's "**Capitol Theatre**" (at 1645 Broadway, with already in 1937 newly installed 4,426 chairs from the 'American Seating Company' – at that time MGM's flagship movie palace).

The opening night at the "**Capitol Theatre**" had set a new mark by being transmitted over the television's "electric eye" (NBC television) to several hundred television sets in the area – for the first time a Broadway premiere had been televised.



ANNOUNCING THE NEW YORK PREMIERE
 TUESDAY, DECEMBER 19th... 8:30 P.M.
 of
GONE WITH THE WIND

AT THE ASTOR
 BROADWAY & 45th STREET

2 SHOWS DAILY
 2:15 – 8:15 P.M.
 ALL SEATS RESERVED

PRICES: Matinees, 75c, 85c, \$1.10
 Sat., Sun., and Hol. Matinees.
 75c, 85c, \$1.10, \$1.65

EVENINGS: \$1.10, \$1.65, \$2.20
 (including Sats., Suns. & Holidays)
 (ALL PRICES INCLUDE TAX)

Reserved Seats Now on Sale at the Box Office
 for Premiere & All Subsequent Performances

AT THE CAPITOL
 BROADWAY & 51st STREET


3 SHOWS DAILY
 Continuously, Starting at
 11:30 A.M. – 4:15 P.M. – 9:00 P.M.

It is suggested that you note times of starting carefully
 in order to see this production from the beginning.
 No seats are reserved (except for the opening night).

PRICES: BEFORE 5 P.M.
 (Sat., Sun., and Holidays—before 3 P.M.)
 Orchestra and Balcony **75c** • Loges \$1.10

AFTER 5 P.M.
 (Sat., Sun., and Holidays—after 3 P.M.)
 Orchestra and Balcony **\$1.10** • Loges \$1.65

OPENING NIGHT, TUESDAY, DEC. 19th
 ALL SEATS RESERVED
 Orchestra and Balcony \$1.10 • Loges \$1.65
 (ALL PRICES INCLUDE TAX)



All dressed up... and some place to go!

It's a gala night all over town
 Festivities start at
THE CAPITOL
 and
THE ASTOR
 8:30 P.M. TONIGHT

GONE WITH THE WIND

This production will not be shown regularly
 except at alternate prices—at least until next.

Photograph: GONE WITH THE WIND now a book

2 shows daily at the "Astor", and 3 shows daily at the "Capitol". Have a look at the admission prices in the advert left from "Motion Picture Herald" dated 09.12.1939.

There was given following additional information back then: in order to provide seat accommodations for the thousands of New Yorkers who have expressed a desire to see this important production and because of the unusual length of this picture (and our desire to arrange showings at times and under conditions best suited to the convenience of the greatest number) **GONE WITH THE WIND** will be shown at the "**Astor**" and "**Capitol**" theatres simultaneously. Time showings, reserved and non-reserved seat policy and prices will vary at both theatres. It is IMPORTANT, therefore, that you read the details of both engagements given in order that you may determine which suits your convenience best.

After Christmas, **GWTW** celebrated its West Coast (Hollywood, L. A.) premieres at the Fox "**Carthay Circle Theatre**" (at 6316 San Vicente Boulevard, 1518 seats) on 28.12.1939, and the day after at the "**United Artists Theatre**" (at 933 South Broadway, about 2.100 seats).

Gone with the Wind ran at the "**Astor Theatre**" until 13.10.1940 (43 weeks), played to about 2.5 million New Yorkers (at that time, New York had a population of about 7.5 million) followed by the World Premiere of Charlie Chaplin's **The Great Dictator** (USA) on 15.10.1940. Chaplin's film premiered at Loew's "**Capitol Theatre**" on that date too (twin World Premiere – information taken from "Motion Picture Herald" dated 12.10.1940).

At Loew's "**Capitol Theatre**", **GWTW** only ran until 06.03.1940 (11 weeks), followed by King Vidor's **Northwest Passage** (USA, 1940).

New York's revered Loew's "**Capitol Theatre**" was later converted for CINERAMA presentations. It was renamed "**Loew's Cinerama Theatre**" and reopened with the World Premiere of the 3-strip MGM movie **The Wonderful World of the Brothers Grimm** (USA) on 07.08.1962, followed by **How the West Was Won** (USA) that opened there on 27.03.1963. Previously, the 3-strip movie had celebrated its festive World Premiere at London's (UK) "**Casino Theatre**" on 01.11.1962.

Gone with the Wind in the United Kingdom (London)



London Opening a Sellout
LONDON, April 18.—The opening of "Gone With the Wind" at the Palace, Empire and Ritz here tonight was a sellout.

Article left from "Motion Picture Daily" dated 19.04.1940

It debuted at three London theatres simultaneously (3 Gala Premieres) on 18.04.1940 at 7.30 p.m.

A film, which is so big that it needed 3 West End Theatres to accommodate it!

A) at the "**Palace Theatre**" (at 109-113 Shaftesbury Avenue / back then with about 1,450 seats). **GWTW** ran there for nearly 8 weeks – until 09.06.1940,

B) the "**Empire Theatre**" – Loew's premiere theatre in the UK (on Leicester Square / back then with about 3,100 seats). **GWTW** ran there for 12 weeks – until 10.07.1940, and...

C) the "**Ritz Theatre**" (on Leicester Square too / back then with about 430 seats). Already in 1937, the newly built "**Ritz**" souterrain cinema (situated 16 ft below ground within a new office block, next door to the "**Empire Theatre**") was acquired by MGM. It had mostly been

used as a second-run venue, taking over the films from its 'big brother' – the "**Empire Theatre**". The cinema's entrance was directly alongside that of the "**Empire**". Initially, **GWTW** only ran at the "**Ritz Theatre**" from 18.04.1940 till 23.05.1940 (5 weeks), but after the film's premiere season at the "**Empire Theatre**" (12 weeks), the film was taken over by the "**Ritz**". It continued there from 11.07.1940 till 08. or 09.06.1944 (204 weeks). Thus David O. Selznick's epic ran at the "**Ritz Theatre**" for a total of **209** weeks back then.

[Additional information about another record! The Todd-AO film **South Pacific** ran at London's "**Dominion Theatre**" for a total of **232** weeks – from 21.04.1958 till 30.09.1962.](#)

----- Excerpts from an article in "Motion Picture Herald" dated 10.07.1943 -----

Gone with the Wind takes million in fourth year – estimate aggregate gross \$31,000,000 in domestic distribution alone. 59,979,000 American people saw **Gone with the Wind** in 20,098 houses, including more than 8,000,000 who have seen it for the second time, and about 6,000,000 who saw it three or more times. The cost for each Technicolor print (about 19,800 feet in length) was reported at \$1,100.

Mr. Selznick remarked that at the time of the movie's premiere in December 1939 Technicolor turned out 500 prints for U.S. consumption and the same number for foreign distribution. MGM originally distributed the picture to exhibitors who paid 70 per cent of the gross box office, playing on an average all-time high of 82 cents an admission compared to the normal average of 30 cents. Exhibitors booked the film on a guarantee from MGM that at least a 10 per cent profit would result for them.

There are no figures available on the total foreign market attendance for **GWTW**. At the "**Ritz Theatre**" (London), the film is in its fourth year of exhibition. Previously, it played the "**Empire Theatre**" for 12 weeks and the "**Palace Theatre**" for nearly eight weeks in London, drawing eager patrons even during The Blitz.

[Author's note: The Blitz was a German air bombing campaign against the UK during the Second World War between 7th September 1940 and May 1941.](#)

In Sydney, Australia, it played at the "**Victory Theatre**" 46 weeks and at the "**Liberty Theatre**" 24 weeks. In Stockholm, at the "**Palladium Theatre**", Swedish patrons kept the picture running continuously for 47 weeks, and it played other theatres for a total of 30 weeks in that city. At the "**Futurist Theatre**", Birmingham, England, the film played 17 weeks and it stayed at the "**Gaiety Theatre**", Manchester, for 24 weeks. At the "**Liberty Theatre**", Melbourne, Australia, it ran for 20 weeks, and then played other theatres in that city for an additional 31 weeks.

David Coles from Australia gives following information on this subject:

GWTW actually had its Australasian premiere on 30th April 1940 at Metro's big Sydney "**St. James Theatre**". They ran it there simultaneously with their smaller "**Liberty Theatre**" for 8 weeks. Then the film carried on at the "**Liberty**" until 24th December 1940 for a total of 34 weeks. Three weeks later it returned to the city (*for a limited season only*' said the advertisements) showing at Greater Union's "**Victory Theatre**" for the 46 weeks (!) – as described in the "Motion Picture Herald" article above.

GWTW premiered at MGM's Melbourne "**Metro Theatre**", and ran there simultaneously with the giant "**Hoyts Regent Theatre**" for 4 weeks from 1st June 1940. The "**Regent**" continued playing the film for a total of 7 weeks, concluding on 19th July. A week later, **GWTW** re-emerged at Greater Union's "**Liberty Theatre**", screening there for 20 weeks until 12th December. After Christmas, and a gap of three weeks, it re-appeared at the semi-art house independent "**Savoy**" where it did a further 16 weeks. Melbourne total initial run at four cinemas: 47 weeks. Sydney: 88 weeks at three venues.

The messing about with different theatres at the time just shows the difficulty exhibitors had in dealing with a really big long run attraction. All their theatres were designed for short runs and fast turnover to offer a variety of programming for the patrons. At the time, long run 'roadshow' houses were just not on the agenda.

----- Two articles about the film's London run from "Motion Picture Daily" -----
dated 23.05.1944, and below from "Motion Picture Herald" dated 01.07.1944:

A) GWTW in 5th Year – MGM's **Gone with the Wind** continuing its record-breaking run in London, recently entered its fifth consecutive year at the "**Ritz Theatre**" (on Leicester Square) according to the home office. The second longest run in British film history was established by MGM's silent **Ben-Hur**, which ran 49 weeks at the "**Tivoli Theatre**" in London in 1926.

B) Four-Year Wind – MGM's and David O. Selznick's **Gone with the Wind** closed at the "**Ritz Theatre**", Leicester Square, London, June 9 (author's note: another source says 08.06.1944) after a record run of four years and nearly two months. London town won't be the same without it, according to Caroline Alice Lejeune (author's note: a female British writer and film critic), writing in the New Times last Sunday. Miss Lejeune said the film had become: "*a piece of social history. It has been the one constant factor in the changing fortunes of World Conflict No.2.*"

During The Blitz, when many theatres had to close temporarily, the customers kept flocking to the "**Ritz Theatre**" to see Scarlett O'Hara and Rhett Butler in Technicolor. (Author's note: as a basement cinema, cinemagoers felt safe there during German air raids)



Above an article from the American trade magazine "The Film Daily" dated 07.02.1941. **GWTW** had its London premiere on 18.04.1940. This means that the film could not have finished its 52-week running time already in February of 1941. I suspect that they had used a wrong London premiere date in the editorial office.

The film played during the fall of Norway, the Low Countries and France – the Greek and Libyan campaigns – Pearl Harbor, Casablanca and Teheran – the North African invasion – the Italian campaign and up to three days after the invasion of France.

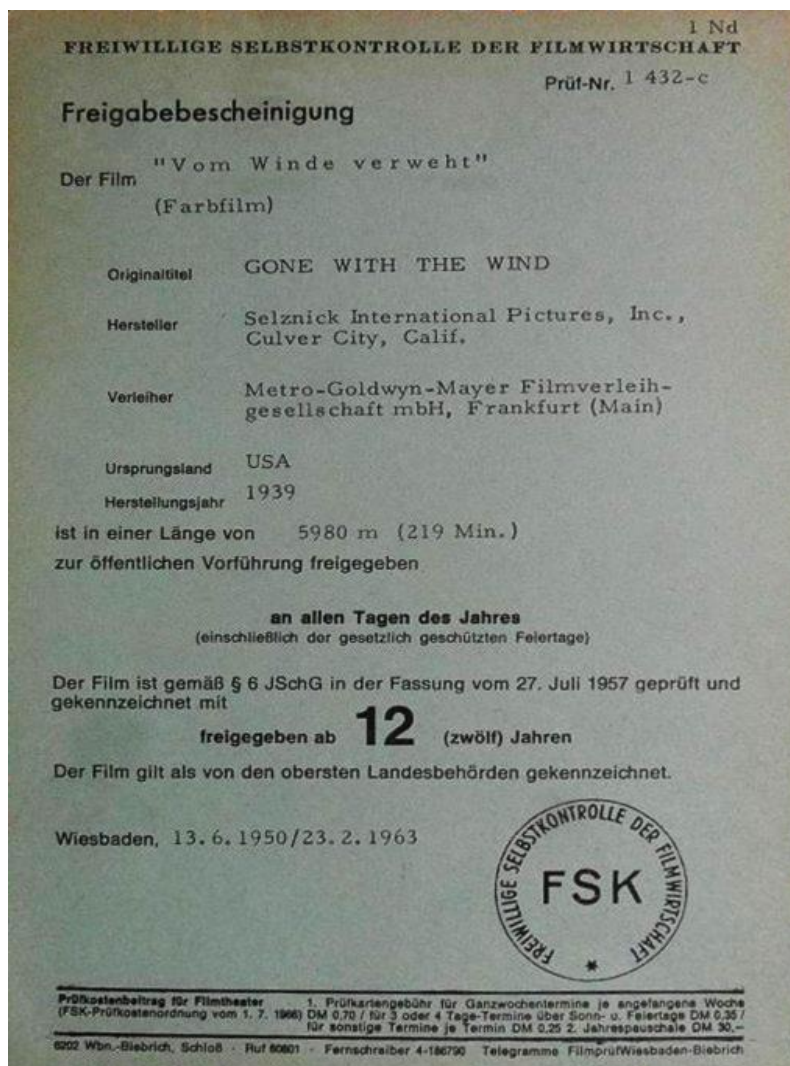
MGM statisticians who have been kept busy since 1939 tabulating the film's record runs, estimate the picture has been seen by a total of 85,000,000 people throughout the world – 65,000,000 in the US and Canada and 20,000,000 in foreign countries. When it closed at the "Ritz" in London it had chalked up a world's record of 232 consecutive weeks at a two-a-day policy

Author's note: 216 weeks would be correct – from 18.04.1940 till 09.06.1944 in London.

The film's total initial run at London's three cinemas together had been 229 weeks – at the "Palace" nearly 8 weeks, at the "Empire" 12 weeks and at the "Ritz" 209 weeks.

The picture opened day-and-date at the "Empire", "Palace" and "Ritz" (on 18.04.1940), and after five weeks at the latter house it continued at both the "Palace" and "Empire" for additional weeks and then reopened at the "Ritz Theatre" (on 11.07.1940).

GWTW (Vom Winde verweht) in West Germany



The film's West German premiere took place at Munich's exquisite "Film-Casino" cinema (at 8-12 Odeonsplatz) on 15.01.1953.

That's 13 years and 1 month after the film's festive World Premiere in Atlanta (Georgia) on 15.12.1939.

Left a vintage German **Gone with the Wind** Release Certificate published by the 'German Voluntary Self-Regulation Body' of the Movie Industry (FSK)

... and next page the film's distribution (in 35mm and **70mm** too) by the German branch of the 'Cinema International Corporation GmbH', (CIC), located in Frankfurt on the Main, start of the 1970s.

CINEMA INTERNATIONAL CORPORATION GMBH

6 Frankfurt/M · Kaiserstraße 66 · Postfach 16780 · Telefon 23 89 44-46

VOM WINDE VERWEHT

(GONE WITH THE WIND)

Rhett Butler Scarlett O'Hara Ashley Wilkes Melanie Hamilton	Clark Gable Vivien Leigh Leslie Howard Olivia de Havilland
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Der Stab:	Victor Fleming
Regie:	David O. Selznick
Produktionschef:	W. C. Mendenhall
Buch:	Sidney Howard
Bauten:	Lyle Wheeler
Kamera:	Ernest Haller
Musik:	Ray Rennahan
Kostüme:	Max Steiner
Titel:	Walter Plunkett
Schnitt:	Frank Maber
	Hal Kern
	James Newcom

Ein MGM-Film im Verleih der Cinema International Corporation

FSK: ab 12 Jahre, feiertagsfrei, 219 Minuten, 5980 m, Prädikat: Wertvoll In 35 mm und 70 mm lieferbar

Unser Werbematerial ist Leihmaterial – kein Einwegmaterial!

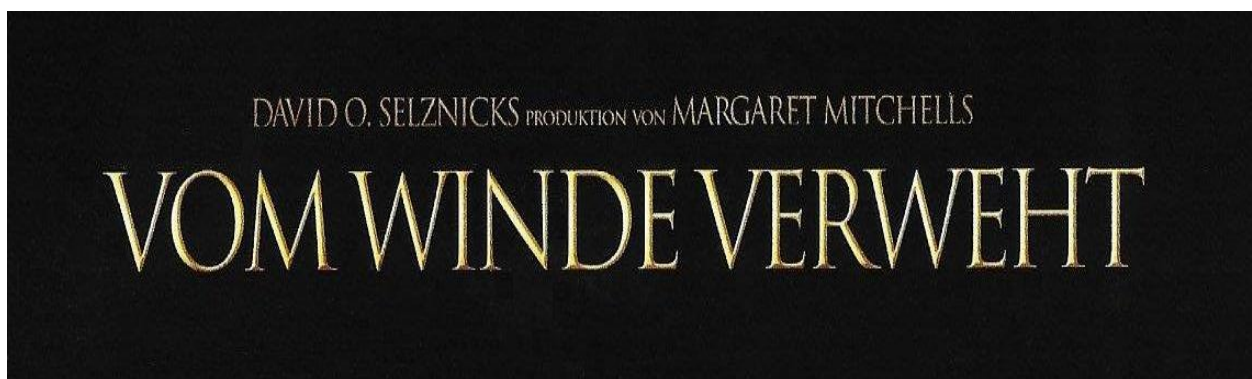
Filmprogramme zu diesem Film werden zum Kommissionsverkauf an der Kasse abgegeben durch die Firma Neues Filmprogramm · Taunusstraße 50-60 · 6000 Frankfurt am Main



... on the right advertising suggestions (prepared adverts for the film's 35mm version) and two film title graphics.

There were, of course, special advanced admission prices for this particularly long movie. The German version (see the film's 'Release Certificate' the page above) has a runtime of 219 minutes (that must be without Overture, Entr'acte and Exit music). 5,980 metres (19,620 ft) of film run through the projector.

Here for interested readers the special film program (12 pages) for the German premiere of **Gone with the Wind** at Munich's "Film-Casino" on 15.01.1953



The program has a size of 14,3 by 20,5 cm. Below left the front page. (From the author's collection)

DEUTSCHE ERSTAUFFHRUNG

VOM WINDE VERWEHT

FILM
Casino

MÜNCHEN · AM ODEONSPLATZ

TELEFON : 20818 / 27195

Page 1



Vor den Scheinwerfern und Kameras der großen Ateliers entstehen Filme, die die Welt begeistern. Dabeisein, miterleben, den Schauspielern, Regisseuren und Kameraleuten einmal über die Schulter sehen — dazu haben auch Sie Gelegenheit, denn die Münchner Illustrierte bringt in ihrer wöchentlichen „Film-Schau“ in vielen Berichten und Bildern immer das Neueste aus der Welt der Leinwand. Aktuell und interessant in jeder Nummer, die

Münchner Illustrierte

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In den ersten Tagen des neuen Jahres wird MGM's Farbfilm VOM WINDE VERWEHT „endlich“ seine deutsche Erstaufführung erleben. Der Start ist für den 15. Januar im „Film-Casino“ in München festgelegt. Der Film ist eine David O. Selznick-International-Produktion und hat mit 6 494 Meter Länge eine Spieldauer von ca. 3 Stunden und 50 Minuten. Er wird in Deutschland in ungekürzter Originallänge gezeigt. Die Hauptdarsteller sind Vivien Leigh, Clark Gable und Olivia de Havilland. Der Film erhielt kurz nach seiner Uraufführung neun Akademiepreise („Oscars“) und wurde zum besten Film des Jahres erklärt. Einzelne Szenen des Werkes zeigen deutlich, daß es für die fernere Gestaltung derartiger Filme richtungswiesend geworden ist. Man kann ohne weiteres den Stil von VOM WINDE VERWEHT als „klassisch“ bezeichnen, da es kaum einen Film gibt, der nicht von ihm beeinflusst wäre. Nach der Produktion dieser Verfilmung des weltberühmten Margaret Mitchell-Romanes begannen alle Studios, großzügigere Bauten, einen umfangreicheren Fundus und die Besetzung ihrer Filme mit jeweils mehreren Spitzenstars einzuführen.

Endlich -

*Vom
Winde
verweht*



Page 3



Clark Gable als Rhett Butler

Der Film mit neun Oskars

Im Jahre 1940 wurde VOM WINDE VERWEHT von der Amerikanischen Akademie für Filmkunst und Filmwissenschaft als der beste Film des Jahres mit dem Oscar ausgezeichnet.

Weitere Oscars erhielten: Victor Fleming für seine Regie, Vivien Leigh für ihre Darstellung der Scarlett O'Hara, Hattie McDaniel für ihre Darstellung der „Mammy“, der inzwischen verstorbene Sidney Howard für das Drehbuch, William Cameron Menzies für die Produktionsleitung, Lyle Wheeler für die Bauten, Hal Kern und James Newcom für den Schnitt und Ernest Haller und Ray Rennahan für die Farbfotografie. 3 1/2 Jahre nahmen Vorbereitung und Herstellung in Anspruch bis der Film mit einem Gesamtkostenaufwand von 4 Millionen Dollar fertig war. Im Laufe der Jahre hat dieser Film eine Unzahl von Preisen und Anerkennungen errungen, die im einzelnen aufzuzählen zu weit führen würde. Daß alle diese Preise zu Recht gegeben wurden, davon können wir uns selbst überzeugen, davon können wir uns selbst überzeugen. Der Film, der jahrelange, beispiellose Erstaufführungserfolge in der ganzen Welt errang, ist jetzt auch bei uns angelangt!

VOM WINDE VERWEHT

EINE DAVID O. SELZNICK-INTERNATIONAL-PRODUKTION

in Technicolor nach dem Roman von Margaret Mitchell im Verleih der Metro-Goldwyn-Mayer
DIE DARSTELLER
in der Reihenfolge des Auftretens

In Tara, der Besitzung der O'Haras in Georgia:

Brent Tarleton	Fred Crana
Stuart Tarleton	George Reeves
Scarlett O'Hara	Vivien Leigh
Mammy	Hattie McDaniel
Big Sam	Zack Williams
Eljiah	Thomas Mitchell
Gerald O'Hara	Oscar Polk
Pork	Barbara O'Neil
Ellen O'Hara	Victor Jory
Jonas Wilkerson	Swellen O'Hara
Ann Rutherford	Prissy
Butterfly McQueen	

In Zwölf-Eiden,

der benachbarten Besitzung der Familie Wilkes:

John Wilkes	Howard Hickman
India Wilkes	Alicia Rhett
Ashley Wilkes	Leslie Howard
Melanie Hamilton	Olivia de Havilland
Charles Hamilton	Rand Brooks
Frank Kennedy	Carroll Nye
Calhoun Calvert	Marcella Martin
Rhett Butler	Clark Gable

Beim Bazar in Atlanta:

Tante „Pittypat“ Hamilton	Laura Hope Crews
Dr. Meade	Harry Davenport
Mrs. Meade	Leona Roberts
Mrs. Merriwether	Jane Darwell
Rene Picard	Albert Morin
Meybelle Merriwether	Mary Anderson
Fanny Elsing	Terry Sherro
Vater Levi	William McClain

In Tante „Pittypats“ Haus:

Onkel Peter	Eddie Anderson
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Bei der Bekanntgabe der Verlustlisten:

Phil Meade	Jackie Moran
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Im Lazarett:
 Der erzählende Soldat Cliff Edwards
 Belle Walling Ona Munson
 Der Sergeant Ed Chandler
 Ein Verwandter George Hackathorne
 Ein Rekonvaleszent Roscoe Ates
 Ein Amputationsfall Eric Linden
 Ein sterbender Soldat John Arledge

Während der Evakuierung:
 Ein kommandierender Offizier Tom Tyler

Während der Belagerung:
 Ein berittener Offizier William Bakewell
 Der Barnmann Leo Phelps

Georgia nach der Schlacht:
 Ein Deserteur a. d. Nordstaaten Paul Hurst
 Der Freund d. Kriegsgewinners Ernest Whitman
 Ein heimkehrender Krieger William Stelling
 Ein hungriger Soldat Louis Jean Heydt
 Emmy Slattery Isabell Jewell

Nach dem Kriege:
 Der Nordstaaten-Offizier Robert Elliott
 Seine Pokerfreunde Wallis Clark
 Der Korporal George Meeker
 Der Volksredner Irving Bacon
 Johnny Gallegher Adrian Morris
 Ein Geschäftsmann a. d. Norden J. M. Kerrigan
 Ein Renegat Olin Howland
 Dessen Freund Yakima Canutt
 Tom, ein Hptm. a. d. Nordstaaten Blue Washington
 Bonnie Blue Butler Ward Bond
 Beau Wilkes Cammie King
 Bonnies Kindermädchen Mickey Kuhn
 Lillian Komble Cooper

Regie: Viktor Fleming

Produktionschef: David O. Selznick · Produktionsleitung: W. C. Menzies · Buch: Sidney Howard · Bauten: Lyle Wheeler · Kamera: Ernest Halter und Ray Rennahan · Musik: Max Steiner · Kostüme: Walter Plunkett · Ton: Frank Maber · Schnitt: Hal Kern und James Newcom

Der Roman „Vom Winde verweht“ erschien im Claassen Verlag, Hamburg, und kostet in Leinen DM 22,50. Preis der illustrierten Ausgabe mit 64 ganzseitigen Bildern aus dem Film: DM 26,50



Vivien Leigh als Scarlett O'Hara

Wissenswert und interessant:

David O. Selznick erwarb am 30. Juli 1936 von Margaret Mitchell die Rechte zur Verfilmung ihres Romans VOM WINDE VERWEHT.

Die Darstellerin der Scarlett O'Hara wurde aus 1400 Bewerberinnen ausgewählt, von denen 90 zu Probeaufnahmen kamen, bis Vivien Leigh als die Geeignete übrig blieb. Nicht anders ging es mit den anderen Figuren der Geschichte.

150.000 Meter Film wurden insgesamt bei den Aufnahmen belichtet, 52.000 Meter wurden kopiert und nach dem Schnitt betrug die Länge des Films 6494 Meter.

Für die Bauten zeichnete man 1500 Entwürfe, davon wurden 200 ausgewählt und schließlich 90 gebaut. Die Nachbildung der Stadt Atlanta bestand aus 53 in allen Dimensionen aufgebauten Häusern; die gesamte Länge der Straßen betrug über 2 1/2 km.

Um die ungeheure Dekorationsfläche mit ihren tausenden von Darstellern und Statisten mit der Kamera erfassen zu können, mußte eigens für diese Szenen ein neuer Kamerakran gebaut werden. Er ist mit 120 Tonnen Gewicht der größte überhaupt.

Margaret Mitchell -
 ihr Roman
 und die Verfilmung

Wenn ein Roman innerhalb von 16 Jahren als Buch in 31 Sprachen neun Millionen Käufer gefunden hat und als Film in noch viel kürzerer Zeit von mehr als hundert Millionen Besuchern gesehen wurde, dann darf man ihn mit vollem Recht einen Welterfolg nennen. Daß dieses Werk „Vom Winde verweht“ in der amerikanischen Mittelstadt Atlanta seinen Ursprung hatte, daß eine in der literarischen Welt völlig unbekannt junge Frau seine Urheberin war, — das ist wohl eines jener großen Wunder, die im Geistesleben sich hier und da ereignen.

Aber wer den Roman kennt — und wer kennt ihn nicht? — der weiß: nur in Atlanta konnte er entstehen. Und seine Stärke liegt gerade darin, daß ein unverbrauchtes, unverbildetes dichterisches Talent sich hier ohne Absicht auf Erfolg, ohne Bindung an einen Verlag, gewissermaßen zur Selbstunterhaltung in stillen Stunden seine Gedanken von der Seele schrieb, änderte, feilte, immer wieder neu begann. Wäre nicht eines



Das Schlimmste waren die Menschen, mit denen ich leben mußte. Immer hatte ich mich vor den Menschen gehütet und behutsam meine wenigen Freunde gewählt. Aber der Krieg hat mich gelehrt, daß ich mir eine Traumwelt mit Schattenfiguren erschaffen hatte. Im Kriege habe ich gesehen, wie die Menschen in Wirklichkeit sind. Aber gelernt habe ich nicht, wie ich mit ihnen leben soll. — Das lerne ich nie!

Der Krieg ist ein schmutziges Geschäft und Schmutz ist mir zuwider. Ich bin keine Soldatennatur und suche nicht leeren Ruhm vor den Mündungen der Kanonen. Und doch bin ich hier im Felde, ich, der ich niemals etwas anderes sein sollte als ein Mann der Arbeit. Ich sehe allzu deutlich, daß wir verraten von unserem eigenen Hochmut, verraten von Phrasen, Schlagwörtern, Vorurteilen und Gehässigkeiten aus dem Munde derer, die wir geachtet und verehrt haben . . .



Tages der Verleger aus Zufall den Manuskript auf die Spur gekommen — die Dichterin hätte noch jahrelang daran gearbeitet.

Zehn Jahre dauerte diese Arbeit. Und eines Tages waren sie wie laibhaftig da, diese Gestalten, die nun bereits in der Literatur ein Leben für sich führen, in einem herrlichen Film sich bewegen und sprechen, Millionen von Menschen unauflöslich ins Bewußtsein eingegraben sind: Diese Scarlett O'Hara in ihrer eigenwilligen Schönheit, diese temperamentgeladene, verwöhnte Frau, die aus wohlbehütetem Reichtum hinausgestoßen wird in harten Daseinskampf — ist Scarlett nicht die lebendigste Gestalt, die je aus geschriebenen Zeilen erstanden ist? Nicht minder ihre beiden Partner Rhett Butler und Ashley Wilkes. Leibhaft sind sie uns vor Augen, wenn wir die vielen, vielen Seiten des Romans lesen. Aber noch keiner hat es empfunden, daß mehr als tausend Seiten in der Originalfassung das Werk ausmachen. Wo ist jemals ein so dickes Buch von Anfang bis Ende so kurzweilig gewesen?

Und die Verfilmung? Aus den 1008 Romanseiten wurden 6494 Filmmeter — aus einem Buchwelterfolg ein Filmwelterfolg.

Sie werden fast 4 Stunden vor der Leinwand sitzen und sich keine Sekunde langweilen. Und sie werden sich sagen: Wo ist jemals ein so langer Film von Anfang bis Ende so kurzweilig gewesen?

Wir haben auf eine ausführliche Inhaltsangabe verzichtet — es wird wohl kaum jemand geben, der den Roman nicht kennt. Und wer ihn wirklich noch nicht gelesen hat, der liest ihn, wenn er diesen Film gesehen hat.

Sämtliche Bildzitate aus Margaret Mitchells Roman „Vom Winde verweht“.



Zu oft war sie seinem Blick begegnet, wie er sie ansah mit einer Sehnsucht und zugleich einer Traurigkeit, die ihr rätselhaft war. Sie wußte doch, daß er sie liebte, aber warum sagte er es ihr nicht?

Leslie Howard als Ashley und Vivien Leigh als Scarlett in „Vom Winde verweht“

In ihren braunen Augen war etwas von dem stillen Glanz eines winterlichen Waldsees, aus dessen Tiefe die dunklen Gewächse durch das ruhige Wasser heraufschwimmern. Hatte je ein liebendes Herz sich auf einem Antlitz gezeigt, so bei Melanie.

Olivea de Havilland als Melanie



Hattie McDaniel als Mammy



Sie konnte das Leben nicht an sich vorbeiziehen lassen. Sie mußte es leben, und es war zu unbarmherzig, zu feindlich, als daß sie auch nur hätte versuchen können, es mit einem Lächeln zu beschönigen.

Scarlett: Vivien Leigh

Wenn ich auch in meiner Rolle meist den Oberlegenen zu spielen habe — bei den Dreharbeiten fühlte ich mich jeden Tag ein Stückchen kleiner als bisher. Ich durfte mich damals, als dieser Film entstand, sicherlich schon zu den „alten Hasen“ rechnen. Aber ich habe gelernt und noch einmal gelernt, geprobt und gespielt und wieder geprobt. Bei dem außergewöhnlich verhaltenen Spiel, das dieser epische Film erforderte, mußte ich mich sehr umstellen. Mein größter Dank gilt Vivien Leigh. Diese wahrhaft überragende Schauspielerin hat mir unendlich geholfen, genau den Rhett Butler auf die Beine zu stellen, der verlangt wurde. Vielleicht wissen Sie, daß die Scarlett, eben Vivien Leigh, eine Reihe von Momenten hat, in denen sie wie eine Färie auftreten muß. Ihr Spiel war so, daß es mich mitriß, als ob ich Zuschauer statt Partner wäre. Es erinnerte mich an meine Schwiegermutter ... Und das ist ein Lob.

Clark Gable

Als nützlichste aller südstaatlichen Gepflogenheiten erkannte er bald Pokerspiel und einen Kopf, der dem Whisky standhielt.

Rhett: Clark Gable



EIN JAHR „FILM-CASINO“

Als vor nunmehr einem Jahr das „Film-Casino“ in München seine Pforten öffnete, war der Wunschtraum vieler Filmfreunde und Filmschaffender in Erfüllung gegangen: Ein repräsentatives Filmtheater war geschaffen, das nur gute und künstlerisch wertvolle Filme für ein anspruchsvolles Publikum aufführt und in dessen elegant-vornehmen Räumen eine gepflegte Atmosphäre herrscht.

Schon nach kurzer Zeit war allgemein bekannt, daß diese „Oase in der Filmwüste“, wie sich ein Journalist ausdrückte, der wirkliche geistig-künstlerisch-gesellschaftliche Mittelpunkt aller filminteressierten Kreise mit betont internationalen Charakter geworden war.

Diesem Wunschtraum verwirklichen konnte nur ein Mensch, dessen Lebensinhalt der Film schlechthin ist, der lange Jahre hindurch mit unerschütterlicher Tatkraft, mit Idealismus und Liebe und vor allem mit dem festen Glauben an das Gelingen des Werkes — die Schaffung eines Kammertheaters des Films — an diesem Plan gearbeitet hatte. Es ist zu verstehen, wenn zahllose Gäste des Hauses — Produzenten, Regisseure, Autoren, Schauspieler, Komponisten und Künstler aus aller Herren Ländern — der Schöpferin des Film-Casinos ihren Dank und ihre Bewunderung in ehrlichen und begeisterten Worten zum Ausdruck gebracht haben.

„Mich früht als Wiener der Neid, daß dieses Theater in München steht!“ schrieb Will Forst impulsiv ins Gästebuch und Ilse Werner fand die Worte „Dieses bezaubernde Film-Casino erinnert mich an Hollywood — in sehr gutem Sinne! Mir gefällt so sehr und ich wünsche, mir gehörte es!“. Der Komponist Ralph Maria Siegel schrieb: „Hier schweigt bewundernd die Kritik (wie selten!) — Hier soll das Beste an Musik und Film nur gelten! — Hier zeigt sich Münchens große Chance!“

Die Chance ist bereits gewahrt worden — das bestätigen alle, die in den, eine wohlthuende Atmosphäre ausstrahlenden Räumen des Film-Casinos — das Filmtheater, Restauration und Bar vereinigt — des öfteren im Freundeskreis zusammensitzen.

Die Aufführung des berühmten Filmes „Vom Winde verweht“ gibt einen willkommenen Anlaß, einen kurzen Rückblick auf die Spielplangestaltung des Film-Casinos zu werfen. Die Aufzählung der Spitzenfilme, die in diesem verhältnismäßig kurzen Zeitraum über die Leinwand des Theaters gingen, spricht eine deutliche Sprache von dem hohen künstlerischen Niveau und der klugen, gekonnten Auswahl der Filme. Mit „Hoffmanns Erzählungen“ begann der Erfolg, der sich dann mit „All about Eve“ noch steigerte. Die Erfolge von „Born yesterday“, „Ehekrieg“, „Arsen und Spitzenhühchen“, „Ein himmlischer Sünder“, „Tod eines Handlungsreisenden“, „Der Strom“, sowie Walt Disneys „Fantasia“ und Malapartes „Der verbotene Christus“ sind noch in guter, nachhaltiger Erinnerung.

Zusätzlich kamen und kommen die verwöhnten Filmfreunde zu einem weiteren künstlerischen Genuß: Jeden Abend wird im sog. „Mitternachtsprogramm“ eine interessante Reprise früherer Spitzenfilme vorgenommen. Die lange Laufzeit des Filmes „Vom Winde verweht“ erfordert die Absetzung des Mitternachtsprogrammes, welches jedoch nach Programmwechsel in vollem Umfang wieder aufgenommen wird.

Nach allem, was das Film-Casino im vergangenen Jahr seinen Gästen und Freunden an Kunst, an Freude geboten hat, kann man mit Sicherheit sagen, daß dieses einzigartige Filmtheater auch in diesem Jahr seinem Ruf als hochkünstlerisches „Kammertheater“ und als Zentrum der internationalen Filmwelt in hohem Maße gerecht wird — für den Film und für alle, die den Film lieben.

„Film-Casino“ erscheint als Programmzeitschrift des Film-Casinos am Odeonplatz, Telefon 27195. Herausgeber: L. von Laak, Filmtheaterbetriebe K. G., München. Verantwortlich für den redaktionellen Teil: H. Bodamer. Graphische Gestaltung: J. A. Gross. Sämtliche Aufnahmen aus dem Film der Metro-Goldwyn-Mayer „Vom Winde verweht“. Anzeigenverwaltung: Universal Dia- und Filmwerbung, München, Theatinerstraße 1, Tel. 29 06 71. Druck: Cerodruck München 13, Isabellstraße 32.

Page 9

Page 10

In the pages 11 and 12 there are only commercial advertisements.

METRO - GOLDWYN - MAYER

VOM WINDE VERWEHT

Heute deutsche Erstaufführung!
11.30, 16.00, 20.45

CLARK GABLE
VIVIEN LEIGH
EIN DAVID O. SELZNICK
FARBFILM IN TECHNICOLOR

FILM Casino
Telefon 27195 und 20818
Vorverkauf von 10-18 Uhr



West German premiere of **Gone with the Wind** at Munich's "Film-Casino" on 15.01.1953. The premiere advert left is taken from the newspaper "Münchner Merkur". Right a picture that shows the cinema's auditorium from that time, taken from the German trade magazine "Der Neue Film" (Vol. 17) 1952. **Gone with the Wind** ran at the "Film-Casino" for 50 weeks.

Lonny van Laak's cinema, at the time of its opening with 302 (or 304) seats, was a new concept for this time – a mixture of restaurant, bar (established in 1955), café and movie theatre on several floors. It opened on 18th December 1951 with the film ...

Hoffmanns Erzählungen (The Tales of Hoffmann, UK, 1951).

The cinema's furnishing with armchairs had been unusual for the time. The venue closed forever end of June 2011. Then they converted the auditorium into a "Filmcasino" event location. In addition, a party bistro / bar (including an outside terrace) was opened on the house's ground floor, and a room for standing receptions was established on the mezzanine floor.

----- **8 + 2 special-category OSCARS** -----



A) In 1940, **Gone with the Wind** was awarded with **8** Oscars, presented in form of golden statuettes and plaques (Class 1 category). Before statuettes became customary for all Class 1 Oscar winners, not all winners had received a statuette back then, e. g. Hattie McDaniel had received a plaque, a 'Best Supporting Actress' Academy Award.

The 1940 Oscar ceremony was held on 29.02.1940 at a banquet in the 'Coconut Grove' at the Ambassador Hotel in Los Angeles. The hotel was for "whites only". It took some effort to get Hattie McDaniel into the hotel, and she was assigned a seat at a separate table.

See the ceremony here: [\(185\) Oscar-Winning Films from 1939 - YouTube](#)

B) awarded with a Class 2 ('Honorary' Academy Award), a plaque-style Oscar too, and ...

C) awarded with a Class 3 ('Technical Achievement' Academy Award), here most likely only a printed Oscar certificate.

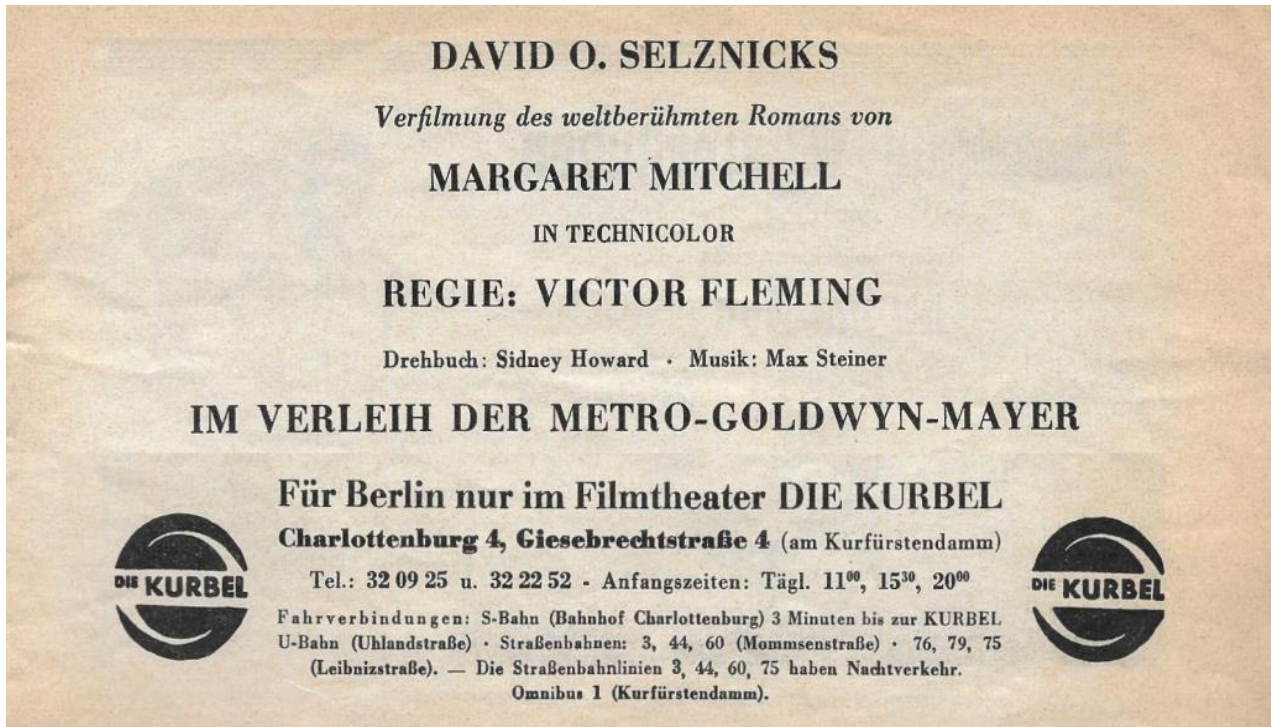
William Cameron Menzies had received the golden plaque-style Oscar (Class 2, 'Honorary' Academy Award) for his outstanding achievement in the use of color for the enhancement of dramatic mood in the production of **Gone with the Wind**.

Robert Donald Musgrave had received the printed Oscar certificate (Class 3, 'Technical Achievement' Academy Award) for his pioneering work in the use of coordinated equipment in the production of **Gone with the Wind**.

David O. Selznick and Metro-Goldwyn-Mayer had added these 2 special-category Academy Awards to the official Oscar count, and proclaimed that the film won 10 Academy Awards.

In addition, **David O. Selznick** had received the 'Irving G. Thalberg Memorial Award' – an award to "*creative producers, whose bodies of work reflect a consistently high quality of motion picture production.*"

Gone with the Wind in West Berlin
– people still talk about it today! –



It opened at the "Die Kurbel" cinema (at 4 Giesebrechtstraße – back then with 571 seats) on 04.12.1953, where it successfully ran for 28 months (about 122 weeks) – until April 1956.



Left an announcement advert from the newspaper "Berliner Morgenpost" dated 01.12.1953, and right a successful run of **GWTW** at Berlin's "Die Kurbel" cinema.
(Image source: Deutsche Kinemathek)

At the time, cinemagoers, who came by bus from the nearby located "Kurfürstendamm", were informed by the bus driver at Kurfürstendamm's bus stop with the announcement:

"... here **Gone with the Wind!**"



Für Berlin **nur**
im Filmtheater



VOM WINDE VERWEHT



The movie's program (12 pages) and a ticket from that time (dated 01.05.1954) – from the author's collection. The program has a size of 21 by 30 cm.

In the program is written: the film has a length of 6,494 metres (21,306 ft) and a runtime of 3 hours and 50 minutes (230 minutes) [author's note: that is with Overture, Entr'acte and Exit music]. After the 1st part there is a break of 15 minutes.

„VWV“ = *Zweites Jahr Laufzeit*

Die gute alte Zeit kehrt nimmermehr zurück: Dieses Leitmotiv gehört vielleicht zu den Erfolgsfaktoren des erfolgreichsten aller Filme „Vom Winde verweht“. Der Film geht jetzt (genau: am 4. Dezember) in der Berliner Kurbel in das zweite Jahr seiner Laufzeit und hat bis dahin allein in diesem Theater ca. 500 000 Besucher erfassen können. Der Film läuft weiterhin in der Berliner „Kurbel“, wobei in den ersten drei Wochen der Zweitjahreslaufzeit Besuchern aus dem Osten ein Vorzugspreis eingeräumt wird. Obwohl das bisher nicht der Fall war, bildete auch der Anteil der Ostbesucher einen erheblichen Prozentsatz. Nachgewiesenermaßen machen sich Besucher aus dem Berliner Ostsektor und der Ostzone ein Festtagsvergnügen daraus, „VWV“ in Westberlin zu erleben. — Die Berliner „Kurbel“ in der Giesebrechtstraße (Kurfürstendamm) hält mit dieser Laufzeit den deutschen VWV-Rekord. Vor München (50 Wochen), Hamburg (47), Köln (32), Düsseldorf (29), Frankfurt a. M. (25) und Hannover (18 Wochen).



Wiedererstandene Vergangenheit: Vivien Leigh als Scarlet O'Hara.
Foto: MGM

Left an interesting article taken from the German trade magazine "Filmblätter" dated 03.12.1954.

A blast from the past: Vivien Leigh as Scarlett O'Hara (photo: MGM)

Gone with the Wind now in its Second Year

The good old days will never return... perhaps this theme is one of the reasons for the success of one of the most successful films of all time, **Gone with the Wind**. Now (or, to be precise, on 4th December 1954) the film is entering the second year of its run at Berlin's "**Kurbel**" cinema where it has drawn an audience of approximately 500,000 people at this venue alone. The film continues to run at the "**Kurbel**" and for the first three weeks of the second year, a special admission price is being offered to viewers from the eastern part of the city. Although this was not previously the case, visitors from the east already made up a significant proportion of the audience.

Demonstrably, visitors from Berlin's eastern sector and eastern zone have made the experience of seeing **Gone with the Wind** in West Berlin into a special day out.

Author's note: later, all of this came to an end with the construction of the Berlin Wall that began on 13th August 1961.

With this run the "**Kurbel**", in Berlin's 'Giesebrechtstraße' (located near the Kurfürstendamm) now holds Germany's **Gone with the Wind** record – beating München (50 weeks), Hamburg (47), Köln (32), Düsseldorf (29), Frankfurt on the Main (25) and Hannover (18 weeks).



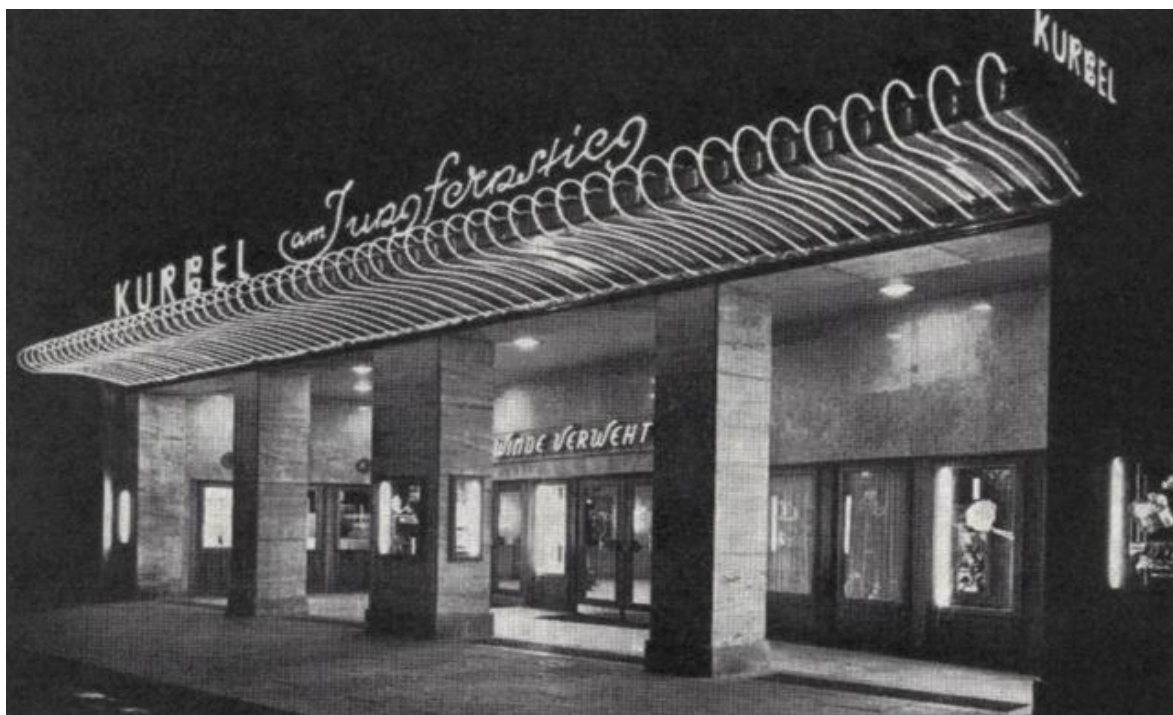
In spring of 1935, Berlin's repertory cinema "Die Kurbel" was opened by the "Sybel-Lichtspieltheater-Betriebs-GmbH" (Heinz Grably) as a reference cinema for sound film presentation. It closed forever on 21.12.2011. So it existed for almost 77 years. The very last film had been, of course, **Gone with the Wind**, shown for a particularly affordable farewell admission price of only 2 euros. (Image left taken by the author on 21.12.2011, ticket right from the author's collection)

At that time, there existed in some German cities / towns "Kurbel" cinemas.
– the name was not legally protected –

Berlin's "Die Kurbel" cinema see also here (only in German):

- 1) [die Kurbel Kino Berlin | Kinokompodium](#)
- 2) [Gutachten Die Kurbel \(docomomo.de\)](#)

Gone with the Wind in the Hanseatic City of Hamburg



The festive premiere venue in a central location of the city at the time of its opening.

Vom Winde verweht premiered in Hamburg at the "Kurbel am Jungfernstieg" cinema on 20.11.1953 (festive Gala Premiere and also inauguration of the theatre). Image above taken from the brochure "Filmtheater in der Freien und Hansestadt Hamburg" (Season 1958/59). The cinema was not directly situated on Hamburg's boulevard "Jungfernstieg". It was on a side street named "Große Bleichen" (No. 13/15).



The film's original Hamburg premiere program (16 pages) from that time. It has a size of 14,8 by 21,0 cm. (From the author's collection)



In the announcement advert left is written...

*"Note the special window advertisements at the 'Karstadt' department store on Mönckebergstraße. Finally, tomorrow **GWTW** – for the first time on the big panorama screen."*

The advert is taken from the newspaper "Hamburger Abendblatt" dated 20.11.1953.

Public premiere of the film on the following day ... on Saturday, 21st November 1953.

Below a translated article taken from the newspaper "Hamburger Abendblatt" dated 21.11.1953.

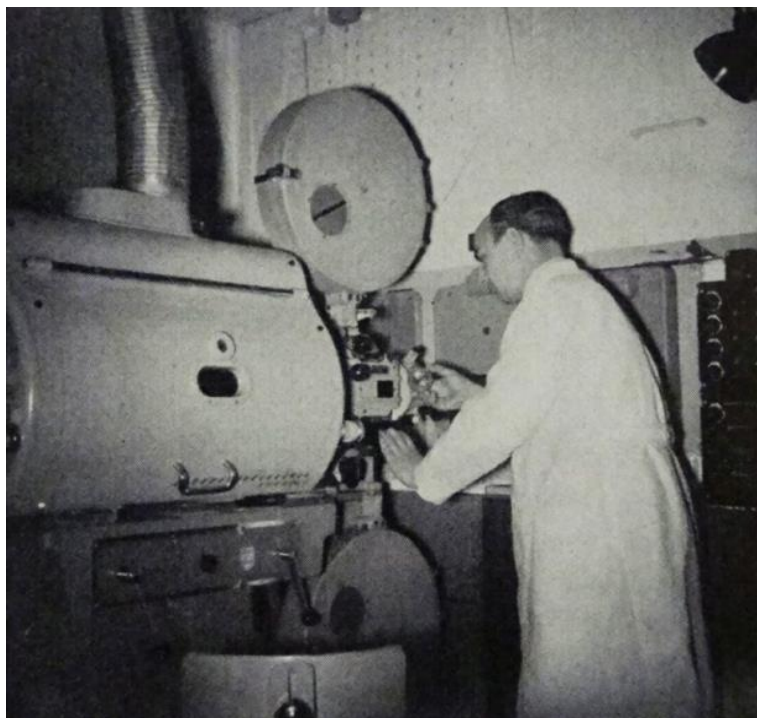


Gone with the Wind (Vom Winde verweht) – Hamburg's "Kurbel am Jungfernstieg" opens with the world's biggest movie

The film event, which has been eagerly awaited for weeks, has finally become a reality. In the new "Kurbel am Jungfernstieg" cinema, the biggest film that has ever been made is now on the large screen:

Gone with the Wind based on the world-famous novel by Margaret Mitchell.

Everyone who can be inspired by film in Hamburg arrived for the film's festive premiere in the theatre, which has been built by Hans Richert in a modern yet traditional taste. Into the old 'Dyckhoff-Haus' was installed a panoramic screen 11 metres wide and 4 meters high [author's note: another source (see below) gives a size of 9,50 by 3,60 metres]. The cinema's entrepreneur, Mr. Carl Heinz Möller, welcomed the first guests of the newly built house that will select the best films from all countries for its program. However, it is likely now (as it is currently the case in Munich) that **Gone with the Wind** will occupy all of the 512 seats for eight to ten months.



*„Kurbel
am Jungfernstieg“*

Hamburg

Inh.: C. H. Möller

Technische Ausrüstung:

- 2 PHILIPS Projektoren FP 6 mit 75/100 Amp.-Bogenlampen und Super-Philar-Breitbildobjektiven.
- 1 PHILIPS Verstärkergestell EL 5310 mit 2 40 W Einsätzen.
- 2 PHILIPS Lautsprecher-Kombinationen mit Spezial-Exponentialtrichter, Hoch- und Tiefton-Systemen.
- 1 Panorama-Bildwand für Normal- und Breitwand-Projektion, 3,60 m × 9,50 m.

The chief projectionist of the "Kurbel am Jungfernstieg" (Mr. Gauss) at his Philips FP6 projector. Picture left from the German trade magazine "Philips-Kinotechnik" (No. 11) dated January 1955. The technical data on the right are taken from "Philips-Kinotechnik" (No. 8) dated March 1954.

Text in the image above right: "**Kurbel am Jungfernstieg**" (Hamburg), owner C. H. Möller.

Technical equipment: 2 Philips FP6 projectors with 75/100 ampere arc lamps and Super Philar widescreen lenses – 1 Philips EL5310 amplifier rack with two 40-watt inserts – 2 Philips loudspeaker combinations with special exponential horns, high and low tone systems – 1 panoramic screen for normal and wide screen projection, size 3,60 by 9,50 m.

A translated article taken from the German trade magazine "Philips-Kinotechnik" (No. 11) dated January 1955.

What good machines can do in the hands of attentive projectionists

Only rarely is it possible to visibly demonstrate the efficiency of a projector. We recently found such a case in the Hamburg film theatre "**Kurbel am Jungfernstieg**". This theatre was opened with the Hamburg premiere of the MGM major film **Gone with the Wind**. From the moment the machines were used, a single print of this film ran for 10 months from 10:30 in the morning to 23:30 at night. Only after this lengthy period of time, the print was replaced – not because it had become unusable, but because MGM had to replace a print elsewhere and preferred to entrust the new print to the machines that were working smoothly in order to give this print a long-playing time as well.

The first release print was still in excellent condition, although the number of screenings indicates that it could have worn out long ago. But it was still in such good condition that it could be used for several hundred more performances in second-run theatres without any problems. On average, 500 performances per print are expected. But the print that had been used this long was still entrusted with at least half this number. Of course, it was necessary to regenerate the print over the course of this period. This was done after the 165th, the 438th

and the 684th performance during the interval between the last performance of a night and the first performance of the next day [author's note: during a regeneration (rejuvenation), the film print was freed from stains, abrasion and scratches]. Perforation damage had not yet occurred when the print was given to a second-run theatre. Even when there were only 400 screenings with the film, expert visitors couldn't believe that this was the first print.

When the number of performances exceeded 500, 600 and finally even 700, the disbelief of the visitors grew more and more. But the daily log clearly proves this information. MGM's head of distribution in Hamburg also expressly confirmed that the first print had been running in the "**Kurbel**" for a long time, and expressed his delight at its good condition. Of course, the machine does not do this good work by itself. The film also needs to be treated properly – even outside the projector. The excellent film preservation of PHILIPS projector machines, together with the careful work of the projectionists, has, in this case, almost doubled the lifetime of the **Gone with the Wind** first release print.



Images above: left the cinema's auditorium – middle: on the occasion of the **GWTW** premiere Mr. Edgar Zindler (the theatre's director) gives an opening speech – and right: the chief projectionist (Mr. Gauss) at his Philips FP 6 projector.

The images above left and right are taken from the German trade magazine "Philips-Kinotechnik" (No. 8) dated March 1954. The image in the middle is from the brochure "Filmtheater in der Freien und Hansestadt Hamburg". (Season 1958/59)



The two adverts about **Vom Winde verweht** above are taken from the newspaper "Hamburger Abendblatt". Left dated 28.12.1953 (the film in its 6th week), and right dated 08.07.1954 (the film in its 34th week).

Gone with the Wind ran at the "Kurbel am Jungfernstieg" cinema until 14. or 15.10.1954 (a premiere season of 47 weeks) followed by Mervyn LeRoy's biblical epic **Quo Vadis** (USA 1951) with its public premiere on 16.10.1954.



A poster about a re-screening of the film in Germany – size: DIN-A-0 (119 by 84 cm).

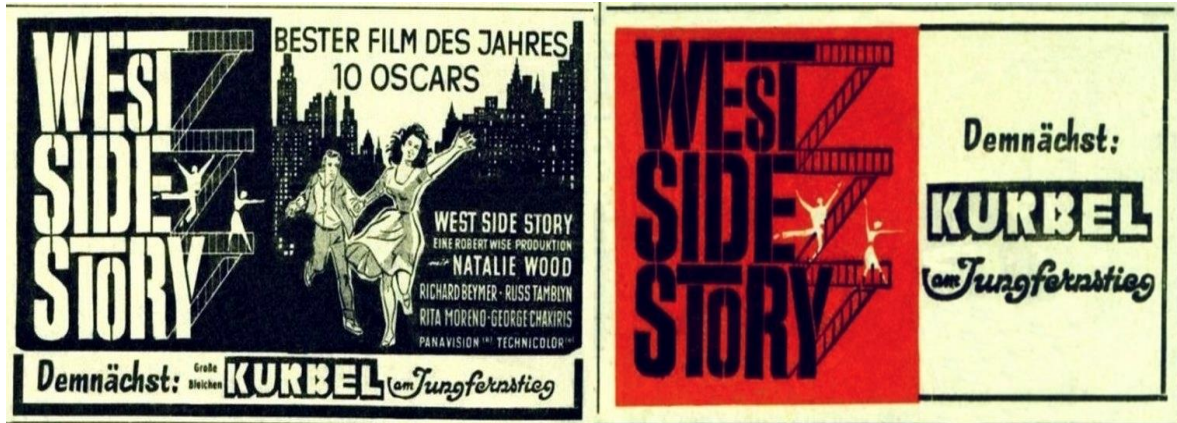
AND ANOTHER BONUS: Information on the Hamburg Premiere of the Movie **WEST SIDE STORY** (USA, 1961)



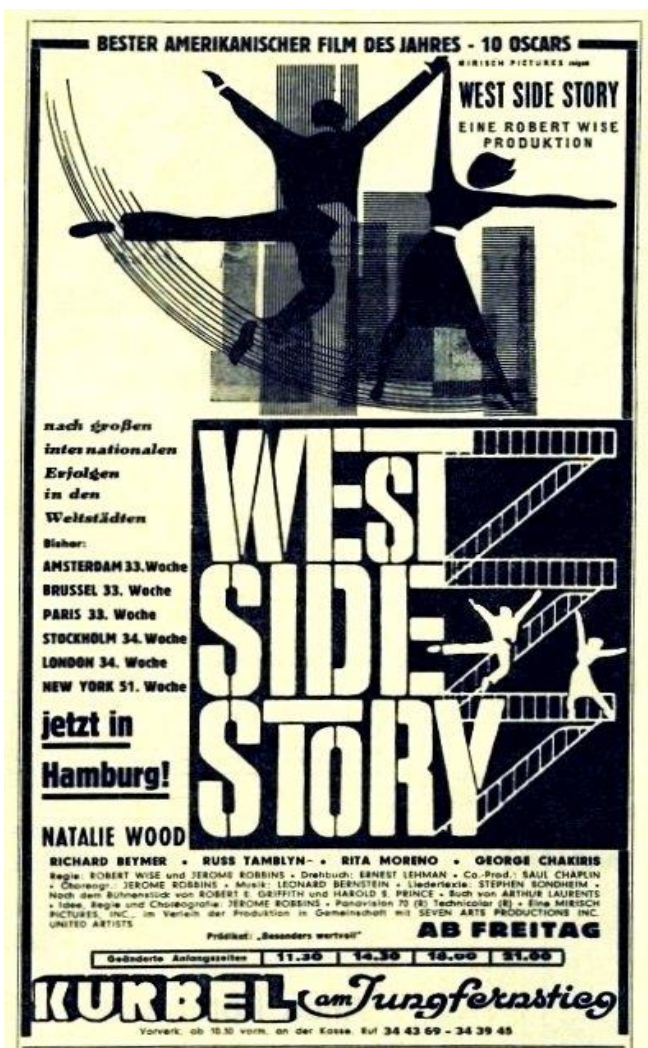
The film's World Premiere took place at New York's "Rivoli Theatre" on 18.10.1961.

Robert Wise's famous musical film **WEST SIDE STORY** had its festive German premiere at Munich's "Royal-Palast" on 07.09.1962 (source: "Filmlblätter" – IMDb gives 13.09.1962). The film's public Hamburg premiere took place at the "Kurbel am Jungfernstieg" on 05.10.1962. In the evening before there had been a Gala Premiere too.

Among the prominent Hamburg premiere guests were, e.g., the actors Elisabeth Flickenschildt, Ehmi Bessel, Werner Hinz, Hannelore Schroth, Antje Weisgerber, the film director Jürgen Roland and film producer Walter Koppel (co-founder of "Real-Film").



The two announcement adverts about the film at Hamburg's "Kurbel" cinema above (and all the following) are taken from the newspaper "Hamburger Abendblatt". Left dated 27.09.1962, and on the right (even in color) dated 01.10.1962.

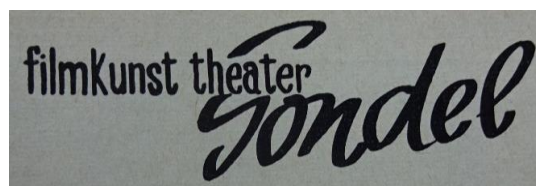


Left: the **WEST SIDE STORY** premiere advert dated 04.10.1962. The film ran at the "Kurbel am Jungfernstieg" until 29.11.1962 (an 8-week premiere season), in 35mm CinemaScope / Technicolor, and most likely 4-channel magnetic sound.



The festive Gala Premiere
of **WEST SIDE STORY**
at Hamburg's
"Kurbel am Jungfernstieg"
on 04.10.1962.

Image taken from an
"UFA-Sonderdienst"
newsreel clip.

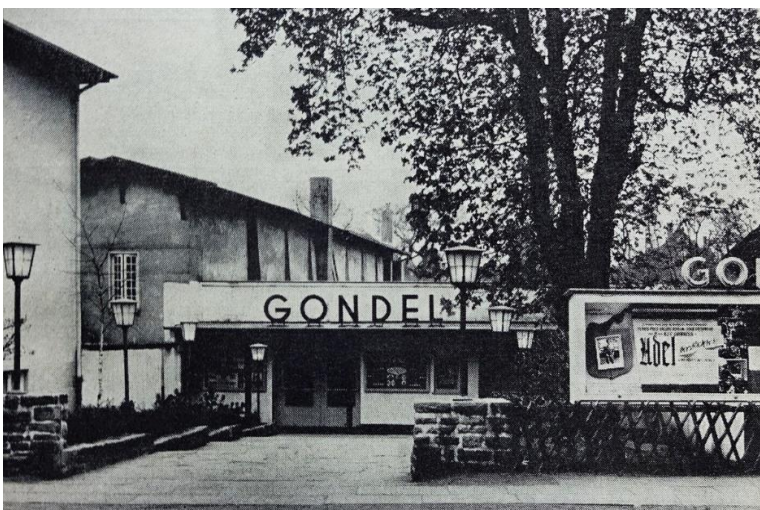


– **West Side Story** –

Then, from 06.12.1962, Hamburg's
"Gondel-Filmkunsttheater" (Gondel
Arthouse Cinema), initially equipped
with 407 seats, took over the film.

The "Gondel" belonged to the German
Arthouse Cinema Guild, which
was established in 1953.

The advert right is dated 06.12.1962.
The film now in its 9th
week in Hamburg.



The "Gondel" cinema was built into a
former boat yard and existed from the
beginning of February 1952 to the end
of January 1970. The image of the
"Gondel-Filmkunsttheater" left
is taken from the brochure "Filmtheater
in der Freien und Hansestadt Hamburg".
(Season 1960/61)

WEST SIDE STORY

Nach wochenlanger Laufzeit jetzt
in deutscher Fassung
10 Oscars!
Präd.: „Bes. wertvoll“
10. WOCHEN!
17.50 u. 20.45, Sbd. u. Stg. a. 14.15

NOTIEREN SIE BITTE!
Freunde der engl. Original-
fassung sehen diese weiter-
hin montags und donnerstags

Film-
kunst-
theater **Gondel**
Sierichstraße 97 — Ruf: 47 07 95

Advert left dated 17.12.1962. The film during the days of its 10th week run. **West Side Story** ran at the "Gondel-Filmkunsttheater" until 02.01.1963.

In the advert left is written: "After weeks of running now in German version. Please note: friends of the original English version will continue to see it on Mondays and Thursdays." – that suggests that the film had previously been shown at the "Kurbel am Jungfernstieg" in its original English version – very likely with German subtitles.

Gondel-Filmtheater

Hamburg 39, Sierichstraße 97

----- now in glorious **SUPER PANAVISION 70** -----

Advert right: **WEST SIDE STORY** in its 70mm ("Todd-AO") version in Hamburg. It opened on 03.04.1964 at the "CINERAMA Grindel-Filmtheater", where it ran until 22.04.1964 followed on the next day by the Hamburg premiere of the **CINERAMA** 3-strip film **The Wonderful World of the Brothers Grimm** (USA, 1962).

At that time, I had watched the movie **WEST SIDE STORY** for the first time and was enthused!

The advert right is from the newspaper "Hamburger Abendblatt" dated 02.04.1964.

CINERAMA **Grindel** Filmtheater
Hamburg 13 Grindelberg 7A
Tel. 44 93 33

Reihe **3** Platz **14** **PARKETT** **LINKS**

West Side Story

- bewahren und auf Verlangen vorzeigen. Beckerbillett Hamburg

Sonntag, 22. Nov. 1964 15.30

Above: a "Grindel" ticket – a rerun of the movie from 19.11.1964 till 02.12.1964.

10 OSCARS
und
11
weitere
Preise!

WEST SIDE STORY

JETZT IN
in TODD-AO

EINE ÜBERSCHWENGLICHE
PRACHT IN
FARBEN,
RHYTHMUS,
TEMPERAMENT
UND
MUSIK!
EINZIGARTIGE
UNTERHALTUNG
VON
EXPLODIERENDER
VITALITÄT!

Mit dem
Weiterfolgs-Schlager
„AMERIKA - AMERIKA“

AB FREITAG!

Mtg. bis Frtg. 16 und 20, Sbd.
und Stg. 13, 14.30 und 20 Uhr

CINERAMA
Grindel
Filmtheater
Tel. 44 93 33

UNITED ARTISTS

NATALIE WOOD
RICHARD BEYMER
RUSS TAMBLYN
RITA MORENO
GEORGE CHAKIRIS
REGIE: ROBERT WISE & JEROME ROBBINS
PANAVISION 70(®) TECHNICOLOR (®)
Prädikat: „BESONDERS WERTVOLL“ — Frei ab 12 Jahren



MGM's **The Wonderful World of the Brothers Grimm.**

The announcement advert left is from the newspaper "Hamburger Abendblatt" dated 20.04.1964.

Romantic - exciting - adventurous. A film for you and the whole family on the giant **CINERAMA** screen. Make yourself and your children the joy: visit this magnificent Cinerama color film – fairy tales have never been told so magnificently.

Children only pay 3 German marks on all seats. Festive premiere on 23.04.1964 at 8 p.m.

The film ran in 3-strip CINERAMA at Hamburg's "Grindel" cinema until 04.06.1964. Information on the cinema see following link:

[The Grindel Filmtheater \(in70mm.com\)](http://TheGrindelFilmtheater(in70mm.com))

From the film's hardcover souvenir brochure: **The Wonderful World of the Brothers Grimm** appropriately marks an important anniversary and Cinerama's most significant milestone since the historic evening of September 30, 1952, when a privileged audience of 1100 in a New York theatre came to be shown, and remained to cheer **This is Cinerama**. In the years since Cinerama's memorable public debut, millions have thrilled to an experience of sight and sound unlike any other. The realism of the breathtakingly wide, curved Cinerama screen [author's note: in Hamburg's "Grindel" impressive 27 by 10 metres (88,5 by 33 feet) – measured along the curve] and seven-track sound of unsurpassed fidelity combined to wrap the world with its myriad voices around their theatre seats.

The world of the Brothers Grimm is a rich world, a world of fantastic imaginings, where dragons prowl and witches dwell, peopled by honest woodcutters and beautiful princesses, inhabited by wicked wolves and kindly giants, where scullery maids wear glass slippers and are beloved by handsome princes.

We are confident you, and all who see **The Wonderful World of the Brothers Grimm**, will agree with us that magnificent dimensions never before attained have been added to the screen. For Metro-Goldwyn-Mayer and Cinerama, our deepest appreciation.

Joseph R. Vogel (President Metro-Goldwyn-Mayer), and
Nicolas Reisini (President and Chairman of the Board, Cinerama, Inc.)

THE END