

New York Times, 12/1/39



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

of

GONE WITH THE WIND

In order to provide seating 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 of 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 below in order that you may determine which suits your convenience best.

AT THE ASTOR

BROADWAY & 45th STREET

2 SHOWS DAILY

2:15 — 8:15 P.M.

ALL SEATS RESERVED

PRICES: (including Sats., Sun. & Holidays)

MATINEES: 75c, 85c, \$1.10
(including tax)

EVENINGS: 75c, \$1.10, \$1.65, \$2.20
(including 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)

DAVID O. SELZNICK'S production of MARGARET MITCHELL'S
Story of the Old South

GONE WITH THE WIND

in TECHNICOLOR starring

CLARK GABLE

as Rhett Butler

LESLIE HOWARD • OLIVIA De HAVILLAND

and presenting

VIVIEN LEIGH

as Scarlett O'Hara

A SELZNICK INTERNATIONAL PICTURE • Directed by VICTOR FLEMING

Screen Play by SIDNEY HOWARD • Music by Max Steiner

A Metro-Goldwyn-Mayer Release

RESERVED SEATS NOW ON SALE AT THE ASTOR FOR PREMIERE AND ALL SUBSEQUENT PERFORMANCES
AT THE CAPITOL SEATS ARE RESERVED FOR THE PREMIERE ONLY, DECEMBER 19th... AND ARE NOW ON SALE

New York Times, 12/10/39



The Happiest Christmas Gift

SEATS FOR
GONE WITH THE WIND

Buy them now at the
ASTOR THEATRE

Seats 8 weeks in advance

PRICES: Matinees: 75c, 85c, \$1.10.

Sat., Sun. and Hol. Matinees:

75c, 85c, \$1.10, \$1.65

EVENINGS \$1.10, \$1.65, \$2.20.

(Incl. Sats., Suns. and Hols.)

(All prices include tax)

**GONE WITH THE WIND will not be shown
except at advanced prices — at least until 1941.**

ATLANTA IS WON BY FILM OF SOUTH

Rebel Yells for Miss Mitchell
Mingle With Applause and
Cheers of 2,000 at Premiere

By MEYER BERGER

Special to THE NEW YORK TIMES.

ATLANTA, Ga., Dec. 15—A new generation of Atlantans, and a handful of the old, relived history tonight at the premiere of "Gone With the Wind."

They cheered and applauded the dramatic announcement of war with the North. They all but came to their feet when the soldiers marched out of the city.

They cheered repeatedly at every mention of the Old South. Over and over at the opening bars of "Dixie," heard several times in this film, they clapped their hands.

The Old South is satisfied with Margaret Mitchell's "Gone With the Wind." There was no doubt of this after the film had run less than one hour of its span of four hours and five minutes, including the intermission.

However the North and the rest of the country may receive this picture, Atlanta loved it.

Old Army Returns for Author

At the close of the show Mayor Hartsfield went up on the stage. His voice shook as he called up the members of the cast and thanked them. He asked the audience to applaud the Negro members of the cast, none of whom was present.

Finally, he called Margaret Mitchell. Her voice quivered, too, as she said:

"This has been a great emotional experience for me. To me it was a great thrill. I feel it has been a great thing for Georgia and the South to see the Confederates come back."

Praise From Head of U. D. C.

Highest praise for the picture came from Mrs. E. Dorothy Blount Lamar, president-general of the United Daughters of the Confederacy.

"It is wonderfully done," she said. "It is a marvelous adaptation of the book. The cast was more than adequate. No one can quarrel, now, with the selection of Miss Leigh as Scarlett. She is Margaret Mitchell's Scarlett to the life."

"The whole thing has me overcome. It seems to have affected us all that way. I would not have believed, if I had not seen this tonight, that they could have made such a perfect digest of the book. The South has every reason to thrill over it."

The hospital scenes in the picture brought warm emotional reaction. Both men and women admitted later that these scenes had caught them at the throat.

Robert Strickland, president of the Georgia Trust Company, said to friends in the lobby:

"I've been sitting in there crying, and, by God, I'm not ashamed to say so."

New York Times, 12/19/39



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 anywhere
except at advanced prices—at least until 1941.*

*Promptly. GONE WITH THE WIND runs 4 hours

BROADWAY JAMMED AT TWIN PREMIERES

Thousands at Capitol and
Astor to See Celebrities at
'Gone With the Wind'

300 POLICEMEN ON DUTY

Only Persons With Tickets
Permitted to Walk Between
50th and 51st Streets

The varied dialects and accents of New Yorkers were commingled last night when thousands of persons impeded pedestrian and vehicular traffic as they stood packed along Broadway, gaping at the celebrities and fanfare attendant upon the premiere of Margaret Mitchell's story of the old South in Technicolor, "Gone With the Wind," at the Capitol and Astor Theatres.

For the first time since the twin premiere of "Hell's Angels," in 1930, pedestrians had to show a movie ticket to walk along a block on Broadway. More than 300 policemen finally reduced the confusion that had been brought on by two batteries of Klieg lights, a few searchlights, television sets and hundreds of bejeweled and lavishly gowned women.

Politeness toward civilians was the word that was passed around among the uniformed men when they came on duty, shortly after 7 o'clock. But before an hour had passed they had to show more than courtesy to keep the west side of Broadway clear between Fifty-first and Fiftieth Streets, where the Capitol is located, and between Forty-sixth and Forty-fifth Streets, the site of the Astor.

Strict Regulations Set

In the former block the police refused to allow pedestrians unless they had the purple, gray or green tickets which admitted them to the Capitol. Along the latter block the police formed a line down the center of the block, forcing pedestrians to keep moving in two sluggish lanes.

Within the hour before 7 o'clock there was little excitement outside the theatres. As a deputy chief inspector described the affairs complacently: "It's just the old mahoska." One of the harried cab drivers, however, described the event a little bit differently. "And to think a rebel had to start all this," he growled.

As usual the celebrities, famous on the stage, screen and in private business, were late in arriving. This had two results. First, the "curtain" at the Capitol was forty-five minutes late and twenty minutes behind schedule at the Astor.

At the former theatre, where publicity men had gone to work with a vengeance, the early comers took advantage of the delay to examine the Confederate atmosphere. Inside the lobby were two huge portraits of Clark Gable and Vivien Leigh, who play the roles of Rhett and Scarlett.

All along the marble staircase were large vases containing poinsettias, gladioli and roses. Seven professional models, wearing the tight bodiced and hoop skirted dresses of Civil War days, stood outside the foyer distributing programs "to ladies only." An official of the theatre explained there were only 3,000 of these souvenir programs available, with a capacity audience of 5,400 arriving.

Celebrities Chatter Gayly

Finally, a half hour after the show was supposed to have begun, the celebrities began filling the lobby, chattering gayly, while their jewels reflected the huge colored lights installed especially for this occasion. The model dressed as Scarlett tossed aside her cigarette and took her station.

The movies started making history then and there; take David O. Selznick's word for it. "For three years I have been working and waiting and hoping; waiting for New York to pass judgment on my picture," he said.

Similar sentiments were uttered by James Stewart, Olivia De Havilland, Alice Faye, Constance Bennett, Will Hays and others. Clark Gable and Vivien Leigh said nothing. They were not there.

Finally, at 9 o'clock, after photographers had exploded innumerable bulbs from all parts of the lobby, and the harried theatre officials had been predicting "curtain going up in three minutes" for the tenth time, the curtain did go up.

It went up with an oriental touch that was a slight to the Confederate flags in the lobby. Brass gongs sounded five times and the heavy gold brocade curtain rose slowly. Celebrities hastened to tell their radio audiences how thrilled they were and entered the darkened theatre.

At 10:40 there was a ten-minute intermission in the four-hour movie and the audience filled the lobby and lounge, gushing in exuberance and complaining of fatigue.

At Long Last!

Date Is Jan. 25

Movie You've Heard About Is on Way

By James S. Pooler

"Gone With the Wind" will have its Detroit opening Thursday, Jan. 25, with simultaneous showings at two theaters. It will have its run both in the United Artists and the Wilson theaters.

Similar to the dual-theater presentation in New York, the movie, which runs for three hours and 40 minutes, will have three showings daily at the United Artists and two at the Wilson.

At the United Artists, since the studio has ordered a half-hour intermission between showings, the movie probably will be offered at 10 a. m., 2:15 and 8 p. m. The Wilson will present an afternoon matinee and evening showing.

The Wilson probably will follow a reserved seat policy for both shows, while the United Artists probably will reserve seats for the evening run but use a part reserved, part general admission arrangement for the two earlier shows.

Prices, while not completely set, probably will follow the national scale of 75 cents to \$1.10 for matinees and \$1.10 to \$1.50 for evenings.

That, we hope, answers the innumerable questions about where, when and how much—the last facts which need presentation about the moted "G.W.T.W."

Detroit News, 1/23/40

IT IS SUGGESTED THAT YOU PURCHASE SEATS IN ADVANCE



Announcing
THE DETROIT PREMIERE
Thursday, January 25

GONE WITH THE WIND

Same Presentation at Both Theatres

UNITED ARTISTS
THEATRE

WILSON
THEATRE

Because of the unusual appeal of GONE WITH THE WIND, and our desire to arrange showings at times best suited to the convenience of the greatest number, it will be shown on both a reserved and non-reserved seat policy.

Prices and times of showing will vary at each theatre. It is IMPORTANT, therefore, that you read the details of both engagements given here in order that you may determine which suits your convenience best.

UNITED ARTISTS THEATRE

THREE TIMES DAILY:

Doors Open 9:00 a. m.

PERFORMANCES 10 A.M.-2:15 P.M.

GENERAL ADMISSION SEATS
75c

Evenings at 8:00 P. M.

All seats reserved—Doors open 7:00 p.m.

PRICES (Tax Inc.):

Mats.—Not Reserved 75c and \$1.10
Eves.—Reserved - \$1.10 and \$1.30

Box Office Open
9 a. m. to 10:10 p.m. Daily

DAVID O. SELZNICK'S production of
MARGARET MITCHELL'S
Story of the Old South

GONE WITH THE WIND

in TECHNICOLOR starring

CLARK GABLE

as Rhett Butler

LESLIE HOWARD • OLIVIA De HAVILLAND

and presenting
VIVIEN LEIGH

as Scarlett O'Hara

A SELZNICK INTERNATIONAL PICTURE

Directed by VICTOR FLEMING

Screen Play by SIDNEY HOWARD • Music by Max Steiner

A Metro-Goldwyn-Mayer Release

WILSON THEATRE

(All New Sound Equipment)

TWICE DAILY:

Mats. at 2:00 Evs. at 8:00

Doors Open 1:00 and 7:00

ALL SEATS RESERVED

(Mail Orders Accepted)

PRICES (Tax Inc.) Mats. and Evs.

Orchestra, Balcony Circle and
Family Circle - \$1.10
Front Balcony - \$1.30

Box Office Open
9 a. m. to 9 p.m. Daily

While these engagements are limited this production will not be shown anywhere except at advanced prices—at least until 1941.

RESERVED SEATS NOW ON SALE AT WILSON AND UNITED ARTISTS BOX OFFICES

TODAY
DETROIT
WELCOMES

GONE WITH THE WIND

AT TWO THEATRES
Same Presentation at Both



UNITED ARTISTS Theatre

THREE TIMES DAILY

Doors Open 9:00 A. M.

General Admission - - 75c

For Performances 10 a.m. and 2:15 p.m.

Evenings at 8—All Seats Reserved—Doors Open 7 p.m.

PRICES: (Tax Inc.)

10 a.m. and 2:15 p.m. Shows—

(Not Reserved).....\$.75 and \$1.10

Evenings—(Reserved)\$1.10 and \$1.50

Box Office Open 9 a. m. to 10 p. m. Daily

WILSON Theatre (All New Sound Equipment)

TWICE DAILY

Matinees at 2:00

Evenings at 8:00

ALL SEATS RESERVED

Doors Open 1 p. m. and 7 p. m.

PRICES: (Tax Inc.) Matinees and Evenings

Orch., Bal. Circle and Family Circle \$1.10

Front Balcony.....\$1.50

Box Office Open 9 a. m. to 9 p. m. Daily



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except at advanced prices—at least until 1941.

'Gone' Is Crest of Cinema Arts

All Are Combined in Highest Degree

"GONE WITH THE WIND," as adapted by the late author, Howard Chandler Christy, Jr., from the novel by Margaret Mitchell, is a masterpiece of the cinema arts. It is a masterpiece of the cinema arts. It is a masterpiece of the cinema arts.

By James S. Pooler
Hereafter, movies are definitely dated. They either led up to "Gone With the Wind" or are attempts to surpass it.

All the arts of picture making are blended in this picture to make it the most terrific emotional assault ever to reach the screen. Nothing in the future which pretends to cinematic greatness can escape comparison to "Gone With the Wind."

You'll forgive the long casting delay in the perfection of its cast. Sometime, again, you'll hope to see such use of color photography.

It is impossible to compress in one review the noteworthy achievements in this great picture. It may be the story of the death of the graceful culture of the Old South, but to us it is more the story of one Scarlett O'Hara, as fascinating a devil as has come out of modern fiction.

In Vivien Leigh, Scarlett lives in every delicate shading of the character, a creature who'll hold your eye as she dominates the story. It is an amazing sustained portrayal by a comparatively unknown actress, which should satisfy any concept of Scarlett, and which is one of the major contributions to the picture's greatness.

Now that you know the perfection of Scarlett, the key to the whole picture, we can, much as we're tempted to loiter, say the picture sparkles with such gems of characterization as Olivia de Havilland's Melanie; Clark Gable's Rhett Butler; Leslie Howard's Gwyneth; and the death of an age with Ashley Wilkes, Hattie McDaniel's Mammy, Ona Munson's Bell Watling, but we find we have started to name the entire cast. Each one is deserving of a whole review full of praise.

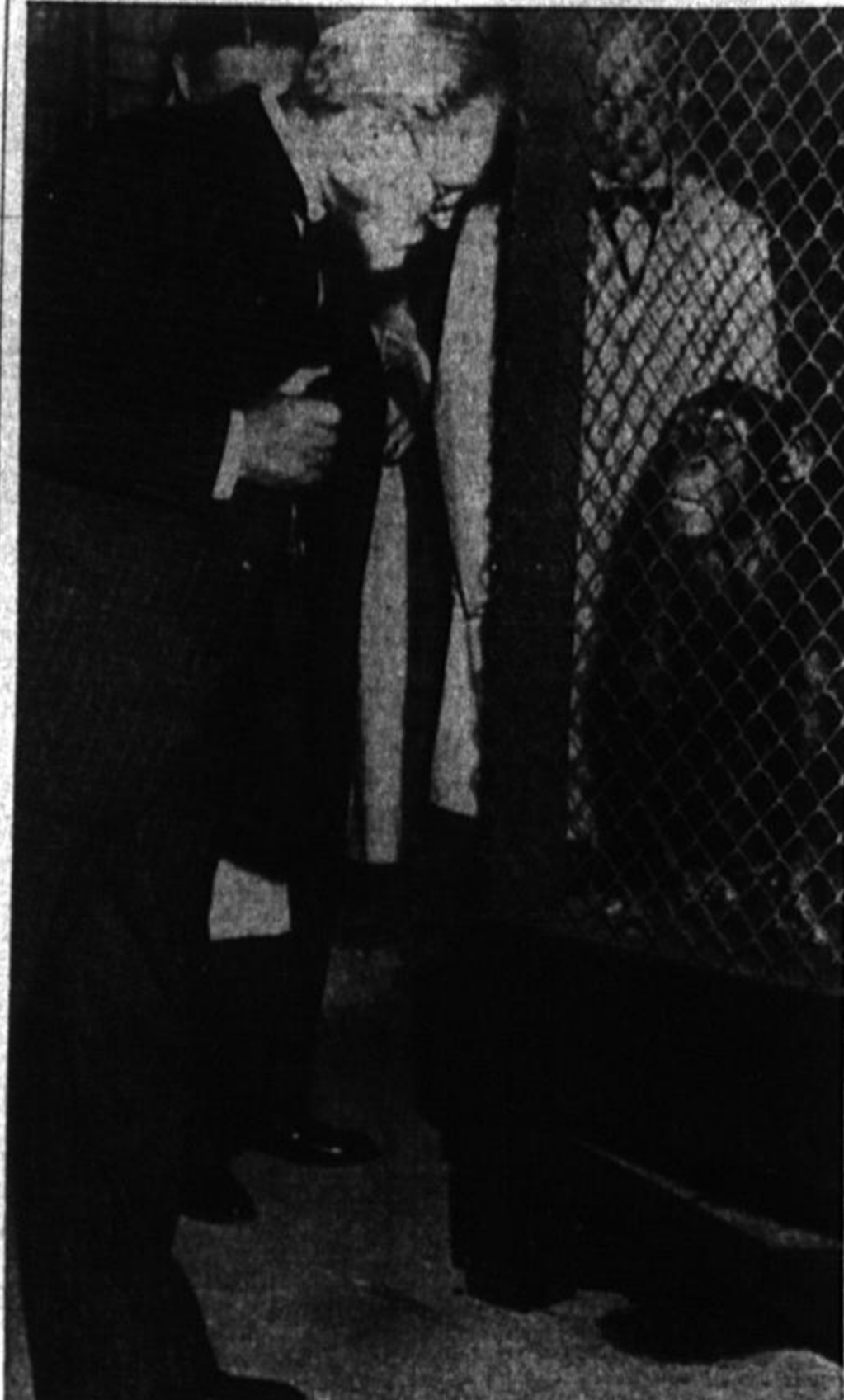
With few deletions, notably the birth of Scarlett's early children, the picture follows faithfully the episodes of the 1,037-page novel, with some crashing upon scene in breath-taking action.

Since the lavish picture is divided into two parts, we can say that the first half draws the wide picture, the culture of the Old South, its graceful life, its people, while the second half, naturally, turns more to their personal tragedies with the camera ever close, as the tale requires, to that selfish, beautiful girl who had vowed she would lie, cheat and steal but never again go hungry.

Scarlett All the Way
And even in that first half we are inclined to think that it is Scarlett O'Hara, the vivid, who steals the screen and draws the picture away from any significance of culture.

To point for a moment at a succession of events which indicate what might mean Miss Mitchell's novel is for screen interpretation, there is what happens just before the intermission at United Artists and Wilson Theatres. Let us start with Melanie about to give birth to a child, Scarlett's search through the overwhelming mass of dead and dying Confederates for the doctor, the birth with only Scarlett and the half-wit Negro child in attendance, their flight with Rhett Butler through

Robinson and New Fellow Actor



EDWARD G. ROBINSON
Dr. Ehrlich meets Sam. Robinson has played with some quaint characters in his movies but this marks the first time he teams up with a chimpanzee. They're together in "The Life of Dr. Ehrlich."

in words the full drama and perfection to be found in "Gone With the Wind." It is a case where seeing is believing.

Tinted Mammy



AUNT JEMIMA
Of Showboat fame, Aunt Jemima, who sings in blackface, will open Friday night in the new floor show at Saks Show Bar.

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Fox Film Shows Futurama of G.M.

A pictorial journey through General Motors' famous "Highways and Horizons" futurama exhibit the hit of the New York World's Fair, is provided in "World of 1960," short subject to be shown at the Fox Theater starting Friday. The futurama, designed by Norman Bel Geddes, gives a dramatic insight into tomorrow's America of superhighways, huge metropolises, civic centers, streamlined industrial plants and dream homes.

In conjunction with the showing, the Fox also will exhibit a miniature of the futurama building and a series of paintings illustrating the history of America's highways. The theater also will present in person Ernest Foss, scientific magician, in a demonstration of inventive wonders and phenomena developed in modern research laboratories. Foss will appear four times daily on the stage starting Friday.

Travesty on Film Played by Lantern Club Troupe

A travesty on the movie, "Gulliver's Travels" is being staged for a week at the Blue Lantern Club with Frank Temple, tall singer, playing the central figure and the chorines simulating Lilliputians. Wagging off-stage narration accompanies the production with Alice Travis as "Gabby" and the orchestra weaving in musical specialties.

Others whose specialties are fitted into the production are Temple and Marie, harmony team; Dorothy Barnes, singer, and De-Ronda and Berry, dance pair.

Actors in Tight Clothes Rest on 'Leaning Chairs'

HOLLYWOOD, Jan. 25.—"Leaning chairs," an invention for holding the user in an oblique position without reclining or bending at the knees, have been provided on sets of "Swiss Family Robinson" for use of Thomas Mitchell, Tim Holt and Freddie Bartholomew.

Clad in the tight-fitting clothes of fashionable London males of 1811, they find resting this way safer than sitting.

CLYDE LUCAS
AND HIS ORCHESTRA
featuring
LYN LUCAS Song Stylist
JOHNNY DEVOOST, Violin Soloist
Dinner Dancing
Supper Dancing
nightly except Sunday
TERRACE ROOM
HOTEL STATLER
Daniel F. Porey, Manager

STATE FAIR WINTER RODEO
IN COLISEUM
STATE FAIR GROUNDS
Every Best Show on Two of Thrill-Packed Action—See the Rodeo in Coliseum's Warm Comfortable Seats—Free!
JAN. 20-28 INC.

AVENUE
TRAVELING BURLESQUE ROAD SHOWS
NEW POLICY
ENTIRE NEW SHOW EVERY FRIDAY!
STAGE
Joan Collette
Claire Scott
Betty Lynne
Scruffy Scuffy
SAT. MIDNITE JAMBOREE
ALL SEATS RESERVED CL. 2840

HOLLYWOOD
WEST FORT & FERDINAND
NOW TWO HITS
NEW "THIN MAN" THRILLER THE BEST!
POWELL LOY
"ANOTHER THIN MAN"
TURNER-CARLSON
ARTIE SHAW AND BAND
"DANCING COED"
EXTRA—WALT DISNEY'S "FARMYARD SYMPHONY"—EXTRA
EXTRA LATE SHOW SATURDAY NIGHT AT 10 P. M.

Duty Comes First



HARRY CAREY
Heroic cop after gun battle with his own son. Carey, veteran Western player, moves from such roles as the vice president in "Mr. Smith Goes to Washington" to a policeman in "My Son Is Guilty," opening Friday at the Adams.

MOTION PICTURE ATTRACTIONS

FOX
NO ADVANCE IN PRICES
HERE is the screen's supreme spectacle in its unequalled thrills and splendor, breathtaking in its emotional force and beauty!
Charles LAUGHTON
in
The HUNCHBACK OF NOTRE DAME
Maureen O'HARA
SIR CEDRIC HARDWICKE
THOMAS MITCHELL
EDMOND O'BRIEN
ALAN MARSHAL
WALTER HAMPHEN
Plus March of Time's
Thrilling Exclusive Story
"FINLAND FIGHTS FOR FREEDOM"

PROGRESS IN THEATER COMFORT!
1915... DE LUXE THEATERS
1917... AIR-CONDITIONING
1936... MICROPHONIC SOUND
NOW... "PUSH-BACK" SEATS
The amazing innovation which makes THE ADAMS Detroit's only truly modern theater.
THE SEAT ACTUALLY MOVES BACK TO AFFORD FREE PASSAGE BETWEEN ROWS
TODAY • 2 HITS
ADAMS
GRAND CIRCUS PARK
THEY'RE AT EACH OTHER'S THROATS WHEN THEY'RE NOT IN EACH OTHER'S ARMS!
CARY GRANT
ROSALIND RUSSELL
in
"His Girl Friday"
2ND FEATURE
"MY SON IS GUILTY"
BRUCE CABOT
Jacqueline WELLS
30c
Till 6:30 p.m.

UPTOWN
WILLIAM POWELL
MYRNA LOY
"ANOTHER THIN MAN"
SONJA HENIE
"EVERYTHING HAPPENS-NIGHT"
EXTRA LATE SHOW SAT.

ROOSEVELT
NOW
POWELL MYRNA LOY
"ANOTHER THIN MAN"
ALICE FAYE
WALTER DAXTER

HARPER
NOW
"Day-time Wife"
TYRONE POWER
LINDA DARNELL

CLUB MOROCCO
FOLLOW THE CROWD FOR FUN
4445 SECOND ST. TEL. 2-8947
NO COVER, MINIMUM, OR ADMISSION
Kismet Set, Formerly Club Ambassador
JOE JACKSON, Master of Ceremonies
DORIS & LARRY—MILK & WHISKY
AUNT JEMIMA and OTHERS
NOTED FOR THE FOOD
NEW SHOW EVERY MON.

When Does the Film Feature Start?

UNITED ARTISTS—"Gone With the Wind," 10, 2:15, 8.
WILSON—"Gone With the Wind," 4, 8, 12:30, 10:30; "Dr. Christian," 11, 12:30, 4:40, 7:30, 10:30; "March of Time," 1:30, 2:30, 7:30, 10:30.
FOX—"Hunchback of Notre Dame," 11, 1:30, 4:40, 7:30, 10:30; "March of Time," 1:30, 2:30, 7:30, 10:30.
ADAMS—"Hunchback of Notre Dame," 11, 1:30, 4:40, 7:30, 10:30; "My Son Is Guilty," 12:30, 2:30, 7:30, 10:30.
PALMER-STATE—"Earl of Chicago," 11, 1:30, 4:40, 7:30, 10:30; "Four Wives," 12:30, 2:30, 7:30, 10:30.
BROADWAY-CAPITOL—"Another Thin Man," 11, 1:30, 4:40, 7:30, 10:30; "Dancing Co-Ed," 1:30, 2:30, 7:30, 10:30.
FISHER—"Another Thin Man," 12:30, 2:30, 7:30, 10:30; "Dancing Co-Ed," 1:30, 2:30, 7:30, 10:30.
RIVIERA—"Another Thin Man," 12:30, 2:30, 7:30, 10:30; "Dancing Co-Ed," 1:30, 2:30, 7:30, 10:30.
CINDERELLA—"Another Thin Man," 12:30, 2:30, 7:30, 10:30; "Dancing Co-Ed," 1:30, 2:30, 7:30, 10:30.
HOLLYWOOD—"Another Thin Man," 12:30, 2:30, 7:30, 10:30; "Dancing Co-Ed," 1:30, 2:30, 7:30, 10:30.
RKO-TWO—"Another Thin Man," 12:30, 2:30, 7:30, 10:30; "Dancing Co-Ed," 1:30, 2:30, 7:30, 10:30.
CINEMA—"Earl of Chicago," 11, 1:30, 4:40, 7:30, 10:30; "Fire Over England," 1:30, 4:40, 7:30, 10:30.

Sig Rumann will play another of the German characterizations which have brought him fame in Hollywood. He will become Herr Protz in the Zorina film, "I Was an Adventurer."

MOTION PICTURE ATTRACTIONS

VIVIAN LAURENCE RAYMOND
Leigh-Olivier-Massey
in
"FIRE OVER ENGLAND"
Julien Daverio's
"End of a Day"
CINEMA EAST COLUMBIA
at Woodward (See. For)

WILSON THEATRE
(All New Sound Equipment)
TWICE DAILY:
Mats. at 2:30 p.m. Evs. at 8:00 p.m.
Attend. Mat. and Adult Seating Charts
ALL SEATS RESERVED
Doors Open 1:00 p.m. and 7:00 p.m.
PRICES (Tax Inc.): Mats. and Evs.
Orchestra, Balcony Circle and
Family Circle \$1.10
Front Balcony \$1.50
Box Office Open 9 a.m. to 9 p.m.

UNITED ARTISTS
THREE TIMES DAILY:
Doors Open 9:00 A. M.
General Admission 75c
For Performances 10 a.m., 2:15 p.m.,
EVENINGS at 8:00 p.m.
All seats reserved—Doors open 7:00 p.m.
PRICES (Tax Inc.):
10 a.m. and 2:15 p.m. (not reserved)
Main Floor and Balcony 75c
Mezzanine \$1.10
Evs. (reserved) Main Fl. and Bal. \$1.10
Mezzanine \$1.50
Box Office Open 9 a.m. to 10 p.m.

MICHIGAN
6 STARS...ROUGH, TOUGH, TERRIFIC, WONDERFUL!
IF THERE'S A FIGHT...THEY'RE IN IT!
IF THERE WAS A FIGHT...THEY FINISHED IT!
JAMES CAGNEY
PAT O'BRIEN
GEORGE BRENT
AS FATHER DUFFY
AS "WILD BILL" DONOVAN
with JEFFREY LYNN, ALAN HALE, FRANK MCGUGH

"Meet DOCTOR CHRISTIAN"
Starring
JEAN HERSHOLT
(As Radio's Beloved Character!)
and
DOROTHY LOVETT
RED RABBIT PICTURE

PALMS
THEATRE
Now!
2 SMASH HITS!
"FOUR WIVES"
Starring
PRISCILLA LANE
ROSEMARY LANE
LOLA LANE • GALE PAGE
JEFFREY LYNN
35¢ to 60¢ Exclusive 10¢ PARKING!

Robert MONTGOMERY
and
"The Earl of Chicago"
EDWARD ARNOLD

Avenue Discloses New Show Policy

A new policy of traveling burlesque road shows will be inaugurated at the Avenue Theater this week with a change of cast, show and scenery every Friday. Among the burlesque favorites included in the circuit are Ann Corio, Hindu Wausau, Rose La Rose, Kitty Ellis and Charmaine.

However, Tommy Miller will continue as a permanent comedy lead for all performances. Beginning Friday Joan Collette will head the traveling burlesque cast, which includes Claire Scott and Betty Lynne.

MOTION PICTURE ATTRACTIONS

Thank You, DETROIT!
YESTERDAY'S OPENINGS WILL BE REMEMBERED LONG IN THE HISTORY OF OUR FAIR CITY
To our guests, to the officials of this city, and above all to our public we convey thanks for allowing our theatres to play their part.

GONE WITH THE WIND
is your picture. 'It is here for you to see as long as you wish it to remain.
... This PRODUCTION will not be shown anywhere except at advance prices... at least until 1941.
Same Presentation at Both Theatres:

WILSON THEATRE
(All New Sound Equipment)
TWICE DAILY:
Mats. at 2:30 p.m. Evs. at 8:00 p.m.
Attend. Mat. and Adult Seating Charts
ALL SEATS RESERVED
Doors Open 1:00 p.m. and 7:00 p.m.
PRICES (Tax Inc.): Mats. and Evs.
Orchestra, Balcony Circle and
Family Circle \$1.10
Front Balcony \$1.50
Box Office Open 9 a.m. to 9 p.m.

UNITED ARTISTS
THREE TIMES DAILY:
Doors Open 9:00 A. M.
General Admission 75c
For Performances 10 a.m., 2:15 p.m.,
EVENINGS at 8:00 p.m.
All seats reserved—Doors open 7:00 p.m.
PRICES (Tax Inc.):
10 a.m. and 2:15 p.m. (not reserved)
Main Floor and Balcony 75c
Mezzanine \$1.10
Evs. (reserved) Main Fl. and Bal. \$1.10
Mezzanine \$1.50
Box Office Open 9 a.m. to 10 p.m.

MICHIGAN
6 STARS...ROUGH, TOUGH, TERRIFIC, WONDERFUL!
IF THERE'S A FIGHT...THEY'RE IN IT!
IF THERE WAS A FIGHT...THEY FINISHED IT!
JAMES CAGNEY
PAT O'BRIEN
GEORGE BRENT
AS FATHER DUFFY
AS "WILD BILL" DONOVAN
with JEFFREY LYNN, ALAN HALE, FRANK MCGUGH

"Meet DOCTOR CHRISTIAN"
Starring
JEAN HERSHOLT
(As Radio's Beloved Character!)
and
DOROTHY LOVETT
RED RABBIT PICTURE

PALMS
THEATRE
Now!
2 SMASH HITS!
"FOUR WIVES"
Starring
PRISCILLA LANE
ROSEMARY LANE
LOLA LANE • GALE PAGE
JEFFREY LYNN
35¢ to 60¢ Exclusive 10¢ PARKING!

Robert MONTGOMERY
and
"The Earl of Chicago"
EDWARD ARNOLD

FISHER
WILLIAM POWELL
MYRNA LOY
"ANOTHER THIN MAN"
Now!
Bway CAPITOL
RIVIERA
CINDERELLA
WILLIAM POWELL
MYRNA LOY
"ANOTHER THIN MAN"
ARTIE SHAW
and his BAND
LANA TURNER
"DANCING CO-ED"

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Kismet Set, Formerly Club Ambassador
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DORIS & LARRY—MILK & WHISKY
AUNT JEMIMA and OTHERS
NOTED FOR THE FOOD
NEW SHOW EVERY MON.

You Should Have Been There : : :

By JUDY, JR.

WELL, NOW IT'S HERE. Junior means "Gone With The Wind," naturally, for what ELSE is talked about these days?

According to your Auntie J's dope sheet, not a SINGLE soul intends to be among the I-have-not-seen-the-picture group, and the scramble for reservations is pretty heated.

Anyhoo, popping in to see "G.W.T.W." is on Gertrude Whelden's entertainment program for her house - guest, Margaret Codd, who'll arrive from Birmingham today to stay with Gertrude 'n' her parents, Mr. and Mrs. Ford H. Whelden, in their home on Merriweather road, until Monday. First thing on the



books is a top-notch sleigh ride, scheduled for this evening.

Then t'morra, the youthful hostess is having a few gals in for luncheon, following which they'll charge down for a looksee at Scarlett. Tomorrow evening, Peggy McMahon will give an elegant dinner party at the Country Club for Missy C. and a flock of her friends, with skating to top off the fun.

. . .

THE HOME NEWSPAPER

THE DETROIT NEWS, FRIDAY, JANUARY 26, 1940.

17

Hunting Clause, Raise in New Gable Contract

MGM Deal Makes Clark the Highest Paid; Bankhead Sought for Play Version; Await Temple Test in Film

By HAROLD HEFFERNAN
Motion Picture Editor, The Detroit News
(From the Hollywood Bureau of THE DETROIT NEWS)

HOLLYWOOD, Jan. 26.

It was not so many years ago that a hungry young barnstormer named Clark Gable arrived in Portland, Ore., from the midwest. He rode a box car and had a dime in his pocket. Today this same Gable, who trekked south to Hollywood, appears to be doing all right.

Surrounded by attorneys and agents and movie greats, Clark Thursday signed a new contract with MGM, one that runs seven years straight and carries one of the customary six-month-option clauses.

It reportedly calls for a weekly salary of \$6,000 (a 20 per cent raise) and takes the place of a pact that still had two years and a half to run. Destruction of the old papers is attributed to the star's wide acclaim in "Gone With the Wind." MGM officials, it seems, felt ashamed of paying such a stout fella the trifling sum of \$5,000 every Wednesday; hence the new deal, which makes Clark the highest-salaried player under contract to any Hollywood studio.

Unique also is a clause releasing Gable from all film obligations during the months of October, November and December each year for the life of the agreement.

"Those are the best hunting months," explained Gable, an enthusiastic game stalker. "I've been working in Hollywood 10 years now and never have been able to get away when the hunting is at its best. This new contract fixes all that up well."

Gable recently was handed a bonus check running close to \$50,000 for playing Rhett Butler in "Gone." The tip was handed the actor because he performed the chore much against his wishes.

Tempting Tallulah

TALLULAH BANKHEAD, with no pretty memories of her experiences in Hollywood, is being teased by Sam Goldwyn to return and play the lead in her stage hit, "The Little Foxes," which he's just purchased for a reputed \$50,000. It's seven years since Tallulah made a movie and Sam's \$75,000 offer for the one may not even lure her back. . . . Jane Bryan's retirement may have started a back-to-the-kitchen



Tallulah Bankhead . . . offered \$75,000 to break seven-year Hollywood fast.

hurry among screen brides. Helen Jackson, beautiful blond stock player with 20th Century-Fox, who registered a surprise triumph in Shirley Temple's "The Blue Bird," heaped anguish on studio heads by sloping the day of the film's preview. Then Helen sent word around to the studio she was quitting pictures for good. . . . Nevertheless, Darryl Zanuck's latest score card for the week of the film's preview, then Helen sent word around to the studio she was quitting pictures for good. . . . Up at Sun Valley on a vacation, the chief was smitten by the looks and personality of a 24-year-old ski instructor and sent the young man down to the studio for a test. It jelled into a contract, and now Zanuck is looking for an apt name for the new find. He doesn't think Ragnar Gable is box office—or even pronounceable.

Jinx-Chasing Hit

SOME directors nurse a deep-rooted superstition that their own figures must appear somewhere—no matter how briefly or vaguely—in each movie they produce. Tex Garnett once called a company back for retakes when he remembered he hadn't walked through the background of one scene, as is always his custom. Alfred Hitchcock, the English director, is another who thinks the evil jinx is chased away in that manner. Now we find Director John Cromwell, who plays the fellow playing headstrong John Brown, whose "body line a-mountain" in the grave. It's an uncredited bit of arresting histrionics—and, for the record, the job is turned in by superstitious John Cromwell. . . . A Local Theater Alliance

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IN COLISEUM STATE FAIR GROUNDS
JAN. 20-28 INC.

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GRATUIT AT 8 MILE PINGREE 1940-7

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—ask anyone who has seen one!
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TAMMY SISTERS • JUNE BLOND • ROYALTY
The Radio Mind • Mollie • Assisted by Tammy Laddie
PRESTON LAMBERT • CHET EVERHARDT
Daisy Demery's Music
COMPLETE DINNER \$1.50
No Minimum, No Cover Any Time

Family Ribbing for Youthful Inventor



VIRGINIA WEIDLER, MICKEY ROONEY and GEORGE BANCROFT enact sister, brother and father in "Young Tom Edison," first of two features depicting the life of the inventor, which will have its world premiere in Port Huron Feb. 10.

The Screen in Review

By AL WEITSCHAT

"GONE WITH THE WIND." Produced by David O. Selznick in association with MGM. Directed by Victor Fleming. Screen play by Sidney Howard from the book by Margaret Mitchell. At the United Artists and Wilson Theaters.

AT TARA
Brent Tilton . . . George Reeves
Scarlett O'Hara . . . Vivien Leigh
Mammy . . . Hattie McDaniel
Rhett Butler . . . Clark Gable
Gerald O'Hara . . . Oskar Polk
Ellen O'Hara . . . Thomas Mitchell
Pork . . . Victor Jory
John Wilkes . . . Ewing Kelsey
Suellen O'Hara . . . Corinne Griffith
Rhet Butler . . . Howard Hickman

AT TWELVE OAKS
John Wilkes . . . Howard Hickman
Ellen O'Hara . . . Corinne Griffith
Suellen O'Hara . . . Ewing Kelsey
Rhett Butler . . . Clark Gable
Gerald O'Hara . . . Oskar Polk
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Mrs. Meade . . . Mary Davenport
Mrs. Meriwether . . . Jane Darwell

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THE second deals with Scarlett's bitter struggle to rehabilitate the plantation and its people; her foolish attempt to throw herself at Butler's head to get tax money out of him; her callous wrecking of her own sister's happiness by stealing her betrothed; her second widowhood and eventual marriage to Butler, and their life together in ornate security but little domestic peace; the tragic death of little Bonnie Blue Butler, and a short time later that of Melanie; and the departure of the heart-broken Butler just when she realized she loved him.

Many are the scenes of unforgettable power and beauty. You will not soon lose sight of thousands of Confederate dead and wounded lying under a broiling sun in the red dust of the Atlanta station yard; the thrilling flight of Scarlett, Melanie and her baby, Prissy and Butler through the blazing ruins of Atlanta; the solitary figure of Scarlett, silhouetted against a glowing sky on Tara's desolate acres, vowing never again to be hungry; the killing of the Yankee renegade by Scarlett as he rides her mother's jewel box; Mammy's poignant recital of Butler's insane grief over Bonnie's death as she mounts the stairs with Melanie; and Melanie's death after she restores Butler to his senses.

Mrs. Leigh breathes life into the Scarlett O'Hara of the book with uncanny fidelity. Green-eyed, black-haired, wasp-waisted and small, she achieves a brilliant portrayal of a scheming vixen with physical courage in abundance, but little of the

fascinating blockade runner, Rhett Butler. It is Butler who helps her escape the burning city with Me-

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Herschell Hart's Revery by Night and additional movie news will be found on Page 18 of today's issue.

her today, but always took him comfort in her tomorrow. The demands upon Miss Leigh were tremendous, but there will be few question the laurels rightfully her.

FOR Olivia de Havilland and Clark Gable the picture brings them happily to the peak of the career.

See SCREEN IN REVIEW—Page 17

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JAMES CAGNEY
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GEORGE BRENT
The Fighting 69th
JEAN HERSHOLT
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UPTOWN
WILLIAM POWELL
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ROOSEVELT
POWELL MYRNA LOY
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BEGINNING
We invite you to dance nightly from 9 P.M. to 12 M.
DICK TOLENTINO
and his orchestra
direct from Chicago
entertainment. No cover charge.

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RESTAURANT and BAR
Famous for Good Food

AUNT JEMIMA
SNOWBOAT STAR
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PLUS GREAT NEW SHOW
SHOWS 8:30-10:45-12:45
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ROMA CAFE
3401 BROADWAY AT EIGHTH
Serving the Finest Italian
and American Dishes
NOODLE LUNCHEON
BATTAGLIA and MORRIS ROSSI
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FINLAND FIGHTS FOR FREEDOM

ADAMS
TODAY • 2 HITS
CARY GRANT
ROSALIND RUSSELL
His Girl Friday

Graystone
WOODWARD AT CANFIELD
FRANKIE TRUMBauer
ORCHESTRA THE NATION'S ALL-AMERICAN SAXOPHONIST

TOBOGGAN RACES
MUEER PARK
TUESDAY, JANUARY 30TH, 8 P. M.
BEAUTIFUL PRIZES—NO ENTRY FEE
A SNOW QUEEN WILL BE CHOSEN
COME OUT, SEE AND ENJOY THE FUN
REGISTRATIONS CLOSE MONDAY AT 10 P. M.
NOW! Dancing with Music

DETROIT SKI CLUB
OLYMPIC STARS
At Rochester
SKI-JUMP
SUN., JAN. 28, 2 P. M.
JOHN R—17 MILES FROM CITY LIMITS
Adm. \$1.00, Children 25c
BENEFIT FINNISH RELIEF

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Screen in Review

Continued from Page 17

career. Gable, the unanimous choice of the public for the Butler role, doesn't let it down. He's the suave, reckless, shrewd, woman-wise brawler he's supposed to be, justifying the faith of his followers completely. Miss de Havilland, long employed in looking pretty and goggle-eyed at swashbuckling heroes, puts to use a long-suspected talent in the role of the saintly, unadorned Melanie, a figure whose appeal lies not in appearance, but in an all-consuming nobility and sweetness of character. It is a splendid achievement for Miss de Havilland, and should be the turning point in her career.

Leslie Howard, as Ashley Wilkes, gives a polished performance, but one that seems to lack the inspiration of the others. He is the pale dreamer, well enough, but almost too pale for conviction.

As in all epochal pictures, the cast bristles with superior acting. To mention the most conspicuous performers in the huge gathering: Hattie McDaniel, as Mammy, a truly impressive contribution; Thomas Mitchell, as Gerald O'Hara; Barbara O'Hara, as Mrs. O'Hara; Butterfly McQueen, as Prissy; Oscar Polk, as old Pork; Laura Hope Crews, as Aunt Pittypat; Harry Davenport, as Dr. Meade; and Ona Munson, as Belle Watling.

In listing merits, mention should be made of the musical score by Max Steiner. It is one of the finest ever conceived for the emphasis of mood and action.

"Gone With the Wind" is not only a great picture. It is Hollywood history in the making.

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Critic Salutes the Perfect Meeting of Vivien Leigh and Scarlett O'Hara

British Actress Wins Over Heavy Odds

By James S. Pooler

LET'S GIVE a toast to a lady who really wasn't a lady.

No, that's not precisely it. For this toast is to Vivien Leigh. What we really want to do is toast her Scarlett O'Hara. Scarlett was the one who wasn't a lady. But the beauty of the whole thing is, we'll never again be able to disassociate Vivien Leigh from Scarlett O'Hara.

So let's drink our toast to both Vivien Leigh and Scarlett O'Hara, inseparable forever. The most fascinating witch of contemporary fiction and the fascinating actress who brought her alive! It is one of the greatest achievements in movie history.

You doubt it?

Well, let's see. There have been over 2,000,000 readers of "Gone with the Wind." Every one of them made his or her own mental image of Scarlett O'Hara, that little devil in hoop skirts whose viciousness you forgave because you admired her gumption, who extracted from you that kindly feeling of pity. In some perverse way you both loved and hated Scarlett, which calls for a profound understanding of her character, and, of course, your vivid picture of her.

THEN came the casting. We remember sitting here making a trench of our desk while the controversy raged. We remember the North yelling for Miriam Hopkins and a rebel yell for Katharine Hepburn. We remember the man who threatened to shoot us if Jeanette MacDonald, of all people, didn't get the part. Just as if we were casting it. The shouts for Priscilla Lane, Merle Oberon, Andrea Leeds and Janet Gaynor (because they were sort of red-heads). And we remember Warner Brothers slyly sneaking out their Bette Davis as a ornery Southern gal in "Jezebel," just to prove they had a good entry.

Midst all the clamor, David O. Selznick picked out an unknown British gal with green eyes and red hair and said, by gosh, she was Scarlett O'Hara. We remember, too, the uproar on that. A British gal playing a Southern miss! It was an outrage. Mr. Selznick answered that Miss Leigh was of Irish-French stock, just as Scarlett.

"So what!" the fans yelled. "Do we want a British accent in our Deep South." This may have been petulance, but Selznick, overwhelmed by what he had seen in the screen tests, answered factually that in the Deep South of pre-Civil War days you didn't hear that slurring of r's, that drawl as we know it today, but a speech that came close to the language spoken today in the British Isles, particularly where there is Irish stock.

THE FANS answered this by a peculiar patriotic din, saying "Weren't there any good enough American actresses?"

So Miss Leigh, greeted with unfriendliness, ready to be taxed with her accent and a widespread prejudice, walked into the role of Scarlett O'Hara.

Now let us look at the role. There never has been a more lengthy one. This puts a great burden on an actress, to sustain a character through episode after episode and in the case of "Gone with the Wind" carry the entire picture with her. Not only the strain of memorizing and interpreting a long role but well aware that the entire burden of success rested on her. If Scarlett O'Hara wasn't right, then "Gone with the Wind" was a floperoo. It was a terrifying assignment.

But there was something to make it even more difficult. Scarlett was no simple creature. She was more complex than all complex femininity. She had qualities which made her unique in fiction, where words describe, but qualities doubly difficult to translate in the nuances of the actress, fine shades of emotion and a wide range of them.

Against critical audiences, given to having movie favorites, she had to play something to the popular taste that was complex and not simple to interpret, a character widely known and interpreted in different fashions. We can't recall a tougher assignment in the history of the movies.

JUST one more thought on the hellish task given this young, unknown actress. She played many of those scenes against a film favorite, a unanimous choice for a role, Clark Gable as Rhett Butler. Even sympathies would be against her, sympathies which had been built up for Gable in his many popular years on the screen. You see, she was acting both with and against the cast to establish her character. She had to win out against the players where all the prejudice against her would crystallize.

Now go and see "Gone with the Wind." See the Scarlett you imagined roar through it, dominating it, making it a great picture, probably providing it with its major contribution. See a piece of acting that makes Miss Leigh, against the combined weight of Bette Davis' four fine performances this last season, the outstanding choice for the Academy Award. Consider the pressure that was on her, then the freedom, the gusto she throws into the part.

It may have been perfect casting, selecting the right person for the right part, but it doesn't minimize her great performance. It is acting at its finest, with rare understanding of a role and the ability to bring out its most delicate shades. That's why we feel like drinking a toast to one of the greatest achievements of the screen, the perfect meeting of Vivien Leigh with Scarlett O'Hara.



Triumphs in Tough Assignment

The most discussed player in the most discussed film role in years. Probably the toughest film assignment ever handed to a player was given Vivien Leigh, chosen to play the volatile Scarlett O'Hara after years of search and with the public having

their own conception of the role. That Miss Leigh is Scarlett to the satisfaction of everyone who sees "Gone with the Wind," current at both the United Artists and Wilson, is not only a personal triumph but marks her as a rare artist.

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