



Hollywood Cavalcade

Directed by Lyle W. Nash

WHO WERE the top film stars of 1926 asks a reader. That depends on where you seek an answer. *Photoplay* magazine reflected these stars on its 1926 covers: Colleen Moore, Bebe Daniels, Gilda Gray, Vilma Banky, Leatrice Joy, Lois Moran, Dorothy Mackaill, Doris Kenyon, Marion Davies, Alice Joyce, Renee Adoree and Aileen Pringle. Leading critics named top male stars John Gilbert, Rudolph Valentino, John Barrymore, Emil Jannings, Ramon Navarro, H. B. Warner, Ronald Colman, Milton Sills, Douglas Fairbanks, Victor McLaglen and Edmund Lowe as big draws in 1926.

EVERY man named has long since passed on but seven of the 12 women named are still alive.

THE HAPPY DAYS... A 1927 news story tells how a Chicago theatre cashier sold 1,096 tickets in one hour and that her cash balanced exactly at the end of her shift. That's 18 tickets per minute including making change. Recently six theatre cashiers sold 1,096 tickets in seven days (70 hours) to a giant 3,456 seat theatre. That's a record, too.

WHO IS WHERE... FFFrisbee says Deanna Durbin lives at 49 Rue de Viviers, Neuphle-le-Chateau, France... Toby Wing lives in Miami, Florida... Marian Marsh has been receiving fan mail at P.O. Box 1, Palm Desert, California 92260... Ann Rutherford is back in films... Unverified address of May Allison (Osborne), 2 Bratenakl Place, Bratenakl, Ohio 44108... Contact Busby Berke-

PLAN AHEAD..

1973 CONVENTION

JULY 25 - 28
PORTLAND, OREGON

ley at 74394 Peppergrass, Palm Desert, California 92260.

OLIVIA de Havilland recently screened all her films in Hollywood as a prelude to writing her biography.

THE QUESTION... What's the mystery about Anthony Bushell in the 1929 film *Jealousy*. Answer: Some historians claim he played the male lead. Jeanne Eagels did not like the resulting film, had it scrapped, used Frederic March instead. Blum's History of Talkies, pp 14, shows Bushell in a still with star Eagels. Bushell, now 69, lives at 103 Lopen Road, London, N. 18, England.

FENWICK Falstaff Frisbee, FFF, says there are 125 theatre pipe organs still in regular or semi-regular public use and about 300 more in private homes, schools, auditoriums in the U.S. Can any TO reader offer more solid facts about these figures?

KINDLY fate decreed that I be at Paramount when the 1956 *Ten Commandments* was rolling with CBD at the helm. During a break I noticed Edward G. Robinson, in full Biblical garb, sitting quietly waiting for the next take. He seemed to have stepped out of the pages of the past. His every movement and facial expression was that of his Hebrew character. His presence reflected ancient history. EGR was a favorite of mine and millions of others. He seemed born for the role of Dathan.

RADIO CITY Music Hall, world's greatest movie theatre, was not intended as a film house. Started with vaudeville and bombed after two weeks. Fate is fickle.

COMMING ATTRACTIONS... "No, No, Nanette" has been filmed at least twice and may be filmed again. Now Don Dunn has written a brilliant, chatting, funny, starkly revealing account of "The Making of No, No, Nanette." It is scandalous, horrendous, utterly absorbing and the bitter truth about the shabby, stinking world of the Broadway theatre. A literary treat.

DINNY'S COLYUM

as
transcribed
by
Del Castillo



They's a lot of talk nowadays on how to play music for silent pitchers. This seems pretty funny to me, because music was played for the silent pitchers only because they wasnt any other sound, so we had to have something to fill the silences with. I spose its hard for the younger generation to try to imagine them days, but I can remember back to all the gimmicks, only they didnt call them gimmicks in those days, to try to get a little excitement. Of course way back around 1910 like, they didnt even have organs but only pianos, and then when they begun to have organs they wasnt any of them drums and whissels and cimbals and like that there, so they use to hire a dummer who sat off to one side and watched the pitcher and he would put in the horse hoofs and the gun shots and the explosions or whatever was in the pitcher.

I remember back in Boston witch is where I was livin then, they was a little organ player name of Edith Lang at a pitcher house called the Exeter on acct it was on Exeter St. in the Back Bay, and she had a big bass drum almost bigger than she was, and when they was a cannon shot she would reach over and whack the bass drum. And then I remember a feller name of Lyman Howe who use to show silent pitchers and he had a whole crew of guys behind the screen who had all

different kinds of sounds like chains and thunder sheets and drums and like that there witch they all had to bang at when the action called for it, on acct. they wasnt no such thing then as records that had sound effects.

But then Mr. Wurlitzer and the other guys that was turnin out the-ayter organs they begun to put in all them things like drums and cimbals and tamberines and boat wissels and train wissels and auto horns and bells and stuff so that the organ players they got flier and flier so they could follow the pitchers pretty good. So then to help out the organ players who wasnt so fly, they begun to put out what they called Thematick Cue Sheets, and that's what Miss Esther Higgins made up a smart little article in this magazine awile back showin how these cue sheets would tell when to play different peaces of music and they would even give a line of the music so you could tell what it sound-ed like and use somethin like it if you didn't have that partickilar peace. And some of the producers even hired good composers to rite speshul scores, like Mr. Frederick Converse, who was a well known classical compowser in Boston, ritin the score to a pitcher called Puritan Passions, and then I remember a peachy score by Mr. Mortimer Wilson to The Thief Of Bagdad.

Mr. Victor Herbert he wrote the music for The Fall Of A Nation, and Mr. Hugo Riesenfeld he wrote a jim dandy march for The Covered Wagon. And then I speshully remember Mr. Jerome Kern who turned out a bunch of themes for a cereal with Miss Billie Burke, I think it was called Gloria's Romance. Then they was some other scores if I remember rite to some of the big specktacl pitchers like The Phantom Of The Opera and The Birth Of A Nation and the The Three Musketeers. But mostly for every good score to a pitcher by a good composer they would be hundreds of scores witch was nothin but the cue music by fellers like Lake and Zamecnik and Langey and Borch and like that there. Some of them was good composers but jest the same it was what the boys call hack work, to say nothin of the fack that it was put together so fast it was full of mistakes. So most of the organ players who was the best in the business wound up by throwin the cue sheets out into the alley and makin up there own scores, and leave the second raters to stick to the cue sheets. □



CENTRAL INDIANA

The year 1973 has started out with a musical "bang" for CIC-ATOS under the capable leadership of Tim Needler. The January meeting, held in the home of Mrs. Farilyn Stone in Indianapolis, was devoted primarily to organization for the coming year and introducing and reviewing some new areas of endeavor.

An Education Committee is something new in our chapter and promises to be very interesting and informative. The committee plans such possibilities as "rap" sessions with some of the visiting professional theatre organists, history, of theatre organs, general technique information, theatre styling, etc. These plans were discussed and presented by Tom Ferree, Chairman.

No program was planned but open console time was enjoyed by members of the club on Farilyn's Lincolnwood Lowery and duets combined the organ and Farilyn's 6 foot Weber grand piano.

The Education Committee began functioning immediately and early in February had a 2-1/2 hour workshop at the Rivoli Theatre in Indianapolis under the expert direction of Don Baker. (The Rivoli has one of the finest theatre organ installations in the midwest, a 3/14 Uniphone.) Don covered such things in his workshop as registration, tricks-of-the-trade and theatre music styling. The session was well attended.

At the February meeting held in the home of Les and Tess Moses in Indianapolis, Roger Whitehead, a member of the Education Committee, brought a report to the members who had not been able to attend the Don Baker workshop. There was open discussion, and questions and answers were presented to illustrate any of the helpful points covered by Don. Tim Needler demonstrated some of

these on the organ for the group. After the business meeting a short program was presented by Tim, Virginia Byrd Rechoris and Ken Double. The Moses' have a Deluxe Serenade Model Conn with a newly installed set of electronic pipes.

RUTH D. WARD

CHICAGO AREA

It is unfortunate that somehow CATOE's John Seng Concert last November didn't get the feature coverage that his Radio City Music Hall appearance did; however no one ever seems to be really appreciated in his own home town. Mixing the past with the present John presented an unforgettable and distinguished performance, even after losing his program list to the abyss beneath the console lift. Chicago's Oriental Theatre Wurlitzer had been played by many colorful and artistic organists over the years, beginning with Henri Keates, yet John Seng brought a new dimension to his audience as he wove Tchaikovsky, silent film, Bach, a sing-along, et al, into a unique theatre organ experience.

Edna Sellers, wife of the late Preston Sellers was a special guest at this show. Both had been organists at the Oriental and even now Edna still is organist at Math Iglers's German restaurant in Chicago. Edna enchanted the almost full-house chatting with John about her nostalgic recollections of bygone days at the Oriental. The Oriental Wurlitzer is a very energetic 4 manual Publix 20 ranker with an extra 16' Tuba in the pedal making it 21 ranks. The Dulciana long ago had been replaced by a Post Horn which was in turn replaced by a brand new Moller Post Horn for this show and connected to the piano switches for more availability. The Oriental is unique insofar as the shutters are in full view with no drapes or grilles to obstruct