

intention. Arthur Dunham, a fine organist and director of music at the Chicago Tivoli Theatre, often said that every musical figure and nuance can be written between bar-lines and that our duty was to follow the composer's intentions, because the man who wrote the music was in all likelihood a better musician than we were.

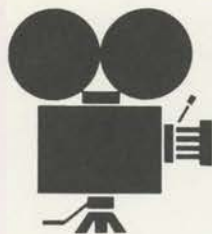
A word should be said about the touring organist who tries to ingratiate himself with audiences by telling double-meaning jokes and using offensive language. There is no call for us to join the filth crowd. Any organist who thinks he has to resort to smut had better get back to the practice room and stay out of the concert field until he is sure he can be a good performer and a gentleman at the same time.

When we praise or blame, let us give the evidence for it in specifics of performance. Without these, there is ground for strong suspicion that the program was merely ordinary or little better than that. In 1630 John Milton said, "Organ music could dissolve me into ecstasies and bring all heaven before mine eyes." Let's have organists who work at doing just that and reviewers who can bring us the news. □

THEATRE ORGAN CIRCULATION

— APRIL, 1973 —

1. California820	29. Kansas20
2. Michigan353	30. Kentucky18
3. New York315	31. Utah16
4. Illinois303	Wash. D.C.16
5. Ohio249	32. Tennessee15
6. Penna.215	33. N. Dakota11
7. New Jersey191	34. Miss.10
8. Washington136	35. Louisiana9
9. Mass.126	36. Rhode Is.9
10. Indiana117	37. Nebraska7
11. Conn.109	38. S. Carolina7
12. Maryland108	39. West Va.7
13. Florida89	40. Nevada6
14. Oregon86	41. New Mex.6
15. Iowa80	42. Maine5
16. Virginia75	43. New Hamp.5
17. Missouri60	44. Arkansas4
18. Texas56	45. Alaska3
19. Colorado51	46. S. Dakota3
20. Georgia51	47. Vermont3
21. Minnesota51	48. Wyoming2
22. Arizona49	49. Idaho1
23. Wisconsin48	50. Montana1
24. Hawaii41	4077
25. N. Carolina39	Foreign52
26. Oklahoma28	Canadian67
27. Alabama25	Total 4196
28. Delaware22	



Hollywood Cavalcade

Directed by Lyle W. Nash

RARELY have the inner workings of a film studio and the dreams, ambitions and working patterns of a renowned motion picture creator been so dissected as in *Memo from David O. Selznick*. Author Rudy Behlmer has scanned thousands of memos, telegrams, letters and office copy of DOS and produced this fascinating book. It begins in 1926 and ends with a 1962 memo saying in part: "... to me, it is heartbreaking."

IN 1928 DOS submitted many main title suggestions to Paramount. He received \$100 for each used. He was very good at this. Three of his titles ("Dirigible, Submarine and Flight") were sold to Columbia... In 1934 he wrote: "... Beau Geste and Merry Widow (1925) are still my favorite pictures of all time."

NEW FACES always were a goal of DOS. About Katharine Hepburn he wrote: "... Everyone was shocked silly... when rushes first shown... gloom was thick... Not until preview ("Bill of Divorcement") was staff convinced we had a great screen personality... Fred Astaire... a little uncertain... enormous ears and bad chin line... his charm is so tremendous... favor signing him."

"OCTOBER 1938... A few observations about *Intermezzo*... Ronald Colman and William Powell both refused the lead... Best I think... Charles Boyer and Loretta Young... I note Bergman (Ingrid) is 5'9½" tall... Is it possible?... Actually, Hedy Lamarr was established purely by photography..."

CASTING of *Gone With the Wind*, GWTW, was most notable film task ever undertaken. The role of Scarlett

O'Hara was most coveted role in films. Among those considered: Joan Crawford, Bette Davis, Miriam Hopkins, Tallulah Bankhead, Norma Shearer, Paulette Goddard, Doris Jordan, Jean Arthur, Katharine Hepburn, Loretta Young, Ann Sheridan, Lana Turner, Joan Bennett, Susan Hayward, Frances Dee, Margaret Tallichet, Lucille Ball, Claudette Colbert, Margaret Sullavan and Carole Lombard.

AT FIRST DOS was only luke warm to GWTW. Warner's had an option on book for a time but let it drop. Gable was the only real serious star considered for Rhett part. Gable bluntly told all he would not consider any phony Southern accent attempts.

IF Vivien Leigh had not come along, who would have been Scarlett? We can only guess. The finalists for the part were Hepburn, Arthur, Bennett and Young.

COULD you imagine a Bette Davis Scarlett and an Errol Flynn Rhett? Or Gary Cooper as Rhett? All such castings were given thought. Janet Gaynor was once thought about for Melanie, Leslie Howard first scorned the weak, watery character of Ashley Wilkes. Joan Fontaine shunned the part of Melanie. DOS never considered anyone but Howard for the Wilkes part.

ONE powerful reason Clark Gable played Rhett was he got a \$100,000. bonus. He needed the money badly for a divorce settlement.

VIEWPOINT: Hollywood probably never had another greater one-man film creator than DOS. Even the great DWGriffith did not concern himself with costume detail, financing detail and minor considerations as did DOS. In 38 years DOS created some 66 films some more memorable than most of his contemporaries. He truly was one of Hollywood's towering figures.

NEXT MONTH we revert to our item type column with bits and pieces about people, places and things. Correspondence about the column is welcome to P.O. Box 113, Pasadena, California 91102. □

It's Fun!

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