

"Old prospector" Klos and his trusty burro, "Jason," join the Bombarde staff.



NUGGETS from the GOLDEN DAYS

By Lloyd Klos

From the April 1927 issue of Jacobs' "Orchestra Monthly" come the following items of interest:

The opening of the Del Castillo Theatre Organ School, Loew's State Theatre Building, in Boston, is announced. The director has had experience in the New York Rialto; the Shea-Publix in Buffalo; the State, Fenway and the 5,000-seat Metropolitan in Boston. The course covers style, repertoire, cueing of pictures, improvising and playing jazz. Complete screen equipment, extensive photoplay library and theatre-type practice and teaching organs are assets of the new school.

Advertisement:

"You who are too busy to study Theatre Organ in the Ralph Waldo Emerson Resident School (Chicago), can study at home on any available type or make of organ, so simple and understandable is our course. This may be the turning point of your musical career! Capitalize on your talents!"

Item: Photoplay organists are not all necessarily good looking, so when we find Betty Gould we are grateful for an opportunity to listen to good music and to please a rather critical eye at the same time.

Attractive Betty hails from Detroit where she was associated with some of the leading "palaces of embalmed drama." She has more recently been caressing the keys at the world-famous Oriental Theatre in Chicago, as assistant to Mr. Keates. The local papers have been watching her quite closely, as attested by a very nice write-up which appeared in the Chicago American regarding her clever jazz work. Betty is a livewire who will be holding down a real top job with Balaban and Katz before long.

Saxe's new Plaza Theatre opened Saturday, February 5, to the largest at-

tendance ever known at a Milwaukee suburban house. Hundreds of people were turned away during the first few nights. The new Plaza is the latest thing in theatre construction and furnishings, and the organ is one of the finest in the city, being a beautiful Marr & Colton unit organ with every accessory which any photoplay organist could ask for. Roland Waterson is the lucky organist who is to play it.

Mr. Edward Eigenschenk, a member of the faculty of the School of Motion Picture Organ Playing of the American Conservatory and author of the book "Organ Jazz", has been for the past four years organist at the Lubliner and Trinz Michigan Theatre of Chicago.

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"Make More Money! We need "Ace" organists to fill "Ace" theatre positions. Don't stay in that "Rut". We teach you the essentials which "Ace" organists must know to hold "Ace" positions.—Al Melgard's Barton Organ School, Chicago. Belle Melrose, First Assistant. Broadcast through WLS."

Gold Dust: About the country: Irene Juno wowing them in Washington, DC. . . Henry Francis Parks teaches T.O. in Chicago in addition to his duties at the Roosevelt Theatre. . . J. D. Barnard at the Lincoln Theater, Port Angeles, Wash. . . Elsie Mae Look is first assistant instructor at the Ralph Waldo Emerson School, and an artist at radio station WLS, Chicago. Grant & Ruth Theatres of Salisbury, N. Carolina, are featuring prologues. Mr. Linn arranged a prologue of singing and Argentine dances, using organ and piano accompaniments, for *The Temptress*. . . Otto F. Beck is now on tour as featured organist, being booked for a Southern tour of many months. Martha Lee, formerly of the Strand Theatre, Cumberland, Md., is located at the Savoy in Washington, replacing Gertrude Kreiselman, who is at the Rialto.

That's how it was in April, 1927. Panning out until next time.

-Lloyd and "Jason"

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The above is the first in a series of columns prepared by theatre organ historian Lloyd E. Klos whose writings are well known to readers of the **Bombarde**. From his extensive library of "Golden Age" literature "old prospector" Klos will select items of interest—or "nuggets"—which reflect the personalities, color, trends and customs of those long-gone but unforgettable days. The **Bombarde** is proud to present **Nuggets from the Golden Days**. Ed.

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How To Play The Cinema Organ

by George Tootell (part three)

SOLO PLAYING IN THE CINEMA

Vicious Taste. Though many men degrade both the organ and themselves by pandering to cheap and vicious tastes, such players can only be described as ignorant cheap-jacks, and are not to be considered as artists who have realized the true purpose and mission of the organ and organist in the cinema. This type of player gives to other musicians the impression that the cinema organist's efforts are confined to jazz and stunt tricks which is a totally erroneous impression, and very wide of the mark.

Cinema Organist's Mission. The mission of the cinema organist is to accompany the film and provide the musical counterpart to the photoplay. To do this adequately, he must possess keen and artistic sense of tone colors, expert ability in extemporization, and an extensive library of music comprising compositions of all types.

Technique. A really first-rate technique is essential; that fact cannot be too firmly impressed upon all who intend to take up this specialized branch of organ playing. Technique comprises finger and pedal touch with agility in both; facility in stop manipulation, and the ability to adapt or alter upon the spur of the moment, from the printed copy, passages which, as printed, are unsuited to the instrument in order to gain the right effect and approximate as closely as possible the composer's intention. The study of manual and pedal touch with agility in both includes the important matter of acquiring independence of hands and feet. For more detailed information on these points, the student is referred to any standard "Tutor" on organ playing, wherein will be found special studies and exercises. I strongly urge the student to study and practise the organ works of Bach, which provide the only safe and certain way to gain technical perfection in organ playing; a mastery over the organ works of Bach means a complete and thorough mastery of organ technique.

Exercising Imagination. The cinema organist must possess an active imagination and use it; not only that, but he must also be able to quickly exercise his power of imagination not only to obtain suitable tone coloring and effect, but also to keep himself completely en rapport with the atmosphere, scenes, emotions and action of the photoplay; so that his music may reflect, emphasize or intensify these ideas. On this point, everything depends upon quickness in perception and promptitude in action.