

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



NUGGETS from the GOLDEN DAYS

Prospected by LLOYD E. KLOS

Continuing along the trails in the spring of 1927, accompanied by our faithful Burro, Jason, we have come across the following items in Jacob's Monthly magazine:

Chicago's newest theatre, the Admiral, has a unique distinction—it has the first Marr and Colton within the corporate limits of the city. Organist in the north side house is CORNELIUS MAFFIE, the "Singing Organist". This will be the first of many M & C's in the Windy City because the former Wurlitzer representative is now the M & C agent. Organist HENRY F. PARKS does much of the M & C demonstration work.

Adv.: "Every progressive organist should have this complete course in trick and "imitation" playing. Contains detailed instruction for producing dog-bark, snore, rooster crow, RR train, bag-pipes, banjo and over twenty other effects indispensable to the motion picture organist. THEATRE ORGAN SECRETS' Price, \$2.00. C. ROY CARTER, Organist, Los Angeles, California.

OLIVER WALLACE, organist at Seattle's Fifth Avenue Theatre, has introduced a new device. Already credited with the introduction of the pipe organ to the movie theatre, his new idea involves a midget console which may be used on the stage and moved about at will. He declares that the new device brings out all the volume, range and tone of the giant Wurlitzers.

The Milwaukee Journal dedicated its new studio organ, March 31. A Wurlitzer, it was opened by Chicago's AMBROSE LARSON over WHAD, the newspaper's own radio station. GLADYS KRUEGER, former organist in the Crystal Theatre in Burlington, Wisconsin, has been appointed staff organist.

WILLIAM HARRISON, organist at the Aldine Theatre in Wilmington, Delaware, was born in England, got his musical education there and was pianist on several steamship lines before joining the Stanley Theatre chain. He specializes in solos, slide novelties and arranging effective organ duets with the orchestra.

DICK LEIBERT'S band was such a success on Washington's Arlington Roof, that hundreds were turned away opening night. Dick's Lido Band played an hour a week over the air during the winter and was used as a special feature at the Palace and Loew's Century theatres in Baltimore. Dick's "organlude" is a regular feature on the program, and he feels he will soon be considered part of the standard equipment such as velvet curtains, air cooling system or the exit doors.

The National Theatre in Boston's South End has installed one of the best equipped theatre organs to be found in New England, a Robert Morton, said to be the first of its kind in Boston. Organists are JOE REISMAN and TONY ANGELO.

GOLD DUST: BEATRICE RYAN, associate organist in Rochester's Eastman Theatre, is spending a year of study in Paris with renowned organist MARCEL DUPRE . . . STUART BARRIE plays the Kilgen in the Grand Central Theatre in Chicago . . . AL CARNEY wowing them over WHT in Chicago, while LEO TERRY plays at the nearby Piccadilly . . . ARTHUR L. UTT presides over the Kilgen in the New Grand Central Theatre in St. Louis . . . In Washington, PEARL HAUER is at the York; MILTON DAVIS at the Metropolitan; GERTRUDE KREISELMAN at the Rialto; MADELYN HALL at the Empress; ALEX AARONS at the Earle; NELL PAXTON broadcasts from the Auditorium; MARTHA LEE at the Savoy; MARY HORN at the Princess; MARI-BEL LINDSEY at the Ambassador; CECILIA O'DEA at the Central; RUTH FARMER at the Takoma; HAROLD PEASE at the Colony . . . GEORGE EMMONS at the Tivoli in Frederick, Md. . . . TOM EVANS is regular organist in the Strand, Scranton, Pa. . . . JETTA MILLHOLLAND is now at the new Broadway Theatre, Charlotte, N.C. . . . HARRY SULLIVAN at the Strand's Marr & Colton, Rochester, N.Y.

Back to the shack until next time.

Lloyd (and Jason, the burro)

HOW TO PLAY THE CINEMA ORGAN

by George Tootell

PART FOUR

Tone Coloring. A keen and artistic sense of tone coloring is not merely an advantage, it is a necessity; the player can give a most significant meaning to a scene, which might otherwise appear insignificant, through the tone coloring which he employs. This not only means using his imagination to good effect, but also a facile manipulation of stops—and I consider this to be quite as important as the acquisition of good technique. Tone colors will change (as the music also will change) according to the changes exhibited in the picture; but they will also change according to the music itself, and in this, a knowledge of orchestration and of orchestral scores is essential to the organist.

Vulgarity. With such knowledge, no organist could commit such vulgarities as the playing of a clarinet solo in Weber's "Oberon" Overture on a trumpet stop; the beautiful oboe solo in "Finlandia" on a piccolo; the opening violin passages of "A Midsummer Night's Dream" Overture played upon 8 ft. flutes; or the dainty "Pizzicato" from Delibes' "Sylvia" played upon a thick diapason. And yet, the writer has actually heard these crimes committed! Organists who commit such flagrant vulgarities either possess no imagination whatever, or are too lazy to use their brains, and for such, no condemnation can be too severe.

Piano-Conductor Parts. When playing a piece originally composed for orchestra, the organist should know the score, or play from a piano-conductor copy, which will, as a rule indicate clearly all solo passages and general orchestral effects. The organist will also be well advised to avoid, on the one hand, maintaining one tonal effect for too long a period, producing monotony; and, on the other hand, a too frequent change, producing a scrappy and restless effect; his changes in music and tone colors will be governed by the changes in the photograph, and in that, he must use imagination and judgment.

A very important matter is that of altering or adapting passages to suit the organ. It will be appropriate at this point to draw attention to the fact that comparatively little actual organ music is suitable for the cinema; apart from selections (independent of the films), only a small percentage of music composed expressly for the organ is of any use in film accompaniment.

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