



NUGGETS from the GOLDEN DAYS

Prospected by Lloyd E. Klos

With February's being the month for Valentines to the fair ladies, Jason and I dedicate this one to the Betty Masons, Peg Nielsons, Vi Thompsons, Marilyn Schrums and to all the *Wurlitzer Widows* in the ATOE. Sources are American Organist (AO), Diapason (D), Jacobs (J) and Melody (M) magazines.

April 1918 (M) MRS. IRMA FIRESTONE, popular Chicago organ instructor, includes popular music playing in her course for motion picture players. She is a successful teacher and a highly proficient performer, being a demonstrator for a Chicago unit-orchestra builder.

July 1919 (M) The West Side School in Chicago houses a Kimball organ, and teacher of the organ course is INGABORG CHRISTENSEN.

AUGUST 1923 (D) AMY KEITH ELLIOTT and ROBERT W. STEVENS at Chicago's Orchestra Hall, are playing Harold Lloyd's summer-long picture, *Safety Last*.

October 1923 (AO) JESSE CRAWFORD of the Chicago Theatre, and HELEN ANDERSON of the nearby Roosevelt, were united in marriage. December 1924 (M) EDITH LANG is president of the Women Organ Players Club of Boston. She broadcasts over WBZ on a \$14,000 organ in the Estey Studio. Other officers are JULA DOANE SANDERS, secy.; MRS. M. S. HACK, treas.; and MABEL BENNETT, auditor.

April 1925 (J) MRS. MARGARET LIBBY is the organist at Washington's New Ambassador Theatre, and has a decided hit with the audiences.

July 1925 (AO) ESTER STAYNOR of the Rialto and HARRY of the Artist Theatre, Tacoma, have organized a company and are making *original organ novelties*, some with film, some with slides.

August 1925 (D) MRS. GEORGE C. THOMPSON, organist at the Belmar theatre in Pittsburgh, was the heroine on July 7 when sheets of flame issued from the projection booth. Her coolness by playing a rollicking tune, prevented panic. Fire, caused by overheated film, was confined to the projection room.

April 1926 (M) The Knowlton Pless Organ School of Seattle is run by MRS. B. BROWN who was organist in several Chicago Theatres, and MISS GLADYS KNOWLTON, who was organist in San Francisco, Portland and Seattle. Pupils are given a 3-month course with movies to accompany. Two days a week, they play a whole show in a downtown house. Estey organs are in the studios, but Kimball, Wurlitzer and Wicks are used in the theatres.

May 1926 (M) The Great Lake Theatre of Oakland, California, was dedicated on March 6. Twenty-two motion picture stars, including Monte Blue, Lew Cody, Lloyd Hamilton Roy Stewart, Percy Narmont, George K. Arthur and Ruth Clifford, were present. A 4-manual Wurlitzer, costing \$50,000 was opened by IRMA FALVEE.

October 1926 (J) ELIZABETH SCOTT is organist at the Liberty Theatre, Benton Harbor, Michigan, which is having a new 2-manual Moller installed.

November 1926 (J) MISS N. DEAN MITCHELL is organist at the new Granada Theatre in Seattle. Considered the best woman organist in Seattle, her work shows to advantage on a very fine Wurlitzer.

July 1927 (J) ANN LEAF is the featured organist in Los Angeles' Boulevard Theatre, playing 15 minutes of requests every matinee and evening. Associate organist is MARTHA N. GREEN.

September 1927 (J) The Loew's Circuit in New York City alone employs over 80 organists. One GRACE MADDEN, at the Brevoort is handicapped by an organ whose chimes and harp refuses to function, whose vox is perpetually out of tune, the whole pipework badly installed and hidden in the wings. Yet, Grace displays artistic phrasing, clean technique, and careful use of the expression pedals to do a fine job.

July 1929 (D) For four years, HELEN JEAN MOYER, 29, was organist at Loew's New York Theatre. On June 9, the theatre began showing talking pictures, thereby dismissing Miss Moyer. On June 10, she jumped to her death from the 12th floor of the Hotel Belvedere. Leaving no notes of explanation, the loss of her position is believed to have prompted her.

GOLD DUST Here are a few other lady organists known throughout the years: 3/19 Mrs. Stephen C. Hart, Hotel Bond in Hartford, Conn. . . . 11/21 Nellie Hillhouse is associate organist in Rochester's Strand . . . 10/27 Therese LaJuett at the Syracuse, N.Y. Temple Wurlitzer . . . 11/22 Bernice Derby, Strand Theatre in Battle Creek, Mich. has left for Florida; Margaret Redding of Chicago has replaced her . . . 11/22 Rose Nightengale Myers playing a Seeburg instrument in the National Theatre, Camria, Pa. . . 5/23 Mary Adele Willis, Circle Theatre in Portland, Ore. . . 8/23 Hazel Hirsh, State Lake Theatre and teacher at Kimball Hall, Chicago . . . 1/23 Margarine Berry, Majestic in Portland, Ore. . . 1/23 Edna Buell, Colonial in Columbus, Ohio . . . 2/3 Florence Blum, Strand, Schnectady, N.Y. . . 11/27 Hannah Jarrett at the Avon 3-8 MC and Luella Edwards at the Rivoli in Syracuse, N.Y. . . 3/23 Virgin C. Cox, Raymond, Pasadena



Niagara - Frontier

Organist Lyn Larsen thrilled a capacity audience at the Riviera Theatre in North Tonawanda on November 20 when he appeared in concert at the 3m/11r Wurlitzer for the Niagara Frontier Chapter. Although he prefers music of the '20s and '30s, he played several recent hits including *By the Time I Get to Phoenix* and *Goin' Out of My Head*, in an effort to break his past image. Why? "They turn me on," says Lyn. And from the audience reaction, his selections turned them on too.



Lyn Larsen at Riviera Wurlitzer.

The high point of the program was his accompaniment for the Charles Chaplin silent film, *The Champion*. According to Lyn, "This movie has to be the original 'sock-it-to-me!'"

Lyn proved that the hand is quicker than the eye as he adeptly negotiated countless registration changes during the course of the evening. The audience, which numbered close to 1,000, will long remember his exciting renditions of *Doin' the New Lowdown*, *Finiculi...cata from the Gothic Suite*.

A standing ovation followed his final selection on the program and he showed that he appreciated the enthusiastic response by playing *Goodnight Sweetheart* as his encore.

MORE "GOLDEN NUGGETS" . . .

. . . *Tessie Van Ness* at the Kimball in the Sayre (Pa.) Theatre . . . 4/23
May M. Mills, Karlton, Philadelphia . . . 12/23
Martha J. Kier, Penn, Uniontown, Pa. . . 1/24
Helen Searles Woodlawn, Chicago . . . 1/24
Ruth Wiltrane, Ohio, Indianapolis . . . 3/24
Minnie Wright at the 3-manual in the Alto Theatre, Columbia, Pa. . . 5/24
Grace May Lissenden plays the Skinner in the Ritz, Port Richmond, N.Y. . . 5/24
Mary Vogt broadcasts daily over WOO, Philadelphia on the Wanamaker organ . . . 5/24
Lucille Hale broadcasts Fridays from the Cameo Theatre over KDKA, Pittsburgh. . . 4/28
Peg Kimball at the Syracuse, N.Y. Empire 3-10 Marr & Colton . . . 4/31
Rose Diamond at N.Y. Loew's State Moller . . .

In the summer of 1925, these

ladies graced the consoles of Washington, D.C. organs: *Emily Thompson* and *Margaret Libby*, Central Theatre . . . *Maribel Lindsay*, York . . . *Mrs. Nell Paxton*, Metropolitan . . . *Mrs. Fritz Hauer*, Chevy Chase . . . *Ruth Farmer*, doubling at York Church . . . *Miss C. M. O'Day* at the Robert Morton at Crandall's Central . . . *Mae Woods*, Princess . . . *Amourette Miller*, assistant organist at the Takoma Park . . . 7/25
Effie Drexilius Gable at the Malarkey Special (!) in Pittsburgh's People's Theatre.

The gals really played up a storm in the Golden Days, as our probing the treasure lodes has proved.

See you folks in the rainy month of April!

— Lloyd and Jason

Lyn extolled our organ and recognized Bill Hatzenbuhler whose constant maintenance of the instrument helped to make the program an unqualified success.

Our annual Christmas concert was held on December 11, and featured local organist Carlo Annibale at the console of the Riviera Wurlitzer. The round of applause that followed his opening number, *Everything's Coming Up Roses*, assured Carlo, who is blind, that he had an appreciative audience. The program he planned for that evening included *Trish Trosh Polka*, *Dizzy Fingers*, *What Now My Love*, *Malaguena*, and Tommy Dorsey's *Boogie*, couldn't have been more carefully chosen as far as the audience was concerned. One of the highlights of the evening was his rendition of the *William Tell Overture*, which only a real music lover can listen to without thinking of either Spike Jones or the Lone Ranger, according to Carlo. An appropriate selection of favorite Christmas music helped set the proper mood for the holiday season. We thank Carlo for helping to make this Christmas one to be remembered.

The Annual Quentin Maclean Award was presented this year to William Hatzenbuler by Chairman Robert Flierl, in appreciation for the great contribution he has made toward the success of our chapter. Mr. Frank Guzzette, manager of the Riviera Theatre, was named Honorary Member of the Year.

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Motor City News

The Motor City Chapter has once more appeased the growing appetite of Detroit area silent movie and theatre buffs. This time it was John Muri at the 3M/10r Barton in the Redford Theatre who brought out the fans on October 22 to hear his accompaniment to *The Lost World* (1925). Prior to the feature film John played a lively pops concert and helped that ever popular duo, Loral and Hardy, cavort across the screen.

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