

NUGGETS
from the
GOLDEN
DAYS



Prospected by Lloyd E. Klos

Back in the dear old days, theatre organists took out block ads in the trade magazines as a means of expressing season's greetings to their friends and fans. Found in the Motion Picture Herald of December 26, 1931, here are some Yuletide greetings:

EGON DOUGHERTY, Broadcasting Sincere Greetings for the Holidays from Loew's Triboro Theatre, Astoria Long Island.

Season's Greetings to Louis K. Sidney, Don Albert and to all my friends. JOHN GART, organist and music director of Loew's 46th Street Theatre, Brooklyn, N.Y.

Season Greetings from Mr. and Mrs. JESSE CRAWFORD, Paramount Theatre, at the Crossroads of the World.

The boy with "Miles of Smiles," REX KOURY, extends the Season's Greetings to his many radio and theatre friends. Feature Organist, RKO Proctor's in Troy, N.Y.

MERLE CLARK extends to all his friends in the profession a Very Merry Christmas. Still featured organist at the Paramount Theatre in Brooklyn, N.Y.

JOE STOVES, organist at Loew's Valencia, New York, extends Holiday Greetings to All.

With Heartiest Greetings for a Happy Christmas. FRED FEIBEL, Junior Organist, Paramount Theatre, New York City.

One hundred miles from ole Mexico — 'way down in San Antonio over station KABC comes a Merry Christmas to Everyone, Everywhere by EARL ABEL.

Season's Greetings from WILL GILROY. Zoll Zein Mit Gluck. Loew's Pitkin Theatre, Brooklyn.

From the same magazine, we found some other items relative to events occurring during that Christmas week, 43 years ago.

JACK WARD at the New York Academy of Music presented as a recent organ solo an original concoction entitled "Musical Madness." The entire solo, which featured special and regular choruses of popular songs, met with approval, and the audience joined in the fun and lustily sang each number. Opening with a self-explanatory chorus to a popular tune, telling the audience the reasons for and fun derived by singing, a regular chorus of Guilty was sung by them. In Your Arms, a special tongue-twister which was not only extremely laughable, but very witty as well. One More Time, and Happy When You're Happy followed.

Ward uses special cartoon slides and gags between songs, and also ad libs the dialogue which enhances the intimacy. Of course, the stage shows at this house are very long, but this reviewer cannot understand why this organist and his 10 minutes of real entertainment are not featured regularly. The applause at the finish certainly calls for it.

The mannequins came to the Roxy in New York for the past week, and as a result, the place looked like a miniature of the federal treasury. Armed guards took command, as better than 100 pieces of expensive fur from establishments along Fifth Avenue were made ready for the parade of fashion which featured the Roxy stage presentation for the week. One sable, believe it or not, is said to be worth \$50,000 alone. The total figure set on the 100 wrap-around pelts was over \$1,000,000, which just isn't fair to man or beast. Expensive evening

gowns and shoes added their bit to the housewife's dream which was contained in a heavily guarded strong room during the week.

D. KENNETH WIDENOR, guest organist at New York's 86th Street Theatre, presented a singing novelty called "Closeups and Shapshots". Songs used were Can't Write the Words, River Stay 'Way From My Door, When the Moon Comes Over the Mountain and Faded Summer Love.

Two tongue-twisters, a special, written about slogans on billboards, and a "challenge" chorus gave them plenty for the comedy angle. The solo was well received.

BOB WEST at Philadelphia's Fox Theatre, and funster on the organ, called his number a "song marathon" and received more than usual cooperation from the audience. The songs consisted of simple melodies, including You've Brought a New Kind of Love to Me, Constantinople, Shine On, Harvest Moon, Good Night, Sweetheart and Dancing With Corns on My Toes.

EGON DOUGHERTY at New York's Astoria Triboro, offered a straight community sing. Though this type of work does not require all of Dougherty's ability as a musician, the audience wants nothing other than singing and in this way, he is showing himself a clever fellow in giving them what they want.

He called the solo "Now It's Song Singing Time" and gave them the following to sing: How's Your Uncle? Can't Write the Words, River Stay 'Way From My Door, Can't Stop Me From Loving You, Without the Gal and in closing, Some of These Days.

EARL ABEL at the Texas Theatre in San Antonio, recently offered as his organ solo several peppy parodies on the following late song hits: You Call It Madness, A Cottage For Sale, and I'm Yours. Abel displayed a sign on the console which read "Organ For Sale", and he announced that the house management was going to dispose of this mighty instrument if the patrons wouldn't sing every line of his song slides. The natives went for the gag in a big way, and did they sing? They did. Then the master of the singfest rendered Good Night, Sweetheart, I Don't Know Why, Sweet and Lovely and Shine On, Harvest Moon.

That should do it for this time. So long, sourdoughs!

Jason & The Old Prospector

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To: San Francisco
From: Chicago

CATOE invites all ATOS members to join them on a United Airlines DC-8 non-stop to the Convention. If all seats are filled the cost to each will be about 1/2 the regular fare.

For Info. or reservations contact:

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NOTE: Deposit of \$20.00 per person must be received before Jan. 1, 1975.