

NUGGETS from the GOLDEN DAYS

Prospected
by Lloyd E. Klos



After the end of the silents, theatre organs were used for solo presentations, some of them quite novel. In the following, we feature coverage of some of these organ programs as they appeared in *Motion Picture Herald*.

Mar. 27, 1929 At New York's Proctor's 58th Street Theatre, FREDERICK KINSLEY, director of organists for Radio-Keith-Orpheum, was guest organist at this house, and offered one of the most novel organ solos yet. A trailer announced the "Duo-Unique," an original organ novelty by Mr. Kinsley. Then Fred and Alan Moran, a well-known pianist with a Steinway Duo-Art piano comprised the duo. Kinsley at the organ opened with "Rhapsody in Blue," followed by Moran, who was seen through a scrim, playing a cadenza of the Rhapsody. They played "Blue Shadows" together. The curtain parted, disclosing the Duo-Art reproducing piano playing a cadenza of the Rhapsody. Kinsley and the piano then played the popular second movement of the Rhapsody. Moran followed with an introductory of "St. Louis Blues." The Duo-Art, playing a roll, joined in as did Kinsley at the organ. Kinsley's dialogue about the audience enjoying their experiment was interrupted by the Duo-Art, playing "How About Me?" Kinsley answered it and it followed with "I'll Get By," which it played wrong. Kinsley then shot at it with a cap pistol and it played "I Faw Down an' Go Boom," and finished with a funeral dirge. The comedy over, Kinsley and Moran finished with a fine rendition of the "Doll Dance."

Mar. 27, 1929 LEW WHITE has returned to New York's Roxy Theatre as its chief organist after an absence of nearly a year. During this year, he had devoted most of his time to teaching organ and also broadcasting and recording. White's first solo after getting back in the fold was offered as a straight spot stunt and featured "Theme Songs of the Photoplay." As the console rose, White played an introductory number of the "Fan Fare," following this with a modulation into "Lover, Come Back to Me." Two other famous theme songs, "Marie" and "Precious Little Thing Called Love," followed by "Lover Come Back" and played with full organ as the final punch, closed this fine arrangement.

Mar. 27, 1929 ARLO HULTS at the Brooklyn Kenmore Theatre offered a pleasing solo which consisted of a fine variety of fox trot, ballad and dance numbers. He called his solo, "Gypsy Melodies." Arlo used six title slides, opening with "The Second Hungarian Rhapsody." The balance of the numbers were "Gypsy," "Gypsy Sweetheart" and "Play, Gypsy." Hults closed with a pedal cadenza with the spotlight on his feet. This was very well done and received the whole-hearted response of the audience.

Mar. 27, 1929 JACK TAYLOR at Newark's Branford Theatre offered a clever community stunt called "A Sing-

ing Rodeo." Special slides with very clever lyrics helped everyone to sing. The program consisted of the following numbers: "The Sun Is At My Window," "Carolina Moon," "Me and the Man in the Moon," "Lonely Nights" and "Where the Sky Little Violets Grow." During the playing of each comedy slide, Jack played "Pony Boy." He got a nice reception.

Jan. 17, 1931 RON & DON (Ron Baggott and Don Moore), back at the Brooklyn Fox after a six-month engagement at the Fox in Washington, D.C. These boys' inaugural appearance called for a huge ovation, which necessitated their taking bows, even before their solo, as well as at the finish. Don, seated at the huge pit console, and Ron, seated at the baby stage console, were attractively dressed in white tuxedos, trimmed in black and made a pleasing appearance in contrast to the organ consoles which were draped in brilliant metallic streamers. Their first solo consisted of a number of singable songs, which the audience did justice to by lustily singing. The numbers were: "Let Me Call You Sweetheart," "I'm Yours," two choruses of "Never Swat a Fly," "Go Home and Tell Your Mother" and a final chorus of "Little White Lies."

Jan. 17, 1931 LOUIS WEIR at Boston's RKO Keith's presented a clever novelty which proved very entertaining to this audience. The title was "An Organ For Sale." The solo opened with a cleverly worded special parody on "Cottage For Sale," the words explaining and inviting the audience to sing the following popular tunes: "High Up On a Mountain," "Driving Me Crazy," "My Wild Irish Rose" and "Cheerful Little Earful." This singing type of solo is a new feature at this house, and after a few of the audience joined in the first song, everyone lustily sang the balance of the program. This audience proved its appreciation of Mr. Weir's efforts by offering him a very fine reception at the finish of the solo.

Jan. 17, 1931 At the Omaha Paramount Theatre, "An Auto Nightmare" is the theme of the program being presented this week to visitors of the theatre from the console by J. WESLEY LORD. While he plays, there are presented upon the screen the lines for his music. Various automobiles are mentioned by name and the music is a medley of familiar tunes, among which are "Marching Through Georgia," "Dixie," "The Rosary," "Comin' Through the Rye" and "Battle Hymn of the Republic." Included in the music is the sound of a musical four-note horn. To judge by the applause of a Sunday afternoon audience which had come to see Marie Dressler and Polly Moran in *Reducing*, Mr. Lord's program was well liked. Projected upon the screen while Mr. Lord played the introductory to the screen feature were many laughing faces.

Jan. 17, 1931 ARTHUR HAYES was at the Paramount in Waterloo, Iowa and is now at the Paramount in Cedar Rapids . . . DAVE TURSTON is at the Paramount in Nashville . . . ARLO HULTS of the RKO Chester Theatre in New York City, is taking TOM GRIERSON'S place for a week at the RKO Palace in Rochester because Tom is ill.

Perhaps we have given present day organists some ideas for more interesting programs while on concert tour. We hope so. We feel that many of the ideas which went well 45 years ago would win approval today.

Jason & The Old Prospector □