

**NUGGETS**  
from the  
**GOLDEN DAYS**

Prospected  
by Lloyd E. Klos



Valentine's month is here again, so Jason and I salute the ladies who toil so wondrously for ATOS. References were *Jacobs (J)*, *Local Press (LP)*, *Motion Picture Almanac (MPA)*, and *Motion Picture Herald (MPH)*.

May 1927 (J) EVAH MARTIN learned to play the organ because she had to. This was not a case of being forced to play, but of a new organ being installed in the motion picture house where she had been playing piano since she was 14, in Hannibal, Missouri. She had but a short time to prepare herself for handling this big and complex instrument, so securing the help of a local organist and use of a church organ, she diligently practiced for days, and was ready when the theatre organ was installed. Since that time, she has been playing organ and enjoying it to the utmost.

She now plays in the Irving Theatre in Bloomington, Ill., where she admits to following the unusual custom of picking out some person in the audience and playing to him during the entire show, with the person in question never aware of the fact. She feels that in so doing, she gives the audience a more sympathetic interpretation of the picture by watching the effect on this sample individual she selects to represent the audience. Mrs. Martin has built up a mammoth library, one which is so extensive that she seldom repeats a piece within less than six months. When she uses a number, it is put into a stack in her library at home, instead of in her current file at the theatre, and this music is not used until the music of the past six months has been played. The library is being constantly enlarged to keep abreast of the times and the needs of the theatre.

April 1928 (LP) MAY M. MILLS, Omaha's Orpheum Theatre organist, recently played "Whisper Sweet and Low"; an organ-duo-art duet of "The Whip;" Rachmaninoff's "Concerto in G Minor;" "Amour Coquet" and "Chloe."

Sept. 1930 (MPA) JULIA DAWN, billed as "The Golden Voiced Organist," is still doing novelties for Deluxe Theatres. She is now at Paramount's Prince Edward Theatre in Sydney, Australia.

Sept. 1930 (MPA) "The Two Best Sellers" of organ solos, EDNA and PRESTON, are enjoying a successful career with the Publix-Balaban & Katz organization in Chicago. Both have been with B & K for over three years.

Sept. 1930 (MPA) DOROTHY SARBER is employed by the Majestic Theatre in Athens, Ohio as a featured concert and solo organist. She started on the pipe organ at 16, played two years at the Jewel Theatre in Troy, Ohio; three years at May's Theatre in Piqua, Ohio; and one season at the Sigma Theatre in Lima. She has had experience playing piano and directing a vaudeville orchestra.

Sept. 1930 (MPA) HELEN SHAPLIN is featured organist at the Ogantz Theatre in Philadelphia. She is a graduate of the Broad Street Conservatory of Music in

Philadelphia and Beechwood College in Jenkintown, Pa.

Nov. 7, 1931 (MPH) BETTY HAMMOND (Rosa Rio), at Scranton, Pa.'s Rialto Theatre, presented a delightful and appropriate solo this week entitled "Halloween Hokusum." The organ console and orchestra pit are beautifully decorated with all the doodads which go with Halloween, and to make the solo more realistic, Miss Hammond hides her beauty behind a witch costume, even to a mask. Throughout the solo, weird effects are played on the organ, and grotesque, green hands etc. are flashed on the screen. The opening song is "Deep Night," played by Miss Hammond as special lyrics to the tune, telling of the stunt, appear on the screen. The first audience-singing number is "Take It From Me," with all participating. Miss Hammond, in a low, dramatic voice, tells melodiously about the "green hand," which is to make them scream. The remainder of the program consisted of the singing of "Shine On, Harvest Moon;" "River, Stay Away From My Door," "Words," and "Never-the-Less." A tongue-twister with words all starting in "Z," written to the tune, "The Old Oaken Bucket" got a lot of laughs, as did all the spooky stuff between songs. As she took her final bow, Miss Hammond removed the mask and flashed her smile which is helping to make her so popular there.

Jan. 9, 1932 (MPH) DOROTHY SARBER, at Neth's Grand Theatre in Columbus, Ohio, offered for her fourth week here a solo entitled "Olde Tyme Songs." In it, she used the microphone to rare advantage with a clever combining of slides and an old silent melodrama. As the film was shown, Miss Sarber synchronized her talk to fit the situation and at opportune moments, panicked the audience with local comment. The idea as a whole was outstanding, and the Grand is a good entertainment bet, both for ability and attractiveness of Dorothy Sarber.

Oct. 22, 1932 (MPH) ROSA RIO and BOB HAMILTON, organists at the Brooklyn Fox, have started things off well at the twin consoles with a concert which amply proved their versatility. Their program opened with Miss Rio playing her own theme song, "Rosetta," followed by Bob Hamilton's original fanfare. The title of the concert is *Moments Musicale*, and as their first number together, they offer "Pomp and Circumstance," followed by Hamilton's solo of "Ah, Sweet Mystery of Life," played first in regular tempo and then in a fast, rhythmic time. Miss Rio, with spot on her for her solo, clicked with that hot number, "Tiger Rag." Both artists were well received. The next bit on their program was "Something In the Night," with Hamilton playing the melody and Miss Rio a specially arranged accompaniment. The stirring strains of "The William Tell Overture" were played by the team for an effective finale.

**GOLD DUST:** 9/25 DORIS GUTOW at Chicago's Stratford . . . 9/28 MAY M. MILLS, Omaha's Orpheum . . . 12/28 MILDRED FLEMING, New York's Keystone; MARGUERITE WERNER, Detroit's United Artists; ELSIE ADDISON MABLY and husband WILLIAM A. MABLY, Proctor's in Schenectady . . . 1/30 ANITA DE MARS, Chicago's Capitol; IRMA M. GUTHOERL, Warner's Million Dollar, Pittsburgh; ELOISE ROWAN, WCCO, Minneapolis.

The gals were great in the old days, too. See you in April.

Jason & The Old Prospector □