

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

Prospected  
by Lloyd E. Klos



This time, Jason and I include some reviews of organists' presentations. Some programs were quite novel. Reference was *Motion Picture Herald*.

*January 9, 1932* DICK LEIBERT, the new guest organist who opened at Loew's Jersey in Jersey City on Christmas Day, has started off very well, giving the audiences the same type solos his predecessor, Ted Meyn, gave them for the past two years, consequently making it an easy task for the audience to take to him. A nice bit of showmanship was evident by Leibert when he opened with reading of a message to himself and the audience from Meyn. From then on, the patrons were for him and all joined in singing as they usually do at this house. Songs were "Don't Know Why," "Somebody Else," a most clever special about the audience's being ritzy, a laughable tongue-twister, special to "Million Dollar Baby," "My Bonnie Lies Over the Ocean," one of the most cleverly worded parodies on "When I'm Gone," "Good Night, Sweetheart," and in closing, a special, expressing Dick's holiday greetings in song. The reaction of the audience was most favorable.

*February 13, 1932* ARSENE SIEGEL at Detroit's Fisher Theatre, once more shows he is not limited to any one type of organ presentation as his specialty this week proves. Siegel features a dramatic rendition of Von Suppe's "Light Cavalry Overture." His playing is superb, and the coloring which his nimble fingers give to the tones of this stirring selection raise it far above the usual. A tasteful set of slides gives the audience a word picture of each of the moods of the overture.

*February 13, 1932* BOB WEST at the Brooklyn Fox, who is back at his old stand after an absence of four months, is just as popular with the audience as the day he left. What amounts to an ovation is being given him at each of his appearances. He's still giving them the old personality and urging them to sing louder each time. The program consisted of West's playing for the audience's singing of "Try Somebody Else," "When the Blue of the Night," "Concentration On You," "Who's Your Little Whozis?," "Why Did It Have to be Me?," and a final chorus of "River, Stay 'Way From My Door."

*June 18, 1932* BERNIE COWHAM, back at New York's RKO Flushing Theatre where he has enjoyed a popularity exceeded by no other organist, was given one of the most enthusiastic demonstrations this reviewer has ever witnessed. His opening song, with his own lyrics, was "Voice of the RKO," for the audience to sing. He followed this with his own salute and told them that their "singing school was again in session." A medley of three numbers was followed by a special for the boys and girls to sing, but Bernie never forgets the old folks, either. Tremendous applause greeted these numbers and subsided only when he introduced Sid Kriser, a local high school boy, who sang beautifully, and will undoubtedly make a name for

himself. The applause at the end of the presentation elicited from Bernie a special thank-you song.

*September 10, 1932* HERBIE KOCH, who is gaining a fine reputation for his organ concerts at Shea's Buffalo, the largest house in the city, recently presented the most outstanding and successful routine he has yet offered. "Poet and Peasant Overture" was used as the musical setting, and the waltz movement was played in the usual spotlighted manner. From that moment until the grand finale, the house lights were put out. Making use of a shadowgraf, Herbie's form and movements as he played, and the organ console were seen most advantageously on the screen. The orchestra joined in the finale as the house lights came back on. Herbie's beautiful playing of the overture, enhanced by the novel shadowgraf, proved to this audience that this young fellow really will entertain them.

*September 24, 1932* HENRY B. MURTAGH, co-manager at Buffalo's Hippodrome, is its most popular institution. He introduced another of his original organ novelties to the tune of "Happy Days Are Here Again." Murtagh's clever verses intrigue the audience and he keeps them singing. "It Was Beautiful," "I Just Can't Believe It's True," and "A Shanty In Old Shanty Town" made up the remainder of the everybody-sing interlude.

*September 24, 1932* DR. C. A. J. PARMENTIER and GEORGE EPSTEIN, formerly of New York's Roxy Theatre, are back there at the positions they held previous to the house's closing. The young men alternate at the big organ, playing overtures, and at the rotunda organ where they have created a following with the waiting patrons.

*October 22, 1932* HAROLD RAMSAY, who was loaned by Publix to Sidney Bernstein of Bernstein Theatres in England last year, is back and says that business was good in the new Granada Theatre in London where he was featured organist. Often, Ramsay flew to Paris on a Sunday morning and played a concert at the Gaumont Palace for Radio-Paris. He is now in Los Angeles, renewing acquaintance with his wife (who is in motion pictures). It is rumored that he will direct an orchestra for Paramount in one of its West Coast houses.

**GOLD DUST:** 9/27 FRED MORROW at the Embassy's Kimball in Lewistown, Pa.; MARGARET FRENCH, Gaumont Palace, Paris; ALEXANDER SCHREINER, Los Angeles' Metropolitan . . . 10/27 ROY FARR, Chicago's Randolph; ARTHUR RICHTER, Milwaukee's Wisconsin Theatre; CHONIERE at Loew's Orpheum, Boston . . . 4/28 WELLS HIVELY, Chinese in Hollywood; MARK DOLLIVER, Los Angeles' Pantages; LEON E. IDOINE, Toledo's Loew's Valentine; JIMMY ELLARD, Omaha's Riviera . . . 6/28 WILBUR BURLEIGH, WEEL, Boston; ARTHUR MARTEL, WBET, Medford; HENRY B. MURTAGH, WBET and LLOYD DEL CASTILLO, WNAC, Boston; EDDIE DUNHAM from Elks Hotel over WNAC, Boston . . . 10/28 JOHN MURI, Indiana Theatre at Indiana Harbor; RALPH H. BRIGHAM, Orpheum in Rockford Ill. . . 12/28 ELSIE ROBBINS GOSS, broadcasting over WEAN and WHAC from Loew's State in Boston; JOSEPH STOVES, Loew's State in Providence, R.I.; ROBERT J. BERENTSEN, Rochester's Eastman; WILLIAM A. MABLY, WGY and Proctor's Theatre, Schenectady; J. GORDON BALDWIN, Rochester's Monroe.

That should do it until next time. So long, sourdoughs!  
Jason & The Old Prospector