

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



Organ presentations after the silents were gone are always of interest. Here are a few we culled from *Motion Picture Herald (MPH)*.

January 17, 1931 AL HORNIG, at Baltimore's Loew's Century, offered a novelty organlogue during the week ending January 10, entitled "Election Day in Songville." With a white spot on him at the console, he announced that he would play three songs, each running for mayor, and that the enthusiasm of the patrons would determine which would be elected. Then he announced, "Come on, you singers and sing your votes!" He swung into "When It's Moonlight On the Colorado." Next, he gave them some comedy chatter and played "Loving You the Way I Do." More chatter, predicting that the next candidate, being soaking wet, would get a landslide and told a joke about it. Then he played "Sweet Adeline." After that, he asked for applause from patrons as to which song had won, and played short passages of the three, saying as the last was played, "Come on, folks, if you like this one, we'll call it a day!" He played "Sweet Adeline" very loud at the finish. Words were flashed on the screen for each song.

March 28, 1931 KEN WRIGHT, at the Green Bay, Wisconsin, Paramount, presented one of his original microphone novelties, "Pages From a Girl's Diary." Wright opened the solo with clever and most suitable introductory remarks regarding the first page of the diary as it would be when she arrived in the world. At this time, Wright played "Everybody Loves a Baby." The next page, the fast-growing age, called for the singing of "School Days." The following songs were cleverly worked into the story of this girl's life and were representative of the entire solo: "Hello, Baby," "Give Me a Little Kiss," "Can't Be Bothered With Me," "If I Had a Girl Like You," "I'm Yours," "Here Comes the Bride," "I Love You Truly," "Wedding March," "Rockabye Baby," "Three O'Clock in the Morning," and "When Your Hair Has Turned to Silver." The song titles themselves told the entire story, but the additional continuity Wright spoke made the solo the most talked-of presentation ever witnessed in this city.

March 28, 1931 EGON DOUGHERTY is at New York's Loew's Astoria-Triboro. "Let's Sing and Be Happy" was the title of the singable community stunt this organist presented this week. Dougherty made no pretense of the solo's being anything other than a straight community singing fest and this audience seemed to enjoy it more than the more pretentious novelties usually offered audiences to sing. He played the numbers in a pleasing manner and everyone in the audience joined in singing of "Ninety-nine Out of a Hundred," "Last One Left on the Corner," "My Ideal," "River and Me," "When the Organ Played at Twilight,"

and "Here Comes the Sun." The reception accorded this organist is proof of his popularity.

May 23, 1931 PRESTON SELLERS, at Chicago's Oriental, has turned to the newspaper for his organ solo background on the current program. The result is an original ten minutes of song which obviously pleases audiences. Sellers has combed the newspapers for items referring to music or song in any manner whatsoever. With these news clippings reproduced on the screen for his starting point, Sellers has written his own versions of these occurrences and set them to the tune of popular songs. His audiences join in on the singing of the original interpretations of the news of the day.

September 26, 1931 RON & DON, at the Brooklyn Fox, presented for the opening program of their second engagement a special solo called "Our Birthday Party," which commemorates the Fox Theatre's third anniversary. Don again was seated at the big pit console while Ron was at the baby stage console. They opened with a specially written lyric about the anniversary party to the tune of "Smile, Darn Ya, Smile," and then went into the singing of "By My Side;" a special challenge chorus between the boys and girls to the tune "Got the Bench;" another special, written to the tune "Just a Gigolo;" a whistling and singing chorus of "Whistling In the Dark;" and a final chorus of "Million Dollar Baby." Just before the final chorus, Don surprised the audience by singing a Jewish version of "River Shannon," and though it was sung in dialect and in comedy vein, the good tone quality of his voice was evident.

September 26, 1931 JACK MARTIN, at Milwaukee's Wisconsin Theatre, is offering "Your Part of the Program," assisted by Adriona of Fanchon & Marco's "Let's Go" idea, who sits atop the organ console to applaud the audience's effort in song. Jack's numbers include "It's the Girl," "Many Happy Returns of the Day," "Long, Long Trail" and "Wrap Your Troubles in Dreams."

November 28, 1931 BOB WEST, at Philadelphia's Fox Theatre, conducted a "Married and Single" contest which aroused great competition. The contesting parties appeared to derive a great deal of enjoyment out of the songs which included "Maybe I'm Right," "Nevertheless," "You Don't Have to Tell Me," "I Wanna Sing About You," and "Please Don't Talk About Me When I'm Gone." There is no question that West has succeeded in getting an enthusiastic response from the audiences in this theatre.

December 5, 1931 BILL MEEDER at the RKO Theatre, Richmond Hill, New York, presented a comedy solo this week entitled "Sense and Nonsense." The laughable and entertaining solo was thoroughly enjoyable. But it is not the titles or even the stories attached to his solos which the audience looks for; it is his playing of the organ, the rhythmic style and pleasing combinations he uses which have earned him his enviable reputation and popularity. Appreciation of the work of the true artist is shown many times during a solo, and it is this, the true artist, which means so much to the audience. Interspersed with gags were the three featured numbers, "Faded Summer Love," "Call Me Darling," and "Roll on, You Mississippi."

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