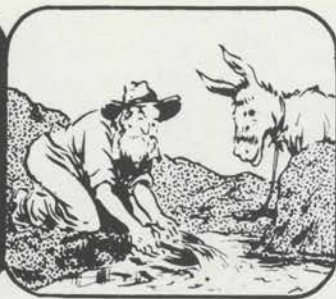


# NUGGETS

from the  
**GOLDEN DAYS**

Prospected  
by Lloyd E. Klos



Let's look at some of the reviews of organists' presentations which occurred after the silents were gone. Reference was the *Motion Picture Herald*.

*March 28, 1931.* J. WESLEY LORD is at the Omaha Paramount. Patrons had a treat in a brief, but beautiful, organ concert of only six minutes. Lord at the console gave a pipe organ rendition of Suppé's "Poet & Peasant Overture." His recital was played without any notes before him and his technique in manipulating the organ was an artist's accomplishment. The house gave him appreciative applause.

*March 28, 1931.* MARLIN, at Brooklyn's Metropolitan Theatre, called his solo "Opportunity," giving his audience an opportunity to sing a number of really singable songs. He orally introduced each of the numbers, then went directly into playing each of them. The tunes were: "Here Comes the Sun," "Overnight," "Ninety-nine Out of a Hundred," "My Ideal," "When Your Hair Has Turned to Silver," "When I Take My Sugar to Tea," "Got the Park" and "Baby Just Cares." The solo was well presented, and the audience sounded as if it enjoyed singing. Its applause at the finish proved that.

*September 26, 1931.* The RKO Palace in Cleveland has engaged JOE VERO as organist, following its policy of offering a larger program, rather than reducing the admission price as all other first-run houses have done.

*December 5, 1931.* KEN WRIGHT, at Lloyd's State Theatre in Rhinelander, Wisconsin, presented an outstanding and original microphone novelty this week which was a takeoff on a radio broadcast. The announcements were as if some trick announcer were blabbing from station NUT. Many local names and places were used in conjunction with gags. This kept the house in a continual uproar. Songs featured in the solo were from motion pictures and musical comedies, and the audience sang all of them. This solo received much comment and applause.

*December 5, 1931.* DAN DANIELS, at the Green Bay, Wisconsin, Fox Theatre, presented a timely organ solo called "Depression? Who Said So?," which went a long way in helping the audience forget its troubles. Special lyrics to "Wanna Sing About You" told the audience that the way

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to end depression was to sing a song. The audience tried its best by singing loudly to end it, and undoubtedly many went away with a happier feeling after singing this entertaining solo. First song was "Guilty," followed by "Now That You've Gone," German lyrics to "Two Hearts," "Bend Down, Sister" and "You Call It Madness." Other popular songs were used with special lyrics for singing, and notes for whistling. Solo did so well that the audience requested an encore and wouldn't stop applause until Daniels played "Call Me Darling," and they sang it. Dan has earned a great popularity since he came to this theatre and he certainly deserves it because he works very diligently to please everyone.

*December 5, 1931.* PAUL MILLER, at the Gowanda, New York, Hollywood Theatre, proved his good taste and playing ability in his recent "Memories of Autumn" solo, which was outstanding in its beautiful registration, combinations and lighting effects. Songs offered were "Memories," "Trees," "Faded Summer Love" and "Shine On, Harvest Moon." The entire solo was centered around registration, harmony and clever lighting effects.

*January 23, 1932.* GUS FARNEY, at Salt Lake City's Capitol Theatre, offered an organ novelty last week which was a direct plug for a coming attraction. He presented it in such a clever and interesting manner that the usual "curse" of plugging features just wasn't there.

Farney took the audience on a musical airplane trip to the film studios, where they met and sang to a few of the film celebrities, whose faces appeared on the screen. Scenes from the film were placed upon the screen as the audience sang, and it was concluded by a shot of Wallace Beery playing the piano while Farney accompanied him at the organ. Farney told the audience that they must return to the theatre and took them back via air (with a film of a plane as background) as they sang a final chorus of a popular tune. The added efforts and Farney's showmanly handling of this solo brought good applause and was a great plug for the feature picture.

*January 23, 1932.* CHAUNCEY HAINES at Los Angeles's United Artists Theatre offered a very musical sketch of California composers and their accomplishments. It was somewhat drawn out, though this writer personally admires the artist's playing. Beautifully played in spots, presented in a showmanly manner, the number still lacked spontaneity. This organist really knows his instrument, and the solo proved to be another case of playing ability overshadowing mediocre material.

*GOLD DUST: 3/31* ART BROWN is at the Flynn Theatre in Burlington, Vermont . . . *8/31* STONEY WALLACE at the Fox Theatre in Hackensack, New Jersey, while HARRY GABRIAL is at Brooklyn's Marbro . . . *9/31* The following organists have transferred: RON & DON from Philadelphia Fox to Brooklyn Fox; WILL GILROY from New York Capitol to Loew's Pitkin, Brooklyn; BOB HAMILTON from Washington, D.C., Fox to New York's Roxy for one week; JOHNNY WINTERS from Houston, Texas, to Warner's in New York City.

Transfers were a part of the life of an organist, but in the depression, to those still playing out of the hundreds who played in the great days, transfers were better than no work at all.

Until next time, so long, sourdoughs!

Jason & The Old Prospector □