

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



Once again, we present items concerning organists who were more popular in the immediate areas of their playing. References were *Local Press (LP)*, *American Organist (AO)*, *Melody (M)*, *Around the Town (ATT)*, *Orchestra World (OW)*, *Exhibitor's Herald World (EHW)*, and *Motion Picture Almanac (MPA)*.

May 27, 1922 (LP) When Indianapolis' 1171-seat Apollo Theatre opened today, FREDERICK EUGENE KOCH was at the Marr & Colton console. (Others who later played it included L. EARL GORDON, LESTER HUFF, RUTH NOLLER and RAY W. WININGS.)

July 1923 (AO) MARMADUKE EIDE, a native of La Crosse, Wisconsin, and a former student of Chicago's Frank Van Dusen, is at the Majestic Theatre in Shamokin, Pennsylvania, where he plays a new four-manual Möller. He began professional organ work in 1915 in St. Paul, Minnesota, and while stationed at Hampton Roads during the war, played the opening of the new auditorium, and the new Möller in the Main Street Theatre. Married in 1918, he has a three-year-old daughter. As an example of his originality and keen interest in theatre work, for a scene where a hero hears his sweetheart's voice over the radio, Mr. Eide worked up a special number using a Victrola record behind the screen, and accompanying it with soft organ, produced an artistic and realistic impression which was remarkably appropriate for the scene. Mr. Eide plays entirely from memory, which he does beautifully and artistically.

June 1925 (M) ERNEST J. HARES is an Englishman and received most of his musical training on the "tight little island" which has produced so many capable men. He came to America several years ago and toured for some seasons as a recitalist. He has also had extensive experience in vaudeville, light opera, Chautauqua work, and, of course, as a theatre organist. His thorough musicianship and deep love for his work have made him popular and successful in all his musical activities.

He likes America, says it's a "jolly fine place," and is favorably impressed with jazz as typical American music, which he uses in his picture programs. "Jazz is the possible basis of a new school of music composition which will be uniquely and typically American," he predicts.

For professional purposes, Mr. Hares has been known as Dave Powell. He presides at the console of the new Grand Theatre organ in Massillon, Ohio. We hope Mr. Hares will like America as much as Americans like his music, and that he will stay with us for the rest of his musical career.

September 24, 1928 (LP) PAUL TOMPKINS, at the Baltimore Stanley Theatre's 3/31 Kimball, is featuring "Organ Divertissement." Ronald Colman and Vilma Banky star in "Two Lovers" — the world's great love team in their final co-starring screen triumph, a production of unexcelled

beauty, romance, intrigue and revenge. Also showing, a Fox Movietone Newsreel.

December, 1928 (ATT) There is nothing overdone or oversaid when one speaks of J. LESLIE CAHILL, solo organist at the Embassy Theatre in Waltham, Massachusetts. He has a brilliant personality, was a graduate of Phillips Andover in 1910 and Harvard in 1914. Leslie opened the Embassy, is certainly making a sensational hit there, and is well liked by all his patrons of which there are many. He previously played two years at the Fenway Theatre in Boston and held a ten-year run at the Strand Theatre in Haverhill, Massachusetts. He is featured in solos, presentations and interesting novelties.

December, 1928 (ATT) MANUEL DE HAAN is featured organist at B. F. Keith's Bijou Theatre, the Statler Hotel, and over WJZ in Boston.

January, 1929 (OW) Although sound pictures are considered anathema by the musicians at large, it is not at all unlikely that ADOLPH GOEBEL will consider them his undoing, for since the installation of these at Loew's Yonkers, his organ recitals are more appreciated than ever. When his solos are heralded, the house applauds vigorously for his performances are of great merit. The approval is felt at the box office, for Yonkerites give their approval in terms of sound money, and Goebel is a substantial reason why it should be so.

April 26, 1930 (EHW) EGON PUTZ at the New York Paramount for the morning and supper shows, offers his selections of classical music for which he has created a great following. His solo this week is entitled "Carmen Fantasy," and was built on the famous arias of the opera. The bits Mr. Putz featured were: "Flower Song," for which he used a male vocal record; "The Habanera" and "The Toreador Song" for which he also used a record. From the fine reception accorded Mr. Putz, it was easily seen that the audience appreciated his fine playing.

April 26, 1930 (EHW) BILL MEEDER at Richmond Hill, New York's Keith-Albee Theatre, offered a wide and pleasing selection of songs in his "Concert of Old and New Songs." Meeder in his pleasingly sly and rather inimitable fashion, explained about a wanderer and the songs he heard in this travels. Opening with a verse and chorus of "Singing a Vagabond Song," the wanderer traveled to the South Seas while the audience sang "Pagan Love Song." Then to the Bay of Naples where "Santa Lucia" was sung. Then along the Rio Grande and "Under a Texas Moon." A slide with a message for the wanderer in song, "You Will Come Back to Me," but the wanderer answers with "Singing the Vagabond Song." The tremendous reception accorded Meeder proved his popularity.

September, 1930 (MPA) HARRY J. JENKINS has been organist at the North Shore Theatre in Gloucester, Massachusetts since 1928. After attending the New England Conservatory of Music and M.I.T., he was featured in the State Theatre in Utica, New York in 1926; the Victory Theatre in Holyoke, Massachusetts, 1926-27; Strand in Holyoke, 1927; and as associate organist at Loew's State in Boston in 1928. He arranges his own solos and works out original ideas.

This should do it for this time. See you in December with some big nuggets. So long, sourdoughs!

Jason & The Old Prospector □