

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



February means checking out the activities of the lady organists. References were *Melody (M)*, *Variety (V)*, *Local Press (LP)*, *Exhibitors Herald (EH)*, *Motion Picture Herald (MPH)* and *Broadcast Engineers' Journal (BEJ)*.

April 1925 (M) We introduce you to GRANT E. and RUTH LINN, who may be the only family of duo organists in eastern United States. Ruth, we believe, is the smallest organist in captivity, and is also a talented pianist. She has studied since childhood, was for some time pianist with the Mary Halliday Orchestra and was well known in the Middle West as a pianist of ability.

Mr. Linn, whose unflinching good nature and winning personality are among his chief assets, has had experience in dance orchestras, theatre orchestras, all sorts of photoplay performances, and as featured organist. Although Mr. & Mrs. Linn were born in Columbus, Ohio, their work took them away from the city before they became acquainted, and it was not until each was well advanced in the profession that they met during a joint engagement at the Southern Theatre in Columbus.

When Mr. Linn accepted a position in Charleston, West Virginia, he decided to take Ruth Culp along as Ruth Linn. The plan met with Miss Culp's approval, and they were both engaged by Musical Director Roy Shellaberger at the Kearsse Theatre, Mrs. Linn as orchestra pianist and Mr. Linn as featured organist. After a successful engagement there, they started for New York on a long-delayed honeymoon. While driving through Washington, Mr. Linn met an acquaintance who promptly took him to the head of the Crandall Circuit. The next day found them again at the organ, and they have been residents of Washington ever since.

Mr. & Mrs. Linn have played most of the houses on the Crandall Circuit, and for the past year, have been featured at the Hoffman Brothers' New Park Theatre. One interesting feature of their always well-arranged programs are the organ and piano duets with Mr. Linn at the Wurlitzer and Mrs. Linn at the piano.

Recently, the couple journeyed to Salisbury, North Carolina, to open the splendid Capitol Theatre.

Circa 1928 (V) At the New York Paramount, the JESSE CRAWFORDS'-evolved novelty is repeated for their weekly rendition. It should be good enough to repeat at will. It's the masking of human voices into the organ pipes so that they swell or diminish in volume at the will of Crawford at the console.

Used for a pop ballad, it was a weird effect and had the patrons looking around until they realized where it was coming from. The rest of the time the audience spent listening and wondering how it was done. "The Voice of the Organ" it was first called, with Mr. Crawford letting it go as a puzzle.

With Mrs. Crawford at her stage console and Mr. Crawford at his usual post, each emphasized by spotlights, no

mention or special attention was called to the innovation. Song slides accompanied the melody as the hidden voices of a man and woman, evidently on opposite sides of the auditorium, sang the lyrics.

No doubt concerning the tonal qualities of this Paramount instrument or the manner in which the Crawfords manipulate it. Both have become popular weekly features, initially welcomed by applause. The voice thing had them guessing and pleased. A corking idea, well executed.

January 1930 (LP) JANE WEINER broadcasts over WPG, Atlantic City, while ANNE LEAF presents "Midnight Melodies" at the organ over WABC, New York. ALMA LISSOW broadcasts from the Eastman School's organ studio over WHEC, Rochester.

February 1930 (LP) BEATRICE RYAN, Eastman School graduate and pupil of the renowned Marcel Dupré of Paris, is playing the Eastman Theatre's Grande Organ over Rochester's WHAM.

February 1930 (EH) BASEL CRISTOL at Chicago's Tower Theatre, presents her usual entertaining solo this week by offering several request numbers of which three are the featured songs of the talkie hit, *Sunny Side Up*. She opens with "Turn on the Heat," and follows with "Dreamers, Aren't We All," "Ah, Sweet Mystery of Life" and "Singing in the Bathtub." Miss Cristol closed her program with the popular "Sunny Side Up," and was greeted with the usual applause.

January 1931 (LP) ANNE LEAF is broadcasting over WABC, New York, while HELEN ANKNER at Rochester's WHAM is doing organ requests.

January 23, 1932 (MPH) EDNA LYMAN at the Los Angeles Western Theatre, is in her third week here. She succeeded Albert Hay Malotte in what is considered the "plum" of the Pacific Coast theatre jobs. It is unfortunate that Miss Lyman lacks the musical ability and that quality of assurance so essential to a job of this proportion. She possesses one of the sweetest voices ever heard, perfect for this type of work, and when she forgets fear of the audience and improves her registration, she will have a popularity of which she will be well proud. At the performance caught, Miss Lyman offered "Kiss Me Goodnight, but not Good-bye." Her singing is evidently the reason for her engagement, and the matinee audience was generous in its applause. To one who recalls that the organ in this house is the largest and finest in the city, it is difficult to forget the desire to hear something besides flutes, strings and vox humanas. We sincerely hope that Miss Lyman will feel more freedom as time goes by; meanwhile, those who appreciate a splendid, soothing voice, will get much enjoyment from her work.

January 1945 (BEJ) Season's Greetings from network staff organists ROSA RIO, BETTY MENDENHALL, DOLPH GOEBEL and ARLO HULTS of the Blue Network, and GEORGE CROOK and JACK WARD of NBC.

GOLD DUST: 2/24 LUCILE HALE broadcasts from the Cameo Theatre over KDKA, Pittsburgh . . . 10/24 BEATRICE CHAPMAN, CPAC, Calgary; MARY E. VOGT, WOO, Philadelphia from the Wanamaker Store.

The gals were busy in those days, achieving much popularity over radio as well as in theatres. So long, sourdoughs!

Jason & The Old Prospector □