



Alice Blue at the Palace Theatre, Hilo, Hawaii.  
(Roger Angell photo)

gan. From July 1941 to September 1949 he was musical director of Station WISH, Indianapolis, and did solo club work with time out for World War II. September 1949 found Boyer at Columbia University in New York City. From March 1950 to May 1951 he played in a trio at the Shelton Hotel and broadcast over Station WOR, New York City, three nights weekly. From June 1951 until November 1951 he did solo club work on the organ at the House of McAray. From June of 1952 until July of 1959 he was organist of Budd's Restaurant in Jackson Heights, New York. During these working years, Boyer attended Columbia University and was graduated in 1955. In February 1959 he taught for the Baldwin Company in New York. In March 1959 he became organist and choir director of the Valley Stream, Long Island, Presbyterian Church and spent 12 years in that position. From January 1962 to November 1970 he taught in Hackensack, New Jersey, for a Baldwin-Gulbransen organ dealer. In November 1970 he retired and returned to Indiana. Boyer died in February of 1976. □

## NUGGETS from the GOLDEN DAYS

Prospected  
by  
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February is here again, so we again devote Valentine's month to the lady organists who participated in the great era. References were *Melody (M)*, *Local Press (LP)*, and *Variety (V)*.

*May, 1926 (M)* While we are inclined to think of the photoplay musician's profession as being a typically American one, it is actually as cosmopolitan a profession as any, and

numbering among its ranks are musicians of every musically civilized country under the sun. The Strand Theatre at Seaside, Oregon, has for its organist Mrs. JEAN COCKS-DYCHE, who certainly reminds us in a most interesting way that photoplay theatre musicianship is international in its scope. She comes from the Antipodes. Her musical education was received in Australia, and a great part of her professional life has been spent in concert and musical work in Australia and New Zealand.

Mrs. Cocks-Dyche has some very interesting information on the music of the native Fijians, as well as that of Australia and New Zealand. Australia is a very musical country; we know that from the many successful tours booked for that country by internationally famous artists. Especially interesting is her account of the Christmas pantomimes produced during the holiday season in the theatres and concert halls of Sydney.

Many of the Australian theatres are so built that their roofs can be opened, and as Christmas in that country comes in the middle of their summertime, these pantomimes are often staged under the star-studded tropical skies with the Southern Cross as one of the spotlights. These pantomimes are of the old English variety and include "Mother Goose," "Jack, the Giant Killer," etc., staged in a very lavish and spectacular manner and running for weeks after the holidays.

Mrs. Cocks-Dyche is not only a capable organist; she also plays the piano and the violin, and has been very successful as a singer. She came to this country some time ago for a vaudeville tour, under the professional name of "Adi Viti," a native Fijian name meaning "Princess of Fiji."

This charming lady confesses to an overpowering fondness for the Pacific Ocean. During her residence in Sydney and also when she lived in New Zealand and on various other smaller islands of Australasia, the Pacific Ocean was always within visiting distance, and consequently when she located in the States as an organist, it was within sight and sound of this old friend.

Seaside is more a summer resort town than otherwise, and at first, Mrs. Cocks-Dyche was only there in the summer season, spending the winter in vaudeville and concert work. The Strand Theatre, however, has installed a new two-manual Robert-Morton unit organ, and during the past winter, Mrs. Cocks-Dyche has had charge of its console. She uses her vocal ability to advantage on the musical program of the theatre, presenting both concert numbers and semi-popular songs with slides. It is undoubtedly fortunate for Seaside and the Strand Theatre that they are located on the Pacific Ocean; otherwise, it is doubtful if the lady could have been induced to locate there.

*October 30, 1926 (LP)* WBZ in Springfield, Massachusetts, is presenting "The Home Folks Hour," a program of organ music by EDITH LANG, originating from the Boston City Club, starting at 6:30 p.m.

*December 1927 (M)* (By Henry Francis Parks) BASEL CRISTOL, organist, is one of

Chicago's most entertaining musicians. She comes of Irish stock, having been born in Dublin. As a pianist, she has appeared with the Chicago Symphony Orchestra, playing a concerto.

Her theatre organ experience has covered a period of over five years in some of the city's leading houses, including the Chicago, Uptown, Tivoli, Riviera, Central Park and Roosevelt theatres. She has appeared with great success at several of the Sunday morning recitals held at the Chicago Theatre and has, for the past five months, given the same sort of concert at the Tivoli on the south side. She is opposite Milton Charles on the Tivoli-Uptown rotation, usually going on the bill with Benny Kreuger, while Charles appears on the program with Ulderico Marcelli.

She is a capable improvisator and also presents slide novelties very effectively. But, aside from Mrs. Jesse Crawford of course, women organists do not seem to get as far as they should with the "firm" (as Balaban & Katz are familiarly known here), and Miss Cristol is no exception.

There is, of course, no reason why a woman cannot be as efficient an organist as a man. It is only a question of time until all producers recognize this; some of them do now, for that matter. But until that time comes, Miss Cristol and many other really fine women organists will not likely have the recognition and the opportunities their ability deserves.

*1926-1930 Period (V)* On the organ, the Crawfords sent in a great plug for *Hit the Deck*, now playing at the Belasco, a new musical hit with Vincent Youmans' compositions. Mrs. HELEN CRAWFORD was at the stage console and joined with her husband in playing "Hallelujah." How she can jazz on the organ! Mrs. Crawford should go in heavily on that. Her husband may have deferred in this, although it was an organ duet. Previously, he had played the show's theme song.

If the Crawfords ever played the organ such as the Paramount has, in Madison Square Gardens, for instance, and with the raggedy touch Mrs. Jesse can send across, it would put out of commission every dance hall in New York City. It's safe to say that such jazzing organ music as this would fill any place every night, if the organists could stand the strain. There is no better popular dance music.

*GOLD DUST:* The gals broadcasted too: 3/25 DOROTHY HAWLEY on KLX, Oakland, California . . . 7/25 JOHANNA GROSSE, WLW, Cincinnati . . . 10/25 PHYLLIS GRISWOLD, WOAW, Omaha . . . 11/25 JEAN WEINER, WPG, Atlantic City; HELEN WHEELER, WTIC, Hartford . . . 2/26 ESTHER NELSON, WTIC, Hartford . . . 8/26 MARY VOGT, WOO, Philadelphia . . . 9/26 ELAINE BAIR, WSUI, Iowa City . . . 11/26 MARGARET TIGHE, WBZ, Springfield, Massachusetts.

That should do it until next time when we will present another "pot luck" column with items from all over the lode.

So long, sourdoughs!  
Jason & the Old Prospector □