

## NUGGETS from the GOLDEN DAYS

Prospected  
by  
Lloyd  
E.  
Klos



This time, we bring you another "pot luck" column which includes items from all over the lode. References were *Etude (E)*, *Local Press (LP)*, *Metronome (M)*, *Motion Picture Herald (MPH)* and *Radio Daily (RD)*.

*January 1921 (M)* LEON E. IDOINE was born in Birmingham, England, and began his musical education at five, making his first public appearance as pianist the following year. The same year, he commenced training as a church musician by joining a choir, eventually becoming soloist and singing all the principal soprano arias from the standard oratorios. He began the study of organ at ten, and three years later was appointed assistant organist. About this time he performed the feat of singing at sight the tenor solos of Sir John Stainer's "Crucifixion."

During the ensuing eight years he studied under prominent English organists. Coming to America about 13 years ago, Idoine accepted the posts of choirmaster and organist at St. Luke's Church in Altoona, Pennsylvania, and three years later was appointed to St. Mark's Episcopal in Toledo, Ohio.

Since then he has taught piano, organ and voice and directed music for various organizations. Some five or six years ago he became interested in the theatre organ and played in several theatres. For the past year he has been organist at Loew's Valentine Theatre, Toledo's finest movie house.

*August 29, 1923 (LP)* WGR, Buffalo, at 6:30 p.m., presents organ music from the Hotel Statler on the dining room's Wurlitzer.

*November 2, 1925 (LP)* ALEX F. TAYLOR opened the two-manual Marr & Colton during dedication ceremonies today at the Zaring Theatre in Indianapolis. (Later, B. B. Burkette played here.)

*September 15, 1926 (LP)* CHESTER BEEBE, who presides at the console of the Wurlitzer organ Tuesday and Friday nights at station WOR, Newark, will be heard tonight at nine. Such a responsive reaction has been attained through these programs that Mr. Beebe has had considerable difficulty in fulfilling the many requests which have come in to the station. His programs contain the works of the most classical composers as well as the lighter songs of the day.

*June 7, 1929 (LP)* A new song, "Go-Grow-

Chicago," whose words have appeared in the *Chicago Herald & Examiner*, will be heard over the radio and in the leading motion picture theatres the next few days.

Station KWW will air it at specific times with four Balaban & Katz theatres featuring the song at every show during the organ program. It will be played at the Oriental by PRESTON SELLERS, at the Norshore by RUTH GORMAN FARLEY, at the Senate by MYRTLE PLATT and at the Tower by BASEL CRISTOL.

*January 1931 (LP)* Rochester, New York's Liberty Theatre is advertising its "new wonder pipe organ which disappears." It is a Style E Wurlitzer, installed in early 1927.

*November 7, 1931 (MPH)* JACK MARTIN at Milwaukee's Wisconsin Theatre plays "College Daze," which includes "Collegiate," "Betty Co-ed," "Notre Dame Victory Song," "Ring Out Ahoy," "Sweetheart of Sigma Chi" and "On Wisconsin."

*February 13, 1932 (MPH)* GEORGE EPSTEIN at the Bayside, Long Island, Victory Theatre, with the able assistance of Fred Weiler, manager and former theatre organist, presented an unusual organ-piano duet this past week. "Eppy," as he is popularly known in the neighborhood, is in the habit of offering community singing fests. To many in the audience, the idea of Eppy and Mr. Weiler being a duo comes as a distinct surprise. Their concert opened with a piano duet of the overture "Poet & Peasant," beautifully played and very well received.

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Your **BALLOT** is  
in this issue.

Mr. Weiler surprised them by playing on the organ the *Intermezzo* from *Cavalleria Rusticana* as Mr. Epstein accompanied him on the grand piano. Very good applause greeted them at the finish of this entertaining presentation.

*March 1934 (E)* Question: Why is it that the consoles of most theatre organs have been placed on the left side of the stage when they are not on elevators?

Answer: We know of no special reason for the placing of consoles on the left-hand side.

*June 1934 (E)* By Harvey Gaul. Remarkable it is how abominable Tin Pan Alley sounds on an organ or transmitted over the air. Of course, we hear it constantly. The cinema palaces broadcast it daily. But did you ever hear on radio a single jazz piece which sounded decent?

Every work we hear sounds as if it were being played upon a huge mouth organ, jerky, gassy, wrong in color, and most frightfully wrong in idiom. Not alone is the everlasting um-pa so annoying. The very structure of the piece is inorganic.

Then when the organists set the ditties

whirring with ever-shaking Vox Humanas, the whole business becomes a ridiculous performance. You have only to think of movie players and such popular tunes as "River, Stay 'Way from My Door," "Goodnight, Sweetheart," "My Silent Love" (it is never silent along Broadway), "Lonesome Melody," "Stop the Sun, Stop the Moon," and so on, far into the night, and you know exactly what pieces should be abjured.

Fortunately, only the movie cathedrals want jazz to play their wares. All other commercial subscribers are letting it alone. So, you will never hear "Was That the Human Thing to Do?" advertising high-grade merchandise.

*September 1934 (E)* Question: Where may I obtain plans and information on blowers?

Answer: Builders of blowers who may help are Spencer Turbine Co., Hartford, Connecticut; Kinetic Eng. Co., Lansdowne, Pennsylvania; Zephyr Electric Organ Blower Co., Orville, Ohio; and B. F. Blower Co., Fond Du Lac, Wisconsin.

*November 16, 1945 (RD)* The DOLPH GOEBEL Trio, heard mornings on the American Network, is a musical pepper-upper these chilly ante meridiems.

That should do it until next time. So long, sourdoughs!

Jason & The Old Prospector □

## Closing Chord

Frank Killinger, the man who fathered Doric Records, passed away on September 1, 1985. He was 77. Born in Alameda, California, he spent most of his life in the Bay Area. Death was due to heart failure.

Frank was a charter member of ATOS and is survived by his wife of 35 years, Theodora, and a brother, Richard Penberthy.

He was a recording engineer and an assignment from Fantasy Records for some pipe organ cuts in the late '50s led to his founding Doric Records. Frank and Dick Penberthy were the whole staff of Doric Records and they produced high quality pressings and tapes played by such artists as Tiny James, Everett Nourse, Paul Quarino, Bill Langford, Vic Hammett, Warren Lubich, George Blackmore and Reginald Foort, to name a few. In addition, Doric re-issued organ recordings played by Jesse Crawford, Sidney Torch, George Wright and Frank Denke (pianist). Doric also stocked a large supply of pressings of existing organ recordings, especially the work of British organists recorded by Amberlee Records of London. Frank made several trips to England to record artists and instruments not ordinarily heard in the United States. Thus we were able to hear such organists as Doreen Chadwick and Vic Hammett playing British installations. Among the memorable organs Frank recorded were San Francisco's Avenue Theatre Wurlitzer, the