

NUGGETS from the GOLDEN DAYS

Prospected
by
Lloyd
E.
Klos



Sources for this column include the *Diapason* (D), *Jacobs* (J), *Local Press* (LP), *Musical Americana* (MA) and *Radio Guide* (RG).

April 1916 (MA) . . .

Since the installation of the three-manual Austin organ in Philadelphia's Stanley Theatre, the management has adopted a plan of having an organ number played twice a day, independent of the picture. The same selection was used for three days in succession, the change of selection synchronized with the change of picture program. The name and composer of the selection are flashed on the screen and the spotlight is thrown on the console and performer. Among the numbers played during January and February by ROLLO MAITLAND and RICHARD BACH were Handel's "Largo," Overture to *William Tell*, "The Rosary," "American Fantasy," "Meditation" from *Thais*, "Coronation March," "Liebestraum," "Finlandia," "Marche Slav," Quartet from "*Rigoletto*," "Scottish Fantasia," and Overture to *Midsummer Night's Dream*.

October 1916 (MA) . . .

People do not attend the movies to hear an organ recital. They want the picture reproduced in tone. This can be done with a judicious choice of what is not severely classical in character, but includes at the same time selections which will eventually raise the standard and create for the best. The organ in the theatre is a success and has been so since the advent of the movies. Organists who otherwise would have been unknown, have made enviable reputations and greatly increased their incomes. "Success," I say to the man who takes up this line of work and is willing to develop it, keeping in mind the possibility of attaining the highest ideals.

September 1918 (D) . . .

EDWIN LYLES TAYLOR, F.A.G.O. and a student of Rafael Joseffy, is the orchestral organist in the Strand Theatre, Birmingham, Alabama. He lives at 1421 14th Street.

September 1918 (D) . . .

The Austin Organ Co., through Elish Fowler of Boston, has obtained the con-

tract for a four-manual organ to be completed in the spring for the new Masonic Auditorium in Cleveland. The auditorium will seat 3,000. Austin has also installed instruments in Medinah Temple, Chicago; Kalurah Temple, Binghamton, New York; and the Irene Temple in Wilkes-Barre, Pennsylvania.

August 1919 (D) . . .

The Austin Organ Co. has received 50 contracts for instruments from January 1 to July 15. Theatre organs will go into the Wake in Beverly, Massachusetts; Cook in Okmulgee, Oklahoma; Criterion in Atlanta; Broadway in New York; Strand in Far Rockaway, New York; Brevoort in Brooklyn; and Star in Lawrence, Massachusetts.

Circle 1920 (LP) . . .

WANTED: Pipe organist who can fill the position of auto mechanic, or stenographer and typist, or building custodian or handy mechanic, or undertaker. A good, steady position. Box M-11-200 Oakland (California) Tribune.

January 1920 (D) . . .

Q: Should full organ be used with orchestra?

A: In playing with orchestra, the full organ should never be used as it destroys the orchestral tone. Use the harp, chimes, and combinations which will balance well with the orchestra, but will not mess it up. Soft combos like soft flutes and strings and others of a similar effort will furnish what is desired.

Q: Is it possible to be a satisfactory organist without performing from memory or improvisation?

A: An organist might succeed in playing only published pieces, but we doubt if a successful musician can get along without improvisation. The study of harmony would help in this; in fact it is absolutely essential.

Q: Should I join the musicians union?

A: Yes.

Q: Give an instance of how an overture can be used in its entirety and keep harmony with the film.

A: Wherever there is a long agitato, such as a battle scene, a long chase, or any excitement or struggle which continues, say, for about 10 minutes or the greater part of a reel, an overture can be used in its entirety. Sometimes the introduction should be omitted.

(Questions pertaining to the work of modern theatre organists can be addressed to Wesley Ray Burroughs, 424 Melville Street, Rochester, New York or to the Diapason, Chicago.)

November 1926 (J) . . .

No! It's not 'Arry Lauder. And it's not the 'eavy hauling which 'urts the 'orses 'oofs; it's the 'ammer, 'ammer, 'ammer on the 'ard 'highway of organ playing which SYMPHONIC HAWLEY does as popular singing organist at the Covent Garden Theatre on Chicago's North Side.

Despite all these various handicaps of race, raiment, and renown, the bag-

pipes are replaced with organ pipes, and Hawley officiates, cultivates and captivates both the pro bonehead publico and the management. His long record proves it. For instance, he has been concert organist at Grauman's Million Dollar Theatre in Los Angeles, the Tivoli in San Francisco, "T & D" Theatre in Oakland, etc.

And "hoot, mon," he has had such training as only Dr. Hemingway, Hans Von Schiller, Madame Hulbert, Frank Webster, etc. could give. He makes his own organ specialties and at various times, has presented such novelties as "The Wurlitzer," "Heard on the Streets of New York," "Evolution of Jazz," "Pipe Organ Blues," etc. Recent presentations included "Mandalay," "Sing 'Em," "Potpourri," "Songs for the Whole Darn Family," and last but not least, in full regalia of the clan including that great Scottish vestment, a huge smile — "A Wee Bit of Scottish."

He has been playing pictures long enough to have accompanied *The Great Train Robbery* which was popular when most of us were gurgling "goo-goo" in a perambulator, so he has exhibited consistent Scottish tenacity and sagacity of sticking it out until such work amounted to excellency. There is one thing sure, all kidding aside (he is jovial enough to take my kidding in the right vein), Hawley is one of the most interesting novelty organists in the business and he hasn't very much competition in the class to which he belongs.

June 1927 (LP) . . .

At Rochester's Victoria Theatre, R. WILSON ROSS is at the \$30,000, 3-manual Marr & Colton. This week, he's presenting an organlude, "What'll I Write About?"

August 1930 (LP) . . .

Duo organists "Jackie & Jean" played for the gala opening of Denver's Paramount Theatre, the city's first theatre constructed especially for the talking movies. In real life, Jackie is KATHERINE KADERLY of New York, Jean is ELOISE ROWAN of Minneapolis. The Paramount's organ is a two-console Wurlitzer of 20 ranks.

March 1937 (RG) . . .

One of the most extraordinary programs on record is being broadcast from the Pittsburgh home of Thomas Atterbury McGinley, wealthy industrialist, these Friday evenings. The show, entitled "The House that Jacks Built," features the playing by LOIS MILLER of a huge pipe organ in the McGinley home, and the appearance of a great star. The peculiar angle about the program is that Mr. McGinley's company has nothing to sell the public directly, and that the show is promoting the railroad industry, one of the sponsor's best customers!

GOLD DUST...
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Letters To The Editor

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Dear Editor:

About 1928 Kinsey Theaters built a beautiful 700-seat movie palace in Lumberton, North Carolina. The walls were done in a tan paint; the molded plaster work was all gold leafed, and there was an abundance of it. The proscenium was sort of a flattened arch with much gilded plaster relief work. The ceiling was capped with a beautiful dome and a huge crystal chandelier with multi-color lighting. The seats were covered in red velvet, and the floor was carpeted in the same color. There were three floors of dressing rooms. A musicians' room and entrance into the orchestra pit, and other rest rooms and showers were below stage.

This beautiful old Palace which had stood empty and unused for many years has been restored by Lumberton Citizens and is now the Carolina Arts Center. The balcony lobby is now an art gallery.

A descriptive flyer was sent to interested persons telling of the restoration of the theatre and that a theatre must have an organ, so they had leased the 2/8 Robert-Morton that was for many years in the Art Deco Center Theatre in Durham, North Carolina, from Piedmont Chapter ATOS. The Center was the last movie palace built in North Carolina. Then followed the statement; "Wonder what happened to the original organ?"

The 2/5 Wurlitzer was removed from the theatre in the late 40s. The console had long been gone. The organ was placed in a Lumberton music store and hooked up to a pink Baldwin console where it played for years. It then passed through several owners in different cities, ending up with David Eplee in Whiteville, North Carolina. This summer, David, having sold the beautiful white and gold, 3-manual French console that he had built from scratch, to a person in California, gave the organ back to its original home. They hope to add it as an echo division to the 2/8 Center Robert-Morton.

J. Marion Martin
Whiteville, North Carolina

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN. Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.

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Nuggets, Gold Dust

Continued from page 6

GOLD DUST . . .

Broadcasting organists: 12/34 LEW WHITE, WJZ, NY; WILLIAM MEEDER, also WJZ; DICK LEIBERT, WFAF, NY; JESSE CRAWFORD, NBC network . . . 2/35 JOHNNY WINTERS, WOR, Newark; ARTHUR CHANDLER, WLW, Cincinnati; LLOYD DEL CASTILLO, WEEI, Boston; HARRY E. RODGERS, WAAB, Boston; GORDON JOHNSON, WBEN, Buffalo; HAL BECKETT, WOR, Newark; GEORGE SHACKLEY, WOR . . . 5/35 CHAUNCEY PARSON, WLW, Cincinnati; MAURICE B. NICHOLSON, WBEN, Buffalo; EDDIE WEAVER, WICC, Bridgeport, Conn.; WALTER DAWLEY, WTIC, Hartford; ELMER TIDMARSH, WGY, Schenectady . . . 6/35 DION KENNEDY, WOR, Newark . . . 7/35 Mrs. JESSE CRAWFORD, WFAF, NY; MILTON CHARLES, CBS Network . . . 8/35 ERNEST JOHNSON, WTAG, Worcester, Mass. Capitol Theatre . . . 9/35 "DICK LEIBERT'S Dinner Concert" at 7 p.m. on NBC Network; FRANCIS J. CRONIN, WAAB, Boston; CARL COLEMAN, WKBW, Buffalo; FRED FEIBEL, CBS Network at Noon; "EDDIE DUNSTEDTER Entertains," CBS Network . . . 3/37 LEN SALVO, WGN, Chicago.

That should do it for this time.
So long, sourdoughs!

Jason & The Old Prospector

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