



NUGGETS from the GOLDEN DAYS

by Lloyd E. Klos

Here's a selection of items, mostly from the summer 1927 issues of *Jacobs' Magazine*, which reflect the organ consciousness in trade circles rampant in that "golden year":

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EDDIE BAKER, dapper, young New York City organist, has been flitting about like a worried owl during the past few weeks, doing relief and fill-in work for vacationing colleagues. He has played the (3/14) Moller in the Grand Opera House, the (3/12) Kimball in the Commodore Theatre and the (2/8) Kramer in the Cosmo Theatre. (Wonderful experience for his future years at the Music Hall.—ED.)

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Radio station WLS in Chicago has for weeks been broadcasting "The Romance of Elsie and Ralph," in serial form. The radio audience couldn't know that this sequence was based on a real-life, two-year courtship between theatre organists ELSIE MAY LOOK and RALPH WALDO EMERSON. (The wedding took place in the WLS studio in the Hotel Sherman.)

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MARIBEL LINDSEY, Washington organist, did a 15-minute concert before the feature opened at the Ambassador Theatre on Easter, the first time it has been done in a neighborhood house. So many favorable comments were received that she is making it a regular Sunday feature.

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EDDIE DUNSTEDTER, organist at the State Theatre in Minneapolis, is becoming known as a real showman. Eddie is staging the presentations, and the folks are giving this boy a great big hand.

GEORGE JOHNSON, at the Riviera Theatre in Omaha, is scoring with his organ solos. His specialties are exceedingly versatile, which shows this young man's ability.

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"Mitey" ANN LEAF is playing the (5-21) Robert Morton at the Criterion Theatre in Los Angeles. She is also featured in concerts.

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ROY SNYDER is now presiding at the golden-voiced Marr & Colton at the new Plaza Theatre in Milwaukee. Roy is an excellent musician and is pleasing audiences with his novelty song slides and eccentric jazz numbers. He can play the big music, too.

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VIOLA K. LEE is now playing at the new Aladdin Theatre in Denver, besides broadcasting regular daily noon concerts over KOA. She has been doing this for the past five months.

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The Pacific Theatre Organ School is a new educational institution in Seattle which is prepared to give special training in all branches of theatre organ work. The school is equipped with a large practice organ, and a moving picture projecting machine provides the students with an opportunity for practical work before the screen.

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D. W. WEIST, organist of Cincinnati, is going to Florida. He has made so much money with his theatre and broadcasting during the past winter that he believes he will invest in Florida real estate. He says his music library is now running a close second to the one in the Library of Congress.

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HENRI LE BEL is credited with being one of the big draws at the Portland, Oregon, Pantages house. He is a natural drawing card, being a master showman as well as a thorough artist. He is one of the few organists to create a real following in the Northwest, and is considered the ace of the Pantages string.

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FRED SCHOLL is now playing at the Circle Theatre in Los Angeles, doing his daily dozen on a nice big (3/11) Wurlitzer.

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RAMON BERRY of the Alamo Theatre in Chicago, treated the members of the Chicago Society of Theatre Organists to a very enjoyable concert at their last meeting, his rendition of the "Rhapsody in Blue"

being the highlight of the program. (In later years, as Ray Berry, he was editor-publisher of "The American Organist." Ed.)

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GOLD DUST: According to the Buffalo Times, the following organists were playing in that city's houses in September 1929: ART GROSSMAN at the Elmwood; HENRY B. MURTAGH at Shea's Buffalo, "playing as you sing—at the Grand Organ"; MAC AHAN at the Lafayette; and JULIA DAWN, billed as the "Singing Organist," at the Fox Great Lakes . . . In August, 1929, in Toledo, Ohio, MERLE CLARK played the Paramount; WENDELL ENGLISH the State; and VERNE COMSTOCK played "the beautiful theme song on the Golden-Voiced organ" at the Westwood . . . TED MEYN was the "creative organist" at Cleveland's State Theatre, and IRMA GUTHOERL played the Enright and BERNIE ARMSTRONG the Stanley in Pittsburgh in August 1929 . . . Popular Ernie Mills opened the Syracuse, N.Y., Strand's 3-manual Wurlitzer in '27.

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Here are a few names of organists at theatre consoles in the Pacific Northwest in the summer of 1927. How many do you remember? In Seattle, JACK O'DALE at the Winter Garden; GEORGE LIPSCHULTZ at the United Artists; DON MOORE at the Venetian; KATHERINE BEASELY at the Liberty; BERTHOLD LINDGREN and BETTY SHILTON at the Fifth Avenue; LUCILLE BOSSERT of the Woodland; A. H. Biggs at the Ridgemont; EMMA L. BARRY at the Royal; "BUS" McCLELLAND at the Blue Mouse; EDDIE ZOLLMAN at the Madrona Garden; NELLIE MITCHELL at the Granada; BARNEY BARNES at the Portola. In Kirkland, MARGARET GRAY was knocking 'em dead. JACK CLARK was at the Broadway in Tacoma, SAM TOTTEN at the Liberty in Olympia, HAROLD KNOX at the Kimball in the Dream Theatre in Sedro-Woolley, and BILLY BILGER at Seattle's Uptown while swing-shifting at the Blue Mouse. DUBOIS CORNISH is at the Blue Mouse in Portland, Ore., playing a big Wurlitzer. JAMES D. BARNARD at the Lincoln in Mt. Vernon, Wash., and EDDIE CLIFFORD at Port Angeles. . . . That should do it until Jason and I get back from our next search.

—LLOYD and
JASON (the burro).

(See "Old Prospector" Klos' BIG NUGGET, *Dinny Timmins* and THEM BIG THEAYTERS ARE GETTIN' BIGGER on page 7.)