



NUGGETS from the GOLDEN DAYS

Prospected by Lloyd E. Klos

Jason and I went way back into the early days for our nuggets this time. These items indicate a critical time for pit orchestra musicians as organs, mainly church-type organs, start to replace them in movie houses. Here and there is evidence that the theatre organ is on the way, but this is the era of the "church organ" in the movie house. Following are some items from JACOBS MAGAZINE (J) and the DIAPASON (D):

Feb. 1911 (J) The musical program at the Utica, N.Y., Hippodrome Theatre this week opened with "The Battling Line March" and closed with "Ram Rod Rag." Nineteen-year-old Prof. PAUL H. FORSTER is director of the orchestra in this house. (Mr. Forster later became "Mr. Theatre Organ" of Syracuse.)

June 1911 (J) HERBERT SISSON is organist at Cleveland's Alhambra Theatre, "The House With the Organ," devoted to photoplays, traveltogues, lectures, music numbers and organ recitals. The program is changed four times a week to insure high class appeal to music lovers.

Sept. 1911 (J) And now comes word from New York which will abrogate all and turn victory to defeat if the invention of Mr. HOPE-JONES, an English electrical engineer, proves to be a practical one. The New York theatre managers, who say they have been having difficulties with their musicians, and were facing a new demand of additional pay for "on-the-road" work, with free sleeping cars, are sure they have the solution to the situation in this new invention. It consists of a series of electrically-

worked instruments, controlled from an organ keyboard, which, according to the inventor, is capable of producing all the effects and volume of a 60-piece orchestra. This "Unit Orchestra" was placed before the managers at a meeting of the National Association of Theatrical Producers at the Astor Hotel on August 15, and created so much favor that a demonstration will be held at the Playhouse Theatre. If this is all which its inventor claims, the musicians in the large theatre orchestras may be facing a problem.

Feb. 1913 (D) ALBERT E. LLOYD, who was connected with the Wurlitzer Co. at North Tonawanda, N.Y., under Mr. Hope-Jones, and previously with his factory in Elmira, N.Y., is now superintendent of the Wicks Organ Co. of Highland, Ill.

March 1913 (D) In an effort to uplift the musical standards of moving picture theatres, RICHARD HENRY WARREN, church organist of New York, announced he will enter the field, replacing the piano-and-drum combination, with organ music of high class. His first appearance will be in Rochester, N.Y., playing a \$10,000 instrument, especially designed for theatrical purposes.

March 1913 (J) Five Chicago playhouses have operated without orchestras this winter, namely: The Cort, Princess, Powers, Blackstone and Vickers, the last named using as a substitute a large pipe organ which was installed years ago when the theatre housed the Peoples Church.

April 1913 (D) The William Schuelke Organ Co. of Milwaukee has signed contracts to build five organs for Chicago theatres.

April 1913 (D) A two-manual divided organ is being installed in Atlanta's Vaudette Theatre, making the third theatre organ in this city.

June 1913 (J) Denver's 2200-seat Paris Theatre has opened, supposedly the largest theatre in the U.S. and giving a high-grade program for 5c. ROBERT HOPE-JONES personally voiced the pipes of the Wurlitzer. Organist is FRANK R. WHITE of New York.

June 1913 (D) The 3-manual Austin organ in New York's Regent Theatre is something of a sensation. The organist, MR. DEPEW, formerly of Wanamaker's, never fails to give an encore after his

solo. Stops include grand piano, 3 solo strings, tympani, reeds, percussion and extra-heavy diapasons.

June 1913 (D) The Hilgreen-Lane Co. just installed an organ in the Queen Theatre, Dallas, Texas.

July 1913 (D) The Empress Theatre in Missoula, Montana, has a new 22-stop, 800-pipe Estey. ROY MEDCALFE is organist.

Aug. 1913 (D) The Gordon Theatre in Rochester, N.Y., is installing a 4-manual, 69-stop Moller. It includes many orchestral specialties and a solo self-player. RICHARD HENRY WARREN of New York is overseeing the installation.

Aug. 1913 (D) The Tremont Row Theatre in Boston is installing a 4-manual, 86-stop Moller.

Sept. 1913 (D) ROBERT HOPE-JONES has left Salt Lake City for Denver after a visit in Utah. He gave a breakfast to a number of musicians, and was congratulated on his achievements in organ construction.

Oct. 1913 (D) A \$30,000 Hope-Jones unit orchestra is being installed in the new Pitt Theatre in Pittsburgh. It is larger than the ones in the Century Theatre in New York, the Paris in Denver, and the Auditorium in Ocean Grove, N. J. FRANK WHITE, formerly of the Century, will be organist.

GOLD DUST. Here are a few names associated with the early years: 1913—RALPH J. THOMAS at the Newsome Theatre, Birmingham, Alabama; J. J. BLOOD, Queen Theatre, Muscatine, Iowa; DR. USTAVE RONFORT, Fitzhugh Hall, Rochester, N.Y. 1914—W. RAY BURROUGHS opened the 3-manual H-J Wurlitzer in Rochester's Regent Theatre; HENRY B. MURTAGH opened the \$27,000 Wurlitzer in the Liberty Theatre, Seattle; CHARLES L. WUERTH at the new Alhambra Theatre Detroit, playing a Hilgreen-Lane.

And here's a question for all you older sourdoughs: How many of you, especially those in the New York area, remember a Brazilian theatre organist by the name of RAOUL DE TOLEDO GALAVO? He later became PAUL BRASS, solo organist for the R-K-O Center Theatre in New York. Where is he now?

That should do until Jason and I return from our next trip to the gold fields.
—Lloyd and Jason