

NUGGETS
from the
GOLDEN
DAYS



Prospected by Lloyd E. Klos

This time, Jason and I have found some nuggets in the Middle Atlantic States area. References were American Organist (AO), Diapason (D), Jacobs (J), Melody (M) and Metronome (Met.) magazines.

March 1925 (Met.) C. SHARPE MINOR has a 2-week engagement at New York's Rialto Theatre, featuring "The Organ" and "Little Old New York".

June 1925 (M) VERMOND KNAUSS, organist in the Pergola Theatre in Allentown, Pa., has founded the V. Knauss Studio of Theatre Organ Playing.

Oct. 1925 (Met.) A new catalogue "The Theatre Organist", containing a classified list of suitable compositions for the organ, has been published by J. Fischer & Bro. of New York. FRANK STEWART ADAMS, Rialto and Rivoli theatre organist, has been in charge of this compilation.

Nov. 1925 (Met.) Many of the better class organists, such as J. ARTHUR GEIS of New York's Rialto; WALTER KLOTZ of Atlantic City; WALTER SIMON, Philadelphia; EDWARD BENEDICT, Chicago, and KARL BONAWITZ of the Stanley Theatre in Philadelphia, are very enthusiastic about the art melody slides and organ novelties out out by the Standard Slide Co. of New York.

Nov. 1925 (Met.) J. ARTHUR (High C) GEIS, featured at New York's Rialto Theatre, and tallest organist in the country, played his own composition recently, entitled "Lamentations of the Long and Lean", taken from his life. OLIVER STRUNK and C. HERBERT MAC AHAN alternated

at the organ during regular performances. (Later 4' 11" ANN LEAF shared the organ bench with Geis, which must have resembled a *Mutt & Jeff* act).

Nov. 1925 (Met.) FIRMAN SWINNEN, Rivoli Theatre organist in New York, has prepared a series of original compositions for the proper musical presentation of motion picture entertainment. In five books, it includes dramatic andantes, agitato, themes, misteriosos and hurries. Each theme is on a separate sheet to facilitate marking.

Jan. 1926 (Met.) At the Stanton Theatre in Philadelphia, the feature film "Don Q", starring Douglas Fairbanks, was shown. Organ selections were played by Messrs. CRISP and TEMPLETON.

July 1926 (Met.) The Warner Bros. Theatre at Broadway and 50th, is the New York Times Square theatres to add organ novelty slides to its programs; 20 to 30 slides being used for each presentation. The Rivoli and Rialto theatres have used slides for over a year, with HENRY B. MURTAGH using them at the Rivoli. He introduced them in Los Angeles in 1921.

Aug. 1926 (M) DICK LEIBERT has been in New York, doing clever work as guest organist. His orchestra had an engagement during the summer in the south, but Dick stayed in the north.

Nov. 1926 (J) A large Austin organ at the Sesquicentennial Exposition in Philadelphia is nearly completed. Daily recitals by prominent organists are given from 12 to 1 PM.

Nov. 1926 (J) FRED NEWMANN, organist at Philadelphia's Colony Theatre, always pleases the audience with his novelties. His playing of the feature picture is also a delight.

Dec. 1926 (AO) New organs in Brooklyn theatres include a 2-manual Wurlitzer in the Cumberland, and a 3-manual instrument in the Fox Savoy.

Jan. 1927 (D) BUDD SHEDAKER, Jr. opened the Marr & Colton in the Palace Theatre in Berlin, N.J. on Thanksgiving Day.

Feb. 1927 (J) MILTON DAVIS opened the new Tivoli Theatre in Frederick, Maryland, playing the Wurlitzer.

Oct. 1927 (J) The New York Hippodrome recently installed a 4-manual Wurlitzer. FREDERICK KINSLEY, the organist, is a real artist as his many Edison records and clever accompani-

mental work testify. JOHN C. PFEIFFER, recording secretary of the N.Y. Society of Theatre Organists, is associate organists.

April 1928 (J) RAUL TOLEDO GALVAO (also known as Paul Brass) is playing the 2-manual Kilgen in Brooklyn's Momart Theatre. (When fellow organist, EDDIE BAKER, visited Brazil in the thirties, he endeavored to locate Galvao in his home city, Rio de Janeiro, but was unsuccessful. Can anyone shed light on this fellow?)

March 1930 (D) The Hope-Jones organ in the Ocean Grove, N.J. Auditorium, installed in 1908, is to be reconstructed. The original pressures of 50, 25 and 10 inches will be retained by installation of rotary fan blowers of latest design.

GOLD DUST: 1/25 WILLIAM H. MEEDER at the Griffith-Beach organ in the Elizabeth, N.J. Regent; WILLIAM KLAISS & ROLLO MAITLAND, Philadelphia's Stanley; WARREN YATES, Newark's Branford . . . 3/25 JOHN PRIEST at the 4-manual Skinner in N.Y.'s Moss Colony . . . 4/25 HARRY COREY, Mt. Prospect Theatre, Newark; EDWARD NAPIER, N.Y.'s new Atlantic and PERCY J. STARNES, N.Y.'s Mark Strand . . . 6/25 HARRY A. CRISP & WILLIAM HANSON, Philadelphia's Stanton; HERBERT FOSTER SPRAGUE, N.Y.'s Central . . . 7/25 CARL BONAWITZ, Atlantic City Boardwalk's Stanley; JOHN HAMMOND & HERBERT HENDERSON, N.Y.'s Piccadilly . . . 9/25 FREDERICK B. SMITH at N.Y. Strand's Austin . . . 1/26 RUTH BARRETT, N.Y.'s Colony . . . 2/26 KENNETH A. HALLETT & LOUIS JACOBSON, Fox, WILLIAM E.B. MURPHY, Belmont and LEONARD MAC CLAIN, Leader, all in Philadelphia . . . 3/26 RICHARD M. STOCKTON at the 3-manual Moller in Lancaster, Pa. Grand Theatre; HARRY R. CASSELBERRY, Fox, Philadelphia . . . 4/26 ARNOLD C. SCHAMMEL, Lynbrook (L.I.) Theatre's Kimball . . . 6/26 J. MILLER SMITH, Newark's Mosque; LLOYD G. DEL CASTILLO, N.Y.'s Rialto . . . 7/26 R. WILSON ROSS opened Philadelphia Rivoli's Marr & Colton; ROLLO F. MAITLAND, Arcadia and D. HARRY MC POYLE, Aldine in Wilmington, Del . . .

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

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