

NUGGETS
from the
GOLDEN
DAYS



Prospected by Lloyd E. Klos

This time, we have a sort of "Pot Luck" collection of nuggets which Jason and I have found throughout the lode. References were American Organist (AO) and Diapason (D) magazines.

Feb. 1930 (AO) The theater organ field is overrun in Los Angeles and vicinity, and Local 47 will not encourage theatre musicians of other locals to come here. An agreement has been reached between Local 47 and Fox West Coast Theatres, for certain considerations on part of both. Organists are retained in most West Coast Theatres to play before each show, intermission, silent subjects and occasions as solo. Though salaries are reduced, the organists have more favorable conditions in which to adjust.

May 1930 (AO) Theatres in the east have discarded the organ and organist all the way from the once pre-eminent Rialto and Capitol to the symphony. Mr. and Mrs. JESSE CRAWFORD do a solo on every program at the New York Paramount, and Dr. C.A.J. PARMENTIER gives a little concert at noon at the Roxy. The Crawfords will soon open the new twin-console Wurlitzer in the Metropolitan Theatre in Boston.

Jan. 1931 (AO) Remick Music Corp. announces: "For organists - 'Baking a Song Cake', a novelty slide presentation, embracing our surefire hits."

Feb. 1931 (D) STANLEY RHODES, organist at the RKO Lincoln Theatre in Trenton, N.J., died of a heart disease on the theatre stage as he was about to take his place at the console. He was 40.

Feb. 1931 (AO) A Kimball organ,

which served Philadelphia's Arcadia Theatre for 15 years, was bought by Simpson Memorial ME Church. Of the percussions, only the chimes remain.

March 1931 (D) The Incorporated Society of Musicians of England are of the opinion that "the theatre organist is coming back; organs being installed in theatres are 3 and 4-manual types, rather than 2-manual." The paper of the group adds: "There is no musical instrument less understood than the modern organ . . . credit must be given the American Wurlitzer Co. which realized the genius of Robert Hope-Jones and produced, under his guidance, the modern type organ."

April 1931 (D) As of January 1, there were 22,731 motion picture theatres in the United States. Of these, 10,231 were for silent pictures, the remainder, 12,500 or 55% were wired for sound.

May 1931 (AO) A prominent organ builder in reply to a suggestion to educate their salesmen to selling the idea of organs to theatres again, said: "If the managers had their way, it would not be so difficult. The managers want the organ, but back of it are RCA, Westinghouse Electric and its holding companies. The orders are to keep any walking musician out of the pit. To satisfy Wall Street, they have to keep their equipment in, as basis of their finance."

Sep. 1931 (D) MELVIN OGDEN, 40, former organist of the Howard Theatre in Atlanta, died in Salem, Oregon after a long illness.

Jan. 1932 (D) KMOX, "The Voice of St. Louis", has ordered a 2-console Kilgen for the main studio of its "Radio City" in the Mart Building. The organ will have 3-manual consoles.

Aug. 1932 (D) REGINALD WHITWORTH, English organ writer, has brought out a book on "The Cinema and the Theatre Organ." Much credit is given America for theatre organ development. Among the illustrations appear the 3 Roxy consoles, Chicago Stadium's 6-manual Barton, and the Wurlitzer in the Trocadero in London. Drawings also show the complete workings of a theatre organ.

Jan. 1935 (D) JOSEPH STOBLES, whose professional name was Joe Stoves when he played the Loew's circuit for 10 years, 3 of which were at Loew's Valencia in Jamaica, Long Island, died from injuries suffered in a

fall in his apartment on November 25.

June 1936 (D) The Little Theatre in Rochester, N.Y. has ordered a Kilgen "Petite Ensemble" which will include chimes. Attendance at this house is restricted to invitation to previews of better pictures before release to the general public.

June 1943 (D) The giant organ at the United States Military Academy at West Point has been further enlarged by several memorial stops, including a 64-ft. ophicleide gravissimo, a chorus tromba, service octave, diapason sonora, grand mixture, grand diapason, celesta and violone.

GOLD DUST: 10/22 FREDERICK BURR SCHOLL opened the 3/14 Wurlitzer in Grauman's Egyptian in Los Angeles . . . 1/23 NELSON SPRACKLING at the State, Jersey City; J. VAN CLEFT COOPER, New York's Rivoli; FRANK STEWART ADAMS, New York's Rialto . . . 3/23 JAMES E. DURKIN, Houston's Liberty; C. SHARPE MINOR guesting at New York's Rialto; Alhambra Theatre in Canton, Ohio is getting a new Barton; DEZSO D'ANTALFFY & JOHN HAMMOND, Eastman in Rochester . . . 4/23 JOHN ELTERMAN, Century in Baltimore . . . 5/23 Dr. MELCHIORRE MAURO-COTTONE, New York's Capitol . . . 8/23 ALBERT HAY MALOTTE, Shea's Hippodrome in Buffalo . . . 7/24 LLOYD G. DEL CASTILLO, Sherman in Chillicothe, Ohio; ARTHUR CHANDLER, Jr. Cincinnati's Capitol; VICTOR COLDWELL, Blue Beard and IRVING CAHAN, Karlton in Philadelphia . . . 8/24 GEORGE CEIGA, Evanston (Ill.) Theatre . . . 9/24 FERDINAND VELTZEN at 3-manual Hilgreen-Lane in Victor Theatre, McKeesport, Pa.; EDWIN LYLES TAYLOR at Tivoli's Hope-Jones Wurlitzer, Chattanooga . . . 10/24 JOSEPH EKMAN at the 3-manual Barton, Orpheum in Kenosha, Wisc.; ARTHUR CLINTON at Los Angeles Metropolitan; GEORGE B. CARTER, Park's Hilgreen-Lane, Newburgh, N.Y.; R. WILSON ROSS, Maute's Marr & Colton in Irwin, Pa.; FREDERICK M. SMITH, Strand in New York; HAROLD OSBORN SMITH, Rochester's Eastman . . . 11/24 STANLEY ANSTATT, Wausau (Wisc.) Theatre;

That should do it until we get back with our June loot from the lode. So long, sourdoughs!

Lloyd & Jason