

**NUGGETS
from the
GOLDEN
DAYS**



Prospected by Lloyd E. Klos

Next month, northern California will be the scene of the 20th annual ATOS Convention. As a salute, Jason and I have found some choice nuggets from the Golden State. References were American Organist (AO), Jacobs (J), Melody (M), Metronome (Met.) and Motion Picture Herald (MPH) magazines.

Aug. 1926 (M) *The El Capitan Theatre in Hollywood opened May 3. Opening night prices were \$15 top and \$5 for lowest priced seats.*

Oct. 12, 1926 (Met.) ELBERT LA CHELLE and ELMER VINCENT opened the Peninsula Theatre's Robert Morton in Burlingame.

Sep. 1927 (J) J. WESLEY LORD is doing novel solos at the Figueroa Theatre in Los Angeles.

Sep. 1927 (J) LEONARD CLARK is heavily featured at the California Theatre in Anaheim.

Sep. 1927 (J) Mexico City's premiere organist, C. ROY CARTER is at the Highland Theatre in Los Angeles.

Sep. 1927 (J) EFFIE DIEDERICH has been a fixture at the San Carlos Theatre in Los Angeles for two years.

June 1928 (AO) PAUL CARSON and FRANK LANTERMAN directed an ensemble of 15 portable organs and Celestes in the Forum Theatre for the Los Angeles Theatre Organists' Club. Others participating included HARRY QUINN MILLS, CHARLES MURRAY, CLAUDE REIMER and ROY L. MEDCALFE.

March 1929 (AO) Publix Theatres has changed the name of Grauman's Metropolitan in Los Angeles to "Paramount", and installed MILTON CHARLES in a daily program of organ novelties.

Jan. 1930 (AO) JOHN JENSEN, treasurer of the Los Angeles Theatre Organists' Club, had two of his compositions purchased by Fox Film Company, and has several others to be released soon.

Jan. 17, 1931 (MPH) "CON" MAFFIE, formerly of the Paramount in Portland, Oregon, is taking EARL ABEL'S position at the Paramount in Los Angeles, and Abel is taking LEO WEBER'S place at the Texas Theatre in San Antonio.

Dec. 26, 1931 (MPH) ALBERT HAY MALOTTE of the Los Angeles Western Theatre, offered a very pleasing, though unpretentious solo, built around the Waltz hit, "Pagan Moon". His work is, at all times, that of the true artist. His registration is perfect, so that one may sit back and forget that it is merely another waltz which he is playing, and imagine that those same strains come from some old master. His 15-minute recital (submerged in the pit) was also a treat, though played in rather a haphazard and undignified fashion. And in this reviewer's opinion, a straight, consistent program of three or four numbers, played with the organ console raised, would be more entertaining and appreciative.

Dec. 26, 1931 (MPH) TED CRAWFORD of the Granada Theatre in Santa Barbara, offered one of the cleverest community sings of his engagement here. The title was "Local Boy Makes Good". The solo was conceived and used as a prologue to the feature picture of the same title. The theme was nothing like the picture, but was a boost for local personages who have made good. Cleverly written special lyrics were used for this, and Crawford naively brought out the fact that the audience's singing would be instrumental in helping him "to make good."

They helped as much as they could, and that was by singing all the popular melodies he had chosen. Applause was tremendous. This type of solo which this organist is offering is helping him greatly and will assist in making the local papers carry items about another "local boy who makes good" if he continues to give them this fine entertainment.

GOLD DUST: California was a big center of theatre organ activity in the old days, a situation which is prevalent today, as these dust particles will attest: 2/25 ROY L. MED-

CALFE at the Raymond Theatre, Pasadena . . . 4/25 CLAUDE L. REIMER, Loew's State, Los Angeles . . . 5/25 CHAUNCEY HAINES Jr., Egyptian in Long Beach . . . 6/25 JULIUS K. JOHNSON, Forum Theatre, and HERBERT KERN, Criterion in Los Angeles . . . 11/25 FRANK LANTERMAN, Glendale's Alexander . . . The following members of the Los Angeles Theatre Organists' Club were playing west coast theatres in 1925: R.E. BECKER, Grauman's Egyptian, Hollywood; L. BEAUMONT CONKEY, theatre & Masonic organist; PRICE DUNLAVY, Jr., Hollywood Theatres Inc.; EDWARD C. HOPKINS in Pasadena; FRANK LANTERMAN, Alexander's 3/10 Wurlitzer, Glendale; JOHN E. HILL, 2/10 Wurlitzer, Beverly Theatre; F. QUENTIN LANDWEHR, Grauman's Million Dollar; JULIUS K. JOHNSON, GEOFFRY GLEDHILL, Los Angeles theatres; GEORGE TURNER, West Coast's Walker Theatre in Santa Ana . . . 9/26 FREDERICK BURR SCHOLL, Los Angeles' Carthay Circle . . . 1/27 FLORENCE K. REESE, Selma (Cal.) Theatre; IRIS VINING, San Francisco's Granada . . . 3/27 ARTHUR B. FRITZ, Parisienne, and J. WESLEY LORD at 3-manual Wurlitzer in United Artists Theatre, Los Angeles . . . 9/27 ROY L. MEDCALFE & GEORGE W. BROADBENT, Long Beach's Imperial; WALTER DANZIGER, Chotiner's Roosevelt and J. WESLEY LORD, Figueroa in Los Angeles; HAROLD CURTIS, Pasadena's Colorado Theatre; HENRI C. LEBEL, Pantages in San Francisco; SAM NELSON ROPER, Sunbeam, WILLIAM FITZPATRICK, Strand and CHESTER GILLETTE, Circle in Los Angeles; LARRY CANILO, Oakland's Grand Lake; HARRY QUINN MILLS, Loew's State; ALBERT HAY MALOTTE, Hollywood Chinese; FREDERICK BURR SCHOLL, Grauman's Egyptian Wurlitzer; ALEXANDER SCHREINER, Metropolitan and ARTHUR B. FRITZ, Rialto in Los Angeles . . . 11/29 The broadcasting scene: Prof. RUDOLPH SCHRAEGER on Fox Boulevard Wurlitzer over KPLA; ROY L. MEDCALFE on his studio Robert Morton over KFOX, Long Beach.

That's it for this time. See y'all in California. So long, sourdoughs!

Jason & The Old Prospector