

**NUGGETS**  
from the  
**GOLDEN DAYS**

Prospected  
by Lloyd E. Klos



With the holiday season here, Jason and I have found some big names to feature in this column. Sources were *Diapason (D)*, *Local Press (LP)*, *Motion Picture World (MPW)*, *Variety (V)*, *Motion Picture Almanac (MPA)* and *Around the Town (ATT)*.

*October 1913 (D)* ROBERT HOPE-JONES of N. Tona-wanda, N.Y. has assigned to the Rudolph Wurlitzer Co. patent #1,070,471, granted him for a tracker for automatic musical instruments, in which the stops and expression devices as well as the sound-producing parts are controlled by a perforated music sheet. A comparatively large number of additional perforations and tracker ducts are required, according to the number of stops embraced by the instrument.

A single music sheet, wide enough to accommodate the requisite large number of perforations is impracticable, owing to its correspondingly increased liability to warp, expand or shrink. It had been proposed to use a plurality of narrow music sheets, driven to travel synchronously, but this construction has also proved unsatisfactory, due to the high degree of accuracy in construction of the driving mechanism required to secure synchronous movement of the several music sheets.

It is the object of Mr. Hope-Jones' invention to make possible several movements from a single transverse space of the tracker, thus multiplying its capacity without correspondingly increasing its length and permitting the use of one narrow music sheet which is no more liable to shrink or warp than ordinary sheets.

*September 2, 1922 (LP)* Rochester's Eastman Theatre opened today. Sharing the 4/155 Austin console were DESZO VON D'ANTALFFY and JOHN HAMMOND. The Eastman Theatre orchestra under Victor Wagner and Arthur Alexander, played "Overture 1812." Following several stage acts was the feature film, *The Prisoner of Zenda*, starring Lewis Stone and Alice Terry. Prices for the matinee ranged from 20 to 50 cents; for the evening, 35 to 50 cents.

*August 1925 (LP)* Chicago's Uptown Theatre was opened on August 18. Included on the bill were the Uptown Theatre Orchestra under Nathaniel Finston; The Edgewater Beach Hotel Orchestra with Ted Fiorito, director; Mr. JESSE CRAWFORD, soloist at the Uptown Wurlitzer Grande Organ; a stage presentation, *Under Spanish Skies*, and a movie, *The Lady Who Lied*, starring Lewis Stone, Virginia Valle and Nita Naldi.

*September 26, 1925 (MPW)* MILTON CHARLES at Chicago's Uptown Theatre is featuring "Meditation" from "Thais" by Massenet, this week.

*October 3, 1925 (MPW)* ALBERT HAY MALOTTE at Chicago's Tivoli Theatre is featuring "Salut-a-Pesh" by Kowalski, and "Yearning" for this week's presentation.

*October 24, 1927 (LP)* At Loew's Century in Baltimore, HAROLD RAMSAY is at the Wurlitzer, and George Wild conducts the Century Grand Orchestra. The screen features Johnny Mack Brown in *The Fair Co-Ed*, rolled down to the last rolled stocking!

*May 6, 1928 (LP)* DON MILLER of Detroit's Capitol Theatre reaches his listeners on Friday nights at 6 p.m. over WGHP. Lovers of organ music formerly listened to him on Sundays at 11:30 p.m.

*June 6, 1928 (V)* JESSE CRAWFORD at the New York Paramount did a prolonged organ bit to bring out the tonal range of the instrument. He imitated orchestra instruments, one by one, a masterly piece of playing. Then, just to be nice, probably, Mr. Crawford played, with the lyrics on the screen, Walter Donaldson's newest song, "Just Like A Melody Out of the Sky." But Jesse had best be careful with that organ, for he shows what a mighty musical thing it is in a theatre. The chances are it could easily and agreeably supplant any house orchestra.

*August 1, 1928 (V)* At the New York Paramount, the show has SIGMUND KRUMGOLD at the organ in Jesse Crawford's place for the week, offering a variety program. Krumgold has impressed in the past as a corking musician and console specialist, also registering this time out with his showmanship. The concluding "Rondo Capriccioso," announced as a demonstration of the versatile and lightening-like response of the modern organ, is a tribute to the organist and shows off Krumgold's skill handsomely.

*December 1928 (ATT)* HENRI A. KEATES, one of Balaban & Katz' featured organists, is probably the originator of community singing. With Paul Ash at Chicago's McVicker's Theatre, Keates started community singing, using the organ with slides, and is premier in that feature now.

*December 1928 (ATT)* EDDIE HANSON, solo organist at Balaban & Katz' houses in Chicago, is the composer of "The Song of the Chimes," published by Harold Rossiter. Hanson is a fine organist and is enthusiastically welcomed in whatever theatre he is playing.

*December 1928 (ATT)* Chicago's sensational hit organist, MILTON CHARLES, is now appearing at the Chicago Theatre.

*September 1930 (MPA)* JOHN GART is featured organist in Loew's deluxe houses in New York. Joining that organization several years ago, he has played the 83rd St., Capitol, Metropolitan, and Valencia theatres and opened the Pitkin in Brooklyn. He was born in Poland in 1905 and was educated at the Conservatory of Music in Moscow.

*September 1930 (MPA)* ARTHUR "HI C" GEIS is playing the Stanley Theatre in Jersey City. A graduate of Holy Cross University in Cincinnati, he was organist 2½ years at Grauman's Metropolitan Theatre in Los Angeles, one year at New York's Rialto, three in Boston, one in Chicago and one with the F. F. Albee Theatre in Cincinnati. He is six feet, eight inches tall. (Easily the tallest in the business.)

*September 1930 (MPA)* FREDERICK KINSLEY is chief organist of the RKO circuit. After his graduation from Yale, he was featured organist at the Cameo, Albe-marle and Strand theatres in New York.

That should do it for 1980. A Very Merry Christmas and a Most Happy New Year to all our friends!

Jason and The Old Prospector □