

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



Our "Pot Luck" columns with a variety of subjects are popular. Here's another. Sources were *Diapason (D)*, *Local Press (LP)*, *Around the Town (ATT)*, *Exhibitors' Herald World (EHW)*, and *Motion Picture Almanac (MPA)*.

February 1923 (D) For Sale: Fotoplayer. Used three years. In very good condition. Theatre discontinuing business. Will sacrifice for quick sale.

January 23, 1927 (LP) TOM GRIERSON, Rochester's Music Master is playing favorite selections at the Riviera Theatre's 3/11 Marr & Colton. "The best organ music in Rochester by Rochester's best organist," say the ads.

October 24, 1927 (LP) At the Loew's-United Artists' Valencia Theatre in Baltimore, LESTER HUFF is at the Wurlitzer console. Mischa Gutterson is guest conductor of the Valencia Concert Orchestra, and on the screen, Ronald Colman and Neil Hamilton are starring in *Beau Geste*.

January 1928 (LP) Rochester's Monroe Theatre opened on January 5. The theatre cost \$270,000 and the 3-manual Kohl organ cost \$35,000. The first movie was *The Magic Flame* with Ronald Coleman and Vilma Banky. House organist is J. GORDON BALDWIN.

December 1928 (ATT) Another artiste of promise is ED SCHNEIDER, a feature organist at the Earle Theatre in Atlantic City, where he is enjoying his first year and making the most of his opportunities. Previously, he was at the Colonial Theatre here. He plays for pictures and is very well liked by his patrons.

December 1928 (ATT Editorial) With the coming of canned music, those who do not enjoy it, look with relief toward the organ. The solo organist in the deluxe movie palace, and the smaller house too, is more enjoyed than ever.

Since the beginning of the moving picture era, the patrons have come to love organ music. There is something about it which blends with the soft lights, the quiet atmosphere, and the continuity of the picture.

The organist has come into his own and his music is a real relief from the canned music of the talkies.

December 1928 (ATT) Detroit has another boomerang organist in the personage of BOB CORDRAY, featured at the Annex Theatre for two years. He is instructor of modern theatre organ at the Webster Studio, and broadcasts over WJR. Formerly, he was featured at the Tuxedo Theatre in Detroit and in leading houses in Ohio and New York. He is very well liked and is making a sensational hit at the Annex.

December 1928 (ATT) RAY C. GRUIS, solo organist at the Modjeska Theatre in Milwaukee, is well liked by the patrons. This is his first year there, where he features spotlight solos.

December 1928 (ATT Adv.) JOHN GART Organ School for the modern theatre organist. (Featured organist of Loew's Metropolitan Theatre in New York.) Practice arranged free. Studio: 291 Lincoln Place, Brooklyn. For details call NeVino 0018.

December 1928 (ATT) RAYMOND BERRY is the solo organist at the Alamo Theatre in Chicago and is well liked by the patrons. His specialties are original and refreshing to hear. Paul Zimm is leader of the theatre orchestra.

January 19, 1929 (LP Adv.) Now! OGDEN at the organ, in West Coast's Criterion Theatre in Los Angeles.

January 19, 1929 (LP Adv.) Watch for the face here. KRUPA — not a cold cure, but a real, honest-to-God organist. He is a rotating organist with special paper and billing for America's greatest showman and chain operator, Nikitas D. Dipson. Playing Robert Morton organs. Management: Howard Waugh.

March 16, 1929 (EHW) CARLYLE BEADEAU at the Rialto Theatre in Marinetti, Wis., synchronized the photoplay *Wings* with several sound stops and played perfectly the effects of aeroplanes, machine guns, etc. This chap scored *Mother Machree* so well that people on leaving the theatre commented on his work. He is popular for his comedy effects and is noted for dramatizing motion pictures in an original way, never taking his eyes off the screen. At least, that is the opinion of several persons who enjoy his work.

March 16, 1929 (EHW) FRANCIS KROMAR at Chicago's Diversey Theatre, used as his solo, a special arrangement of popular numbers called "Continuity In Love." The numbers were "Avalon Town," "Cozy Little Dream House," "Don't Be Like That," "Lonely Nights and Happy Days," "Marie," and "As Long As I Have You." The audience responded very well to each, but showed preference for "Avalon Town" and "Marie."

April 1929 (Roxy News) LEW WHITE and Dr. C. A. J. PARMENTIER are the organists at the Roxy Theatre in New York. On the screen is *Hearts In Dixie* with Clarence Muse, Bernice Pilot and Stepin Fetchit.

September 1930 (MPA) BERNIE ARMSTRONG is the solo organist in the Stanley Theatre in Pittsburgh.

September 1930 (MPA) LEW WHITE is chief organist at New York's Roxy Theatre and is also a member of the famous Roxy Radio Gang.

GOLD DUST: 10/25 DORIS GUTOW at Chicago's Stratford . . . 1928 saw the following playing in Chicago theatres: FREDDIE HANSON, Sheridan; W. HENNEBRY, Uptown; EDWARD K. HOUSE, "The Entertaining Organist," Marbro and Granada; HENRI A. KEATES, Oriental; FRANCIS KROMAR, Diversey; CORNELIUS "CON" MAFFIE, Piccadilly; L. CARLOS MEIER, Terminal; EDDIE MEIKEL (organizer of Chicago Society of Theatre Organists), Harding; ALLAN MORGAN, Tower; HENRY B. MURTAGH, Chicago; HENRY FRANCIS PARKS, United Artists; HAROLD PEARL, Midwest; DON PEDRO, Ambassador; PRESTON SELLERS, Senate. JERRY JACOBSON was at the Palace in Cicero, Ill.

Jason and I now mush off to the Northwest lode for nuggets to use in the June column. So long, sourdoughs!
Jason & The Old Prospector □