

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



With Seattle's hosting the ATOS Convention next month, Jason and I have found some nuggets from that area. Sources were *Local Press (LP)*, *Jacobs (J)* and *Motion Picture Almanac (MPA)*.

February 1926 (LP) The bill which opened at Tacoma's Pantages Theatre on Monday includes one of the finest vaudeville programs ever seen here from the standpoint of artistry. Max Frolic with his augmented orchestra, playing late hits, gives Tacomans pit music extraordinary. Then follows organist ARNOLD LEVERENZ with as fine a songalogue as he has yet staged. While Frolic and Leverenz are steady diet as house acts, they are showing this week what can be done in the way of really high-class entertainment.

January 1927 (J) WEST BROWN is playing the Seattle Paramount's Wurlitzer besides doing three days a week at the new Embassy Theatre.

March 1928 (J) Seattle organists mourn the closing of the old Liberty Theatre. Although not the oldest house here, it has been the mecca for all devotees of the organ for many years. The Wurlitzer in the Liberty is considered the finest and most beautiful in the West. It was the last one built under the personal supervision of that dean of organ builders, Robert Hope-Jones, who, passing on just after the completion of this wonderful instrument, did not live to hear its marvelous tones. Some of our most famous organists such as Jesse Crawford, C. Sharpe Minor, Henri A. Keates, Henry B. Murtagh and Oliver Wallace have played engagements in this theatre.

March 1928 (J) (By James D. Barnard, organist). Twenty-two years ago, a son, EDDIE CLIFFORD, was born to Rev. and Mrs. J. W. Clifford in Bremerton, Wash., and although the newcomer showed no greater aptitude for music than persistently vocalizing, the boy later disclosed such an inclination towards the art that his parents gave him piano lessons. Later, his studies turned to the pipe organ, and he played church services frequently.

Picture-playing next attracted him, so he packed his other shirt, and left home to seek musical adventures. He first landed at the console of the Robert Morton organ at the Ritz Theatre in Spokane. From there, he moved to Seattle's Society Theatre, just long enough to arouse the interest of organist Henri LeBel, then playing at the Blue Mouse Theatre. Henri took Eddie under his musical wing, and shortly after, our young adventurer was holding down the bench at the Blue Mouse. He played there two years, first as associate, later as featured organist. From there, he ventured to San Francisco for engagements at the Mission and Filmore theatres.

His next stint was at the Bagdad Theatre in Portland, Ore., a most sought-after position in the finest house in that city. He played there only a few months when there came an opening in Seattle's Embassy Theatre. With his

professional "ear to the ground," Joseph Danz, the Embassy's owner, had been hearing much about Clifford, and deciding that he was the man he wanted, promptly engaged him for his theatre where Eddie is acting as master of ceremonies, accompanying the pictures, and playing concerts. In conjunction with his little pal, Kelly Imhoff, our young friend has put over some clever organ and singing stunts, both boys being gifted with exceptionally good voices.

Eddie is a brilliant organist with a pleasing personality, and this, coupled with his clever showmanship, makes him capable of putting over any act. It is my privilege to hear him often and I must admit that in each of his scores, he introduces something new and extraordinary. In my opinion, the education of any organist has not been completed until he has heard the playing of Eddie Clifford.

April 1928 (J) LOUIS GOLDSMITH is to reopen the Liberty Theatre in Seattle as a second-run house, playing the Wurlitzer.

1930 (MPA Biography) DONOVAN F. MOORE. Born in Wenatchee, Wash., January 22, 1907. Height: 6 ft. Brown hair and blue eyes. Weight: 155. Parents: Agnes and Fred Moore, non-professionals. Education: Wenatchee High, Marquette High in Yakima, University of Seattle, Seattle College. Not married. Hobbies: boating, motors and aviation. Entered the theatrical field with Jensen & Von Herberg circuit in Wenatchee in 1923, then to Yakima in 1924, and progressed to Seattle with same firm. Opened Seattle Theatre for Publix Theatres as part of a featured organ attraction, "Ron and Don," March 1, 1928, and who are entering the 21st consecutive month in this position, offering featured organ duets, using the world's smallest playable organ console. This instrument is 32 inches square and controls the entire mechanism of the 4-manual organ by means of special quadruple contacts and a bank of extremely intricate wiring. The duo has a large repertoire of novelties, built around the basic idea of "Ron & Don," using one console or two. Ron (RENALDO BAGGOTT) possesses a well-modulated tenor voice, while Don makes occasional use of a very attractive accordion. Audiences in general show a decided interest in the duo's offerings.

GOLD DUST: 12/19 EDWARD BENEDICT at Tacoma's Rialto . . . 7/26 SAMUEL PHELPS TOTTEN, Liberty in Olympia . . . 8/26 OLIVER WALLACE, Seattle's Liberty . . . 12/27 HARRY COLWELL, Seattle's Neptune; WILLIAM ROLLER, Bremerton's Rialto . . . 4/28 LEW WELLS, Seattle's Cheerio; HAROLD WINDUE, Seattle's Orpheum; JAMES D. BARNARD at Dolan's D & R. Theatre's Kimball in Aberdeen; OLIVER WALLACE, Seattle Theatre . . . 12/28 RENALDO BAGGOTT and DONOVAN MOORE as "Ron and Don" at the Seattle Theatre.

The Northwest was a rich lode, because it was a great area for the theatre organ. It is also a beautiful and healthful area as we learned when Seattle first hosted the ATOS in 1971. The pace is relaxed and the natives are a friendly sort.

So, until we see you in the City of Seven Hills next month, so long, sourdoughs!

Jason & The Old Prospector