

NUGGETS
from the
GOLDEN DAYS

Prospected
by Lloyd E. Klos



"Pot Luck" columns attract interest from all over. Here is another for our matchless friends. Sources were *Local Press (LP)*, *Around the Town (ATT)*, *Motion Picture Almanac (MPA)* and *Motion Picture Herald (MPH)*.

December 1927 (LP Adv.) The JESSE CRAWFORD Organ Concert at the Paramount, New York. Program for the week, beginning Saturday, December 10: "March and Soldiers' Chorus" from *Faust*; "Did You Mean It?" (one chorus); "A Shady Tree" (one chorus); "Together, We Two" (one chorus); "C'est Vous" (one chorus) and "The Trio" from *Faust*.

May 6, 1928 (LP) ARMIN FRANZ, organist at Detroit's Michigan Theatre, is heard each Tuesday and Saturday from 6:30 to 7 p.m. over WJR, the "Goodwill Station."

May 6, 1928 (LP) ROBERT "BOB" CLARKE, at the golden-voiced organ of Detroit's Hollywood Theatre, broadcasts over WWJ. His music is carried through the ether to invisible audiences on Mondays and Thursdays from 6 to 6:30 p.m. and on the Frivolities Hour on Friday nights.

August 25, 1928 (LP) After an absence of more than a year, part of which was spent in Europe studying under some of the great masters (including Marcel Dupré), and writing musical comedy scores, BEATRICE RYAN returns to Rochester's Eastman Theatre staff a featured solo organist. She is making her debut this week. Only 22, Miss Ryan enjoys the distinction of being the "youngest featured theatre organist in the country." (Apparently, they didn't hear of 17-year-old Rex Koury).

December 1928 (ATT) There is a fascination about ERNEST H. JOHNSON's playing. He is solo organist at the Capitol Theatre in Worcester, Massachusetts, where he has been for two years. Previously, he was at the Strand in Clinton, Massachusetts. He features solos, novelties, and usually plays one of his own compositions. His broadcasts over WTAG, Worcester, have helped him gain a large following.

December 1928 (ATT) ARTHUR MARTEL, solo organist at the Metropolitan Theatre in Boston, is playing his third engagement there. The Bostonians are known for their musical tastes, and Mr. Martel is very pleasing. He broadcasts over WNAC and WBET, and recently completed a tour of Publix houses.

December 1928 (ATT) Loud praises are being sung in honor of JOSEPH K. GLASNER, who plays one of the largest theatre organs in the world (sic). In an unusually clever way, he has caught the fancy of patrons, and community singing is a marked success in Philadelphia's Metropolitan Theatre. He also features spotlight solos. Previous engagements were at the Earle Theatre three years, and with the Stanley Co. twelve years.

December 1928 (ATT) A brilliant record is shown by EDWARD C. MAY, solo organist at the Riviera Theatre in Rochester, N.Y. He has opened 17 houses in the past 18

months for the Schine circuit with whom he has been for three years. He was formerly staff organist for WHEC. A teacher of organ, eight of his students are playing in theatres in the city. His five volumes, entitled "Piano to Theatre Organ," will be released shortly.

December 1928 (ATT) A member of the "Message of Mars" symphony, which played for Queen Marie of Rumania in 1926, engagements with the Orpheum Circuit at the Palace Theatre in South Bend, Indiana, and at the Blackstone Theatre; broadcasts over WSBT there, and now solo organist at the Granada Theatre in South Bend, all have served to increase the vitality and brilliance of GRENVILLE TOMPSETT.

May 1929 (LP) LEW WHITE, Dr. C.A.J. PARMEN-TIER and GEORGE EPSTEIN are alternating at the Roxy Theatre in New York. On the screen: *The Valiant* with Paul Muni, John Mack Brown and Marguerite Churchill.

1929 (LP) Baltimore theatres employed organists in the late twenties as follows: The Century's 3/11 Wurlitzer was played by AL HORNIG, HARVEY HAMMOND and ROLAND NUTTRELL (the Jesse Crawford of Baltimore); the Stanley's 3/31 Kimball was played by MAURICE COOK, AL HORNIG, LESTER HUFF, ROLAND NUTTRELL, PAUL TOMPKINS and BOB WEST; the Valencia's 2/8 Wurlitzer was presided over by JOHN H. ELTERMAN, LESTER HUFF, ROLAND NUTTRELL and JOHN VARNEY; the Parkway's 2/8 Wurlitzer had AL HORNIG and ROLAND NUTTRELL, while the Rivoli's 3-manual Kimball was played by HAZEL WORRELL.

September 1930 (MPA) RAYMOND T. "RAY" TURNER, organist at Chicago's Embassy Theatre, is presenting "Organ Novelties Which Are Original." Having attended the Sherwood Music School in Chicago, where he received instruction from Arthur Dunham, he played the Woodlawn, North Centre, Highway, and Metropolitan theatres, and has broadcast over WBBM, Chicago.

September 1930 (MPA) JIMMY RICH is organist at Loew's Jersey City Theatre. A student of Hugo Troetchel, he played theatres throughout New York City until 1928 when he went to Jersey City for Haring & Blumenthal at the National Theatre, until his present engagement.

September 1930 (MPA) BILL PHILLIPS, though in the music publishing business for 13 years, is a Chicago organist, having played the Avalon, Capitol and Drake theatres.

September 1930 (MPA) KENNETH T. WRIGHT is in his third year as organist in Lloyd's Theatre in Menominee, Michigan. Billed as the "Singing Organist," he is featuring microphone novelties. He is one of the first to use a console microphone for talking to the audience and singing original novelties.

September 1930 (MPA) EGON M. DOUGHERTY is a concert organist for Loew's Theatres in New York. He attended the S.A. College of Music, and has had six years in solo and concert work.

October 24, 1931 (MPH) DICK BETTS, who was at the Roger Sherman Theatre in New Haven, Conn. in 1930, and at the Palace in Stamford for the past eight months, is now at the Capitol Theatre in Binghamton, N.Y.

This should do it until the next issue. So long, sourdoughs!

Jason and the Old Prospector □