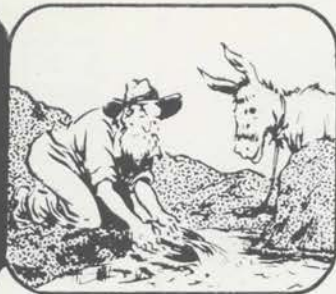


NUGGETS from the GOLDEN DAYS

Prospected
by Lloyd E. Klos



Here's another "pot luck" collection of nuggets from all over the lode. References were *American Organist (AO)*, *Local Press (LP)*, *Around the Town (ATT)*, *Orchestra World (OW)*, *Metronome (Met.)* and *Roxy News*.

July 1923 (AO) EARL BLADES is playing at Chicago's Gumbiner De Luxe Theatre where he has been for the past four years. A native of Benton, Wisconsin, and a pupil of Frank Van Dusen, he is an experienced church and theatre organist, having played Chicago churches four years and theatres here eight years.

November 4, 1923 (LP) When Indianapolis' Ohio Theatre opened today, LESTER HUFF played the three-manual Marr & Colton. The house seats 1190. (Ruth Noller later played here.)

February 22, 1927 (LP) The 1068-seat Ritz Theatre in Indianapolis opened today with ELLIS BUTLER at the 2/7 Geneva organ.

January 1928 (LP) ADOLPH GOEBEL, known as one of the best concert organists in the country, has returned to the east where he is now featured at Loew's Yonkers Theatre. Goebel hails from Milwaukee where he had been featured in picture houses and also conducted a school for organists where he taught the art and technique of synchronizing motion picture music.

April 1928 (LP) Baltimore theatres have a variety of pipe organs. Those having Wurlitzers are the Cluster, Embassy, Parkway, Century, Palace, Valencia and State. The Stanton and Belnord have Kimballs. The Forest and McHenry have Mollers.

December 1928 (ATT) MANUEL DE HAAN, the youngest organist in Boston, has shown that he merits high as a feature organist at Keith's Bijou Theatre, is also featured at the Statler Hotel, and on broadcasts over WBZ. This is his first year at the Bijou, having been there six months. Formerly, he was at the Keith-Albee Boston Theatre. He has a brilliant personality, and is assured of a successful career.

December 1928 (ATT) Another personality plus song, is found in one of the youngest organists in New England, at the Plymouth Theatre in Worcester, Massachusetts. Previously, BUDDY WEBBER played at the Fenway in Boston.

Lloyd Klos, a free-lance writer, has been a member of ATOS since 1959 and of the Rochester TOS since 1969. He has contributed his "Nuggets . . ." column for 16 years, plus nearly a hundred other pieces since 1960. In addition to writing for THEATRE ORGAN, Lloyd takes a very active part in the operation of the RTOS. □



He is unusually clever in featuring his many novelties and is a very pleasing personality.

December 1928 (ATT) GEORGE WALD, formerly at the Avon Theatre in Utica, New York, over which he presided for 12 years, is now established at the Stanley Theatre there. He broadcasts over WIBX and is a favorite of all his patrons. Carl Merz, formerly at the Avon 11 years, directs the orchestra.

December 1928 (ATT) With much personality and a great following, CHESTER A. DANA is being featured at the Mark Ritz Theatre in Albany, New York. Previous to this engagement, "Chet" was a big hit at the Orpheum in Yonkers, and the Dawes Theatre in Bridgeport, Connecticut. He features slides, novelties and solos.

December 1928 (ATT) JAMES F. GILLMORE in his third year as solo organist at Proctors 4th Street Theatre in Troy, New York, is popular with the patrons of the theatre. Previously, he was musical director for Proctor's on the Keith circuit. He also filled successful engagements at the Avon Theatre in Utica, New York, and was organist at St. Patrick's Church in Troy.

December 1928 (ATT) For two years, RICHARD TWEEDY has been solo organist at the Troy (New York) Theatre. He features classical and novelty numbers, and his popular ballads are a big hit. He formerly played at Crandall's Strand Theatre in Cumberland, Maryland.

December 1928 (ATT) There is a lure at the Stanton Theatre in Philadelphia in the garb of HARRY A. CRISP, who is recognized as one of the finest organists in the country. He teaches, and many of the organists playing at houses in Philadelphia are his pupils. He was formerly at the Victory Theatre.

December 1928 (ATT) In his second year at Rochester's Piccadilly Theatre with several compositions and musical reviews to his credit, HUGH J. DODGE is an organist of sterling quality. His associate, J. GORDON BALDWIN, is a great help in featuring his solos, and between the two, they have created a large following, using the theatre's twin-console 3/13 Wurlitzer.

December 1928 (ATT) WALTER M. ROGERS, featured organist at the Mark Strand Theatre in Worcester, Massachusetts, has been there three years.

January 1929 (OW) In his organ recitals at the Brooklyn Paramount, HENRY B. MURTAGH has thrown all traditions to the four winds and cast the hard-and-fast conventions upon the scrap heap, having achieved a four-dimensional program. He shows the mechanism of the human soul under a microscope of musical power and beauty. There never was an organist precisely like this one; never a concert so devastating to the emotions nor one so filled to overflowing with such forthright integrity of thoughts and honesty of action. Mr. Murtagh's playing is a magnificent adventure, a musical structure which skyscrapes life with its towering reality.

He has devoted 14 years of his life to theatrical organ playing in Seattle, Denver, Portland, Los Angeles, Buffalo, Chicago and New York. At the Brooklyn Paramount, he features original novelties and community singing. He spends two hours each day on the subway between Brooklyn and his home in Flushing, where his real job awaits him. Namely, his family, to which he is greatly devoted.

Until next time, so long, sourdoughs!

Jason & The Old Prospector □