

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

Prospected  
by Lloyd E. Klos



It's Valentine's month again, so Jason and I salute all those gals in the ATOS whose work for the cause is immeasurable. We lead off with three mini biographies which were found in July 1926 *Melody*, and May and December 1927 issues of *Jacobs Orchestral* magazines respectively.

FRANCES TIPTON has served as organist in the Clemmer Theatre in Spokane, Wash. for about seven years.

To talk to this charming young lady, one would never guess that she is considered the best "one-man orchestra" in Spokane, or that nine years ago, she was playing piano in a small house in that city. When the organ came into its own, Frances didn't continue playing pictures via the piano. She studied the parts of the organ herself and soon accepted a position. It was in a "small joint," as she puts it, but in two years' time, she had played every theatre in town.

During her lengthy stay at the Clemmer, she spent two winters in California, where she played at the Cameo in Los Angeles, and the Raymond in Pasadena. While at the Cameo, she met Roy L. Metcalfe, organist at the Raymond, and acting upon his advice, joined the Los Angeles Theatre Organists Association. She became Mr. Metcalfe's assistant and substituted at the Raymond during his vacation. After returning to Spokane, she organized the theatre organists club there.

In Los Angeles, she had the privilege of playing engagements at the Metropolitan, which was Henry B. Murtagh's stronghold, and the Forum Theatre's monstrous Kimball.

The Kimball organ in the Clemmer, while not a modern unit organ, is a very beautiful instrument. It has four manuals and an echo organ, the latter containing six ranks of pipes. Through her ability and long association with the Kimball, Miss Tipton is able to get better results than any other organist who has played upon it.

Besides pictures, Frances plays divertissements and stages prologues to the various Universal pictures presented there. She is keen about her work and is a source of much inspiration and help to her friends and associates.

Miss AVELYN M. KERR is an enthusiastic type of person. Her numerous activities benefit by that quality, whether she is at the theatre organ console, writing her Milwaukee column for the *Jacobs* Magazines, or conducting her automobile business as she plans to do this summer to the exclusion of most other interests.

Miss Kerr has had a wide and varied experience in the theatre organ playing. She was among the first to play theatre organ, starting with a Bartola, and since then, using almost every style theatre organ which is made. She spent one year with the Marquette Piano and Organ Co. of Chicago, demonstrating and playing openings, and there she learned to know the mechanics of the organ. Miss Kerr

is thoroughly workmanlike, and was clever enough to see the advantage of acquiring this knowledge.

One year was spent at the big Wurlitzer organ of the new Rex Theatre in Sheboygan, Wisconsin. Then last March, she opened the new Wangerin Unit Organ at the new Lake Theatre in Milwaukee. Last June, she joined the Saxe Amusement Co., and since then, she has been working at the Mirth Theatre in Milwaukee, where her solos and community singing have become very popular.

For the coming summer season, Miss Kerr plans to devote her time to her automobile business; work with and for the music magazines of Walter Jacobs, Inc., with special attention for *Melody*, the piano and organ edition of the Boston music magazine *Triad*; and to her new school. She has recently opened the Avelyn M. Kerr School of the Organ, which uses the \$25,000 Marr & Colton Wisconsin News Broadcasting Organ (WSOE) for practice, instruction and demonstration. Miss Kerr designed and supervised the construction of this organ and broadcasts programs with it regularly.

BASIL CRISTOL is one of Chicago's most entertaining musicians. She comes of Irish stock, having been born in Dublin. As a pianist, she has appeared with the Chicago Symphony Orchestra, playing a piano concerto with that fine organization on one of their programs.

Her theatre organ experience has covered a period of over five years in many of the city's leading houses, including the Chicago, Uptown, Tivoli, Riviera, Central Park and Roosevelt. She has appeared at several of the Sunday morning recitals held at the Chicago Theatre with great success, and has, for the last five months, given the same sort of concerts at the Tivoli Theatre on the south side. She is opposite Milton Charles on the Tivoli-Uptown rotation, usually going on the bill with Benny Kreuger while Charles appears on the program with Ulderico Marcelli.

She is a capable improvisator and also presents slide novelties very effectively. But, aside from Mrs. Jesse Crawford of course, women organists do not seem able to get as far as they should with "the firm" (as Balaban & Katz are familiarly known here), and Miss Cristol is no exception.

There is, of course, no reason why a woman cannot be as efficient an organist as a man. It is only a question of time until all producers recognize this; many of them do now, for that matter. But until that time comes, Miss Cristol and many other really fine women organists will not be likely to have the recognition and the opportunities their ability deserves.

Jan. 7, 1928 (*Variety*) At the New York Paramount, Mr. and Mrs. JESSE CRAWFORD presented a varied program at the Wurlitzer: "Among My Souvenirs," "Diane," "I Can't Believe That You're In Love With Me," and "The Song Is Ended," plus these hits from Broadway shows: "Up In The Clouds," "S' Wonderful," "My Heart Stood Still" and "Varsity Drag." (Jesse, of course, played the ballads, while wife Helen did the numbers with rhythm. Then came the duets. What a pair!)

That does it for this time. So long, sourdoughs!

Jason & The Old Prospector □