

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



Prospected by Lloyd E. Klos

With Valentine's month here again, we introduce you to four ladies who manned consoles in golden times. References were, in succession, August 1926 Melody; November 1926 (two stories) and December 1927 Jacobs magazines.

*MARTHA LEE* A charming young lady is Martha Lee, a talented musician and performer on both harp and organ. She was graduated from St. Mary's Academy at Alexandria, Va., having specialized on the harp. After teaching the harp for two years, she entered St. Joseph's College in Titusville, Pa., where she studied organ. Later, Miss Lee went to Washington, D.C. and under the instruction of Otto F. Beck, she began her career as a theatre organist. She did substitute work in Washington, later accepting the position as organist in the Richmond Theatre in Alexandria, Va.

About a year ago, she left her native state and accepted the offer made her by Mr. Robert Slote, manager of Crandall's Strand Theatre in Cumberland, Md. Miss Lee is a very clever organist and arranges a very nice score. She is featured in the overtures with the Strand Orchestra, directed by Dan Mannix.

*MRS. JESSE CRAWFORD* This charming lady and talented organist has been playing in Chicago since a child. Of musical parentage — her father played piano, though now in the advertising business — she started her musical career at the age of three. At 10, she played piano sufficiently well to occasionally relieve her father at his theatre. Later, she turned to the organ and played quite a while for Ascher Bros. At the time Balaban &

Katz took over its management, she was organist at the Roosevelt Theatre in Chicago, and was retained there as chief organist.

Romance came along about a year later, when she met Jesse Crawford, world-renowned movie organist. Shortly afterwards, they were married. Then, Sam Katz conceived the two-console idea for the Chicago Theatre, and both Crawfords were featured there for over a year and a half, until the Chicago was placed on the circuit, rotating with the Uptown and the Tivoli last winter, when Mrs. Crawford went to the McVickers. On December 13, 1925, another organist arrived — Miss Jessie Darlene Crawford — from whom much is expected, and not entirely without reason. Papa Crawford says: "We think the baby is musical because we can easily put her to sleep with record-playing." She prefers piano jazz records!

The romance, courtship, marriage and the arrival of Jessie Darlene, have been events which the public considered its property, and many charming slide specialties have been created and performed in the Chicago Theatre on these subjects.

Mrs. Crawford, besides her other activities, is quite a successful composer. Her recent ballad *Prison of My Dreams*, has been included in the Forster Music Publishing Company's catalogue.

Mr. Crawford thinks very highly of Mrs. Crawford's ability to play jazz, an estimate with which Chicagoans agree. In this respect, they make an admirable combination, for Crawford handles the classic variety of music beautifully, particularly in the modern harmonic idiom. Mrs. Crawford, of course, will be with him in New York to open the much-talked-of Paramount, and Gothamites are assured of a rare treat in listening to this gifted and attractive couple.

*RUTH GORMAN FARLEY* The solo organist at Chicago's mammoth deluxe southside house, the Capitol, is one exception to the general domination of the sterner and homelier sex. In fact, with Mrs. Jesse Crawford, she holds the distinction of being one of the very few lady organists holding top positions in deluxe theatres. And Ruth Farley can really play the organ!

The theatre work does not entirely engross her time. She is broadcasting over WGN and WLIB to countless

thousands of admirers, and in her spare time, is adding to the technical equipment by study with her maestro, Ambrose Larson.

We never tell tales out of school, yet it is a fact that Larson and Ruth Farley are seen together quite oftener than ordinary professional relations seem to require. If your correspondent is shortly called on to play the Wedding March, he will do it with pleasure.

*HENRIETTA JORDAN* Among the ranks of Chicago theatre organists who are gradually but surely coming to the front in the organ world, no one deserves comment more than this charming little organist, Miss Henrietta Jordan, who is now playing an engagement at the Covent Garden on the North Side, for the Lubliner and Trinz interests. This house, it will be remembered, is the one in which "Symphonic" Hawley made such a reputation.

Miss Jordan, who is a St. Louis girl, studied organ in New York City for two years prior to her coming to Chicago, having turned to the theatre organ after three years' professional experience as a vaudeville pianist. So, she is better equipped with routined experience than the average one encounters in the organ profession.

She has well established herself in this North Side community, and has made many friends for herself among Covent Garden patrons.

**GOLD DUST:** 10/20 LOVE DAVIS, "The Girl With the Jazz Fingers", on the Wurlitzer in Seattle's Liberty Theatre . . . 11/26 MARY MC ENTEE, Philadelphia's Victoria . . . 12/27 MISS BASIL CRISTOL rotating with MILTON CHARLES, BENNY KREUGER and ULDERICO MARCELLI between Chicago's Tivoli and Uptown Theatres; MADALYN HALL left Washington to join southern unit of Publix; MRS. TOWNE besides her work at Washington's Earle Theatre, is subbing at the Metropolitan and Central theatres. The following ladies were playing at consoles in Chicago theatres in 1928: EDNA BERNSTEIN, Central Park; VERA BORONE, Grove; MAE BROWN, Keozie; GRACE CLARK, Crown; VERA COHEN, Belmont; GRACE COUGHLIN, Jeffery; FAITH DAYTON, Chicago; ETHEL DEVOLL, Colony.

That should do it for now. So long, sourdoughs!

Jason & The Old Prospector