

for shows such as *The Student Prince*, *The New Moon*, etc.

Trust that this will be of some help.

Cordially,  
James McMillan  
San Francisco, California

Dear Editor:

I enjoyed "Jesse Crawford in England," by Dr. John Landon, in the November/December THEATRE ORGAN. Enclosed is a copy of an advertisement from the Archives of the Jesse Crawford chapter. It is from "Ideal Kinema," supplement to the June 15, 1933, edition of *Kinematograph Weekly* a cinema trade paper published in England. It was promoting an exhibition being held in London at that time and ties in with Dr. Landon's story.

Sincerely,  
Dr. Edward J. Mullins  
San Francisco, California

opment to KINEMATOGRAPH WEEKLY

IDEAL KINEMA

## JESSE CRAWFORD

"the poet  
of  
the organ"

IS

100 %

## WURLITZER



Recently featured the  
Mighty Wurlitzer  
Organ at the Empire,  
Leicester Square. Is  
continuing at the Para-  
mount, Manchester,  
June 12th; Paramount,  
Newcastle, June 19th;  
Paramount, Leeds,  
June 26th.

Demonstrations of Wurlitzer  
music, including Jesse  
Crawford's latest H.M.V.  
records made at the Empire,  
Leicester Square, will be  
given every day during  
the Exhibition.

DISCUSS YOUR MUSIC  
PROBLEMS WITH US  
AT STAND Number 6.

## WURLITZER

33, KING STREET, LONDON, W.C.2

This ad printed on June 15, 1933 (54 years ago).

Dear Editor:

Record reviews in recent issues of THEATRE ORGAN have certainly been a big improvement over some reviews of the past, but there's still room for much more improvement.

I recently bought "Ty Woodward Plays The Mighty Wurlitzer Organ," and it turned out to be one of my favorite records. It is the type of organ playing I especially enjoy, and the selections are an ideal mix of up-tempo, "dreamy" and light classical pieces. And the quality of the recording and pressing is superb.

In his review of this record in THEATRE ORGAN (Jan/Feb '87), Bob Shafter comments that "These performances are so reserved as to border on lifeless." What Shafter seems to have forgotten is that when a person buys a record, he buys it to listen to again and again. We have all enjoyed lively, flamboyant performances at organ concerts, but listening to those same performances repeatedly on records is entirely different. Ty Woodward is not trying to show off on this recording; he's merely making some very enjoyable music, into which he puts a lot of feeling and expression, perhaps at the expense of deviating a bit from the exact phrasing indicated on the written music.

I have a collection of more than 400 organ records which includes a number of spectacular renditions that show off the organist's ability to play a complicated piece exactly as the composer wrote it. However, these are often the records that are seldom played. The ones that I play again and again are the ones such as this performance by Ty Woodward — good, listenable music.

Sincerely,  
Deke Warner  
Escondido, California

Mr. Shafter replies:

The foremost point to remember about any reviewer is that he is offering an opinion, albeit an educated opinion. Second, he has tastes, as does any enthusiast. Regardless of whether or not a reader agrees with the reviewer's opinions and tastes, he would soon lose trust in a reviewer who submitted either all glowing or all scathing reviews.

The following are my personal criteria for evaluating a recording:

1) the instrument — French Romantic and American orchestral are the standard types, the American theatre organ being the logical pinnacle of the orchestral school. The Buddy Cole organ is the specific example of a theatre instrument by which the others are judged.

2) performance — objectively I look for technical accuracy and proficiency, phrasing, orchestration and registration; subjectively, taste, enthusiasm and feeling.

3) recording — presence, whether it's studio, theatre or live concert, does the recording make you feel as though you are there; cleanliness of recording surface, distortion in either original signal or transfer process, back-

## FLASH! ATOS ELECTION RESULTS

Our new directors are:

Ashley Miller

Vern Bickel

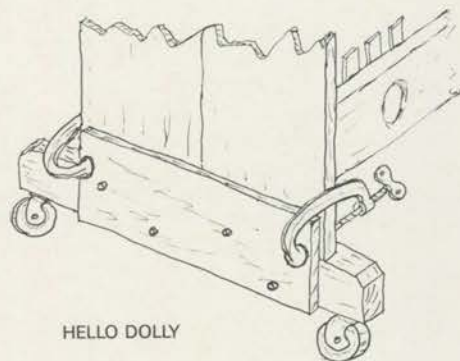
Dorothy Van Steenkiste

ground noises (anything not related to the operation of the organ).

I might add here some specific examples of recordings I own where all these factors came together: "Big, Bold and Billy" (Brooklyn Paramount), "Homecoming" (Don Baker at LIU), "Lyn Larsen at the Organ Loft," "Johnny Seng at Mundelein" and "Buddy Cole Remembered." In fact, I would include the entire body of works by Buddy Cole.

Sincerely,  
Bob Shafter

(Editor's note: Reviewer Bob Shafter has a background in theatre organ music that dates from 1969 when he acquired his first organ, a Baldwin 48H, and, at about the same time, heard Lyn Larsen at the Organ Loft in Salt Lake City. He now owns an Allen/Devtronix, three-manual digital organ and a collection of some 1000 theatre organ recordings. Bob attended the University of Utah where he majored in music and studied privately with JoAnn Harmon. He welcomes correspondence from all theatre organ buffs, whether they agree or disagree with his reviews.)



HELLO DOLLY

Dear Editor:

While I'm doing other jobs that won't wait, I find it bothersome to shift the tuned percussions (awaiting repair) to make work space. My problem was simplified with caster adapters made with a piece of 2 x 4, a scrap of plywood, some junk-box casters and clamps to hold the rig in place (see illustration).

Now the glock, chrysoglott, and harp can easily be arranged and stored until my wife and her sister start re-leathering them! Of course, if the little wheels develop squeaks, I'll apply caster oil!

Hugh Lineback  
Siloam Springs, Arkansas □