

LETTERS TO THE EDITOR

Sir:

Just a few lines to tell you how much I enjoyed the last issue of THEATRE ORGAN and especially the article about "The Crown Prince of Tonawanda" and Dick Loderhose.

Pleased to say that through the efforts of Bill Summers who did most of the work on the 8 rank 215 Wurlitzer here in our local Rivoli Theatre, it is now working again and is on the air over radio WLBC every day from 12:15 to 12:30, Monday through Friday. Mr. Summers plays it each day, in a program called "Summer Airs."

Yours very truly,
Sylvan K. Ketterman
322 North Mulberry St.
Muncie, Indiana

Sir:

After the splendid stoplist layout you devised for the Picadilly Kilgen, it is disappointing to see the so-called specifications of the Loderhose Wurlitzer in the current issue. It is impossible to tell with certainty, 1) which are the thirty-seven ranks, 2) from which ranks the Clarion and Harmonic Fife are borrowed, and 3)

whether the Ophicleide is a rank of that name or a borrow, 4) the compass of the Diaphone, 5) which rank serves as resultant, and the like, and 6) what is Bass 16'?

The footnote to the specifications is meaningless, because no first Post Horn is shown anywhere on the specifications, much less a second one on the Bombarde; no Quint Celeste is visible with or without cutout; and which are the "added traps and effects" shown on the "above specifications"?

These are all important factors in tonal design, which your layout would make instantly apparent, but which are discoverable from the Loderhose format only after much study.

In addition, stoplists should show for each rank--as your own layout does--disposition by chamber, compass, number of pipes, and wind pressure. It is further desirable that chamber and overall figures be given for number of ranks, number first touch stops, number second touch stops, total stops, and pipes.

Please permit me to urge that all future stoplists in THEATRE ORGAN

be presented in your excellent style, with the additional figures mentioned in my previous sentence. You may be sure that those submitted by me will do so.

Cordially yours,
T.F. Burroughs, III
600 Fifth Avenue
New York 20, N.Y.

(Ed. NOTE: We concur with Member Burroughs. Whenever possible we will use the more comprehensive chart specification layout. This was originally devised by President Judd Walton with the aid of Bill Steward.)

Sir:

You T.O. fellows have gone overboard with your superlatives--"mighty Wurlitzer", "big sound", "king of instruments." It's about time someone took you down a peg or two!

This was attempted recently when I picked as my opponent one Richard Weber of Mariaville, N.Y. I challenged him to an organ power duel. Mr. Weber has a 3/17 Wurlitzer in his home. I have an Estey 1/1 Reed organ that

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Duel in Full Swing

ain't afraid of nuthin'. The accompanying photo shows the contestants warming up for the duel.

The outcome? I lost miserably! All proposed duels have been cancelled. Discretion is the better part of valor.

Reedily yours,
Ira Freedman
46 Bailey Avenue
Latham, N.Y.

(Ed. NOTE: We re-it: MIGHTY WURLITZER!)

ERRATA

In Fall 1960 Issue; Page 12:

Correct address for Derrick Marsh is,
52 Hest Bank Lane, Hest Bank,
Lancaster, England