



Opus 569 was moved to Franklin Butte's Baxter Road residence in Anchorage in 1965.

an antique store in Portland. It was \$4, certainly a worthwhile investment for an ornament. I returned to Anchorage, and plugged it into its place (an A, 880 cps), and it went wheew-a-wheew-a-wheew, and I can just see Roger Jenkins going Blaaa and shaking his head as he did when we had stumbled on a new deep vibrato on the prototype Rodgers. What a vast difference to my Mortons (muted horns), even though they were of a larger scale! So, upon close scrutiny, it appeared the mouths were different to the extent that the upper lip was straight on the Wurlitzer and arched on the Mortons, that the inside lip only was knicked on Wurlitzer whereas both were knicked on the Morton, and the air stream was wafer-thin on the Wurlit-

zer and fat on the Morton. After removing caps, and applying about a roll of black electrical tape in layers to seal off the Morton nicks, to make the wind stream wafer thin, the sound is very, very near the Wurlitzer Tibia! Perhaps even louder as they are a larger scale. This also meant the wind hole could be enlarged on the Mortons, and I would hazard a guess the total increase in volume is equal to about 10. This trick also cut down the breathiness of the Mortons, and increased the 2-2/3' component of the tone immensely.

But, back to the 569 Diapasons, and opening up the Oboe horn (Barton's) by cracking their lids open a bit. An overall balance very pleasing to a residence or studio, and the Vox's had to be beefed up a bit to balance, but they are mysteriously at the original factory settings (scratch-mark).

The next step is to put the Tibias and Oboe Horns on separate reservoirs and tremulants. That will be done when the whole thing is raised about three feet so the wind chest is level with the shutters. Don't ever put the organ below the shutters! The flues speak into the wall and all you get is the left-overs, and the reeds blast out of their tops and clobber the ensemble. Live and learn. Oh. The electrical tape. When I'm certain that is exactly right, the caps of the Tibias will get ground down to match the Wurlitzer Tibia.

Only on extremely rare occasions do ATOSer's ever get to Anchorage. But, if you are heading this way, drop me a line. I'll be glad to show you the beast, and the Juneau 20th Century Theatre organ in the State Office Building. □

## DINNY'S COLYUM

as  
transcribed  
by  
Del Castillo



A feller tries to get better and then some guy comes along and kicks him down again. You would think us ritters would try to stick together, but Mr. Stew Green who is a fellow riter with me in this magazine he says to me that he dont like my ritin any more on acct my spellin is gettin too good. Now that seems to me a pretty stoopid kind of a criticism to make. I know I aint perfect but when a guy has to take a brikkat on acct he is gettin better why they is sumthin rong somewheres. I would hate to think that Mr. Green is jellus on acct I am gettin too good. I never sed nuthin bad about him when he was gettin too good.

I got to thinkin about peepul tryin to improve theirselves because I just got to go to a concert with four organ players called Just A Earful Of Music at the Wiltern Theayter in Los Anjelees. I didnt get to hear it too good on acct. it was at 9:30 on a Sunday morning on the day the time changed so that it was really only 8:30 A.M. so I was pretty groggy. But I kicked myself out of bed on acct it was for a good cause for a

### LYN LARSEN AND RON RHODE ON 3 MIGHTY WURLITZERS

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"ORGAN STOP PIZZA PRESENTS LARSEN"  
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4/29 Wurlitzer

RON RHODE



"ORGAN STOP PIZZA PRESENTS RON RHODE"  
Organ Stop Pizza, Mesa  
3/23 Wurlitzer

LYN LARSEN



"RENAISSANCE"  
Wm. P. Brown Residence  
Phoenix  
5/22 Wurlitzer

RON RHODE



"RON RHODE AT THE MIGHTY WURLITZER"  
Wm. P. Brown Res., Phoenix  
5/22 Wurlitzer

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Memorial Skolarship Fund for Mr. Joe Koons who had the pipe organ in his Motorsickle Shop where he giv concerts every Sattidy nite. The four organ players who giv there services was all the top officers of the bored of the ATOS in LA. They was Mr. Bob Power who is the top man, then they was Mr. Mike Ohman who is next to the top, and Mr. John Ledwon who was last years top and findly they was Mr. Rod Skelding who come over here from England to be the Program Chairman.

So it was a pretty good concert except that as a old elyvater man myself I have to say that they couldnt make up there mines as to which way to make the elyvater go. Mr. Skelding who started off left the elyvater down in the seller until he got to the chorus of Just A Earful Of Musik, so I guess maybe he done it like that on purpose but it sure made me nervous. Anyways he just played it for openers as you mite say and by that time the organ was up to the top and he had to bring it down to where he could get off of it and walk over to the mikryfone on the stage while they took the organ down to the bottom so as Mr. Power could get on. I guess Mr. Power he was havin a little trouble because when Mr. Skelding was talkin they was a couple grunts come from the organ like it was trying to tell Mr. Skelding somethin. But anyways Mr. Power he got the elyvater up while he was playin Keep Your Sunnyside Up which I spose was sposed to be simbolick like. He made a little speech when he said This organ isn't used to me, and then he proved it by playin the first pease without any Vybratos, and when he stopped Mr. Skelding shouted Trems, Bob, Trems, which is what organ players call the Vybratos, so then Mr. Power he played That's The Kind Of Guy I Am. That was how the hole concert went with everybody pickin out Apropiate peaces, because after that he made a little speech about Candi Carley who has a rekord out and is goin to play a concert pretty soon and then he played Candy and Aint She Sweet. After he got thru he had a little trouble gettin off the organ onto the stage, and then of course they had to get the organ way down for Mr. Mike Ohman who was next. So you can see that I was all pens and needels on acct I was nervous about the

## Baby, Where Will You Be?

A Commentary by John Mecklenburg, Central Indiana Chapter

Saving old theatres is getting to be a larger task every day — what with a recent release in the *New Yorker* magazine in which Jack Kroll — (*Newsweek's* movie and drama critic) explains why it appears the Radio City Music Hall has had it's day, something like tail fins on autos, outdated uniforms and old movies. When the corporation decided to close this theatre, a group of activist citizens sprang into action and are appealing to various levels of the government for funds to keep the place going. Kroll wrote: "Even though the Music Hall played a crucial role in the culture, indeed the consciousness of the nation, — to subsidize the Music Hall is to subsidize part of that consciousness. The idea that the nation should underwrite its consciousness with federal dollars is a new one." That's true in the case of New York which always did and still has many other beautiful places for public gatherings, and several of these are newer and more grand than the Music Hall. But, that's not true of Wichita, Indianapolis, Columbus, Ohio or Bangor, Maine. This season there are more shows than ever before opening on Broadway — which proves again, no other city has, or may ever, have, the theatre like New York — and we in the hustings must save our halls in which to cultivate the theatre, like New York.

Moreover, most of the few remaining theatres contain great theatre pipe organs. After a recent concert on the Music Hall Wurlitzer (one of the largest) the writer questioned the performing artist as to — where in the future are we going to find these magnificent theatre pipe organs — in the movie palaces, in the restaurants, in the pizza palaces, in the clubs or in the civic centers? To this question — this famous theatre organist gave one of his usual noncommittal answers, "we won't find them in the movie palaces — because we can't find them (the movie palaces) anymore." □

elyvater.

Mr. Ohman he started out all full of beens with a Mamba and he had his feet goin like he was goin to dance it insted of play it, and so then when he turns around to make an announcement they is a lot of shoutin and down the ile comes two Peenut Venders throwin out free bags of peenuts. So that gets everybody laffin and Mr. Ohman who is a crackajak player played some more peaces and ended up with a march which he said the title is Under The Double Eagle And Dont Stand There Very Long.

Then they is what Mr. Skelding called a One Cigaret Intermission, and then he announces Mr. Ledwon who comes up playing 2001 dressed up like the Fantom Of The Opera with a long red cape and a green soot with big brown clothopper boots. Him and Mr. Skelding who was last was more conserfative in dark soots

than Mr. Power and Mr. Ohman in the first half who wore white soots, but they turned out some pretty loud musik that kept the peepul on there toes, and Mr. Skelding when he come on finished up with I'll See You In My Dreams and then for a clincher What Goes Up Must Come Down, and when he come down to where he could get off he hid behind the organ and all his close come flyin out over the organ, and Mr. Stew Green, who said he was Mr. Elmer Fubb, Pres. of the Midnite Organ Society he introduced the four organ players and they lined up all dressed up in yellow shirts sayin Wind Machine Restaurant which is the Pizza joint hwere him and Candi play the Wurlitzer. And then they turn around and on the back it says That's All Folks, and Pres. Fubb he gives each a one of them a present. So that's All Folks. □