

# DINNY'S COLYUM

as  
transcribed  
by  
Del Castillo



I spose by now everybody who is goin to the Convenshun in London is already bought their ticket. I ain't because I always wait until the last minnit seems like so I hope they is still some tickets left because I sure would like to go. I aint been to London since 1958 and thats a long time ago. Me and the Missis we decided we would go over and see Europe startin with England so when we got there on a Sattiday I went and bought a Hillman Minx to tool around in. So Sunday mornin I thought well there is a good chancet to drive around when they aint so many cars out and get used to this left hand traffick. So I left the Missis at the hotel and I got the car and I started out and it was pretty scary at first because I kept a-thinkin I would get a ticket for drivin on the rong side of the road, and espeshally when I went around the corner I kinda expected that I would have a colli-shun an acct. I was on the rong side. But I got back without hittin anything and after I had a good lunch of Bubble and Squeak and washed it down with some luke warm beer why I felt better in spite of the beer not been cold.

One thing I found out all the time we was toolin around Europe is they

never seemed to find out about makin drinks cold with ice. When I got into furren speakin countries like Germany and Denmark and like that there I wasnt never able to put across what lumps of ice was. One time in Denmark they brought me a glass of sherry, and another time I got a dish of ice cream with a cherry stuck on the top. And in Germany nobody could even tell me what to ask for. One place I think it was in Munick the desk clerk, only they say clark, in the hotel says I should ask for Mund Eis which he says is the word for mouth ice, but that dint work either. And even when I did get acrost what I wanted some ice for a cold drink they would bring me a coupla peaces about the size of marbles in a separete dish. So after while I jest give up and quit fightin the European Ice Sistem.

But outside of the Ice problem we mostly has a pretty good time. Oncet in London we was goin to the Opera at Covent Garden and I was late and I got kinda lost and so I ast a feller in another car and he says follow me and he took me rite to the front door and give me a wave and turned around back the way he come. That happen to us too or three times I guess we looked kind of helpless and not speakin the languich and all. So I dont take no stock in what they say about in Europe they is always givin us a raw deal on acct. of generally they treated us pretty good.

Back in London was when I got a gander at the subways. They call it the Toob and it sure shows up the BMT, and you dont have to worry about gettin mugged either. I dunno. They talk about us havin more money than anybody else, but we sure got dirty subways and we sure got more guys goin around holdin people up seems like. I dunno what its like now, but in 1958 they had them dou-

ble decker buses which was fun to ride on top of and they had taxicabs that you could get into without scrunchin way over and bumpin your head.

One thing I never got to hear no orgins in theayters and so I am glad they is goin to be trips to some of them big ones espeshally that there one at Lester Square, they spell it Lei-ces-ter but they call it Lester, with five keybores and it looks like a big tur-bine generator but I bet it dont sound no better than that big five keybores travellin orgin that Mr. Foort took all over England before it was brought over here where it is in Pasadena after it was in a Pizza Parlor in San Diego on acct. you cant scarcely hear pipe orgins no more in this country unless you like Pizzas. □



## BUILDING A MUSICAL FOUNDATION

Within the realm of teaching organ to aspiring musicians, the emphasis is usually on playing music *now*. Seldom is a student of theatre organ taken through the theory of scales and progressions. The joy of learning theatre organ is in the playing, certainly. But, if the student also gains an understanding of the rudiments and theory of music, his knowledge will definitely expand and will reflect in his playing.

Although music has been organized into some sort of tonal progression since primitive times, it wasn't until the baroque era that the major and minor scales, as we know them, emerged. In *Music Through Sources and Documents* (Prentice-Hall), author Ruth Halle Rowen states, "In his *Well-Tempered Clavier*, completed at Cöthen in 1722, Johann Sebastian Bach affirmed the major-minor cycle of keys as we know it today." Ruth Rowen also states, "After countless tempera-

*It may not be too late....*

## TO HAVE THE TIME OF YOUR LIFE IN ENGLAND

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## COVER STORY

# Rochester's Wurlitzer Opus 1951

by Lloyd E. Klos

The Rochester Theater Organ Society will observe its 16th anniversary in August. The largest club of its kind in the world today, RTOS is an outgrowth of a small, but dedicated group of enthusiasts in the Rochester, N.Y., area. After having restored Wurlitzer Opus 1951 in the RKO Palace Theatre in 1960, periodic concerts were held at the Palace until 1964, when RTOS was organized.

In early 1965, however, with less than 200 members, stunning news arrived that the Palace would be razed for an apartment-hotel complex (which never materialized).

RTOS, through public sale of stock in "musical nostalgia," plus other money raising ventures, managed to save the Wurlitzer, and it was eventually installed in the Auditorium Theatre in the Masonic Temple Civic Center.

Since 1967, monthly concerts (September through May) have entertained tens of thousands of concertgoers. The organ, now a 4/22, has been enhanced by the addition of a Post Horn and a piano, in addition to better placement of the percussive effects. Judging from visiting organists' remarks, the Auditorium Wurlitzer is one of five best theatre organs on the circuit today.

Since its inception, RTOS has presented 81 organists in 152 concerts. Benefits accruing to the 1584-family members included a circulating library, open console sessions, field trips, master classes, social events and *The Blower*, a newsletter which informs members of all RTOS-sponsored affairs as well as those in neighboring areas possessing theatre organs. The club now maintains a second Wurlitzer, in a smaller auditorium, which is used for events of a more intimate nature. □

ments were conceived, some musicians finally conceived the simplest means to solve the problem. The tones C, C#, D, D#, etc., are all separated from each other by equal steps. Thus, the octave is divided into twelve equal parts, each approximately a half tone. This is called *equal temperament* . . . "

In applying this knowledge to the study of theatre organ music, we find that the music played on today's instruments is indeed based on a series of whole and half steps. For our purposes, a half step progresses from one key to the very next, which can be either a black or white key — F# to G, A to Bb, B to C and F to E, for example. A whole step skips a key (again, white or black), such as: C to D, B to C# and Eb to F, and is equal to two half steps.

The progressive combination of whole and half steps constitutes a scale. The major scale, very widely used in theatre organ music, always contains a half step between the third and fourth notes as well as the seventh and eighth notes.

In the key of C, if we begin on C, there is a whole step between C and D, D and E, then a half step between E and F, followed by a series of three whole steps, F to G, G to A and A to B, with a final half step from B to C, an octave higher than where we began. The C scale would look like this:

C D E F G A B C  
W W H W W W H

Try the G and F scales in the same way. Watch out for sharps (up a half tone) and flats (down a half tone), and include only one note of each letter in any scale. In the key of F, you'll find a Bb — not an A#; otherwise there would be two As and no B.

In future columns, we'll see how chords are built from scale tones, find a formula to find any chord needed, discover form in music composition and learn registration as it relates to form. Even those who have been in music for many years still make new discoveries of the intricacies and mathematics of the wonder of music. The next time you sit at the organ, take a look at the piece of music you're about to play and notice the pattern of the notes and chords. The scale, with its whole and half tones, is at the foundation of it all. □

Console of the 4/22 Wurlitzer in the Auditorium Theatre in Rochester, N.Y. The organ is maintained by the Rochester Theater Organ Society and used for monthly concerts, September through May. (Dick Harold Photo)

