

*The Gb cadence can be transposed to: F# B F# C#7 F#

Using the cadences as listed above, you now have all the major and dominant seventh chords at your fingertips. Now try the whole thing with every chord minor. Have fun finding those lost chords.

If any reader has an idea for subject matter for this column, please write to "Konsole Kapets," c/o THEATRE ORGAN, 3448 Cowper Court, Palo Alto, California 94306. We'd love to hear from you! □

THE LOST CHORD

In the July/August issue we dealt with finding new chords. Sometimes the problem of quick recall arises — you located the chord and inverted it into playing position (within the two F's around middle C); you start to play from the beginning of the song, and when you reach the place of the new chord, you draw a blank. The lost chord?

There are a couple of ways around this. First of all, when you practice and come upon any difficult passage, work only on that for a while. Then add one or two measures before and after the difficulty. This way you'll be able to come into and out of the passage without problems and the difficulty won't become isolated. Keep adding a line at a time, until you've mastered the whole page. Then add a page before and after. *Then* — and only then — start from the beginning.

Another method of incorporating unfamiliar chords into your musical vocabulary is by working with various cadences with left hand and pedals.

Chords fall into four categories based on their formation on the keyboard. If you recall, a major chord is four half steps, then three half steps (1 + 4 + 3). The three keys used will fall into one of these groups:

into one of these groups:

Group I white white white
(C, G, and F)

Group II white black white
(D, A, and E)

Group III black white black
(Db, Ab, and Eb)

Group IV unusual chords
(Bb, Gb[F#], and B)

Within every song you'll find that there are generally three chords used more than any others. There are called primary chords and are built on the

first, fourth and fifth tones of the scale. These cadences are built on those three chords. The formula for each is I IV I V7 I.

Instructions for working on these are as follows:

1. Use left hand and pedal, and play all chords between the two F's surrounding middle C.

2. Work on each group separately.

3. Do the major chords and pedals first; then minor. You might also want to use a major seventh or ninth in place of the dominant seventh. Or use all augmented, diminished, ninth or major ninth chords for extra drill.

4. DO NOT look at your hands once you've located all chords for that group. You don't watch your hands while reading music, and are probably concentrating on other things if the music is memorized. So don't watch when you're in the learning process either; it'll throw you off later.

The cadences are as follows:

Group I

C	F	C	G7	C
G	Cb	G	D7	G
F	Bb	F	C7	F

Group II

D	G	D	A7	D
A	D*	A	E7	A
E	A	E	B7	E

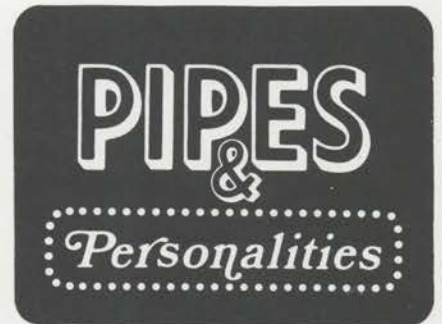
*Use A-D-F# here, but use F#-A-D in the other cadences.

Group III

Db	Gb	Db	Ab7	Db
Ab	Db	Ab	Eb7	Ab
Eb	Ab	Eb	Bb7	Eb

Group IV

Bb	Eb	Bb	F7	Bb
Gb	Cb	Gb	Db7	Gb*
B	E	B	F#7	B



Carter Recuperating After Heart Surgery

In mid-January Gaylord Carter underwent open-heart surgery to have a defective valve replaced. Following the surgery and a brief stay in the hospital he spent some time recuperating at home.

Carter planned to be back at his usual routine in March, for the start of a tour playing ten concerts in three weeks, including a Los Angeles film showing and a film festival in April at the University of Wisconsin in Madison.

The problem which led to the surgery was discovered during a physical examination Carter underwent in September.

Before-and-After Vacation Tours Available for Convention '83 Visitors

By planning ahead, convention-goers can include a six-day Hawaiian vacation before Convention '83 opens in San Francisco on July 1, or an Alaska tour, which includes a cruise south from Anchorage to Vancouver through the Inside Passage, following the Convention.

Another post-Convention option is a daylight trip down the California coast by Amtrak to Los Angeles,

where the group will stay in the Park Plaza Hotel, a noted Art Deco landmark housing a four-manual Robert-Morton. An escorted organ crawl to home installations and the 5/223 Skinner/Ruffatti in Crystal Cathedral, and a visit to Disneyland to view evening fireworks, are to be a part of the Los Angeles tour.

The Hawaii tour will include a meeting with Aloha Chapter and, possibly, visits to the theatre organs in Honolulu.

Full details on these tours are available from Tom Norman at 213/697-1701.

Amanda Blickenstaff and Dennis James Head Central Ohio 1983 Easter Seal Campaign

Dennis James, resident organist at the Ohio Theatre in Columbus, Ohio, is shown with three-year-old Amanda Blickenstaff, the 1983 Easter Seal Child, at the Morton. Dennis is the

honorary chairman for the 1983 Easter Seal Campaign for Central Ohio. Both Amanda and Dennis were featured on the Easter Seal letter mailed to 70,000 Central Ohio homes in March, and the Easter Seal telethon on March 26 and 27 (on local segments for Central Ohio). Amanda has spina bifida and attends the Easter Seal Rehabilitation Center in Columbus, Ohio, for therapy and preschool education. During a recent visit to the Ohio Theatre, Amanda did a "duet" with Dennis playing "The Easter Seal Song" written by Marvin Hamlisch (she pushed the special effect buttons).

* * *

Mr. and Mrs. Stanley Warzala, ATOS members from Wayne, New Jersey, again spent their accustomed vacation in Maine. Besides availing himself of the opportunity to get caught up on back issues of THE-ATRE ORGAN, Stanley and his wife

Amanda Blickenstaff and Dennis James.



visited the Old Orchard Beach High School in Saco, Maine. "Its 3/13 Wurlitzer is located in two chambers, one on either side of the stage of the combination basketball court and auditorium (shades of Long Island University, née Brooklyn Paramount). I have tried for years to see and play it, but succeeded only this year in making contact. Bob Johnson, Pine Tree ATOS Chapter president, proved a very generous host. After the session, we put the console away, literally and actually. It is housed in a small shed built into the right rear of the stage, the door being bolted and locked shut. In order to use the console it is rolled out to center stage. It is an interesting instrument and plays well. In the five-hour discussion afterward, Bob told me of uncooperative officials who are extremely protective of the organ. The organ group has to struggle to accomplish what they want to do because of this attitude."

* * *

When the 2738-seat Proctor's Theatre in Schenectady, New York, opened in 1926 its \$50,000 Wurlitzer 3/13 had some last-minute problems and could not be played as part of the dedication program. In February 1927 some additions were made on it, and the husband-wife team of Elsie A. and William A. Mably were featured in organ novelties. Carl Landau and his orchestra were in the pit. After years of success, followed by doldrums, the Arts Council and Theatre of Schenectady turned the place into a glimmering performing arts center, now operating on a \$2 million yearly budget. Among their aims is to install an organ to replace the original. If anyone can help, get in touch with the organization. It would benefit a fine group and the giver would derive a nice tax write-off.

* * *

A number of theatre organ groups have been having rough sledding because of the economy, lower attendance and membership, reduced funding and other factors. Consider the plight of the enthusiasts in Elmira, New York. The Clemens Center for the Performing Arts has a 4/22 Marr & Colton. Some months back, a clogged drain was the cause of the flooding of the main chamber. This forced the cancellation of an organ



At the door to greet the guests were Alice and Bob Power.



Here's retired theatre organist Milton Charles, who was praised by George Wright during George's stint at the console (he arrived too late for a photo; no more film).

Here's Doris Hendricksen whose home is graced by nine ranks of pure Wurlitzer. With her is Mike Ohman whose pizzery boasts a 3/17 and holding.



concert series. A scheduled player refused to play an electronic organ, and his agent has pressed for payment of his fee.

The Bob Power Organ Party in Pictures

Bob and Alice Power of Camarillo, California, have earned the title as the most gracious hosts in the southern California organ hobby. Every now and then they throw a party at their terraced home located on a gentle slope near Camarillo. The Power home is best known as the residence of the most pipe-like electronic theatre organ yet fabricated. Originally built by the Rodgers Organ Company, it has been updated frequently by both Rodgers engineers and Lee Sundstrom, who has some special abilities along electronic tonal lines.

Perhaps the most interesting thing about a "Power party" is the fascinating guest list. The many notables from the organ world congregate in a concentration of talent for a liquid chicken dinner with a choice of liquid refreshments. Many of them are also amateur photographers. These photos have been gathered from those who shot them as an illustration of an engaging afternoon under the late August California sun or inside listening to a million dollars worth of talent playing the Power "Style 260 Special." Unfortunately, film ran out before all the guests arrived, so we have no photos of organ owners Sam Dickerson, Harvey Heck or Jack Shemick, all of whom have served as officers of the Los Angeles Chapter of ATOS. And we didn't get a shot of George Wright, who arrived looking very much like a mid-West farmer with a broadbrimmed Panama-style hat, a checkered red and white shirt and colorful suspenders.

San Diego's Scrooge Gets Wurlitzerized

"Perhaps the biggest advantage of the California Theatre is the presence of its serious Wurlitzer theatre pipe organ," said *San Diego Union* Entertainment Editor Welton Jones. Such words are indeed music to a theatre organ lover's ears. San Diegans were treated to 15 performances of the traditional Charles Dickens classic "A Christmas Carol," as staged by the San Diego Repertory Theatre.

"Lavish, extravagant, a grand spectacle," said the news media. "A



On the terrace with Del Castillo and friend. Del always seeks out the pretty girls.



Likewise Sandy Fleet.

Speaking of pretty girls, here's ATOS Prexy Lois Segur among the potted palms.





Organist Bill Million confers with Bill Thomson while way in the background Del Castillo cajoles yet another lovely female.



"The Vanooch!" Larry Vannucci entertained with some pleasant tunes and blasts on his ever-present stogie. (The photo made at the party was so fuzzy that we substituted this earlier shot.)

Out in the patio, NBC recording engineer Russ Butler and his wife, Ann Leaf (center) listen to a story by Mrs. Harvey Heck.



virtual unknown steals the show. The 60-year-old Wurlitzer theatre pipe organ, with bold-minded and nimble-fingered Chris Gorsuch at the keyboards, reveals a surprising range of power and finesse. At times the building seems to shake from the instrument. Gorsuch provides delicate tracery for vocal accompaniment and terrible thundering sounds at the approach of the ghostly characters," said Hilliard Harper of *Downtown* and *The Los Angeles Times*.

The San Diego Chapter of ATOS is now basking in the success of its Wurlitzer in the California Theatre, with much praise going to Chris Gorsuch for his superlative accompaniment to numerous dance and singing numbers.

It all started when Sam Woodhouse, artistic director for San Diego Repertory Theatre, went looking for a larger home to stage his seventh annual production of "Christmas Carol," somewhat of a San Diego tradition now, and always sold out in years past. Sam was interested in the large California Theatre, and was treated to the sound of the Wurlitzer one evening with Chris at the controls. Say no more. The wheels were turning in Sam's head, and he could readily see the advantages of the Wurlitzer. Arrangements were made for S.D. Rep's use of the organ and Chris Gorsuch was unanimously elected organist. In return, ATOS received considerable publicity on the Wurlitzer installation, as well as access to S.D. Rep's mailing list. According to S.D. Rep, approximately 23,000 people heard the Wurlitzer during the 12-day run.

No expense was spared in this production. A large extravagant set was built on stage, lavish lighting effects were used, and 20 of San Diego's finest actors were dressed in resplendent costumes. As there was much change of clothing between certain scenes, the actors would work up a great deal of perspiration in this energetic production, and they soon discovered that the blower room in the basement under the stage made a dandy drying room for damp clothes.

Aside from the spectacular singing and dancing, the scene where the Ghost of Christmas Future (a 12' high silent specter, dressed in black robe and hood) terrified both the audience and Scrooge. Scrooge was beckoned into the graveyard, and Chris played

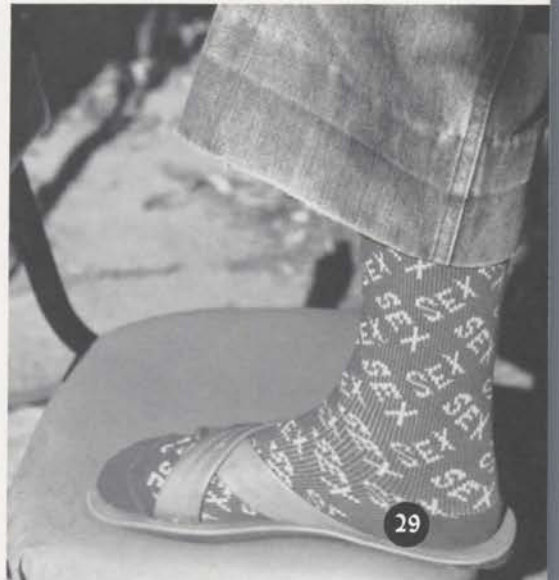


Here's John Ledwon who has rebuilt his fire-ravaged home and organ in Agoura, California (4/28 last we heard). John is with Marian Cook who makes a hobby of owning and donating theatre organs (she had three in storage at one time).



Organ teachers Gordon Kibbee and Bill Thomson were among the notables present. Both played a few tunes for the other guests.

Former TO Magazine editor/author Stu Green was there, wearing his famous "sex socks," a gift from one of his admirers. He has worn them to all organ events attended for the past ten years.



the first few bars of "The 94th Psalm" (Julius Reubke), building it to a crescendo as Scrooge was pushed into the grave screaming for mercy. A hole had been cut in the stage floor with a hinged gravestone (a fabulous bit of theatrical ingenuity), and with the eerie lighting effects and the organ building to a full crescendo, the audience was galvanized in their seats!

Addition to "Breaking and Entering?"

(THEATRE ORGAN,
Nov./Dec. '82, page 35)

Bill Floyd has asked that the following additional material be published: "Earlier that year, we had worked hard and long to resurrect the 1924 Hope-Jones Wurlitzer at the Patterson (New Jersey) Fabian, and I arranged an ATOE meeting which was quite a success.

"That following winter I arranged a bash which I could not possibly attend since, as organist of a large church in Newark, I presided at the organ for a string of Sunday services from 8 a.m. to 1 p.m. I did arrange with the management of the Jersey City Stanley for a meeting for the local ATOE and had been assured the group would be admitted. However, the ATOE knew full well that I would not be able to attend. That is why I was not 'available.'

"That same day, I believe it was, I arranged for them to move from the Stanley to the Cathedral for a bash at the 168-rank Schantz. That bash came off OK."

* * *

Ex-New York Paramount organist Jack Skelly says that a recent Nuggets column carried a familiar name, Egon Dougherty. "I met him often at Harry Blair's. He was a Loew's organist, and I was with RKO."

Speaking of Blair, Jack remembers that "in 1948 a Hammond was placed in the ice rink at the old Madison Square Garden at 50th Street and 8th Avenue. The rink (Iceland) was on the fourth floor of the building and was a block long. The assistant manager of the rink asked Harry Blair to recommend someone, and Harry mentioned me because I had played at Playland. So it began, and ended 20 years later when the new Garden opened with no public ice-skating rink. How could I ever forget Harry! Those 20 years sur-

pass my 18 so far at Playland. Marriott Corp. is winding up its operation of Playland after a two-year lease. It will revert to Westchester County."

* * *

The death of Larry Bray has not stifled the use of the 5/34 Wurlitzer in Salt Lake City's Organ Loft, and "Larry would have wanted it that way," according to Charles M. Fletcher of Logan, Utah, who reports that the Saturday night parties are continuing. "On October 23 a group of us from our local organ club went to the Loft for the customary Saturday night buffet and dancing. Young Larry (a nephew) has changed some things for the better. The dance music was played by a young fellow who was excellent, but unfortunately, I didn't get his name. As it is now operated, it is a fun place and a great spot for dances. I do wish, however, that the establishment were patronized more than it is."

* * *

Tremulant Recordings, a relatively new firm in the UK, announces a recording (cassette only) called "Lush Romantic Knights," featuring Don Knights on the four-manual Compton at Abingdon. It is available by air at £ 6.00 postpaid from 'J' Enterprises, "Millaway," Reading Road, Woodcote, Nr Reading, Berks RG8 0GY, England. The firm also imports records from the U.S. and Canada and is interested in representing anyone who wants distribution in the UK.

* * *

Allen Miller spent a week in late February fine-tuning the Oakland Paramount Wurlitzer, in preparation for John Seng's concert on March 5. Seng is the second artist in the 1982-83 Paramount Organ Pops Series, which will close on May 8 with Bob Ralston.

* * *

George and Joanne Gawenda (CA-TOE) visited the Aloha Chapter at their meeting room in the Hawaiian Theater in Honolulu during a vacation in January. They were given a tour of the chambers housing the 4/16 Robert-Morton, and a turn at the console before show time. Later, an enjoyable evening was spent at the



Del Castillo finally managed to tear himself away from the gals long enough to make some music magic.



And so did Bill Million. If the console resembles a Wurlitzer Style 260, it's intentional. Originally built as an electronic equivalent to a Style 260 (3/14), it has been reworked and enlarged in recent years by electronics genius Lee Sundstrom for an even more convincing theatrical pipe sound. It is now a 3/17 equivalent.

It wasn't long before Del Castillo was again pursuing two of his life-long hobbies (both shown here). The lovely is Mrs. Mike Ohman.



Pearl City Tavern, where Betty De-Rosa entertains on a Hammond X-66. At the Waikiki Theater III, Bob Alder plays the 4/16 Morton between movies on Fridays and Saturdays.

The Gawendas found theatre organ alive and well amongst the palm trees and trade winds. Mohalo!

Erwin, Larsen, Nalle at 1983 Wurlitzer Pops XI/Wichita

Lee Erwin will open the 1983 season at the Century II Exhibition Hall with a Silent Movie Night on March 26. The Lyn Larsen Concert follows on April 30, and the Billy Nalle Surprise will close the season on May 21. All concerts begin at 8:00 p.m.

Tickets are \$6.50 each for the Erwin and Larsen programs, and \$7.50 each for the Nalle program. They may be ordered from Wurlitzer Pops XI, Central Ticket Agency, Century II, 225 West Douglas, Wichita, Kansas 67202.

1983 Marks 25th Anniversary for Rodgers

For organists and buffs — both theatre and classical — the name "Rodgers" stands out among electronic organs. Rodgers Organ Company was incorporated in 1958 with a determination to build electronic organs capable of producing authentic pipe-like tone. Its founders were research engineers from Tektronix, Inc., of Beaverton, Oregon, who convinced the founder of that firm to provide initial financing to begin Rodgers Organ Company.

The product of the Oregon-bred organ builder was publicly launched when Oregon's Senator Mark O. Hatfield, then governor of the state, requested a Rodgers organ for his inauguration in 1959. Later, in 1966, the State of Oregon purchased a Rodgers 32-B for installation in the House chambers. Portland organist Jonas Nordwall played the dedication concert. Nordwall became one of Rodgers' chief product consultants, being involved in the development of the Trio, the Olympic and the Century 340, as well as of the company's classical instruments.

The first touring organ artist for Rodgers was Don Baker, who toured the U.S. playing an impressive two-manual theatre organ using multiple sets of tone generators, which was the

world's first all-transistor organ, including amplifier. Baker cut a record called "The Sound of 94 Speakers" for Capitol Records on the Rodgers Opus XXXI in the Portland, Oregon, Memorial Coliseum in the early 1960s.

Rodgers' classical face was prominent, too, as Virgil Fox and Canada's Frederick Geoghegan toured and recorded on "Black Beauty," a grand lady in the Rodgers family of instruments. The famous three-manual ebony organ toured from 1966 to 1982, traveling over two million miles, played by other world famous organists, too, including: Joyce Jones; Pierre Cochereau of Notre Dame de Paris; C. Alexander Pelouquin; Thomas Richner of the First Church of Christ Scientist, Boston; Alexander Schreiner, Mormon Tabernacle, Salt Lake City; Ted Alan Worth and Richard Morris, both Community Concert artists. The black workhorse concert organ was named "Black Beauty" by artists because of her uncanny performance ability, including being rolled on her side on a New York State Freeway,

then simply being plugged in and tuned for a tightly-scheduled concert appearance shortly following the mishap.

Rodgers has grown from a modest operation in Beaverton, Oregon, to its present 67,000-square-foot plant in Hillsboro, about 20 miles west of Portland. Jim Walls, Director of Marketing, who first joined Rodgers in 1967, attributes the success of Rodgers to "... knowing who we are and who we aren't. If someone wants a gadget that does everything except sound like an organ, or one that plays by itself, Rodgers isn't the instrument!"

Walls, who was interviewed on BBC London by Robin Richmond during the popular show, "The Organist Entertains," understands both theatre and classical idioms, being an accomplished organist himself. Host Richmond, one of England's most popular organists, aired "One Big Beautiful Sound," recorded by Jim Walls on the largest Rodgers custom theatre organ ever built. After hearing the convincing pipe-like sound, Richmond said. "There's only one

The Rodgers Century 340 is the top-of-the-line theatre model. This instrument features second touch.





The five-manual organ custom-built by Rodgers for Carnegie Hall, New York.

electronic organ that comes that close to pipes, and that's Rodgers." When asked how Rodgers does it, Walls commented, "We are the best because we listen to the best *pipe* organs and the best organists. We don't worship ourselves and our opinions, and we don't consider technology and 'end,' but rather the means."

Rodgers has not asked endorsement from artists, but it is proud when organists like Don Baker, Andy Crow, Bill Irwin, Maria Kumagai, Lyn Larsen, Jonas Nordwall, Robin Richmond, Bill Thomson and George Wright have selected Rodgers theatre-style instruments for recordings.

To the musical public, Rodgers is probably best known for its installation of the five-manual Carnegie Hall organ, New York, listed in the *Gui-*

ness Book of World Records as the world's largest electronic organ. Even to those who have found "all electronic organs" distasteful Rodgers has an established reputation as being set apart from the rest. The most severe critics of electronic organs, such as famous classical recording artist Anthony Newman, have made statements like ". . . I generally have not liked the electronic instruments I have played. The Carnegie Rodgers is an exception. I find it the best concert instrument in the city [New York] . . ." (Quotation from *Music Journal*, November 1976.)

More down-to-earth than the Carnegie Hall level are comments from another proud Rodgers owner, Daniel B. Lovett of Danville, California. Lovett is chairman of the 1983 ATOS National Convention to be held July 1-6 at San Francisco's Sheraton-Palace. He is past chapter chairman of Nor-Cal ATOS, and makes no bones about his enthusiasm for his "baby."

Lovett's baby is a three-manual Rodgers Trio he purchased in 1970. After he had it five years, he had a "birthday party for baby's new teeth." (Translation: A party to show off some new stops he added to his Trio.)

"We had concerts in our home with artists like Richard Purvis, Helen Dell, Bill Thomson, William Stone and Julie Scott. Once we moved the organ outside and Bill Thomson gave

a 'moonlight concert.' Just as Bill played the 'Moonlight Sonata,' the moon came up over Mt. Diablo."

"My Rodgers Trio was one of the first to have a Post Horn," says Lovett, realizing that the Post Horn is now standard on the Trio stoplist. "I'm an electronics buff, and I couldn't improve on Rodgers' way of doing things. If I were going to build an organ, I'd build it like Rodgers does. In 13 years, I've had practically no service problems on my Trio, except for one transistor."

The goodwill Rodgers has built since 1958 is as good as the instruments bearing its name. Since 1966, when yearly sales topped \$1 million, and quickly passed \$2 million a year later, Rodgers grew in the next four years past the \$3 million mark. Then sales really took off, tripling over the next ten-year period. Current company projections are for continued rapid growth, particularly in sales of the innovative pipe/electronic combination instruments.

Rodgers successful combination of electronics and wind-blown pipes into one instrument caused a major reaction both from Rodgers dealers and competitors back in the '70s. "Rodgers is admitting pipes are best," cried some. "Pipes are the state-of-the-art!" was the response from Ken List, Tonal Director for Rodgers.

After 25 years of quality organ building, Rodgers' future seems assured. □



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