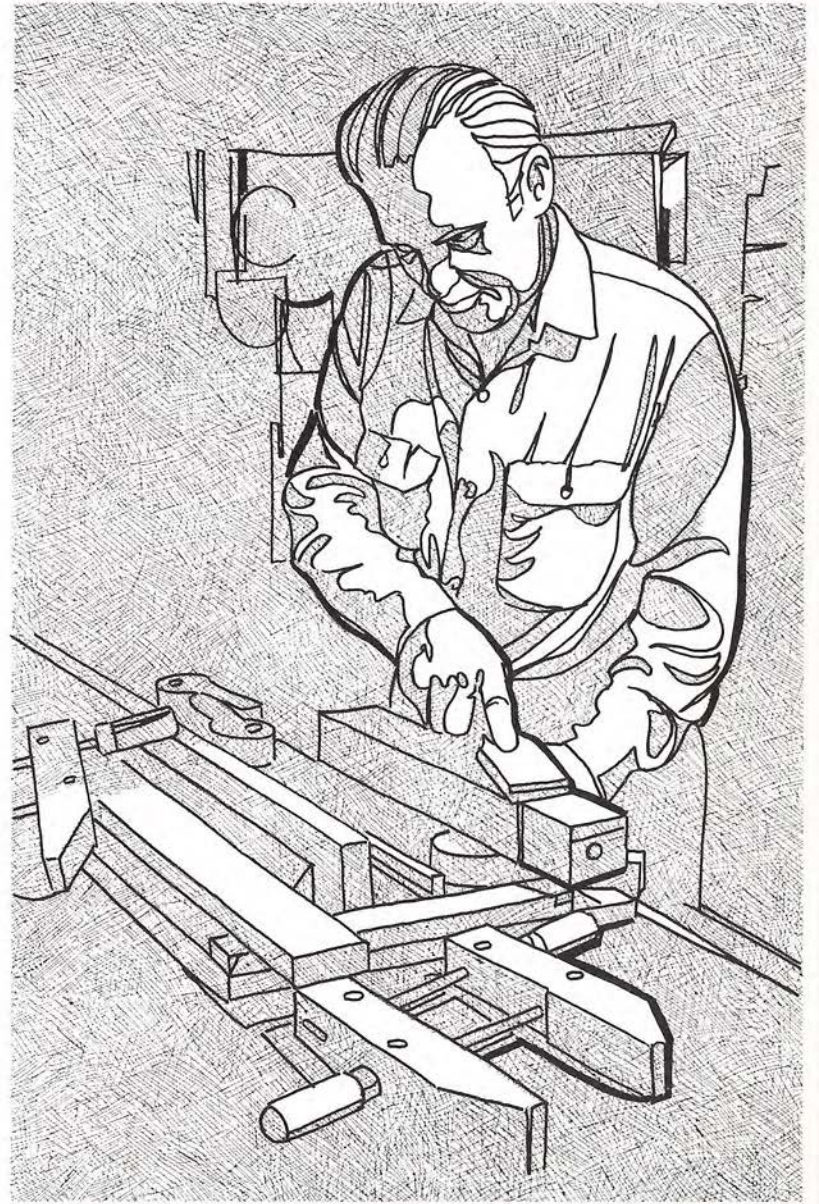


THIS
IS
RODGERS

THE PAST
THE PRESENT
THE FUTURE



COVER: Rodgers Organ Company employee handcrafting walnut flute pipes. Pen & ink drawing by Tom W. Battles, Portland, Oregon.

THIS IS RODGERS...
 ...THE PAST
 ...THE PRESENT
 ...THE FUTURE

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Rodgers

Jenkins and Tinker (foreground) look on as plant walls go up.

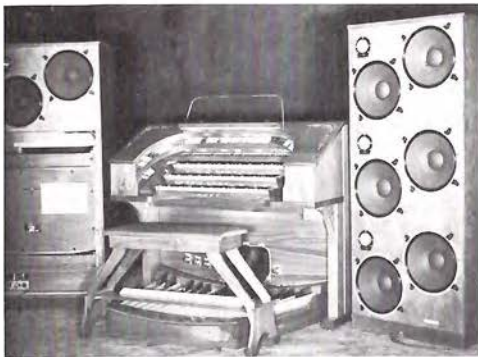


Rodgers W. Jenkins



Frederick B. Tinker
Jenkins and Tinker founded
Rodgers Organ Company
(Photos taken in 1958).

One of the largest early Rodgers Custom Organs
was designed for the Fanwood Presbyterian
Church, New Jersey.



Early Rodgers Theatre Custom Instrument.



ORIGINS 1958

"An institution is the lengthened shadow of one man."
EMERSON

Howard Vollum, Chairman of the Board, Tektronix, provided the inspirational and financial genesis of the Rodgers Organ Company in 1958. Two of his Tektronix engineers, Rodgers W. Jenkins and Frederick B. Tinker, had been working on some electronic organ concepts, and they suggested that Tektronix might be interested in diversification via manufacturing electronic organs. What was so special about these concepts by Jenkins and Tinker? The transistor.

Howard Vollum, founder of the world famous builder of quality oscilloscopes, decided that his company was not interested in diversification, but he personally was interested in organs; and more specifically, interested in helping Jenkins and Tinker set up business. Vollum provided initial funding for the formation of the Rodgers Organ Company, and served as Chairman of the Board of Directors.

With an absolute fetish for quality, the founding fathers of the Rodgers Organ Company hired and trained workers of the highest possible caliber, including some of their own wives and family members, to build an almost instant reputation as, "the world's largest builder of three manual organs!" Almost no other electronic organ companies were building three manual organs.

No other electronic organ builders were using the transistor (throughout, including amplifier), either. Engineers from all other electronic organ companies were saying it couldn't be done. "Nothing will replace the vacuum tube for reproduction of organ tone," they said.

Rodgers engineers knew that what "couldn't be done" could be done, and they embarked on a technological course that was to revolutionize the organ industry.

TRANSLATING TECHNOLOGY INTO MUSIC

"The struggle for the good organ is to me a part of the struggle for the truth."

SCHWEITZER

Alvin Toffler, in his book, *Future Shock*, writes that if technology is to be regarded as a great engine, then knowledge must be regarded as its fuel.

The knowledge — the experience — the wisdom — to use technology to **serve** man, rather than be of service to advance technology, was the first real test of the Rodgers Organ Company engineers. The question had to be asked over and over and over again; "does it serve music better?"

Rodgers engineers tried to avoid the temptation that has confronted many electronic companies: confusing **technical leadership** with leading in patents and inventions. Although Rodgers entered the electronic organ field with many major firsts, e.g., first all transistorized organ in the world, first diode keying, first computer memory combination action, and first magnetic reed switch pedal keying, to name a few, it was awesome to Rodgers' founding engineers that they were trying to create an **artistic** entity. An organ. An instrument with abundantly rich history dating to about 265 B.C.

In the reign of Ptolemy II Euergetes, according to record, an engineer named Ctesibius who lived in Alexandria, invented

or improved the water organ (hydraulic, hydraulus, hydraule). He wrote, ". . . I have endeavoured to set forth as clearly as I could in writing an explanation of this intricate machine. But it has been no easy subject to treat of; nor, perhaps, shall I be intelligible save to those who are versed in matters of this sort." Ctesibius made note that his invention, "produced melodies of infinite variety **according to the rule of the Art of Music.**"



This photo taken in 1966 shows George Kirkwood, Engineer, translating theories into music. Kirkwood taught Physics and Solid State Electronics at Valparaiso Technical Institute, Valparaiso, Indiana, before joining Rodgers. He has been Senior Research Engineer for Rodgers since 1975.

Rodgers engineers were inventors. They were not musicians. What did they know about the rules of the Art of Music? They were comfortable with the laws of Physics; of Math.

Ironically, in retrospect, the most significant contributions from Rodgers' engineers came through leadership, rather than inventions. The **key** contribution which sent the Hillsboro, Oregon company into the marketplace was engineers **knowing that they didn't know MUSIC.**

Immediately, two of the world's most famous organists were contacted to help translate circuit diagrams to real musical sounds. One theatre organist, Don Baker; and one classical organist, Virgil Fox.

The first thing Fox told Rodgers people was to learn to listen with their own two ears. He dramatically pointed to the Tektronix oscilloscope and said, ". . . that thing doesn't have a heart — and I do! And it makes those waves, but it doesn't hear." Rodgers Organ designers learned that scientific measuring instruments were invaluable, but such instruments couldn't be expected to create. They could refine and test.

That was in 1958. A turning point at the beginning.

Since those early days, Rodgers has continued to listen. So much so, in fact, that LISTEN! became the single byword on buttons, in advertising how Rodgers listens to the most famous organists in the world, and even on white tee shirts where the bold, black letters LISTEN attracted considerable

attention.

Rodgers used its technology wisely. To serve music better. To take its reason for being in business seriously. To build the finest organs possible for home, church, synagogue, school, and concert hall. To serve both God and man.



Frederick B. Tinker shown doing early speaker evaluation.



Engineers learned from the beginning that on site voicing capabilities were vital. Critical refinements on all Rodgers Organs are made during the installation in order to best tailor the scaling of the organ to its particular individual acoustical environment.

"The art of building organs has attained such heights from one year to the next that one may with reason be amazed at it. And Almighty God alone can never be given sufficient thanks for having granted to man in His mercy and great goodness such gifts as have enabled him to achieve such a perfect, one might almost say the most perfect, creation and instrument of music as is the organ in its arrangement and construction; and to play upon it with hands and with feet in such a manner that God in Heaven may be praised, His worship adored, and man moved and inspired to Christian devotion."

MICHAEL PRAETORIUS
1619

RODGERS. THE ARTISTS' CHOICE

"Trifles make perfection, and perfection is no trifle."

MICHELANGELO

In 1966, Rodgers gave its instruments a road test. A special Touring Organ of three manuals with drawknobs was constructed for the world's leading artists to play throughout the United States and Canada whenever a suitable pipe organ was not available.

At first, the artists wondered what their colleagues might say about them if they heard them play on a fake. An electronic device. An organ without pipes!

In some cases, organists did not approve of this traveling three manual ebony monstrosity, which the artists were affectionately calling, "Black Beauty."

Artists began to get bookings through Community Concerts, a Division of Columbia Artist Management, because of the availability of an organ. Small towns such as Casper, Wyoming; Cobleskill, New York;

Tuscaloosa, Alabama; Hopkinsville, Kentucky; Big Stone Gap, Virginia; Silver City, New Mexico; Penticton, British Columbia; Taylorsville, Illinois; Naples, Florida; and countless others, got behind their Community Concert program, and townspeople turned out en masse to hear the largest organ on wheels. The Touring Organ Program was off to a good start.

One prominent Touring Organ Artist wrote, ". . . I just want to say that I was guilty of worrying about what my friends in the Guild might say when they heard I was playing an electronic organ. It seems we are caught up with trying to impress each other concerning how many degrees we have, how big our church is, how many choirs we direct, and how many ranks our organ has. When I played to 1600 shouting, screaming people in Casper, Wyoming in the high



“Black Beauty” — The Rodgers Touring Organ — still going strong after being in heavy demand by artists and churches since 1966. The Rodgers Touring Organ is driven in excess of 100,000 miles each year.



VIRGIL FOX was the first artist to play the Touring Organ on concert tour in 1966. Soon other prominent artists were getting bookings on “Black Beauty” since few concert halls had adequate pipe organs.



DR. JOYCE JONES, Head of the Organ Department, Baylor University, Waco, Texas.



TED ALAN WORTH — popular artist among Community Concert audiences coast to coast.



Owen Hammond, Rodgers Organ Dealer in Idaho Falls, Idaho, (left) greets TED ALAN WORTH following a Community Concert in Idaho Falls.



RICHARD PURVIS — famous Organist and Composer, San Francisco.



RICHARD MORRIS — brilliant newcomer to the concert tour.



DIANE BISH — Organist and Artist in Residence — Coral Ridge Presbyterian Church, Ft. Lauderdale, Florida.

school gymnasium for a Community Concert, I decided right then and there I had been called to something important! No more recitals for 50 people who bring scores with them in hopes they'll hear me make a mistake. My thanks to Rodgers for supporting artists in a real way."

"Black Beauty" was played in the rain in Rockefeller Center, New York. It was on a barge with a Wind Ensemble. It was on the Ed Sullivan show and was kicked by a mule in a preceding act on the show. It was turned over on a New York State freeway. The Touring Organ driver/technician was sure the organ would be in pieces. He was afraid to open the truck. Upon investigation, he reported that the organ was in perfect condition. It was taken to a Rodgers Organ Dealer's showroom and tuned. That's all.

Artists keep Rodgers employees, dealers, and customers entertained with countless stories similar to those above. What's so amazing is that "Black Beauty" is still going strong! Eleven years after being introduced on the road. Is that a testimony?

What has Rodgers learned from working with the Artist and Touring Organ Program?

They learned that by testing their instruments under all kinds of humidity and temperatures, and under the hands of organists with varying musical interpretations, playing works from all periods, refinements could be made to enhance the entire Rodgers Family of Instruments.

Only after living on the road with instrument design and voicing characteristics set by Rodgers technicians at the factory, could critical improvements be made. Improvements that would seem unimportant at the time, but prove to be the difference between electronic sound and true pipe-like organ sound for the future.

A BACKWARD STEP FORWARD

"Rodgers looks to the past (pipes) to refine the future (electronics)."

MOTTO OF RODGERS ORGAN COMPANY

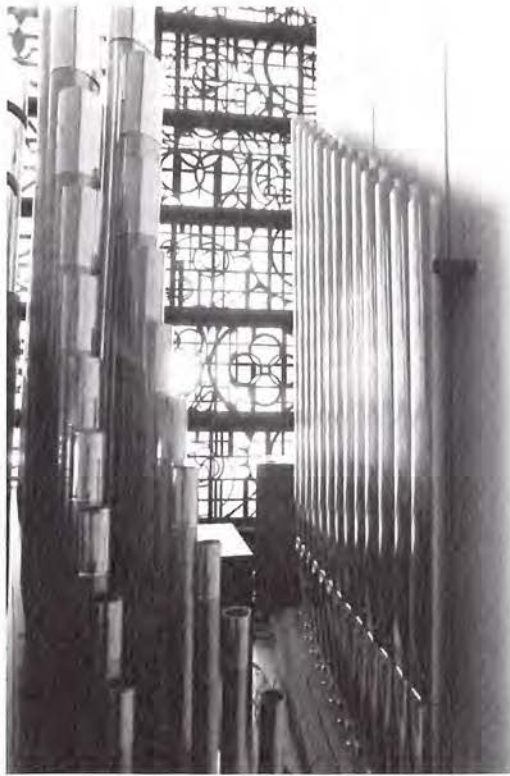
Another turning point came for Rodgers in 1971.

While other manufacturers of pipe and electronic organs were arguing which would outlast the other, Rodgers joined forces with Fratelli Ruffatti, a major European Pipe Organ Company. Rodgers was instrumental in the sale of Ruffatti Organs in several prominent North American Churches. Among the most famous were: St. Mary's Cathedral, San Francisco; Cathedral of Christ the King, Atlanta; Grace Cathedral, San Francisco; Peach Tree Christian Church, Atlanta; Garden Grove Community Church, Garden Grove, California; Coral Ridge Presbyterian Church, Ft. Lauderdale, Florida; Baylor University, Waco, Texas; and North Avenue Presbyterian Church, Atlanta.

Rodgers began to use electronics to support pipes, or replace pipes where there was insufficient room. The most dramatic example of such was the Rodgers 32' pedal generator which replaced true pipes that would have to stand 32' in the air. With just one pipe for each note, it took no mathematician to figure out the immense space requirements. Necessity was truly the mother of invention, and pipes and electronics were married successfully for the first time.



Another turning point came in 1971 when Rodgers became the United States representatives for Fratelli Ruffatti, Pipe Organ Builders of Padua, Italy. Pictured here is the largest Ruffatti contracted by Rodgers Organ Company, the five manual instrument for Coral Ridge Presbyterian Church, Ft. Lauderdale, Florida.



Rodgers engineers and tonal designers began combining electronics with pipes. Shown are some of the first successful attempts at combining the two, through the cooperation of a Portland, Oregon church who allowed extensive tonal tests to take place in the nave. Engineers designed a circuit to provide tuning compensation from the console in order that the electronics could be adjusted to match the tuning of the pipes.

The marriage of pipes and electronics developed into what was called the “Gemini” Organ; Rodgers electronics and console, with a Ruffatti Pipe Organ Great Division.

In November, 1976, the first offspring from the successful marriage of pipes and electronics was born. Introduced to about 100 enthusiastic dealers in Chicago at the O’Hare Hilton Hotel, dealers were told, “you’re now in the pipe organ business.” Thunderous applause erupted. Slightly over one million dollars in initial orders during the two day showing resulted.

Rodgers’ management has maintained that Rodgers is in the **music** business, not the electronic organ business.

The unique position that Rodgers now enjoys was no accident.

It all began by telling dealers and customers the truth about pipes. “If you can afford a good pipe organ, and the money to properly maintain it, you should get the real thing . . .”, said Rodgers’ Marketing and Sales personnel.

Next came a strategy and Marketing plan to let the whole world know that the little organ company in Hillsboro, Oregon was important. That people in the Northwest were proud of their community, and clean working environment.

The Hillsboro folk planned a strategy that would show the world how beautiful Rodgers Organs were, and how wholesome the Northwest really was.



Each instrument in the Rodgers Family of Organs was taken to a specially chosen site to be photographed out of doors. Each instrument in the family was given a name.

The campaign won the **American Marketing Firm of the Year Award**, and the Oregon Governor's Trophy for excellence in Marketing.

Dealers and customers were particularly inspired by the beautiful color fliers of Rodgers Organs in Oregon settings, and soon the fliers were being posted on bulletin boards, on campuses, in churches, and even framed for hanging in customers' homes.



Each organ in the Rodgers Family of Instruments was given a name and photographed in beautiful Oregon settings. Shown are two of the several instruments, the Alexandria (left) and The Providence.

TONAL REFINEMENT OF THE INSTRUMENTS

“And even things without life giving sound, whether pipe or harp, except they give a distinction in the sound, how shall it be known what is piped or harped?”

I CORINTHIANS XIV. 7

Dramatic improvements in the Rodgers Organ Family of Instruments have come from searching out methods and voicing techniques that have made outstanding music. Never has Rodgers tried to imitate itself. Never has Rodgers tried to imitate another electronic organ sound.

The source of true sound has been, and always will be, pipes. Rodgers’ Tonal Designers have gone to those pipe organs that have been properly maintained to learn something. To keep that which is good, and to improve that which is poor.

Rodgers continues to investigate new methods, new technologies, new state of the art advancements, that will improve Rodgers’ musical results.

Rodgers draws a line between learning from the past, and worshipping antiquity. Those who get caught up with the mechanics (from Tracker Organs to Large Scale Integration), will get lost when the music **starts**. Inventors and organ builders will forget to ask the question, “does it serve music better?”

In our fast-paced “computer age”, yesterday’s technologies are like yesterday’s newspaper. There’s a new technology **every** day.

Superior **sound** is never obsolete, and must continue to be the singular objective in sublimating technological applications to organ design.



Rodgers-Carnegie Hall Organ. Installed October, 1974 in New York’s famous Carnegie Hall. New York music critics acclaimed the new Rodgers-Carnegie Organ: “. . . the most sophisticated electronic organ ever built.” “. . . And the organ responded nobly. It is indeed an impressive instrument, and it evoked general admiration.” NEW YORK TIMES, October 3, 1974, Harold C. Schonberg. Music critic, Ron Ever, of The New York DAILY NEWS wrote, “. . . The public got its first taste of Carnegie Hall’s monstrous new electronic organ — all \$200,000 worth — at a recital on the instrument Tuesday night by Virgil Fox, the organist who drew up its specifications. And — no champion of electronic instruments in general — I must admit the organ is a beaut.” (October 3, 1974)

Hand work like this is typical throughout the Rodgers plant. Visitors are impressed and amazed.



Careful attention is paid by each Rodgers employee to preserve some of the details that create a true musical instrument.

Craftsmanship is more than a byword at Rodgers, and each instrument in the family receives the same careful attention — from the smallest two manual electronic specification — to the largest custom electronic and pipe organ designs.



IN TUNE WITH THE TIMES

“This country has reached a critical turning point, which will affect all business, large and small, manufacturer and service organization. The change can be described simply as the end of the ‘plastics age’ and the beginning of the age in which people search for roots — something consistent in their lives.”

THEODORE LEVITT
HARVARD BUSINESS SCHOOL
(Quotation from *BOARDROOM
REPORTS*, January 30, 1977)

We are entering a new era.

Another change in our value system is happening concurrent with the blue jeans craze on Madison Avenue.

Dr. Theodore Levitt, Harvard Business School, explains that there are many reasons for the shift. Maturing of the youth culture, dissatisfaction over the emptiness of the so-called “plastics age,” the frustration of the endless (and often mindless) change for the new, the bigger—but not necessarily the better.

The members of the baby boom are now moving into middle age and, soon, into old age. There are no new waves of babies replacing them, so our population is aging. And with more older people comes a change in what’s thought to be important.

Some of the changes are apparent — and we’ve already seen some starting: Interest in nostalgia, interest in restoration, and a greater sense of cooperation and commitment between employee and employer. The corporation will modify its interest in growth for growth’s sake alone.



Employee communication and esprit de corps are key ingredients in the success Rodgers enjoys. The plant facilities in Hillsboro, Oregon include a modern 67,000 square foot production area that is both heated and air conditioned throughout for maximum employee comfort and effectiveness. Rodgers owns 18 acres of land surrounding the plant for future expansion.



Supervisor of the Racking Department, Irene Terry Hill (left) discusses performance with employee as part of a regular program.



Jean Smith (left) trains employees on proper soldering techniques. Employee education is stressed at all levels of the operation.



Antique Italian Organ dating back to the 16th Century adorns one of the employee conference rooms at the plant. Shown is Dorothy Caldwell, Certified Professional Secretary, giving class on office procedures.

How is Rodgers in tune with the times, and what's ahead?

Interestingly, Rodgers has been ahead of its time for several years. Since 1958. Let's examine some of the areas where Rodgers has been in tune with the times, or ahead of its time:

- Wise use of technology to carefully preserve the past, and make **better music**
- People-centered musical instruments, not science-centered instruments
- Old fashioned detail to every Rodgers console
- Never any molded plastics used; only the finest hardwoods
- Excellent employee communications and spirit
- Emphasis on nostalgic Theatre Organ traditions in specification design

Rodgers' management is proud of its past, and excited about the future.

They expect to reap benefits from the strategy that has worked. A strategy they are comfortable with because it's part of their own life style.

Major breakthroughs are on the horizon. As in the past, Rodgers will use new breakthroughs to serve music better; but not seek patents for the sake of invention alone.

What's really important is that Rodgers people have demonstrated a maturity and knowledge about Rodgers Organ Company's role in the marketplace; maturity and knowledge principally on matters of taste and judgment.



The new Marketing and Sales offices reflect the genuineness of Rodgers Organ people. The handsome office structure was obtained by Rodgers in January of 1977 to allow expansion of production in Hillsboro. The offices are located in Portland, Oregon in the Cumming Residence Restoration — circa 1884. Eight separate telephone lines were installed (including four WATS lines) to better handle dealer and customer needs.

LEADERSHIP 1977

"Service to others, solely for their own behalf and even entailing deep sacrifice, is the true essence of leadership and the ultimate form of power."

The Honorable Mark O. Hatfield
United States Senator from Oregon



John Hoekstra, Chairman of the Board, and Chief Executive Officer.

In any corporation, leadership starts at the top. The Chief Executive Officer is responsible not only for corporate planning and financial management, but also for managing the principal resource of the corporation; its people.

The individual management style of the Chief Executive Officer is contagious. For better or for worse.

Rodgers is proud of its leader, John Hoekstra (pronounced Hoke-stra).

John Hoekstra was born June 27, 1930 in Gaast Friesland, The Netherlands. In 1948 he came to the United States as an immigrant, and held various farm jobs. After four years in the United States Air Force, he left with an honorable discharge, and entered the University of Oregon. In 1957 he received a B.S. in Business Administration, and continued at the university graduate school.

Following college graduation, Hoekstra worked for two impressive corporations; Aerojet General Corporation, and Tektronix, Inc.

Before joining Rodgers in 1975 as Executive Vice President and Treasurer, Hoekstra spent six years at Tektronix, Inc. as General Accounting Manager, with an emphasis on planning, budgeting, and management analysis.

In August of 1976, the Board of Directors for Rodgers elected John Hoekstra Chairman of the Board and Chief Executive Officer.

He is married. He and his wife, Janis, have three children.

Although Rodgers' Chief Executive is solidly educated and experienced in the areas of finance, he's sure of one thing. Customers must come first. Profit comes as a **result** — not as a **cause**. The result of providing the best organ money can buy.

It's not so surprising that the objectives of the Rodgers Organ Company put customers at the top of the list:

1. **CUSTOMERS** — “To provide products and services to our customers of the greatest value possible.”
2. **PROFIT** — “To generate enough profits to finance company growth.”
3. **GROWTH** — “To allow our growth to be limited only by our profits and our ability to provide products that satisfy real customer needs.”
4. **PEOPLE** — “To help all our employees share in company success which they make possible.”
5. **MANAGEMENT** — “To marshal strong talent to form a successful management team.”

Hoekstra credits each employee for making success possible. For providing the knowledge and craftsmanship to design and build the best organ money can buy. For helping reach the Company's objectives, and for providing an adequate return on investment for owners, while enjoying the personal satisfaction which comes from designing something musical. Very special.

Other people deserve credit, too. An impressive management team. A dedicated and knowledgeable Board of Directors. An impressive law firm. Thorough and helpful auditors. A major bank headquartered in Oregon who believes in what Rodgers is doing. But more specifically, believes in the people at Rodgers. Who are these people at the top?

BOARD OF DIRECTORS:

John Hoekstra
Chairman of the Board
Chief Executive Officer
Rodgers Organ Company

Frederick B. Tinker
Vice President
Co-founder of Rodgers Organ Company

Don A. Ellis
Treasurer, Tektronix, Inc.
Beaverton, Oregon

Emilie Spivey
Organist and Music Educator
Atlanta, Georgia

Robert Power
President
Power Tractor Company
Oxnard, California

ATTORNEYS

Davies, Biggs, Strayer, Stoel & Boley
23rd Floor — Georgia Pacific Building
Portland, Oregon

AUDITORS

Arthur Young & Company
Portland, Oregon

BANK

United States National Bank of Oregon



Other people at the top who have shared in company success include: Frederick Tinker, Vice President



Gary Kibble, Director of Marketing



Don Hunker, Production Manager



Thod Madsen, General Sales Manager (shown with Export Award from the President of the United States).



Herbert G. Cathery, Director of Engineering (center)



Richard Raivio, Controller, C.P.A. (left) examines financial statement with representative from Arthur Young & Company.



Allan Van Zoeren

EPILOGUE

*“There is nothing better, than that a man should rejoice
in his own works, for that is his portion.”*

ECCLESIASTES

When it’s all said and done, what makes it all worthwhile is what the people at Rodgers feel when they hear one of their organs played. Either in a house of worship or a home. A concert hall or a school. Played by either an accomplished organist — or by a beginner. Rodgers people are proud they did their best to build something inspirational. And proud they are part of a company that aspires to serve both God and man.



Allen Harrah

Two other very important contributors to Rodgers’ success include: Allan Van Zoeren, Tonal Director; and Allen Harrah, Manager-Custom Division.

Van Zoeren studied piano and organ with such prominent musicians as Clarence Dickenson, Betah Reeder at Steinway Hall, New York, and Marcel Dupre at Fountainebleau, during which time Van Zoeren was also the guest organist-choirmaster for the American Cathedral Church of Paris. Disenchantment with pipe organ building practices of the late 1800’s and early 1900’s led Van Zoeren to join the Orgelbewegung (New Organ Movement initiated by Albert Schweitzer) which advocated returning to earlier practices of building and sound producing. Allan Van Zoeren says, “all sounds are music’s province.”

Allen Harrah was instrumental in the research and development that led to the first successful combination of pipes and electronics.

