

paid-admission concerts was *not* encouraged. A recorder can be put to many other uses besides taping "name" concerts, and these were mentioned in the article: Local chapter get-togethers (often involving a short performance by a non-professional who doesn't make records and doesn't mind being recorded at random), informal open-console events, and the recording of home and church installations. In addition, many of us like to collect samples of instruments in theatres when played by various "visiting firemen," or doing the same thing at a local organ-equipped pizza parlor. Not to mention dozens of other uses unrelated to an interest in pipe organs.

Mr. Nellis asks: "Why an article at all?" (regarding the "contradiction"). Well, I would have felt somewhat irresponsible about writing of gear that has been widely misused without making some qualifying statements. I merely wanted to make it clear that I don't endorse or encourage the use of tape recorders in certain situations.

And I stand firm on my statements regarding concert recording, even after the artist has given his approval. I'm certain that both Mr. Harrison and Mr. Nellis are very conscientious and careful not to disturb others with their recording activities at concerts, and a majority of recordists are quite unobtrusive. But for every nine or ten like this, there are always one or two inconsiderate souls who seem to be in their own little world and act as though the concert is really a recording session to capture for their personal collection. And to be impartial, you could hardly ban the disrupters while allowing the "good guys" to continue. Unfortunately, it's a case of a few ruining it for everyone else. And if recording is "allowed as long as everyone is careful not to disturb others," the situation is not going to change. It's like telling a cat to not claw at the drapes or furniture when letting it in the house. Sometimes recordists will not mar a concert, and other times, ugly and irritating incidents will occur. In the case of "talkers, seat kickers," etc., it is not as easy to control the public's personal habits, and that is a different area of concern.

Regarding Mr. Nellis' attempted comparison of the vacation area posted with "NO PHOTOGRAPHY

PERMITTED" signs with a concert where the artist has requested that no recordings be made, he is comparing apples with oranges. Vacation areas are for public use, and photographing them does not violate copyright laws. Just because something is accessible doesn't mean it's free for the taking.

As for the taping of "approved" concerts, Lloyd Klos mentions the best solution yet. If there is enough interest within a local group for setting up a remote facility for this purpose, no one could possibly object, and happily, both groups would get what they came for. But when recording a concert while seated in the general audience, Lloyd's words should be heeded: . . . "The overwhelming majority of concertgoers came to listen. It is they who should be spared the extraneous noises which are unavoidable in the recording procedure." So even if you have approval to record and are extremely careful, you are still drawing an invisible line between yourself and those who carried nothing in but their programs. You are skating on very thin ice.

Sincerely,  
Ron Musselman  
Fresno, California

Dear Bob:

Ron Musselman certainly started a hot debate on the pros and cons of amateur taping of organ concerts in his article in the Aug./Sept./Oct. 1981 issue. As this current discussion of an old problem has gone on for a year now, it's obviously a touchy issue.

As Harry Jenkins mentioned in his letter in the July/Aug. '82 issue, a printed request for no taping is by order of the musician's union, not generally by an artist.

It is very true that a program appeals to the eyes as well as the ears, and on further listening to a tape without the visual, more flaws are noticed when the ears are doing all the work. If an artist is insecure about his/her abilities being heard in this way, perhaps the artist's reasoning for playing concerts in the first place should be reexamined. Audiences know that we're human, just as they are. And I have never found an audience to be less than supportive and enthusiastic.

I can only hope that those folks who want to record will respect those

who came to listen to the King of Instruments — not to cassettes being flipped, beeps that indicate the end of some tapes, or comments that they're breathing too loud — or to be distracted by flashlights (penlight or not) looking for the end of the tape. The concertgoers who came to listen need to be a bit more tolerant of the tapers, too. It doesn't seem likely that they're going to evaporate any time soon.

It's really up to the individual societies to lay the ground work for this mutual respect *and stick by it*. Somewhere there must be a middle ground. In a society where we're all supposed to be unified in our goals, can't we find a compromise?

Yours truly,  
Shirley Keiter  
Philadelphia, Pennsylvania □

## ATOS Committee Reports

### GOALS COMMITTEE REPORT

The purpose of any Goals Committee is to provide the Board of Directors with ideas for future direction of the Society. Such ideas can be short-range or long-range, but all should be directed toward accomplishing most effectively the stated Purpose of the American Theatre Organ Society's Articles of Incorporation: To preserve and enhance theatre pipe organ and to further the understanding of the instrument and its music.

Members of the Goals Committee responded to the request of its chairman to bring forth ideas, and what follows is a compilation of the most agreed-upon suggestions in order of importance and urgency. The committee requests that the board consider this report and accept or reject the ideas contained herein.

**I. PROFESSIONALISM.** In order for the Society to achieve its stated purposes most effectively, it must gain the respect of non-members and members alike by virtue of its individual and collective actions. In short, a professional handling of every action must be stressed.

Professionalism needs to be emphasized and set forth as policy. It must start with the national board and officers, be increasingly

incorporated in dealings with members and chapters and in THEATRE ORGAN especially, and spread to the chapters' leadership and eventually to all members. Members have the right and the duty to demand professionalism of their leadership, of concert promoters and presenters, of concert artists, and of each other. National ATOS needs to establish clearly a policy of professionalism and adhere to it unceasingly.

**II. INCREASED MEMBERSHIP.** The Committee strongly suggests the goal of 10,000 members by 1985. It feels this goal is essential, and attainable IF . . .

. . . a National Membership Committee is established to work closely with the chapters, . . . each chapter cooperates by establishing a Chapter Membership Committee to achieve local growth,

. . . a national Membership Brochure is prepared explaining ATOS to prospective members which would be provided to all chapters with a space for local information to be inserted,

. . . an active Public Relations Committee can be fielded to deal with the media in an effort to spread the word about the Society to those who might be interested but unaware of our existence.

**III. TRUST FUND/ENDOWMENT.** ATOS needs to establish a vehicle whereby the Society can receive donations in all forms from various sources, including estates and individual donors. Such donations might be cash gifts specifically earmarked for certain purposes, or collections of memorabilia relating to theatre pipe organ, or perhaps even organs themselves for future use in a national museum. Such a legal entity could insure the preservation of materials that could otherwise be broken up and scattered and eventually lost.

Such a move would encourage donations to the ATOS Archives and Library and underscores the necessity for the latter to be safe, accessible, and permanent. Unrestricted funds could be used to enlarge the archives by purchase of otherwise unattainable collections. Other aims could also be funded eventually, such as a scholarship program.

**IV. ADVISORY COMMITTEE.** Many organizations depend upon a so-called advisory committee, comprised of influential and knowledgeable people, for consultation and high-level support. ATOS should establish such a select group by inviting these recognized supporters of theatre pipe organ to be Charter Members of the advisory committee.

**V. ORGAN PLACEMENT.** From time to time, organs are available needing homes and locations are available needing organs. Matching these needs with these wants should be a national function, but conducted from a single location which is well publicized. There should be no fee connected with this service if at all possible. For now, one person should be able to handle such a job, and THEATRE ORGAN could aid in promulgating this additional membership service. Eventually, a listing could be made of every theatre pipe organ extant, its make, serial number, history, size and location, computerized and kept current.

**VI. PUBLICATIONS.** The Goals Committee suggests a compilation of Theatre Organ Technicalities that have appeared over the years in THEATRE ORGAN and earlier journals. A Technical Committee could sift

through these articles to select those written most accurately and appearing to be most helpful to the membership. These could be published in bound volumes by subject and made available at cost to members. Additional articles could be written by competent technical people and included to cover gaps as necessary.

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*The Goals Committee welcomes input from the ATOS board and all members with constructive suggestions for the overall good of our Society.*

Tim Needler, Chairman

#### CONVENTION PLANNING COMMITTEE

The Convention Planning Committee has prepared a 24-page booklet which gives suggestions and guidelines on how to plan and run a convention. This booklet will be mailed to all chapter chairmen. If your chapter is interested in hosting a national or regional convention please contact John Ledwon or Lois Segur.

#### TECHNICAL COMMITTEE

The Technical Committee has been overwhelmed by the response to the question of what you, the membership, desire the committee to explore. Because of this, the committee again elicits your response as to what you would like to see covered. At present the committee will involve itself with discussing what a "performance caliber" organ is, and technical articles dealing with organ maintenance and pipe repair. If you have suggestions or input please contact John Ledwon or Allen Miller.

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### Answers to Acoustiquiz from page 10

- 1. True** — The sound level is *inversely* proportional to the volume of a room for a given *power*. A reduction of 20 to 1 in room volume will give an increase in sound of about 13 db.
- 2. False** — The long wavelengths of bass pipes can use the walls and floors of the chambers to augment their output, thus bass offset pipes best make themselves "felt" when placed near the rear wall and floor of a chamber.
- 3. False** — A ten-rank unit organ on 30" wind pressure can produce up to ten times the acoustical power of a 100-rank classical organ on 3" wind pressure. The output capability will be reflected as the *square* of the change in pressure for any pipe with a given flue.
- 4. False** — 90 db is only moderately loud over most of the hearing range. It poses a hazard to hearing only at the upper frequency

ranges, and over long periods of time. However, sounds in excess of 110 db do pose a real threat, can produce pain, and should be avoided. (OSHA specifies an exposure limit of 1/2 hr./day to 110 db.)

- 5. False** — Pipe organs sound like pipe organs primarily because of the phase/wavelength ratios that naturally exist in various pipes, and because the sound is made up of multiple sources, each with their own polar (directional) characteristics. Such characteristics cannot be duplicated by a simple single or dual channel electronic system, while some of the less subtle characteristics of sound can be convincingly synthesized. Quality, however, in either type of instrument depends on good craftsmanship. The use of electronic tuning and voicing aids, rather than the ear, cannot make a pipe organ sound like an electronic as commonly supposed. It is the *manner* in which the sounds are produced, not the degree of precision which gives the pipe organ its unique sound.
- 6. False** — High pressure instruments can be suitable for all types of music, provided there are enough ranks for the required versatility. Organs of twenty ranks or more, based on the unit system, can be amazingly versatile.
- 7. False** — High pressure pipe designs are as easily applicable to "straight" organs as to those based on the unit system. The E. M. Skinner organ in Cleveland's Municipal Auditorium is a good example. Pressures in this instrument range from 6" to 30".

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*Rick Weisenberger is an engineer for the Communications Department of Northern Kentucky University, and has been engaged for some time in the acoustical research on which his series of articles is based.*

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*Readers may send questions to Mr. Weisenberger in care of THEATRE ORGAN. Mail should be addressed to 3448 Cowper Court, Palo Alto, California 94306. Enclose a self-addressed stamped envelope.* □