

lar forms work moderately well, particularly if the three sides are of rectangular shape, that is, the walls of a triangular chamber should approximate a rectangle in form. Ventilator ducts, water pipes or heating conductors must be vibration-proofed with hair felt or asbestos [not in 1982! -ed.] and should be covered where possible with a finish corresponding to that of the surface of the tone room. Where added cost will permit, it is beneficial, although not essential, that the corners of the tone chamber be "coved."

In particular, it is excellent practice to have the ceiling and wall corners on the grill side of the tone chamber coved. That is, a smooth curved surface extending from all adjacent surfaces to the edge of the grill opening itself.

4. In a tone reflection chamber based on the 2:3:5 ratio, a practical example would be, width 7'0", height 10'6", length 17'6". The largest side 10'6" x 17'6" should not be limited by the grill structure to less than 80% of this value, or approximately 8'3" x 14'0". A tone room limited by a grill of less than the optimum dimensions indicated acts like a Helmholtz Resonator and the opening itself becomes the virtual sound source. This causes severe unevenness in intensity throughout the complete frequency range of the organ.

Consideration must be given also, in calculating the grill opening, to the amount of blocking of the area that will be caused by the ornamental grillwork itself. It is not uncommon for grills to cut down the possible tone

area by 50%.

To grillwork, also, applies the "must" rule regarding solid, rigid construction, with emphasis upon watching for possible vibration of the grillwork as a whole at the low frequencies. Ornamental or display pipework may be used if due care is observed in the use of heavy metal (or wood) in their construction. In considering this, remember that display pipes can easily cover all but 20% of the opening.

It is customary to cover the back of organ grills with some form of screening cloth. Usually, if not warned, the architect or builder will allow the drapery specification to be drawn by the interior decorator. This procedure usually finishes with the openings covered with heavy canvas or velvet drapes. Instances have been noted where, "for acoustic reasons," the decorator has put in hair felt backing upon heavy velour drapes!!! These materials are highly detrimental, as they absorb a wide range of the higher frequencies and cause the organ to sound "tubby" or "overbassed." Light net cloths or "metal cloth" drapes are recommended, as they cause but little loss of any of the organ tones.

Nylon or rayon cloth make excellent grill coverings. They are reasonably opaque to light, yet offer little impediment to sound.

5. All conduit runs for the organ cable; all wind conveyances (plumbing), all convenience outlets, lights and switches for either the console or organ chamber, should be installed by a competent electrician or metalsmith in accordance with local wiring codes.

In each chamber a duplex 115 volt AC outlet is required. The conduit and outlet can be placed anywhere except on the floor. It is preferable to have the entire floor clear. Of course, provision should be made for one or more ceiling lights.

It will be necessary to install a conduit (or Greenfield flex) between the console location and the organ chamber. A 3" conduit with a bend radius of not less than 36" will be required.

In any of the conduits intended for the organ cable the electrician should leave in the conduit run a pull-wire of about #14 AWG galvanized iron, or equivalent.

The wind lines must have all lengthwise seams soldered. All adjustable elbow joints and seams must be sol-

dered completely around the pipe. All "joins" of pipe lengths must be completely soldered. Tinnerns and sheet-metal men are notorious for the use of "gunk" plastic to close seams and joints because they make wind conveyances for ventilation systems at low pressure wind. Organ-supply wind at almost any pressure will promptly blow out all of the "gunk" and paper tape and the wind lines will leak like a colander.

The material presented in this article has been condensed from a longer pamphlet written about 25 years ago for distribution to architects and builders. Many successful organ installations have used the principles outlined. Following these suggestions is good insurance for proper sound from your pipe organ. □

## For The Records



*Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 3564, Granada Hills, California 91344. Be sure to include purchasing information (post-paid price, ordering address,) if applicable, and a black and white photo of the artist which need not be returned.*

**THEATRE ORGAN GREATS.**  
Aurum deluxe two-record set played by 13 noted organists on nine organs. \$14.95 postpaid from the Music Market, 43 West 61st Street, New York, NY 10023. Include \$1.50 extra for postage.

This two-record set is a collection of representative selections played by





Gaylord Carter and fan.



Ray Bohr.



Ashley Miller.

13 well-known organists. Some qualify as "greats," others still have a way to go. Sharp-eyed readers will note that photos and biogs of 15 organists appear on the jacket. The truth is that two of the advertised organists do not play on these records. Reginald Foort and Richard Liebert are the two missing players. But they are "represented" by two of their arrangements played by other organists. Deceptive merchandising? Not at this point; it's all admitted in footnotes or fine print. But wait!

The jacket notes offer generous biographies of the organists (including the two not heard) and Don Wallace's brief history of the theatre organ is well done. But then the flim-flam starts; there is gross misrepresentation concerning some of the instruments heard and their locations. For example they have Crawford playing a "4/36 Wurlitzer in the NBC Studios, San Francisco." No way! There was a circa 18-rank Wurlitzer in those studios but Crawford never recorded it. Fact: the NBC organ was purchased by Dick Simonton who enlarged it to 36 ranks with a four-manual console and installed the composite in his Toluca Lake, California, home. But even so, that error is academic; Crawford recorded "Smile" on the Whitney Studio Morton in Glendale. Then the jacket has Eddie Dunstedter playing a 4/34 Robert-Morton in the Fox Theatre, Redwood City, California. Never!

The Redwood Morton was a 3/14. It was purchased by Lorin Whitney who built a special recording studio for it in Glendale. He had enlarged it to about 24 ranks at the time Eddie's "Open Your Eyes" was recorded initially. And they tell us Gaylord Carter recorded "The Perfect Song" on "the 3/26 Wurlitzer at Warner Bros. Studios, Burbank." More flim-flam; Warner Bros. once had an organ of 17 or 18 ranks in its Hollywood studio, never Burbank. It was eventually purchased by actor Joe Kearns who built his Hollywood home around it and increased ranks to 26. That's where Carter taped it. There are other similar gaffes in the organ list. We don't know whether they were due to ignorance of facts or purposeful, but with such informed individuals guiding the project as Lee Erwin, Don Wallace and producer Richard Bradley there can be little excuse for putting Rex Koury at the 4/36 Wurlitzer in the



Doreen Chadwick, Gaumont State, Kilburn (Wurlitzer).



Del Castillo.



Ann Leaf.

New York Paramount Theatre when the recording was made in Wichita, nor Don Baker at the 4/34 in the Detroit Fisher Theatre, when the recording was made in the Senate Theater, Detroit. Although in the latter two cases the organs are correctly identified. Just mislocated.

Perhaps we are nitpicking in favor of accuracy, so we'll get to the music. There are two categories of organist presented: (a) living ones, (b) dead ones. The latter are represented by Crawford and Dunstedter (Foort and Liebert are not heard).

Contributing organists and their selections: Don Baker/"Limehouse Blues"; Ray Bohr/"As Time Goes By"; Gaylord Carter/"The Perfect Song"; Del Castillo/"Peanut Vendor"; Doreen Chadwick/"Musetta's Waltz"; Jesse Crawford/"Smile"; Eddie Dunstedter/"Open Your Eyes"; Lee Erwin/"Blue Tango" and "Sherlock Junior"; Rex Koury/



Don Baker.

"Here's That Rainy Day"; Ann Leaf/"Come Dance With Me" and "Inspiration Tango"; Lance Luce/"Summertime" (prize-winning Yamaha arrangement); Ashley Miller/"The Song is You"; and Rosa Rio/"Forgotten Melody."

The organs, other than those already mentioned, are a pleasant cross-



Lance Luce.



Rosa Rio.

section of recording-ready pipes. The most frequently heard here is the 2/12 ATOS-owned hybrid in the New York Carnegie Hall Cinema; Bohr, Miller, Erwin and Luce used it for their contributions. Ann Leaf recorded on Al Erhardt's 3/15 Wurlitzer, and on this recording it sounds good in close-up perspective. Del Castillo does his "Peanut Vendor" on the 4/61 Robert-Morton in the former Elks Club in Los Angeles. Del uses a small weight to hold down a key for



Rex Koury.

the peanut whistle effect, one of his favorite concert tricks. The 4/14 Christie in the Edmonton Regal Theatre (England) is Doreen Chadwick's instrument. Rosa Rio plays the one-time Brooklyn Paramount Wurlitzer.

Some of the tunes were newly recorded while others were borrowed from the archives of record companies, according to jacket credits. All of the recording is first class. It would be difficult to select a favorite from among such a galaxy of stars, but the drive, nuance and expression exhibited by Don Baker during "Limehouse Blues" sticks in our consciousness. Then there's the touching ballad treatment of "Rainy Day" by Rex Koury, and Rosa Rio's brief but lovely caress of Crawford's "Forgotten Melody." But why go on? There's something plus to say about all of these selections.

The review pressings were smooth and well centered (wow free), but one



Lee Erwin.



Jesse Crawford.



Eddie Dunstetter.

side had a low-pitched "thump" through several selections. This can result from a slight warp in the surface. As we have often stated, if there are defects, send 'em back for replacement or refund.

Incidentally, there is a companion book which complements this record set. We have not seen it but it bears the same name as the album. Add \$5.00 to the payment for the records and it will be yours.

The price may seem high for 15 tunes, but when the prospective buyer considers that the fee covers representative playing by 13 star-class musicians on nine fine theatre organs, it makes sense.

**TOM GNASTER: TOGETHER FOR THE FIRST TIME. \$8.50 post-paid from Together, 347 W. Hickory St., Chicago Heights, Illinois 60411.**

Tom Gnaster is an accomplished musician, and in many facets of the art — organist, pianist, composer, ar-

ranger and conductor. His musical ability extends into both classical and popular fields. He hasn't had the public exposure enjoyed by many a lesser artist, and that's a pity. This album should do much to correct that condition. Incidentally, the album title refers to his dual role here as organist and pianist, thanks to multi-track taping. Tom has put together an interesting program. Outside of one current pop the tune-list consists of standards, one original specialty and one classic. He appears also as pianist on the latter two.

Most of the arrangements are Tom's although he admittedly reads "Nola" from the sheet music. His arranging imagination is delightful. Who but Tom would have the audacity to play "Someday My Prince Will Come" with the shade of Richard Wagner looking over his shoulder! And yet, "A Kiss in the Dark" comes through very well with hardly more embellishment than well-chosen registration to suggest the fabled times of composer Victor Herbert. One of the highlights is his piano and organ treatment of a U.S. folk song. The same combination is heard during Tom's classical selection, a bright and lilting closer. One could never fathom the piano and organ being miles apart. So much for Tom Gnaster.

There's a second gifted man lurking in the wings. Like Tom, he doesn't honk his own horn with a volume commensurate with his contributions. He is Allen Miller and his area of skills cover just about every phase of organ building. The organ is described as a 3/15 Marr & Colton (in the Thomaston, Connecticut, Opera House). The original ten-rank M&C was rescued from the Palace Theatre in Danbury, Connecticut, in 1967 by Connecticut Valley Chapter members. A three-rank Kimball console replaced the missing original when it was installed in the Thomaston auditorium. Lyn Larsen recorded his album "Out of a Dream" on the 3/10. Then a church model M&C was donated and Allen Miller, who had been masterminding the project all along, added five ranks.

But to do this he had to adjust (re-voice) existing and added ranks to work as an ensemble. One result is the excellent string section (four ranks). Miller built new sets of Posthorn and Krumet pipes and fashioned a second Tibia from the church organ Stopped

Diapason. Wind pressure was altered to the new requirements, ranging from 6 (Vox) to 13 (original Tibia) inches of pressure.

The point we are trying to make is that this is no longer a Marr & Colton but an instrument far superior to any M&C in our playing experience (there were four). It should be dubbed "An Allen Miller Special" because of his applied know-how and taste. Let's examine the selections.

"Cheek to Cheek" is the typical console riser, played in a Fred and Ginger dance tempo and with lots of key changes to keep interest high. Get that massed String chorus!

Jacket-note writer Geoff Paterson stated it well when describing the Gnaster treatment of "The Way We Were" — "Strings and Voxes reflect on past loves — nothing is forever, except perhaps, memories." The organ says it to perfection. Exceptional phrasing.

Composer Felix Arndt died three years after writing "Nola" (1915), thus probably depriving us of a wealth of followup novelty tunes. Yet "Nola" (the name of his intended) remains a masterwork of concise and interesting melodic musical turns. Tom plays it from the sheet music for an undiluted dose of Arndt, using some of the organ's fine pitched percussers and Posthorn emphasis among continual registration changes. A definitive "Nola."

This reviewer has had a soft spot in his head for "Garden in the Rain" ever since hearing Maurice Cook play it as part of his slide novelty at a Central New York Loew's house circa 1930. The tantalizing ballad melody is a grabber and Tom milks it for all of its syrupy nuances. Tom is especially assertive with organ Strings and they come to full fruition during "Garden." Gorgeous balladry and the Tibia drips with fresh dewdrops.

During the one-minute-plus rendition of "Button Up Your Overcoat" Tom demonstrates one of the effective applications of the Posthorn — to emulate the riff-brass of the jazz orchestra. He uses it for punctuation much as the danceband orchestrators did with trumpets in the '20s and '30s. Jazzy!

"Berceuse for a Connecticut Yankee" has nothing to do with the Mark Twain fantasy. It's the meanderings of a Chicagoan transplanted to New England, where echoes of the early



Tom Gnaster (1970's photo).

days of the republic still infiltrate the sensitive musical mind. Tom plays two parts, soloing on the Steinway grand and accompanying himself on the organ, then vice versa. It's a contemplative and affectionate 3/4 tempo treatment of "Yankee Doodle" with Chopin overtones. Both organ and piano comment seriously and the depth of Tom Gnaster's musical acumen is aptly stated.

Side Two opens with a somewhat Straussian "Belle of the Ball." Old timers will pick up a reference to "After the Ball" and the classicists may be reminded briefly of Ravel's "La Valse," but it's the big ballroom scene in the best Kostelanetz style which predominates.

Next, a very distinct high point. Who but Tom Gnaster would think of juxtaposing the works of songsmith Frank Churchill and opera composer Richard Wagner! Tom has made a very successful mix of "Someday My Prince Will Come" and the star-crossed "Leibstod" from Wagner's opera, *Tristan und Isolde*. He does this with musical expertise and taste. It's a heartstring tugger to those who can visualize both a popular (*Snow White*) and classical (*Tristan*) romance on the same playbill. At last, *Tristan* with a happy ending!

"Chong, He Comes from Hong Kong" opens with a bong on the 30-inch Zildjian Chinese Gong recently added to the organ. It's 1920s Hollywood oriental with lots of Strings and good rhythmic structure in the Sojin/Anna Mae Wong tradition. The gong is a tintinnabulating beauty.

Phrasing for "A Kiss in the Dark" is said to have been inspired by a Beverly Sills recording. Yet those plentiful mordents in the first chorus

are pure Jesse Crawford — and that ain't bad! The venerable Victor Herbert tune which outlived the short-lived show (*Orange Blossoms*, 1922) is played in the best Herbert ballad tradition, a worthy memory teaser.

Tom again returns to the piano augmented by organ for his finale, "Scherzo from Concerto Symphonique No. 4" by French composer Henry Charles Litolf. Don't let the heavy-sounding title scare you; it's exciting music as played on the piano and organ by Tom Gnaster. One would never guess that the Steinway and organ are actually 70 miles apart! It's a lilting composition with plenty of dynamic range for the hi-fi addict, and imaginative melodic imagery for the average listener who likes to be lifted from his chair by bright musical approaches. A fitting finale to a fine program.

Recording is top drawer. The review pressing was glossy smooth. The disc is packaged in an attractive cover designed by Geoffrey Paterson. Geoff also wrote the extensive jacket notes, which indicate much library research for the music commentary. Each selection is provided with a time and place setting which improves understanding of the music. This is a first-class package.

**JERRY. Jerry Nagano at the Reginald Foort 5/28 Moller organ. JCP-1002. \$9.00 postpaid from Jerri-Co Productions, 905 Alfred Place, Montebello, California 90640.**

So much has been written about the "BBC/Foort" Moller, we'll try to keep history to a minimum here. It was designed as a massive portable concert organ which was hauled from theatre to theatre in Britain by truck until WWII intervened and it replaced the BBC's Compton (destroyed by a Luftwaffe bomb) in a Wales studio for the duration. It was an important factor in worldwide British troop morale. Later it did a hitch in the BBC's London "Chapel studio." Then it was sold to the Dutch Broadcasting Co. and moved to the Hilversum studio in Holland. After the death of its chief protagonist, Cor Steyn, it fell into disuse. Rescued by enthusiast Sandy Fleet, it was moved to the USA and reconditioned at the Moller factory and shipped west for installation in Sandy's San Diego pizzeria. From there it was purchased

by cosmetics magnate J. B. Nethercutt and donated to the city of Pasadena. It is now housed in that town's civic auditorium, but with a difference.

Its designer, Reginald Foort, specified a compromise — part theatre organ, part romantic concert organ. From long experience we have determined that this rarely works to the advantage of either type of organ; the differences in purpose, tonality and mechanics are too great. In this case the theatrical side suffered. Considerable effort and money had been spent by previous owners to make it sound more theatrical, even to replacing some regulators, tremors and entire ranks of pipes. Results — zilch!

But that was before Dave Junchen got his pipe lovin' mitts on the huge pile of organ parts piled in the auditorium workshop. Dave and his helpers constructed the organ in chambers prepared when the auditorium was designed 50 years ago, but not used until now. The difference we mentioned is that the theatre organ voices now sound theatrical. Gone are the tubby Tibias that pleased no one. Yet no changes or replacement of ranks has taken place. Junchen shrugs off the vast improvement with, "I just played with the tremors a little." Whatever he did he created a treasure for theatre organ fans — while leaving the battery of "straight" organ voices intact! Tricky!

Jerry Nagano is a young man whose star as an organist has been rising ever since he was "discovered" during the LA Chapter-sponsored "Stars of Tomorrow" 1973 competition, as masterminded by Deke Warner. Since then Jerry's concerts have been increasing from coast-to-coast. He is currently staff organist at the Pasadena Civic Auditorium where this album was taped. How does he do it? Hard work plus talent. Of course teachers Gaylord Carter, Tom Hazleton and Gordon Kibbee helped.

One of Jerry's special talents is in the judicious selection of material to record for its entertainment value. Thus we have the current "After the Lovin'" as well as the turn of the century "Napoleon's Last Charge," a Wallery "Ain't Misbehavin'" and Eric Coates' moving "Oxford Street." Let's examine the widely varied program.

"This is It" is a curtain raiser borrowed from a Warner Bros. cartoon.

It is played in fast fox trot tempo, replete with Tibia'd "ooh-hoos" and low buzzy reed honks. Somewhat reminiscent of early George Wright (on HI-FI records), it has a big organ sound and a Welk ending.

"You Go to My Head" is distinguished by a Harry James soaring trumpet solo played on the Chorus Trumpet. It's slow and sensuous.

"Ain't Misbehavin'" solos an irresistible 16' Tibia, Musette and Sax combination during the first sultry chorus. There's some of composer Fats Waller in the arrangement but is mainly Jerry, not a Fats recreation. For some reason Jerry cues in a few bars of "Makin' Whoopee." It's all in slow drag tempo with innuendos close to the composer's intent.

"Napoleon's Last Charge." March composer E. T. Paull, a contemporary of John Philip Sousa, was forever overshadowed by the glamor of the "March King" Marine Band leader. Yet his marches are every bit the high steppers then popular. Paull had one distinguishing characteristic which is puzzling: he always provided dramatic scenerios for his marches, starting with their vivid cover pictures and titles — "A Signal From Mars," "The Midnight Fire Alarm" and "Battle of the Nations." To compound the drama Paull would add pungent notes above the notation at the start of a phrase. For example, in "Battle of the Nations" would appear such lines as "Death in the sunken trench," "The cavalry charges," or "The call for reinforcements." (Note: the above phrases are based on memory; not having seen the notation in over 50 years, we have given approximations.)

The trouble is, there was nothing in the music to suggest the dramatic turns. One rule that Paull (and most march composers) observed was unbroken tempo. So Paull's maddening musical picture of Napoleon at Waterloo has the French army marching stolidly into battle to a cheerful tune, getting the tar beaten out of it, and retreating in disarray — but never once getting out of step. The march tempo never breaks, even for the bugle calls. Well, times were simpler then, and besides it's a fine march. Jerry milks it for what drama he can inject through some thrilling registration changes. We are happy he exhumed this worthy memento of the early twentieth century.



Jerry Nagano.

"Down by the Riverside" is a classic framework for jazz improvisation. Jerry first establishes his theme then goes into a buzzy brass takeoff with many flatted third blues implications and then jazz effects fill the rides, some of which we've heard before. It's all done at a fast clip and the results are ear-pleasing.

"There's a Trick to Pickin' a Chick-Chick-Chicken" is played in solid 1927 fox trot tempo (the year of its publication). The whistling chorus with a Crawford "ooh-hoo" is especially appealing. Good long-ago entertainment without sounding dated, and no eggs are laid.

"After the Lovin'" again features that sharp Chorus Trumpet with molto charisma. The medium tempo is suited also to the well-quinted full combinations which follow plus some burnished brass ensemble. Nicely phrased, it's the only current tune in these grooves.

Jerry tells us that the second chorus of "Let's Get Away From it All" is in the George Shearing style, and he makes his point with spare registration and the Shearing upbeat tempo.

That long-ago Bing Crosby charmer, "Moonlight Becomes You," is given the lush treatment, using the juiciest combinations available from the instrument's three Tibias and the Vox. Tres Sexy — and on a Moller yet (thanks, Mr. Junchen!).

For some reason composer Eric Coates' music is largely ignored by both his countrymen and USA organists, although his descriptive orchestral music is admirably suited to organ transcription. All we hear of

Coates is his vivid but over-programmed "Knightsbridge March." Leave it to Jerry's perspicacity to dig out another gem — "Oxford Street" from the *London Again Suite* (1936). It's a lively scherzo describing the hustle and bustle of London's Oxford Street shopping area. Except for a couple of minor melody alterations, Jerry remains true to the composer's notation, and certainly to his intent in picturing a lively pre-WWII scene in London. Now that Coates has been discovered, how about his enchanting "Cinderella" Suite, recording organists? Any takers?

Recording is excellent. There is ample stereo separation. As for the review pressing, it was slightly warped but not enough to cause an audible "thump" or throw the pickup, at least during review playings. Jacket notes are adequate but lack the detailed info about the music featured on his previous album, *Meet Jerry Nagano*, which we understand is still available. The cover shows a slightly transmogrified "fish eye" view of the five-deck console and its four rows of stopkeys.

This one is a real goodie. We recommend it both for instrument and player.

#### THE CAROLS OF CHRISTMAS.

**John Rose playing the 4/140 concert organ in the Cathedral of St. Joseph, Hartford, Connecticut. Towerhill No. T-1009. Available in stores at \$8.98 or from Towerhill Records, 6000 Sunset Boulevard, Hollywood, California 90028, in which case include \$1.50 additional to cover postage and packaging.**

The time to be jolly always results in a flurry of recorded holiday music, most of it consisting of the same carols one tires of quickly via radio broadcasts. Therefore we have selected one to whet jaded musical appetites. True, the tunelist includes many of the old chestnuts but with a difference — the arrangements.

John Rose is no stranger to this column, despite the fact that he records on a huge romantic church organ in a very live acoustical environment. Nothing theatrical here. We have reviewed his *Star Wars* release played on this same instrument, also his *Introduction to the King of Instruments* album. In both cases Rose was aided and abetted by the arranging skills of

Robert Edward Smith. While serious composer Smith may have been somewhat uneasy in handling the very theatrical *Star Wars* score, he is right at home scoring traditional carols to provide an appeal which some listeners may find lacking in the basic selections. He has arranged 12 of the 14 carols, and in a manner which enhances them for the benefit of the jaded listener. This album might well be titled *Christmas Music for People Who Are Tired of Christmas Music*. It will require many hearings to absorb all the musical values Rose and Smith have provided here. Incidentally, the 4/140 Austin sounds just as magnificent as it did on the previously reviewed albums. It has plenty of striking solo reeds and a big romantic Diapason-dominated ensemble sound. In addition to the organ, Smith has scored some of the carols also for Harp and Percussions. We recall complaining in the *Star Wars*



John Rose.

review that the St. Joseph organ lacked the percussions required for that film score. Well, Rose has 'em now, albeit external to the organ, both pitched and non-tonal. The Tympani are strikingly used, as are the various Xylophones, Bells and Harp. It would all be so much simpler if Rose would play Smith's dramatic scoring on a theatre organ!

Selections: "Hark! the Herald Angels Sing," "Pastoral Dance" (Milford), "Carol of the Bells," "From Heaven High I Come to You," "All This Night My Heart Rejoices," "We Three Kings," "O Come, All Ye Faithful," "Joy to the World," "I Saw Three Ships," "Angels We Have Heard on High," "O Little Town of



Mail to:  
**ATOS Secretary**  
**5440 North Meridian Street**  
**Indianapolis, Indiana 46208**

**MUST BE POSTMARKED BY MARCH 1, 1983**

It is time to nominate candidates for the National ATOS Board of Directors for the three-year term and the two-year term from July 1983 through June 1986. (See special notice below.)

All regular members of the Society are eligible for nomination, and may nominate themselves or be nominated by others. Written consent of the nominee is mandatory and must be received before the nominee's name can be placed on the ballot. In addition, each nominee shall furnish a small black and white photo of him/herself, together with a brief autobiography which should include personal data, work and theatre organ experience, and a short platform statement.

Bethlehem," "Away in a Manager," "Good Christian Men Rejoice," "What Child is This" (Greensleeves), "Silent Night."

Note that there is a wealth of not overly familiar titles here as well as the old favorites. The performance is first rate and the arrangements include such surprises as an off-mike female voice carrying a brief but lovely counter melody during "Silent Night." Although he isn't credited we suspect that Towerhill's president, Michael Nemo did the recording: he knows the instrument and hall from experience. It's very good recording, especially considering the liveness of the church. Jacket notes are adequate and aimed at the uninitiated fan who can still get a kick from learning that the CCCC grunter is more than 37 feet long. The fine color console photo was shot by Michael Nemo. Surface of the review pressing was glassy smooth with not a trace of warp. This one is well worth owning — and giving.

*Price change on record reviewed in the July/August issue:*

**ORGAN FANTASIA: LYN LARSEN. MCI - 103 stereo. \$8.75 post-paid from Musical Contrasts, Inc., 415 South Main Street, Royal Oak, Michigan 48067.**

The price on this album was increased after the review copy was sent to THEATRE ORGAN.

#### SPECIAL NOTICE

The new Bylaws approved in 1982 increase the Board of Directors from eight (8) to nine (9) members and increase their term in office from two (2) to three (3) years and also limits their stay in office to two consecutive terms. The following excerpts from the Bylaws will be in effect:

#### Section 4.4 ELECTION AND TERM OF OFFICE

a. Elected Directors. Each Elected Director shall serve for a three-year term, except that in order to achieve staggered terms, the terms the first Board of Directors shall serve after the adoption of these Bylaws shall be staggered as follows:

(i) At the first election following adoption of these Bylaws, the three (3) Directors receiving the highest number of votes who are elected at the annual meeting or by written ballot shall each hold office for an initial term of three (3) years; and the two (2) Directors receiving the fourth and fifth highest number of votes who are elected at the annual meeting or by written ballot shall each hold office for an initial term of two (2) years; and

(ii) At the second election following adoption of these Bylaws, the three (3) Directors receiving the highest number of votes who are elected at the annual meeting or by written ballot shall each hold office for an initial term of three (3) years; and the one (1) Director receiving the fourth highest number of votes who is elected at the annual meeting or by written ballot shall hold office for an initial term of one (1) year.

b. Subsequent Elections. Thereafter three (3) Elected Directors each, shall be elected each year by the members as provided in these Bylaws.