

reports on both projects. Carried with Ayars and Barnett dissenting.

18. Executive Director's Contract. Moved by Lois Segur, seconded Tom B'hend, that the Executive Director's contract be extended until August 15, 1985. Unanimous.

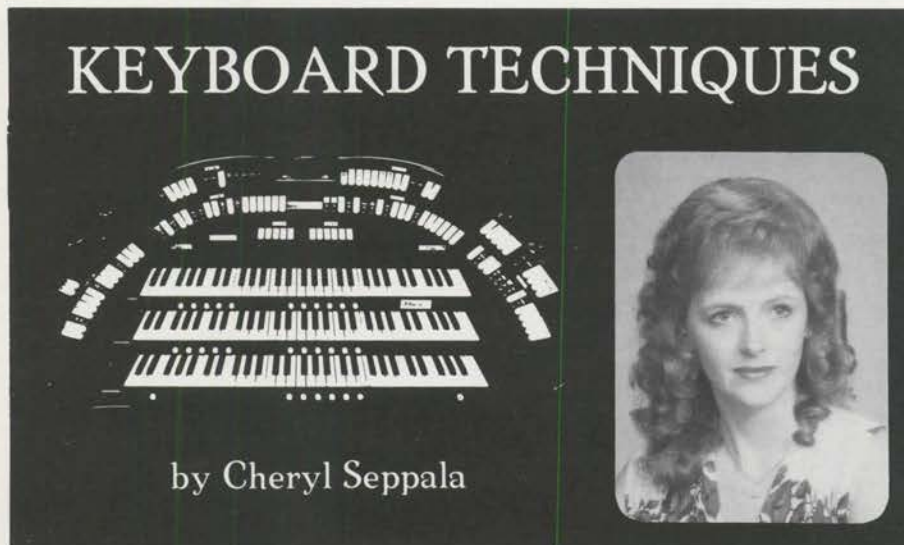
19. Product Pricing. Moved Barnett, seconded Allen Miller, that the Executive Director, in consultation with the Executive Committee, be empowered to set prices on items for sale. Unanimous.

20. Chapter Certificates. Doug Fisk mentioned that he would like to have good-looking new certificates printed. Considered day-to-day business to be handled by Executive Committee.

21. McMains Recordings. Lois Segur mentioned that Sandy Fleet is working on a project of transferring from sound sheets to audio cassettes four Bill McMains Demonstration/Instruction recordings to be made available for sale through the mechanism already set up at Vern Bickel's for back issues and binders.

22. Adjournment. There being no further business pending, Dale Mendenhall moved, seconded by Jack Moelmann, that we adjourn. Unanimous. The meeting was adjourned at 6:19 p.m. on Saturday, February 23, 1985.

Respectfully submitted,
David M. Barnett, *Secretary* □



LATIN RHYTHMS

In the past two issues, we have studied the basic waltz and fox trot rhythms and some useful variations. Let's conclude our study of rhythms by exploring some popular Latin accompaniments. As you may have guessed, we saved the most difficult ones for last!

The spectrum of Latin rhythms is so immense that entire organ instruction books and arrangement books are devoted to this subject alone. Even if you do not consider "Latin Music" to be one of your favorite varieties, bear in mind that these following rhythms are often used in arranging "non-Latin" tunes as well. If you study most automatic rhythm units available today, you will see more variety in Latin rhythms than any other. Why? Because their interesting and often syncopated patterns are very pleasing to the ear and add a tremendous amount of variety to any selection.

As with the waltz and fox trot vari-

ations, remember to master the rhythm pattern completely before attempting to apply it to a melody. Keep the tempo steady and observe the proper touch to be applied to the left hand and pedal (often staccato).

The following is a very basic outline of some popular Latin Rhythms in their approximate order of difficulty. In the examples, P = Pedal, C = Chord, . = staccato, > = accent, --- indicates Hold, R = Root of Chord, 3 = Third of Chord, and 5 = Fifth of Chord.

Beguine

1 & 2 & 3 & 4 &
C----- C C C
P > P P P

Argentine Tango

1 & 2 & 3 & 4 &
C C C C C
P P P P P
R R R R 5

Spanish Tango

1 & 2 & 3 & 4 &
C C C C
P P
R 5

ChaCha

1 & 2 & 3 & 4 &
C C C C C
P P
R 5

Rhumba

1 & 2 & 3 & 4 &
C C C C C
P P P
R 3 5

The following patterns take two measures to complete:

Bolero

1 & a 2 & a 3 & a 4 & a
C C C C C C C C
P P
R 5

1 & a 2 & a 3 & a 4 & a
C C C C C C C C
P P P
R 5 5

Bossa Nova

1 & 2 & 3 & 4 &
C C C C
P P
R 5

1 & 2 & 3 & 4 &
C C C C
P P P
R 5 5

Samba

1 & 2 & 3 & 4 &
C C C C C
P P
R 5

1 & 2 & 3 & 4 &
C C C C C
P P
R 5

If these rhythms seem a bit too complex for your present level of accomplishment, you can still achieve

the Latin "feel" by simply sustaining your left hand chord and using one of these pedal variations.

1	&	2	&	3	&	4	&
P				P		P	
R				5		5	

1	&	2	&	3	&	4	&
P		P		P		P	
R		R		5		5	

Most of all, don't become discouraged when approaching these new rhythms. Remember, always practice slowly and steadily, one idea at a time. Have fun experimenting with these new rhythms, as well as new styles, new registrations, and new arrangements! □



*Manufacturers, distributors or individuals sponsoring or merchandising organ recordings are encouraged to send review copies to the **Record Reviewer, THEATRE ORGAN, 3448 Cowper Court, Palo Alto, California 94306.** Be sure to include purchasing information (post-paid price, ordering address) and a photo of the artist which need not be returned.*

BILLY LIVE AT WICHITA POPS, Billy Nalle at the Wichita Wurlitzer, WTO Label. Available from Billy Nalle Music, Suite 2205, 400 West Central Avenue, Wichita, Kansas 67203. \$11.00 postpaid USA.

If we re-spelled the French term *originale* to read "originalle," we'd

have a capsule description of Billy. What separates him from the other great theatre organists is his restless inventiveness. He has few imitators because his "style" precludes allowing musical ideas to become comfortable clichés. Consequently every record release is a whole new show. In this instance the show is not to be missed. It is a fascinating revitalization of tired old tunes so that they are once again vibrant and fresh. All selections were recorded "live" at a Pops concert on May 21, 1983.

Most would agree that nothing short of the Heimlich maneuver could restore life to the much-abused Gershwin classic "Strike Up the Band." Billy has it alive and kicking in two minutes flat with masterful modulations, an abrupt tempo change to a walking strut, and registrations which build to an exciting climax. There is never any doubt who's boss at the console.

Hints of "Ol' Man River" echo untremmed as Billy sets the mood for the ultimate interpretation of "Shenandoah." Tremmed Vox's supported by gently celesting strings usher in the main theme. An untremmed horn picks up the gauntlet and then passes it to masses of strings in ascending harmonic patterns. Gorgeous. We never know until Billy gets there where his inventions will take us. There's a new vista around every bend in the river. All organ voices are crystal clear and perfectly balanced. Now and then a hint of percussions, and then back to the moody, peaceful flow of the melody.

Billy roars into "Jalousie" as though it had never been played before on theatre organ — and gets away with it. The main tango theme is clean and impelling. A four-beat interlude provides a blast of fresh air before returning to tango land. Thanks to Billy Nalle, "Jalousie" is an old friend in a very stylish new outfit who sounds 20 years younger!

Quiet, mysterious organ voices introduce "The Summer Knows," a Michel Legrand movie theme. The haunting melody hides the fact that the harmony is a treacherous swamp of key changes and unusual modulations. Billy seems to relish the challenge and glides through the progressions with lovely lush sounds. His economy of pipe voices is brilliant. He explores the hidden recesses of the melody and counterpoint with the

panache of an Indiana Jones.

The smart album cover has pictures of Century II Center at night (mit fireworks yet!) and the Pops audience at Billy's concert. There are no jacket notes, probably because tune introductions are in the record grooves. During one of these intros homage is paid to Lena Horne with the declaration that she "knows precisely how and when to twirl her tassles." No slouch in that department himself, Nalle swings easily into "It's All Right With Me." Opening registrations are deliberately understated to give the tune plenty of room to build. And build it does, unhurriedly, with an incisive rhythmic pulse. The figures Billy uses to fill out the lines always surprise and delight; so do his unconventional harmonic progressions. The "big band" sound takes over as excitement builds to a fine jazz climax. Deftly, Billy backs off just before the big finish to add punch. You can catch your breath while you flip over the record.

"I'm Just Wild About Eubie (Harry)" disarms with a wonderful piano-plus-percussions first chorus. It's vintage honkeytonk all the way, but the second chorus sneaks in a few 2' pipes, followed by more percussions and ranks in the lower registers. There are more knockout choruses before Billy even begins to strut his stuff. Fresh and fun. Let the Tuba with Harp "Send In the Clowns" so that the strings and lighter reeds can take over: that's the Nalle strategy. Subtle changes in tempo add to the mood of the Sondheim standard. Billy isn't afraid to let an untremmed solo reed



Billy Nalle