



Elon College library building.

ATOS National Library

by Lloyd E. Klos

In August 1974, a new era in American Theatre Organ Society history was inaugurated by the transfer of ATOS material to the library of 86-year-old Elon College in North Carolina. Thus, a permanent repository for music, scores, cue sheets, pictures and other memorabilia relative to the theatre pipe organ is assured, besides facilities for making this material available to ATOS members at nominal cost.

The Physical Plant

The ATOS couldn't ask for finer facilities to house its archives. The Iris Holt McEwen Library, named for a member of the Board of Trustees, and long-time benefactor of Elon College, was completed in 1968.

The building is air-conditioned and carpeted on the first two floors, with open shelves located on the three floors, containing nearly 100,000 volumes. Designed to offer excellent library service, this facility will seat 610, has multiple reading areas, an art exhibit area, 236 study spaces, an historical documents room and a variety of audio-visual equipment.

The book, periodical and news-

paper collection is designed to support the liberal curriculum of the college. Books, microfilm and other materials are made available thru inter-library loan.

Further proof of the prestigious nature of the Elon Library is that, in 1971, it was designated a United States Government Document Depository, and since then, 8,000 government documents have been added to the collection.

The ATOS material is being housed in the Presidents' Room, which is approximately 15' x 25', fully air-conditioned and climate controlled.

The Library Staff

The staff includes four professionally trained librarians, four assistants, and from 20 to 25 student assistants. The curator for the ATOS National Library is Barry Simmons, who has had considerable experience in the library field, as well as training as a computer programmer.

The ATOS-Elon Agreement

Under terms of an agreement, signed by representatives of ATOS and Elon College:

1. The College will furnish the necessary space for the ATOS Library, rent free.
2. Elon College will incur no ex-



Doc Abernethy in the ATOS library section at Elon. Two file cabinets, when transferred from New Jersey, will also be used to store scores, cue sheets and music.

pense in establishing and maintaining the ATOS Library, other than maintenance and operation of the plant itself.

3. All donated materials to the ATOS Library shall at all times remain the property of ATOS.
4. ATOS will supply all furnishings, stationery and materials necessary for the operation of its library.

Material to be Acquired

There is an earnest desire of the ATOS Board of Directors, the Historical Committee and Curator Simmons to make the ATOS National Library a workable, viable asset for all ATOS members. In the future, it is planned to add the following items relative to the theatre pipe organ, to the resources:

1. All ATOS publications from 1955 onward. As complete volumes are acquired, it is planned to bind them permanently by years.
2. ATOS records of operations.
3. Articles from newspapers and magazines.
4. Books
5. Catalogues
6. Concert and theatre programs.
7. Convention brochures.
8. Cue sheets
9. Glass slides. These will be copied onto 35 MM slides, the originals remaining in the ATOS library permanently.
10. Incidental music.
11. Old magazines such as *Diapason*, *Melody*, *American Organist*, *Jacobs Orchestral*, *Metronome* etc.
12. Pictures
13. Phonograph recordings
14. Silent movie scores
15. Scrapbooks
16. Tapes

In short, any material on the history of, or the renaissance of, the theatre pipe organ will be welcomed. Neither the library, nor ATOS, can appraise donations, due to legalities involved, but a letter from the curator will be sent each donor in acknowledgement.

We urge everyone with any material of historical interest not to discard it when it is of no further use to you. If you have material, and are desirous that it be preserved for all to share, please make sure

there is a definite provision for this in your will. Though this may be a hard-headed approach to a delicate subject, experience has shown, in many instances, that much valuable material has been destroyed by survivors, simply because there were no instructions available for its retention. **REMEMBER! ONCE THE MATERIAL IS GONE, IT IS LOST TO POSTERITY FOREVER!**

Basic Library Rules

1. No original material is to be loaned to any individual. In the case of books, portions may be copied and sent. If the book is loaned, a deposit of \$50 is required, plus proper insurance. Any damage will result in a fine up to \$150.
2. In cases of institutional loans, proper locked display cases must be provided and credit given ATOS National Library, Elon College. Loans are for 30 days, and proper insurance must be provided.
3. Tape recordings may be loaned out for one month. A signed waiver must be returned, stating that the tape will not be broadcast or used for commercial purposes.
4. The minimum copy charge is \$1 for one page of anything. Above that, the fee will be 25 cents per page. For 50 or more pages, the fee will be approximately 12 cents. Prices are subject to change because of economic factors.

5. A catalogue will be available to members at cost. It will be updated periodically via computer printout.
6. An annual report of the library's operations will be given at the annual meeting of the ATOS Board of Directors.
7. The library will present a detailed accounting of receipts and expenditures to the ATOS treasurer once a year. A yearly budget will be set up by ATOS, but it is hoped to make the library operation self-supporting in due course.

As major acquisitions are received by the ATOS Library, there will be other announcements in these pages, and it is hoped that a progress report will be forthcoming once a year. Meanwhile, members, get that material rolling to the permanent repository, so it will be beneficial to all. It's your facility, supported by your dues. What we put into it, we will get out of it.

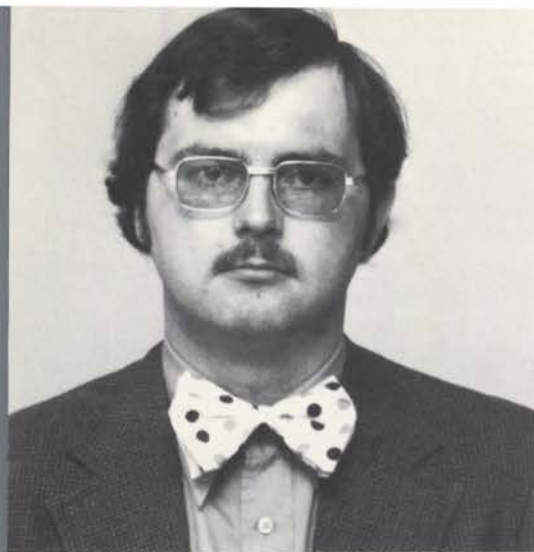
ATOS Curator . . .

Barry W. Simmons, national curator of the American Theatre Organ Society since August, 1974, received his introduction to organs at the knee of about as knowledgeable a hand as there is: Dr. Paul Abernethy, president of the American Theatre Organ Society.

Several years ago, Dr. Abernethy and his son talked Simmons into helping them pull their Robert

Section of Elon College library.





Barry Simmons, ATOS Library Curator.

Morton theatre organ into shape. Simmons has been hooked ever since on restoring and refurbishing those tabernacles of sound which, in another time, embellished Rudolf Valentino and Buck Jones' silent deeds-of-derring-do.

Dr. Abernethy, like Simmons, is a resident of Elon College, North Carolina.

I consider it an honor and an opportunity to be the national curator," Simmons said last month in his office at Elon College where he has been Director of Financial Aid for two years. "Already I've been working with Dr. Abernethy to enlarge the holdings of cue sheets — both originals and reprints — pictures, and tapes. I just hope we can improve the collection and make more people aware of what an experience one of these old organs can be."

Simmons is a native of Chase City, Virginia. He was graduated from Elon College in 1973 with a degree in political science. After some graduate work at Middle Tennessee State University, Simmons returned to his alma mater as an administrative assistant and eventually moved into his present position.

He is married to the former Janie McCulley of Tenby Chase, Delran, New Jersey. They have no children. The 25 year old Simmons is also secretary-treasurer of the Piedmont Organ Society, Inc.

As if keeping his eye on the ATOS Library isn't enough, Simmons is working with Mac Abernethy, Dr. Paul Abernethy's son, installing a 3/11 Wurlitzer in the 5,000-seat gymnasium at the college. This project is about half completed and lacks only a little more money and elbow grease. □

Tape Recording . . .

PRIVILEGE or PESTILENCE?

by Allen R. Miller

We have heard from both sides on the question of recording live performances. It would be unusual to find a theatre organ concert not being recorded by someone on quality equipment for historical purposes. Often, these recordings are made available for limited copying, with the permission of the artist, for personal use only. Such recordings have enhanced my own enjoyment of theatre organ beyond the selection of artists and instruments available on disc.

Although we went through a period when tape recording was not permitted during concerts, the miniaturization and improvement of recording equipment in the battery-operated, hand-held category, has led to an acceptance of such devices at concerts. Before such devices were allowed, they showed up at concerts under heavy overcoats, in handbags or otherwise smuggled into the auditorium. Due to fear of being caught, the underground recordists went to great lengths to keep their activities as inconspicuous as possible. It was possible to sit next to someone who was recording a performance, and never realize that a recording was being made.

With the present acceptance of hand-held recorders at concerts, the use of these devices is becoming a plague. If you own or operate a cassette recorder or other battery-portable recorder, you should give some serious thought to the privilege you are enjoying, and what steps you can take to ensure continued allowance of these devices.

At the 1974 ATOS national convention, I couldn't believe how inconsiderate some members were to their fellow-listeners by what I will call obnoxious fiddling with recording apparatus. In at least two instances, fistfights nearly broke out over the abuse of the recording privilege. ATOS is a fun organization, with most of its members deriving pleasure from listening to theatre organ. It is possible to record without distracting those who are sitting near you. Here are some general tips to follow:

First, know your equipment. Theatres are usually dark during performances. Darkness is no place to become acquainted with a new recorder. If you can't operate it blindfolded, then leave it home.

Do not stop and start your recorder during the performance. This rule above all should be emphatic. In almost every case, a C-90 or C-120 cassette will get you through a section of a concert without stopping. Start recording before the organist begins to play, and let the recorder run. Sit back and enjoy the concert yourself. If the tape runs out during a selection, do not turn the tape over or otherwise fiddle with the recorder until the applause between selections. If you are a bit clever, you will note the time when you start your recorder, and can pick a proper time to turn the tape over before the tape runs out.

Try to operate your machine as quietly as possible. This takes practice at home. You can eject a tape silently by placing your hand lightly on the cassette and pressing the EJECT button slowly. All operating buttons click loudly when the recorder shuts off or if STOP is pressed. You can keep the buttons from clicking by holding a finger on the depressed button and releasing it gently when the recorder shuts off or when you simultaneously depress STOP. If you think the tape may run out during a selection (according to your timing from the start of the program) hold your fingers on the PLAY and RECORD buttons. When the recorder shuts off, the buttons will be released against your fingers, and you may then gently release the buttons silently. Try this at home to get the feel of your particular recorder.

If you experience difficulty, either forget it, or leave the room until you have solved the problem. I know of one person who inserted a fresh cassette backwards . . . so that the tape was already at the end of side two. Every time this person pressed RECORD, the recorder waited a moment, then shut off because the tape was not moving. Not realizing what