

**Special  
Membership Meeting  
American Theatre  
Organ Society, Inc.  
March 22, 1981  
University of Maryland  
College Park, Maryland**

1. President Haight called the meeting to order at 3:22 p.m. with a total of 47 members present.
2. Notice calling the special meeting as printed in THEATRE ORGAN was read.
3. Meeting called under provisions of Article II, section 8 of the bylaws and is considered a valid meeting. No proxy voting will be accepted.
4. Letter from ATOS attorney, Charles Rummel, relative to the correctness of the Ledwon committee bylaws was read.
5. President Haight presented the new bylaws, section by section, for the approval of the members present. The following changes were considered.

Art. II, Sec. 1: Include organizational and associate members.

Defeated  
Voice vote

Art. II, Sec. 8: Allow proxy voting.  
Defeated 34-13

Art. II, Sec. 11: Provide for notice of special meetings two issues of THEATRE ORGAN prior to the meeting or 30 days by 1st. class direct mailing. Amended to one issue prior to meeting date. Passed 36-11

Art. II, Sec. 12: Raise quorum for membership meetings to 50.  
Defeated 34-11

Art. II, Sec. 16: Require president to follow Robert's Rules of Order exactly in conduct of meeting.  
Defeated 24-12

Art. III, Sec. 2: Limit terms of directors to two consecutive terms.  
Defeated 30-11

Art. III, Sec. 3: Require sealed ballots for elections. Defeated 32-11

Art. III, Sec. 5: Fill vacancies on the board with the candidate receiving the next highest vote in the most recent balloting. Passed 24-17

Note: According to our attorney, the board, by law, cannot have their powers limited in any way. This vote is not valid and the section remains as stated with the additional wording added: "In making such selection, the board shall first give consideration to the candidates in the most recent election in the order of votes cast but nothing contained herein shall limit the board in making their selection."

Art. VI, Sec. 4: Change word govern to guide. Passed 29-11

- Art. VI, Sec. 5: Permit members to buy space in THEATRE ORGAN for political advertising. Defeated 24-11
6. Motion by Paul Abernethy, 2nd. George Thompson: The bylaws approved by the Board of Directors on February 7, 1981, be approved as amended. Passed 29-12
  7. Meeting adjourned sine die at 6:10 p.m.

Erwin A. Young, Jr.  
Sec./Treas., ATOS



**WHO ME?  
PLAY AT OPEN CONSOLE?**

Picture this scenario: You've just received the newsletter from your local ATOS chapter, announcing an open console session on an organ you've never played, but would like to. You practice like mad; and you know the arrangements inside and out. Yet, when you play at the meeting, you are not pleased with your performance. What happened? Nervousness contributed to the problem, no doubt. But you also played an unfamiliar instrument and didn't know how to handle it. This column will help to overcome the anxiety of facing an organ that is new to you.

There are three rules to remember as you sit at the console: (1) adjust the bench so it's the correct distance from the swell shoes for you, and sit so that middle C, D, and E are facing your middle; (2) never use the pistons (each organist has a different philosophy on combinations); and (3) never use only one stop (in case one of the pipes you need for the melody line isn't playing).

When playing a three-manual organ, register the top manual for a solo melody, using a Tuba 8' and Orchestral Oboe 8' (or similar reeds) and Tibia 4' and 2-2/3'. The center manual should be set up for ensemble playing (right-hand chords) in the middle register (around Middle C)

with Tibia 8' and 4', Strings 8' and 4'. You might also want to use a Tibia 2' or Diapason 8'. The accompaniment should balance the other two manuals, using Vox Humana 8', Strings 8' and 4' (not solo string), Diapason 8', Flute 8' and 4', and Tibia 4'. The pedal should complement the accompaniment.

On a two-manual instrument, set Tibia 8', 4', 2-2/3', and perhaps 2', Tuba 8' (or similar reed), Strings 8' and 4'. Set the accompaniment and pedal as for a three-manual instrument.

Now you're ready to play. Your arrangements probably encompass solo melody, ensemble in mid-range, and ensemble in the upper range. On a three-manual instrument, use the top manual for single-finger melodies; use the middle manual for ensemble. For right-hand chording in the upper range, add at least Tibia 16' and additional 16' stops if you can find them quickly. Or, the simplest approach, is add a 16' manual coupler, which takes the tones you have and adds them one octave lower. (Be sure the coupler you are using does not use the registration from a different manual.) Add the 4' octave coupler also if you can locate it quickly.

If you are playing a two-manual instrument, the upper manual is registered for solo melody. To play ensemble mid-range, remove Tibia 2-2/3' and Tuba 8'. To play ensemble upper range, also remove the 2-2/3' and the Tuba, and add at least the Tibia 16' or the 16' and 4' manual couplers. To add more spice to the higher range ensemble, add a Trumpet (at 8' only if using couplers, or at 16' and 8' if no couplers are available; also add the 4' Trumpet if you can locate it readily). Add a 4' manual coupler or Tibia 8' to the accompaniment for balance and add at least a 16' stop to the pedal if these changes don't interrupt the flow of the music.

If the song you chose follows AABA form (see Oct./Nov. issue), you might wish to arrange it this way:

**Two-Manual**

A — Solo melody, an octave lower than written.

A — Solo melody, where written.

B — Ensemble chording, mid-range. Remove Tuba 8' and 2-2/3'.

A — Ensemble chording, upper range. Add 16' stops or 16' and 4' couplers.

Coda (Ending) — Ensemble chording, upper range. Add Trumpet 16' and 8' if no couplers; only 8' if couplers used.

#### Three-Manual

A — Solo melody, an octave lower than written, top manual.

A — Solo melody, where written, top manual.

B — Ensemble chording, mid-range, middle manual.

A — Ensemble chording, upper range. Add 16' stops or couplers, middle manual.

Coda (Ending) — Ensemble chording, upper range. Add Trumpet 16' and 8' if no couplers; only at 8' if couplers used.

The next time you play an unfamiliar instrument, stay in control and register wisely. You'll be surprised how familiar an unfamiliar instrument can be by merely adding or removing one or two stops.

Yes, you! Enjoy open console! □

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### ALABAMA

Spring fever and the IRS caused the writer to miss writing the Chapter Notes for the last issue of THEATRE ORGAN magazine. I believe that the entire two months went by in about four weeks.

Dolton McAlpin was our guest artist for the February meeting. Dolton is a lawyer in Starkville, Mississippi, but he is also an accomplished theatre organist. He was staff organist at the Paramount Theatre in Baton Rouge, Louisiana, and has played in many other theatres. He played a very enjoyable concert for us and we enjoyed visiting with the great number of wonderful friends who came with him from Mississippi, Florida and Georgia.

We also had a surprise visitor. Mr. De LaRosa, from the Republic of Panama, dropped in and asked to try the Wurlitzer. He is a real pro.

Bob Van Camp was our artist for the March meeting. He is from Atlanta and has played the organ at the Fox Theatre for many years. He played a fine concert, assisted on one number ("The Donkey Serenade") by Walt Winn on one note. Later,



Officers of the Alabama Chapter for 1981. (Left to right) Lee Aured, board; Stella O'Neal, sec.-treas.; Larry Donaldson, board and organ technician; Sam Troutman, Jr., chairman; Ralph Ferguson, board, and, Sam Troutman, Sr., vice chairman.