

ATOS Committee Reports

PUBLIC RELATIONS COMMITTEE REPORT

The general functions of this committee were defined as "... promoting the ATOS objectives by introducing a larger segment of the general public to the theatre pipe organ, its music and tradition, and to the projects for its preservation and restoration, with the aim of recruiting substantial numbers of new members to the ATOS and local chapters."

Several methods which have been suggested to achieve these aims include providing videotapes for local chapter publicity use, providing publicity advice, guides and posters for chapter use, serving as a resource center for the chapters, and initiating and continuing cooperation and dialogue with independent theatre organ organizations. The publicity poster project is underway and its status will be presented to the ATOS board for its consideration and funding decisions.

A committee meeting was held in early November in the San Francisco area to discuss promotional methods and general ideas. Tim Needler of the ATOS board attended, as did a staff member of the local Public Broadcasting System TV station. Various aspects of the video-tape concept were explored. The standard TV tape format is the 1" tape, although 3/4" tape is used for some hard news coverage. It was suggested that if we were to go to the trouble of producing a tape, it should be made to broadcast quality and standards.

Tactics for getting the tape accepted and aired, aside from buying time, were discussed. It could be an interesting clip to accompany a talk show, it could be a 7- to 10-minute stand-alone piece tied to some program like "Evening Magazine," or it could be furnished as filler material. H.B.O., for example, frequently is looking for suitable filler or stringer materials. If it were tied to some newsworthy event or to some item of local appeal there would be a better chance of acceptance.

Some thought was given to the format of such a tape, and the idea of showing some scene of a notable artist in concert seemed reasonable. We wrote to George Wright to secure permission to video-tape all or parts of his Oakland Paramount premiere performance for potential future use, without success. However, there are tapes of other outstanding artists in concert, such as Bill Thomson at San Gabriel and Billy Nalle at Wichita, which

might be available after suitable negotiation.

Radio programming is another possibility for reaching people. Film Technology, Inc., has produced Alan Ashton's series "Pedal, Percussion and Pipes." Mr. Sargent said that they were still negotiating with National Public Radio on these programs, and would put our inquiry on "hold" until these discussions were completed. Andy Donaldson thought that access to a series of nation-wide stations might be available through the station with which he is associated.

A listing of a number of independent theatre organ groups throughout the country was obtained from Ralph Beaudry for reference when we are at a position to approach these groups.

Daniel B. Lovett, *Chairman*

NOMINATING COMMITTEE REPORT

The 1982 Nominating Committee was composed of Dale Mendenhall, Chairman, Lee Erwin and Margaret Ann Foy.

Fifteen members applied and met all requirements stated in the bylaws and their names were sent to the Secretary. The Secretary verified their membership with the Treasurer and authorized their names to be placed on the ballot.

The Secretary directed the chairman of the Nominating Committee to have the ballots and other election material printed and mailed to all members. Ballots were returned to Margaret Ann Foy of the Rocky Mountain Chapter.

BALLOTS

1st Mailing (4/9/82)	
Overseas	207
Canada	81
USA	4428
Total	4716
2nd Mailing (4/21/82)	
Canada	2
USA	93
Total	95
Total Ballots Mailed	4811

COST

Postage (1st mailing)	\$1067.40
Postage (2nd mailing)	19.00
Mailing service	148.79
Fliers	289.10
Ballots	47.80
Negatives (15 @ \$6.25)	93.75
Typesetting	90.00
#10 Envelopes	165.70
#6 Envelopes	144.96
Tax	49.89
Total	\$2116.39

RECOMMENDATIONS

This year's candidates were the highest number of highly qualified and experienced members in ATOS history. This committee recommends that those candidates not elected to the Board of Directors be asked to serve on some existing or future committees. These members have shown their interest in furthering the goals of ATOS and their experience and dedication will be of great value to the future growth of ATOS.

Dale Mendenhall, *Chairman*

RESULTS OF 1982 ELECTION OF DIRECTORS

The ballots were counted by members of the Rocky Mountain Chapter, under the supervision of Margaret Ann Foy, with the following results:

Rex Koury	1366
John Ledwon	1001
Richard J. Sklenar	807
Allen R. Miller	778
Jack Moelmann	506
David M. Barnett	497
Robert Dilworth	490
James B. Taggart	463
Vernon P. Bickel	444
James M. Martin	433
Joe D. Gray	401
Orrill Dunn	305
Thomas E. McNeely	260
Robert Shead	259
Ernest N. Boyd, Jr.	193

Ballots returned	2093
Void (voted for more than four)	13
Ballots counted	2080

Our congratulations to the top four candidates, who will serve a two-year term on the ATOS Board of Directors.

And, more importantly, our deep thanks to all of you who ran. We hope those who did not win will continue to stand for election in future years. ATOS needs your contributions of interest, time and dedication.

Timothy S. Needler, *Secretary*

COMMITTEE FOR PROGRAM MANAGEMENT REPORT

The Committee for Program Planning was formed for the purpose of establishing better communication and rapport between ATOS and our many chapters, as well as with other groups.

Specifically, our committee is attempting to provide help to any chapter or group requesting it to do a better job of planning, promoting and producing more entertaining, appealing and financially successful theatre organ programming. This has turned out to be quite a challenge. In addition to the experience of the committee members, we have had the benefit of a considerable amount of excellent input from various chapters and interested individuals. We sincerely welcome (and need) all the help we can get, and we solicit all practical and workable suggestions and ideas. We are most interested in reporting on successful programs you have presented and how these successes have been achieved.

While we have been busy accumulating and cataloging this continuing input, our committee has begun to issue material to chapter chairpeople and to those concerned with theatre organ programming. We plan to send out quarterly letters and have mailed three such letters this year, with a fourth in preparation. The subjects we are covering are: production (producing organ shows that are saleable), promotion (reaching the general public), engaging the artist (good music, but what else?), scheduling of concert and artist (with consideration of the possibility of setting up shows on a tour basis), treatment of and courtesy toward the artist, show pricing and artist fees, technical information for maintenance peo-

ple, discussions on workshops, plus other subjects as interest develops. If you are one who should be receiving this material, or if you are interested in getting copies, please notify me (my address is listed in THEATRE ORGAN) and I will see that it is sent to you. All letters will be hole-punched for inclusion in a notebook which we hope will be compiled as a sort of "bible" and passed on from one chapter administration to the next.

Members of the committee are taking every opportunity to sit down with chapter groups for dialogue on problems or ideas of interest, and speaking informally with interested individuals.

There is one other project which I am attempting mostly on my own. This is a roster of theatre organists who are interested in playing concert engagements, as complete as it is possible to compile. Any artist interested in performing professionally should write to me, giving name, address, agent (if any), phone number and any additional information he or she might like to have included. When this roster is complete, copies will be made available to chapters and to other groups who might be interested in booking these artists.

One thing we want to make clear: The Committee for Program Planning is *not* trying to tell any group how to conduct its affairs. We are merely passing along ideas we feel might be beneficial in producing the most successful organ programming possible. If your group is doing fine without our help, great! Our committee just offers whatever we can to help where such aid is needed or requested.

Rex Koury, *Chairman*

COMMITTEE REPORT ATOS ARCHIVES JULY, 1982

BACKGROUND

In response to a number of concerns on the part of the general membership, Sandy Fleet was selected to look into the current status of the ATOS archives and to develop guidelines for acquiring and maintaining archival and historical materials associated with the era of the theatre pipe organ.

Over the past year, Sandy and his committee (Tim Needler, Paul Quarino, Col. Harry Jenkins, Paul Abernethy, Charlene Berry) gathered from a number of sources information and suggestions which address the membership concerns — primarily access, security and preservation.

A visit was made to Elon College in North Carolina where the archives are now located. The material, primarily rolls, sheet music and orchestra scores, is now packed in sealed boxes and housed in approximately 18 cubic feet of space in a basement storage room in the college library. The storage room, although shared with the college, is behind a double set of locked doors and is apparently rarely used so the material appears to be safe. However, there is no complete record of the contents, and it is neither organized nor accessible for member use.

In addition to the material at Elon College, ATOS owns a Wurlitzer organ which is installed and playing at Carnegie Hall Cinema in New York City. More information is needed concerning this organ: specifications; terms, date, source of donation; associated facility agreements; related organization agreements; maintenance arrangements; liability consider-

ations; and costs.

The committee also gathered information on museum/archive activities of other organizations, as well as the development phases of museums in general.

GENERAL CONCEPT

Following is a description of the five phases of development non-profit museum/archive projects normally go through. Each is characterized by the level of public and member access, cataloging and preservation activities, security, staff, and cost to maintain.

Phase I — Storage Only

Materials usually stored in members' homes
No access to membership or public
No cataloging, preservation or security measures
No staff
No cost

Phase II — Secure Storage

Often stored in an institution (college, library, vault)
No access to membership or public
No cataloging or preservation measures
Limited security
No staff
No cost

Phase III — Archivist

Stored in an institution
Limited access to specified individuals
Limited cataloging and preservation measures
Good security
Volunteer archivist and other staff
Nominal cost or no cost

Phase IV — Member Access and Service

Stored in an institution
Member access and service (service fee)
Good cataloging
Limited preservation activities
Good security
Partially paid archivist/administrator
Volunteer staff
Reasonable cost

Phase V — Professional Level

Own facility
Member access and service as membership benefit
Public access and service (fees)
Full cataloging, preservation and security activities
Fully paid staff plus docents
Supported by admission fees and sustained fund raising effort

ATOS

The ATOS archives now fit into the Phase II category of development. The material, currently limited to rolls, sheet music, orchestra scores and the organ, could be expanded, and there are several potential facilities and sources of funding which could be used.

Archival and Historical Materials, Instruments, Equipment

Documents

Sheet music and orchestra scores
Cue and lead sheets
Books and periodicals
Engineering, architectural, and working drawings
Photographs and prints
Posters and programs
Articles and speeches

Audio-Visual

Films and slides
Audio and video tapes

Records
Transcriptions
Rolls

Instruments

Organs and pianos
Players and reproducers

Equipment

Cameras and projectors
Recorders — film and tape
Printers, copiers
Punchers, perforators
Monitors
Computers, microprocessors

Personal papers of

Organists, theatre owners and anyone active in movies, live performance, or the building and playing of theatre organs

Records of

Individual theatres and organizations that built, owned and provided performers and support staff

Types of Facilities

Home — public owned
Theatre
Library
Museum
Church
School, college, university
Bank or savings & loan vault
Commercial business

Sources of Funding

Individual donations
Foundations
Government grants
ATOS
Related organizations
Public/member fees
Commercial donations
Bank administered trusts

CONCLUSION

There have been a number of suggested locations, organizations and individuals which members have expressed interest in approaching for possible inclusion in this project:

Locations

Oakland Paramount Theatre,
Oakland, California
Wurlitzer Corporate Headquarters,
DeKalb, Illinois
Palace Theatre, Cleveland, Ohio
Indiana University, Bloomington, Indiana
University of South Dakota,
Vermillion, South Dakota
University of Wyoming
Ohio Foundation of the Arts,
Columbus, Ohio
Lanterman Home, La Canada, California
New York Library
Library of Congress, Music Department
Chicago Library

Organizations

Western Reserve Historical Society
Rochester Theatre Organ Society
Theatre Historical Society
American Film Institute

Individuals

Mary Boles
Joe Gray
Tom Lockwood

This organization's decision on how to pursue a museum/archive project is completely dependent upon three things: membership support, relationship with other organizations, and funding opportunities. □