

# American Theatre Organ Society



"PIPE UP! Join the ranks" is the theme we hear as it goes 'round the country. Our fall membership drive got off to a good start in October, and the chapters who are participating all seem to be most enthusiastic. We are indebted to Geoffrey Pater-son for designing the colorful poster and to Bob Gilbert for getting it produced. Our sincere appreciation to Thelma Barclay, chairman of the drive; Rex Koury, hono-rary chairman; Richard Sklenar, promo-tion chairman; and to their many willing committee workers who contributed

ideas. The purpose of this drive is twofold: 1) to get renewals to National before December 31, thereby eliminating the costly postage in mailing back issues and ensuring that you receive your magazines on time, and 2) to create and increase interest in ATOS for prospective members.

The search for a permanent home for our Archives continues. Do you have any suggestions? If so, please share them with us. Let us hear from **you!** If you need a tax deduction before the end of the year, either monetarily or through a gift of materials to the library, keep ATOS in mind! Or, give a membership as a Christmas gift to a dear friend.

It is time for those of you who wish to serve ATOS as a director on the national board to send in your resumes. I can assure you it is a most rewarding feeling to know you are helping promote our society. Please consult the specific instructions elsewhere in this issue.

I wish for you and yours a joyous holiday season, and may the new year to come bring the best of everything.

Lois F. Segur, President

## Letter from the Editor . . .



Dear Readers:

Let me begin by quoting some excerpts from two letters I have received:

"I've been looking over the last few issues of THEATRE ORGAN, and I think the name of the publication should be changed to THEATRE ORGAN PEOPLE, because there's mighty little about the former and a lot about the latter.

" . . . considering the abysmal igno-rance of most of us (yours truly included) about the inner works of the theatre or-gans themselves, their care and feeding,

etc., should we have articles on chandeliers?

"So. How about telling us about setting tremms? How are Wurly tremms different from Robert-Morton tremms, if they are? How do regulators work? Some sectional drawings would help. How are pipes voiced? How many varieties of tibia are there, and how to they differ? Are modern adhesives better than old-fashioned hot glue for re-leathering? What is the story on Perflex? How are keys re-bushed? And, for people like Weisenberger to answer, how does the har-monic content of a stop vary as the trem changes the pressure in a cyclic manner? And so on ad infinitum. How does 'Suitable Bass' work?

"Then, there are questions about playing techniques. Shirley Hannum's (I know that's not her name now) articles were great, but all too few.

"Also, when an installation is described, please give us an analysis by chambers. How is it unified and duplexed? What is the stop tablet layout? What is on second touch?

"No, I don't mean that you should leave out the personalities altogether, but keep in mind that many of the members are out in the 'sticks' and don't have the experts to consult. . . . We'd love to learn."

And, "What about blowers? I'd be interested in technical details of design, but even a non-technical organ nut would have some talking points if someone knowledgeable in the field presented an article. For instance, what's peculiar to an organ blower that would be dif-ferent from a blower on a blacksmith's forge? What are the pros and cons of rotary and solid-state converters to get three-phase from single-phase? How have blowers developed through the years? How is the output pressure determined? What about maintenance and lubrication? Does electric power vary much from silence to full or-gan? How can wind noise and mechanical vibration be handled? What about unusual installations?

"What about walls and insulation for chambers, to prevent neighbors' complaints — at minimum cost?

"What about power supplies? The development of solid-state units — history and problems with batteries and generators — how ratings should be estimated — typical current requirements of organ parts.

"And multiplexing and solid-state controls."

I think the writers of these letters deserve an answer, and as the points raised concern many of you, I have chosen this means of replying.

Because our readers cover a wide spectrum of interests in the the-atre organ world, ranging from musicians with little or no technical knowledge to technicians with little knowledge of music, I believe the only acceptable course for THEATRE ORGAN is a balanced content which has something in it to pique the interest of each reader — **inso-far as possible**. Obviously, each issue cannot meet such a standard, but over several issues we should come close to it.

But here is the sticker: THEATRE ORGAN is not a commercial magazine. Those who make up the editorial staff, like the officers and directors of the ATOS, are **unpaid volunteers** who contribute their time and effort to further the work of the Society. We do not pay for the material we publish, nor do we have reporters and photog-raphers to send after the stories we would like to publish. So . . . we have to depend on the members — you — to provide the articles, stories and photographs out of which we make up each issue.

Shortly after I agreed to tackle the job of editor I went after techni-cal articles to improve the balance of the magazine's content. I asked a number of technically knowledgeable people to write individual arti-cles, or series of articles, and they all agreed to do what I asked. In addition, a few qualified persons have volunteered to write such arti-cles. However, thus far I have received nothing.

ATOS and THEATRE ORGAN can only flourish to the degree that each member contributes according to his or her ability. I am not speaking here about money, essential though that is. I mean the physical and mental effort required to produce the magazine and carry out the programs of the Society.

THEATRE ORGAN will become more balanced and more thorough in its coverage of the organ field as soon as **you** supply the material we need to make it so.

Sincerely,  
Bob Gilbert, Editor

