

RESULTS

Lowell C. Ayars	1563
Ashley Miller	1444
Lt. Col. Jack Moelmann	875
Dale Mendenhall	872
David Barnett	870
Thelma Barclay	801
Marjorie Muethel	770
Russell Joseph	748
Mike Coup	719
Joe Gray	691
Paul Quarino	670
Stephen Ross	581
Ralph Beaudry	473
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	11,077
Write-ins	<hr/>
	36
TOTAL	<hr/>
	11,113

Write-ins

Two votes each:
 "Doc" E.J. Bebko
 Tim Needler
 John Peters

One vote each:

Frank Babbitt	Phillip Judkins
Harold Bellamy	Stan Kann
Dan Bellomy	Sylvan Kehrsman
W.T. Benedict	Warren Laliberte
Jim Boutell	Lyn Larsen
Gene Davis	R.E. Loderhose
Rodney Elliott	Robert MacNeur
Dean Fossler	Allen Miller
Jeff Fox	Henry Przybylski
Rudy Frey	Margaret B. Sabo
Bob Godfrey	Lois Segur
Stu Green	Helen Sherman
Tom Hazleton	Richard Sklenar
Fred Hermes	Don Thompson
Lou Hurvitz	George Wright

COST:

Postage (1st mailing)	\$1026.20
Postage (2nd mailing)	51.00
Postage (3rd mailing)	22.80
Folding	35.00
Mailing Service	161.34
Flyers	240.00
Ballots	40.00
#10 Envelopes	172.00
#6 Envelopes	150.00
Halftones	91.00
Typesetting	86.00
Tax	46.74
TOTAL	<hr/>
	\$2122.08

RECOMMENDATIONS

1. The resumes sent in by the candidates vary so much in length and contain so much information that it is impossible to include all the information in the official resume sheet sent to all members with their ballots. Considerable editing is required and much of

the information must be left out. The person editing uses the information that he deems most important for the member's review; this does not always agree with the candidate's idea of what is most important.

The Board should establish a maximum word limit for the future elections and this limit should be included in the article inviting candidates to send their name for National Director that is published in the Jan./Feb. issue of THEATRE ORGAN. This would eliminate the necessity of editing.

2. The Nominating Committee has found that many of our members are

reluctant to run for National Director due to the time required from their regular jobs and the financial burden that they may incur.

Next year an article should be prepared by the Nominating Committee to fully explain the workings of the National Board of Directors as to the committee assignments and the meetings of the Board, both at the National Convention and the telephone meetings when required, and the financial support provided by the National for meetings and attendance at Conventions.

Respectfully submitted,
 Dale Mendenhall, Chairman

Questions and Answers on the Technical Side

by Lance Johnson



Do you have any questions?

Send them direct to:

**QUIZMASTER
 and Organbuilder
 LANCE JOHNSON
 Box 1228
 Fargo, North Dakota 58102**

Q. Recently, we had to dismantle the top of our small Wurlitzer regulator, as the cone valve spring had broken and the valve was pounding against the regulator with a loud noise. Not knowing at first what was causing the cone valve to knock, I completely dismantled the cone valve assembly. A short time later, after having replaced the broken spring, I noticed that the organ would play badly out of tune and soon discovered that this regulator was not supplying enough wind when large demands were made upon it. I discovered that I had inserted the two push rods into the wrong valves so the large valve would open before the small one. After correcting this problem, I thought

all would be well. However, even with the corrected push rod assembly, the pressure still drops. I suspect that I may have re-assembled the cone valve and rod incorrectly, but not knowing what the exact dimensions should be, will now ask for your advice.

A. It seems to me that your cone valve is out of adjustment in relation to the large and small book valves (flappers). As you say you now have the push rods inserted correctly, I would then measure very carefully to see if your cone valve opens FIRST but will allow the small book valve to begin opening after the cone valve has dropped 1/2". There must be exactly 1/2" of drop for each stage of valves to open. (Many hobbyists make the mistake of changing these increments thinking that they can improve tremulant beat, but instead create a trade-off and end up with a very inefficient regulator. The result is a slower key action and turbulence in the wind to the chest with the tremors turned off.)

Q. Our wood pipes, especially in the bass, have a chronic problem with stoppers loosening with every change

of season. I have inserted everything from paper to leather to keep them tight, but they still loosen just enough to drop down into the pipe. How can I repair these stopped pipes on a more permanent basis?

A. I have had very good success with smearing mutton tallow on the stopper and replacing it. This substance is very expensive but it will keep your stopper sticky enough so it will not fall down, and at the same time will keep it airtight. This material can be obtained from Organ Supply Industries of Erie, Pennsylvania. However, if your stopper is extremely loose, you had better bush it with some leather first. □

News from the

Unaffiliated

Groups

Lloyd E. Klos

Empire State

theatre and musical instrument museum

(ESTMIM) — Syracuse, New York
315/492-0465

Rob Calcaterra, who has played the organ at Radio City Music Hall, returned on March 12 to play his fourth concert for us. Very popular with our audience, Rob played a program with plenty of variety, including two classical numbers, a sing-along and a silent movie. The program was well attended and enjoyed by all.

Father Jim Miller, Ukrainian Orthodox priest from the Detroit area, and very well known to ATOS audiences, entertained us on April 16. His first time here (and we hope he can come back soon), it was an evening of good fun and musical entertainment. Father Jim's registrations gave the organ some sounds which we had never heard, including a great waa-waa jazz effect during one number. We've

heard many good comments about Father Jim's concert.

Catherine Thomas, 14-year-old Syracuse organist, recently taped a children's program for cable television, using our 3/11 Wurlitzer. Carl Shea has resigned as program chairman, having had that job since 1975, and booking artists through 1983. We appreciate his good work and extend profuse thanks to him. He continues as our treasurer, however. Fred Schamu has succeeded Carl and is working on 1984 programs. Dave Conway, our young staff organist, tuner, and student organ fixer, is doing his part to get more young people interested in theatre pipe organ. He has brought in some students from his college and we hope they become members and as enthused as Dave. The theatre pipe organ hobby needs more interest from the younger people to survive in the years ahead.

CHARLIE RICH

RTOS



Dedicated to preserving the sound of the "King of Instruments"

Rochester Theater Organ Society (RTOS) — Rochester, New York
716/ 266-8251

On March 18, Rob Calcaterra made his second appearance here, entertaining on the Auditorium's 4/22 Wurlitzer, making jokes about Bach, and exhibiting old song slides of vintage 1930.

The club tried something different on April 23 when the noted pianist-organist-composer-arranger-conductor, Dick Hyman, presented a program heavily larded with jazz and improvisation. This musician can take a melody and play it in the style of Bach, Mozart or what have you. The best portion of the program, in this reviewer's opinion, led off the second half when Dick performed on the Baldwin grand. "The Man I Love," "Carolina Shamble," "Charleston Rag," "Foggy Day in London Town," "The Finger Breaker," and a fine version of "St. Louis Blues"

roused the audience into a crescendo of applause.

It remained for the final concert of the season to show what a competent, imaginative artist is capable of doing, backed by a well-maintained organ. In the opinion of this writer, Charlie Balogh's concert on May 13 at the Auditorium, was the best of the season. His relaxed, easy manner, sharp finger dexterity, good registrations, and excellent choice of numbers (28 in all), added up to an evening of superb entertainment.

Charlie's forte is playing the music of the Big Band Era, and augmenting it with a live drummer. In this case, it was Elizabeth Vochechewicz, a fine artist who, though she never had been exposed to the theatre pipe organ, worked with Charlie as a hand fits a glove. We had misgivings before the show (the organ has a complete traps department), but they were completely dispelled. Albeit, a dimension was added to the performance, the 4/22 sounding like a real orchestra.

Highlights included a five-tune medley in salute to Irving Berlin's 95th birthday, three numbers made famous by Glenn Miller, others by Count Basie, Freddie Martin, Benny Goodman, Jackie Gleason and Perry Como. All in all, it was the type program this reviewer would love to hear again. Come back again, Charlie and Liz!

Program chairman Paul Hoffman has lined up some good talent for our 20th season: September 23, Australia's Neil Jensen; October 15, Eddie Weaver; and November 18, England's Robert Wolfe. Information can be obtained by calling 716/544-6595, or by writing RTOS, Box 17114, Rochester, New York 14617.

LLOYD E. KLOS □

Think
About it . . .

Indianapolis

SATURDAY, JULY 7
THRU
WEDNESDAY, JULY 11
1984

**RTOS 29th
Annual Convention**