

# ATOS Committee Reports

## NOMINATING COMMITTEE Final Report 1985

The 1985 Nominating Committee was composed of Dale Mendenhall, Chairman; Thelma Barclay, Betty Darling and Margaret Ann Foy.

There is good news and bad news in this final report. First, the good news: The total cost of the election this year was \$838.86. This compares to an average cost of \$2058 for the past three elections. The new procedures worked very well and all deadlines directed by the bylaws were met. We now have a permanent record in the Journal of all candidates who ran for office this year. Members can refer to the Journal each year at election time to see who ran for director the previous years.

Now, the bad news: Only 743 ballots were returned this year out of 4702 inserted in the Journal sent to U.S. and Canada members and 210 airmailed overseas. This is a 15% return. The new procedures were fully explained in the Nov/Dec THEATRE ORGAN and a notation was at the top of page 28 of the candidate's resumé page in the March/April issue this year, stating that the ballot was enclosed. One could not miss the ballot if you checked the information about the election or the National Convention.

### Recommendation:

Because of the tremendous cost savings, we recommend that this procedure be con-

tinued. Next year a reminder should be part of the President's message to the members and small reminders of the ballots being inserted should be included throughout the entire March/April issue of THEATRE ORGAN, as we do to remind members about the National Convention.

### Congratulations:

The Nominating Committee congratulates Mike Ohman for his suggestion on the procedures that saved ATOS a great deal of money. The National Board of Directors always welcomes any suggestion that can reduce our operating costs in order that more funds can become available for new projects.

### COSTS FOR THE ELECTION:

No. 10 overseas envelopes . . . . .	\$ 4.20
Postage overseas . . . . .	92.86
5000 Remit envelopes (ballots) . . . . .	345.00
Typesetting . . . . .	25.00
UPS . . . . .	76.50
Tax . . . . .	22.20
Resumé sheet for overseas . . . . .	63.60
Stuff ballots in Journal . . . . .	40.00
Art Work . . . . .	85.00
Photos . . . . .	84.50

**TOTAL COST . . . . . \$838.96**

### RESULTS OF THE ELECTION:

Ballots mailed in the Journal	
for US and Canada . . . . .	4700
Ballots mailed overseas . . . . .	210
Ballots requested from Doug Fisk . . . . .	2

**TOTAL BALLOTS . . . . . 4912**

Ballots returned from	
US and Canada . . . . .	700
Overseas ballots returned . . . . .	43
Total ballots received . . . . .	743
Ballots disqualified	
(voted for more than 3) . . . . .	1

**TOTAL BALLOTS COUNTED . . . 742**

### RESULTS

1. Lois Segur . . . . .	389
2. Tom B'hend . . . . .	317
3. Dr. John Landon . . . . .	298
4. Allen Miller . . . . .	286
5. Warren Dale Mendenhall . . . . .	153
6. Thelma Barclay . . . . .	140
7. Paul Quarino . . . . .	131
8. Alden Stockebrand . . . . .	131
9. Irving Light . . . . .	126
10. Russell Joseph . . . . .	124
11. Marjorie Muethel . . . . .	73
12. Trudy Hernicz . . . . .	60
13. Miles Rudisill . . . . .	42

### WRITE-INS

1. Leon Berry . . . . .	1
2. Wm. Danford . . . . .	1
3. Lloyd Klos . . . . .	1
4. Lance Johnson . . . . .	1
5. Jonas Nordwall . . . . .	1

Dale Mendenhall, Chairman

## Letters to the Editors

Opinions expressed in this column are those of the correspondents, and do not necessarily reflect the opinions of the editors or the policies of ATOS or THEATRE ORGAN.

Letters concerning all aspects of the theatre organ hobby are welcome. Unless clearly marked "not for publication" letters may be published in whole or in part.

Address:  
Editor, THEATRE ORGAN  
3448 Cowper Court  
Palo Alto, CA 94306

Dear Editor:

I have been asked by the National Association of Civilian Conservation Corps Alumni to obtain the assistance of ATOS members in locating a former CCC enrollee who played the big Austin pipe organ in Balboa Park, San Diego, on the afternoon of June 19, 1936, for a special CCC Day during the Southern California Exposition.

The CCC enrollee was **Wilfred Culver**, and if he can be located, it is the desire of Chapter 55 of NACCCA to have him once more play that organ for a special CCC Day at Balboa Park.

If any member has information about Wilfred Culver and his present address, please contact Col. Harry J. Jenkins, 7876 Camino Huerta, San Diego, California 92122.

I hope we can locate this man if he is still living, and hope that he may still be playing the organ.

Sincerely,  
Harry J. Jenkins  
San Diego, California

Dear Record Reviewer:

It is unfortunate that all the fine recordings you review are not always obtainable in disc form. Some are for sale only as cassettes. It is highly possible that having discs pressed is too expensive. In that case, probably nothing can be done.

However, buying a pre-recorded cassette is always a gamble. Too many companies produce poor quality tapes which are worthless. The tapes stretch, break or wrinkle, and some brands lose their sound in from one to two years, even a couple of major brands.

It is true that if you have time you can splice a broken tape, but you will lose some of the music. Worse, if the music

## Moving?

Send your change of address to . . .



**ATOS  
Membership  
P.O. Box 420490  
Sacramento, Calif.  
95842**

comes and goes after a period of time, all you can do is throw it away.

When I am able to get a disc recording of some artist I can make my own tapes with a top quality product, and if by chance it too goes bad I can make another. I am leery of spending up to \$12 for a tape recording that may be chewed up in a house or car tape deck. In cases like this, I must either buy another copy or forget the whole thing.

Sincerely,  
Harold B. Schneider  
Seattle, Washington

Dear Sir:

Here is a rather interesting sequel to my letter in the January/February 1985 issue of THEATRE ORGAN regarding the future of theatre organ.

Here in New England we have seen two completely different attitudes during this winter.

I. Two chapters of this organization were offered a *free* 2/10 Wurlitzer theatre pipe organ and they didn't know what to do with it! Do you believe what you are reading in 1985, the 30th year of ATOS? I don't want to.

I wasn't at the first meeting in which this instrument's availability was announced, but I was at the second and I couldn't believe my ears. "Where are we going to put it?" "What are we going to do with it?" "Who's going to pay for it being installed?" was what I heard. The *who* is apparently everyone *else* except the groups discussing the matter.

Not one suggestion was made that it should be installed in a location where those of us who are less fortunate *might* be able to get to a theatre pipe organ to learn, teach and practice without having to go through some of the red tape, late theatre hours, elitism, high fees, etc. I couldn't afford it myself, but together with the group I could help in the form of teaching, seminars, mini-concerts, maintenance and what monies I could afford.

In our area we work as hard as anyone on the organs and then we are shut away almost forever from the very instrument we helped to put together. Perhaps it is this kind of discouragement that has led to what you have just read. I hope it never happens to you.

II. The complete contrast to all of this is in Berlin, New Hampshire. Mr. James Martin signed on about 15 more kids this year, all less than 15 years of age. They completely rewinded the main chamber so the pedal 16' stops would be off-tremolo. The wind lines are so well done that not one single leak can be heard anywhere in the chamber.

We had our annual Christmas program on December 19, and we taped a ten-minute demo complete with the history, silent movie, sing-along and current music for public TV of Durham, New Hampshire. It

was seen in three repeat programs on "Crossroads of New Hampshire" throughout northern New England. We also did a band and theatre organ selection with the Berlin High School Band. More programs are planned in 1985.

Lastly, I will begin instruction directly on the ex-Albert Theatre pipe organ with a number of students and adults.

The point I am making is that here in Berlin there is *no* theatre organ chapter or club per se. There is, instead, the most wonderful community spirit (unspoiled by TV), and a sense of the future of our favorite subject in mind, so that all of these events are actually possible.

Compare this to some chapters of this organization, whose motto is "To preserve the theatre pipe organ and to *further* the understanding of the instrument through an *exchange of information*." Which is, in plain English, *TEACHING!*

I know I will be criticized for writing this letter. But I'm not going to watch this subject die because of those who just don't care about it anymore.

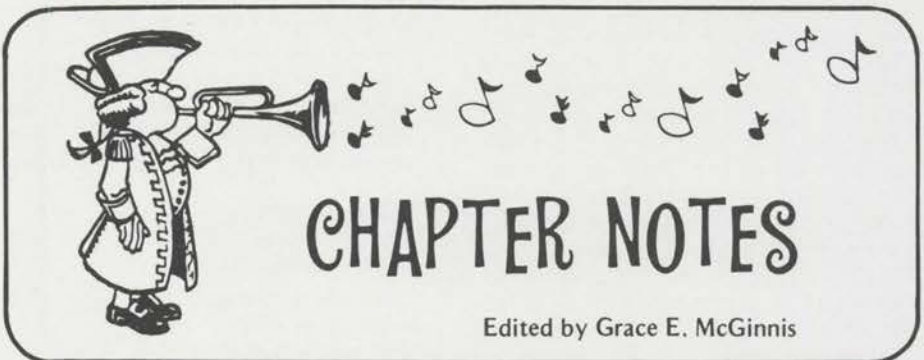
I sincerely suggest that we establish a series of teaching instruments across the country, ones that are easy to get to, and then we'll not only have a way to teach on

such an organ but we will be saving instruments, and making use of theatre organs that can no longer play in their original theatres, and which will no longer sit in warehouses where they go to waste while a whole generation misses out on their sound.

Also, let's get after the media which denies us access to the airwaves one way or another. As Roxy once said, "The public doesn't know what it wants. It just wants to be entertained. Don't give 'em what they want, give them something better." Our music has just as much right as any other music to be on TV and radio, by law, I might add. How do they, the media, really know what the public wants? How can we show it to the public if we can't ever get the sound into young people's ears on an everyday basis, not just at concert time?

I wish I could be happier writing this, but I'm doing this in defense of our favorite subject. I hope someone out there will understand what I'm saying and motivate our people into action. The money is no good without motivation. Congratulations to Motor City and CATOE for saving the Redford and Chicago Theatres. *There* is motivation, if I ever saw it!

Robert Legon,  
Malden, Massachusetts □



## CEDAR RAPIDS AREA

Iowa

319/362-9815 or 319/363-9769

Our April 14 meeting was held at the Howard Burton residence in Marion. Many members welcomed the opportunity for relaxation there, and enthusiasm was such that Howard's two consoles, pipe and electronic, were often occupied simultaneously. Newcomers were given the customary tour of the two-manual Geneva's chamber as well as a showing of a Chaplin silent. Howard's generosity was much in evidence and included his donation of an AGO-standard pedalboard to the community theatre where the chapter meets in May.

Tom Hazleton's Cedar Rapids Paramount concert appearance in May represented a kind of benchmark in our recent history. Reminiscent of the times when popcorn was king and standing-room-only was the rule, the concert was the first

since the "theatre days" before the Paramount became a performing arts center. The club's concert promotion efforts have always been ably executed and successful, and two recent developments have contributed greatly to the cause. First, local radio personality Jerry Carr gave the concert much "talk-time" on local radio station WMT. In addition, Jerry had important duties as master of ceremonies for the show. Second, a new development greeted our patrons as they entered the Paramount's palatial lobby. A new, informative, annotative program, compiled by Paul Montague, is now in print and features an extensive history plus photographs of the installation.

The location of our Style E Wurlitzer is not often scheduled for revival programming, but in May there was a notable exception. The first Big Band Dance was held in the Kirkwood College Iowa Hall Ballroom as a benefit for the KCC Music Scholarship Fund. This appearance of the