

First Honorary Member Awarded



This certificate of Honorary Membership was awarded to our long time treasurer, J Rod Glasgow, known to friends as **Bobby Ray**. See and read more about our 2006 Christmas Party on pages 12 and 15.

Important Business Meeting

Sunday, May 20, 2:00 PM

We need to meet to discuss several topics of concern to club members. Items include planning trips and local concerts. Would you pay to hear a well-known organist? Are you willing to travel? Come and tell us your opinions. The officers cannot make plans for the membership unless there is participation. (This means you!)

To encourage you to attend,

we will have a door prize for a **free organ DVD**.

In an attempt to attract most of our members to come, we'll meet at a location in Charlotte with easy access and free parking.

Sharon United Methodist Church (Progressive Room) is directly across Sharon Road from Southpark Mall.

Call or email Michael Johnston (*overleaf*) if you need transportation. If you cannot come, please email or write to John Apple with your ideas and concerns.

Officers and Staff

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MTOS

Communication

Our web-site is mtos.org. Visit often and tell your friends. There are photos, slide shows, videos, history, past issues of our newsletter, and more.

Because of the unreliability of our previous provider, I have changed to Google for our email services. **Google Groups Email** is fast and simple and provides different methods of receiving email. Many of us enjoy the speed of exchanging ideas this way. Members of our previous email system will receive an invitation by email. If you're not already signed up, just visit the web page googlegroups.com/group/mtos and follow the instructions. There is also a link from our website at mtos.org. So, join us online soon!



Treasurer's Report

As of March 15, 2007, the society has \$5,400 in a money market account paying interest at the rate of about \$1.00 per month. Printing and mailing the newsletter is our only regular expense. That runs about \$5.50 per year per member for paper, ink, postage and supplies.



We have on file 33 paid memberships for the year 2006. In addition we have miscellaneous income of less than \$25.00 from the sale of extra copies of the newsletter.

I suggest that we might invest part of the cash in a CD or Money Market Account paying better interest than we are currently receiving. This could be an item of discussion for a future Board of Directors Meeting.

It is important to develop a budget for the coming year. The treasurer needs input from the board, the newsletter editor, and the membership to develop a Budget for the remainder of the year.

—Paul Gelsleichter

You Are Invited

May 20, 3:00 PM. Donna & Ron Carter's, Atlanta GA. **Ken Double.**

May 20, 2:00 PM. Sharon United Methodist Church, across from Southpark Mall, Charlotte NC. Business & Planning Meeting.

Please submit items for the schedule as soon as possible. MTOS News is normally sent on even numbered months.

Letters

Let me introduce myself. My name is **Walt Winn**. I am a new MTOS chapter member. I am also a former House Organist at the Atlanta Fox Theatre. I now reside in Winston-Salem.

The organ in The Fox was built by the M. P. Moller Company of Hagerstown, Maryland. It was Opus 5566, has four manuals and forty-two ranks (IV/42). It opened December 25, 1929 (Christmas Day), and the organist was Iris Vinings Wilkins. It's still playing better than ever!

—Walt Winn

From now on I must be deferred to like the celebrity I now am! A friend mentioned to the City of Dundee Archivist that I had written an article about the



Walt Winn on the Fox's Mighty Mo

King's Theatre in wartime, and he wanted a copy to place in the City Archives for all posterity!

Apparently none of the local writers wrote anything much about the cinemas and theatres during the war, so he thinks mine is the best possibility he has come across so far. So, here's to our transatlantic fame!!!!!!

—Don Macdonald

Please convey to the members of the board, and to any other members who are old enough to remember, my thanks for the lifetime membership which was awarded me.

I appreciate this kind gesture.

—Bobby Ray



Please send your letters to:



letters@mtos.org



MTOS News

4146 Sheridan Drive
Charlotte NC 28205

Strand Saved!

Ron Carter from the Atlanta Chapter has great news: The Friends of the Strand have reached their first goal of raising \$2.3 million dollars to save the 1935 Art Deco theatre on the Marietta, Georgia, square. Renovations will begin in early summer to restore the theatre to its Art Deco glory. An additional \$2.7 million must be raised to furnish the theatre, install the theatre pipe organ, and create an operating endowment.

If you would like to “Buy A Seat” or contribute, call Christy Rosell at 678-569-1321.

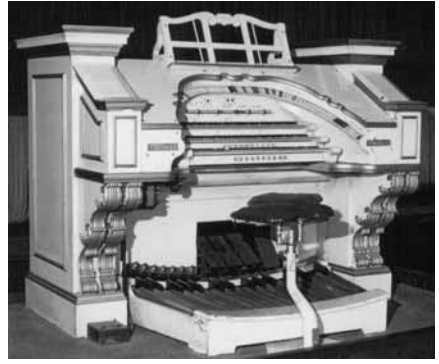
Lawrie Mallett and Organs

It was in the thirties when, as a choir boy at the local Church of England (Anglican) Church, my voice broke during an evensong aria. My father, also in the choir, persuaded the organist/choir master to let me assist him at the keyboard during rehearsals, and do the Sunday school chores. My back-

ground at this time had been about thirty months' piano lessons from a neighbor. The organist agreed it was a good idea and introduced me to this between-wars, five rank, direct electric, two manual **Willis** organ (with trem) built around 1936. At 12 years of age, I was somewhat rebellious in nature and seemed to be on a path to embarrass my parents at every opportunity.

It was not long before that I found that the Lieb Gedekt at 16, $5\frac{1}{3}$, 4 & $2\frac{2}{3}$ with trem, could make a reasonable imitation of the **Compton** in the local Plaza Theatre. Unfortunately, the rather sedate vicar did not appreciate my interpretations of the latest compositions from radio, Broadway, or Hollywood. It wasn't the first or second time that he caught me that hurt; it was the third and last time when I was banned from the instrument and disgraced my father that hurt (in more ways than one). Nothing daunted, I continued to play the latest hits on the old upright piano at home when father wasn't around. One day when I was about 14, I went to the local **Granada Theatre**, North Cheam, and summed up enough courage to go back stage and visit with the organist of the week, Jackie Brown. This resulted in a morning playing hooky from school and meeting Jackie Brown at the theatre. He introduced me to this white temple, otherwise

known as a III/8 **Wurlitzer Granada Special**. Apart from its three manuals, it had a million



Lawrie's Opus 2214 Wurlitzer

stop tabs of every color in the rainbow with push-buttons, toe pistons, clutch pedals, etc., etc. Jackie even switched on the spotlight to make an even bigger impression on the 14 year old kid. I was completely overcome and decided that I would never be able to master the beast. So I gave up the idea that I was going to be the world's greatest theatre organist and continued with my engineering studies with some success.

At this point, I gave up any thoughts of being an organist, and after engineering apprenticeship, military services, marriage, and a double emigration to Canada and the States, I finished up in Lansing, Michigan. At this time, I was heading up the engineering department of a small Space Hardware oriented company with electro-mechanical components on various satellites and lunar

exploration vehicles, including the Lunar Rover, etc. One thing led to another, and I was introduced to the organist at the local Butterfield Group Theatre (the Michigan), Brian Grinnell. The **Michigan**



Michigan Theatre, Lansing

had a III/10 **Butterfield Special Barton** pipe organ installed in two chambers, one on each side of the stage, so high that the top part of the shades were covered by the ceiling of the theatre. The relay was installed between the ceiling and the roof of the theatre, uncovered and exposed to the leaks and soot from the local power station located about a hundred yards away.

The Grand Barton had been painted red/green/gold as the theatre had been redecorated through the years, and although you could hear the air leaks in the main air line and couldn't hear some of the pipes that were missing or didn't play, it was a great sound that I hadn't heard in many years. Brian and I would meet on Saturday mornings and do some

minor repair work on the instrument to keep it going so that he could do his Sunday shows during intermission. Shortly after starting this ritual, he told me that he was leaving town and the manager had agreed to let me be the custodian of the organ. A program of renovation was immediately put in place (at no cost to the theatre, of course). With help from a good friend, George Gephart, and later Scott Smith and others, we resoldered the relay, repainted the console, re-leathered some of the tibia chest, made Kinuras from Voxes to fill the holes, and scrounged other bits and pieces to bring the Barton back to its original working condition. We also had the opportunity to acquire 13 pipes of a 16 foot Tuba that at one time had been part of the organ in the gymnasium of Northwestern University, Chicago. For \$25.00 and the cost of a U-haul truck, we had this beautiful extension rank of pipes for the pedal section of the organ, complete with a 13 note chest.

When we returned to the theatre with our new prize, we laid them on the stage floor to give them a good looking over. I picked up the end of one of the larger pipes and for some unknown reason peaked through the opening at the bottom. Much to my dismay, I found that it was blocked. A long piece of conduit was lying on the

floor, and with much energy we pushed it through the pipe. It finally came out the other end complete with a skeleton of a squirrel and a dead starling. In all, we extracted two skeletons and one complete squirrel and three dead starlings from those 13 pipes. A new wind line and regulator were installed on the stage, and these 13 magnificent tapered wood pipes were standing upright, stage left. When we came to wire them up to the relay room, we found that the original 16 foot Tibia switch stack had never been connected, so we made that correction. We had thought that the organ was lacking in the pedal department. We didn't realize how much until we fired up the 16 foot Tuba and the 16 foot Tibia. Boy! What a difference. At this time, it was ready for a concert to be given by that great entertainer, Stan Kann.

The concert went off very well, but it was my swan song, for I



Opus 1953 originally from the Fisher Theatre

had agreed to start up a new Custom Electronics Company with a friend in a Detroit suburb. As I was already a member of the **Detroit Theater Organ Club**, and knew a number of the Detroit organ fraternity, the move to the suburbs of that fair city was a great decision. The move was complicated by the fact that during the time in Lansing the household had acquired a four rank, expanded to nine rank **Wicks** organ, re-voiced, etc., to theatrical timbre. The first thing was to find a house that could be modified to accommodate it, then install the little gem. During the installation process, I was also helping with some of the re-leathering going on at the **Senate Theatre's IV/34 Wurlitzer** from the **Fisher Theatre** in Detroit and working on the console of the **Fox Theatre's IV/36 Wurlitzer**. Both of these instruments are wonderful to hear and play, but I have to say the acoustics of the 5000+ seat **Fox Theatre** puts that instrument at the front. Of course, amusing memories return to us from all life's facets but the Fox brings back one particular instance. Fr. Jim Miller was about to give a concert on the Fox instrument which had been giving some generator problems. Suddenly, there were intermittent sound problems. Poor Jim didn't know what had hit him. (I should say that the relay room is located under-stage close to where

the console is normally located when the lift is in the low position. The two 50 horsepower blowers (and generators) are located in the basement to the left side of the stage. The two were connected together by hefty copper busses.)



Opus 1894 in the Fox Theatre

Somebody from the then active Fox organ group requested that I build a more modern power supply for the organ to replace the intermittent, at times under water, generators. And by the way — could they have it yesterday in time for Father Jim's concert, a week away? We found a welding transformer in a corner of the shop and with various other components, etc., the power supply was built and tested with a simulated load, but not until the early hours of Sunday (concert day) morning. Blearily eyed I arrived at the Fox with the power supply on a dolly ready to install it. But the organ had been running all night, being tuned, and such, so we elected to

leave it running till the concert and only install the power supply if the generator disintegrated. We planned to install the power supply after the concert. The concert went off fine to roaring applause, and after the console was lowered to its normal position, everybody was so exhausted that the power supply was re-scheduled for another day. Unfortunately, I was unable to be there at that time, so I missed what could have been a disaster. At some ungodly hour in the middle of the night, a couple of guys went down to the Fox to install the power supply. They did an outstanding job of installing it and connecting it to the existing copper busses, and plugged it into a 115 Volt AC outlet that happened to be on the same circuit as the under stage lighting. When it was switched on, the power supply supplied DC power to the busses and to the relay room, as well as the generator that was still connected. The generator decided to cooperate that day and, acting like a DC motor, tried to rotate the 50 HP blower. Unfortunately, it wasn't man enough to do the job and overloaded the power supply, which in turn blew the circuit feeding the under stage lights. Needless to say, I was the target of some verbal abuse, until they remembered that I had expressly stated that they should disconnect the generators first!! Anyway, everything turned out OK in the end, and I last heard

that the power supply was still going strong after more than 25 years and many successful concerts.

In the meantime, the **Michigan Theatre**, Lansing, decided to close its doors and make way for a parking lot. At least they did not destroy the entrance arcade and surrounding offices and businesses. The Grand Barton organ was removed by Scott Smith before the walls came tumbling down, and is now completely regurgitated, enlarged, and installed in the **Opera House** in Grand Ledge, Michigan, and now boasts 20 various ranks and a solid state relay.

Detroit is an ideal place for a theater organ buff, as it contains a large number of installations in theaters and homes. To list a few:

- Fox Theatre:** IV/36 Wurlitzer & III/15 Möller
- Senate Theatre:** IV/34 Wurlitzer
- Redford Theatre:** III/10 Barton
- Michigan Theatre, Ann Arbor:** III/15 Barton
- Baldwin Theatre, Royal Oak:** III/10 Wurlitzer
- Public Museum, Grand Rapids:** III/30 Wurlitzer
- Opera House, Grand Ledge:** III/20 Barton
- Meadowbrook Hall, residence:** III/76 Aeolian with Duo-Art player
- Roger Mumbrue, residence:** III/40 Hybrid
- Dave Brewer, residence:** III/15 Bartilizer (ask me about this)
- Dave Voydenoff, residence:** III/10 Wurlitzer
- Herb Head, residence:** III/? Hybrid

And I apologize if I have forgotten some of them.

During the period of time that I was designing bits and pieces to go into outer space, I found a II/11 **Kilgen** organ that had been forsaken by a church in Lansing for an Allen, and as the Episcopal congregation that we belonged to was in need of an instrument, the Kilgen was purchased and given to the group. As I was the only person with any previous knowledge of the beasts, it became my responsibility to gather all the pieces from the various parts of Lansing and install it on the balcony at the rear of the church. Just as I started this project, my parents decided to visit the colonies, presumably to have a last ditch effort to bring me back to my senses. In order to impress them, I gathered the Episcopalians together, and between us we finished the installation and had it working so that I played the Sunday service on my parents' first weekend in the USA. (I had estimated the project would take us 6 months, whereas it only took us 6 weeks — a Herculean effort, if I do say so myself.)

On a more personal note, we had been through a number of electronic instruments and had a Lowrey Theater unit when a two manual, four rank organ became available from a church in Saginaw, Michigan. It was being ousted by a Hammond and numerous Leslie speakers. \$250 later, the

organ was sitting in our garage, a pile of wood and tin that no one knew how to assemble. A few months later, the garage encompassed the family room. The organ had grown to nine ranks and we gave our first concert with Mary Harrison, an organ teacher in Lansing, at the console, and 100 people sat in the new music room to hear the new creation. When we left Lansing to follow the path to custom electronics, the organ came with us and was installed in the basement of a modest house in Rochester, Michigan. There it stayed for about ten years, until the lure of sunny southern California drew us away from the Detroit area. We gave the organ to a church in Delta Mills, Michigan, where it is still being used weekly, and serviced once a year by Archie White of the White Blower Co.

That put the end to Lawrie's foolishness with pipe organs, but we now have a two manual Allen theatre organ which has been modified, enlarged to three manuals with the addition of one manual and all the electronics of a Gulbranson Rialto and re-voiced to suit my taste. I have really got the pipe organ bug out of my system, but, whenever I get close to the Northern Territories, I find an excuse to visit the Detroit Theatre Organ Society's **Senate Theatre**, and blow a few cobwebs out of the IV/34 **Wurlitzer** which is always in top working condition.

Will I really ever get rid of that bug? I doubt it.

—Lawrie Mallett

What Is AGO?

You may have heard about a group called AGO. The **American Guild of Organists** is the largest group of organ lovers in the country. They have a convention every other year, and recent conventions have included silent films, a visit to **Radio City Music Hall**, and more of the kind of entertaining organ music that we in ATOS always enjoy. There are many members of ATOS who are members of AGO and OHS, too. This is what I call cross-pollination, and it's absolutely necessary to ensure the survival and continuance of the organ as a viable musical instrument. I'd like to take this opportunity to tell you something about the AGO.

The Charlotte Chapter of AGO will soon celebrate its 60th anniversary, and it is much more important to the musical life of Charlotte than most people realize! It all began on the feast of All Hallows Eve, commonly known as Halloween, in 1947 when 25 local organists gathered for an organizational meeting in the Mecklenburg Hotel in downtown Charlotte.

Here is some background of that time in 1947:

- Charlotte population 120,000
- Within 50 miles, 600,000 people
- City limits covered 19.6 square miles (ended at Wendover and Providence, both two-lane roads)
- Population 69% white and 99% grew up here

- WBT-TV, Charlotte's first station, would not come on the air until July 15, 1949
- There were no freeways. Independence Boulevard would not open for another 6 years.
- All major shopping was downtown. Park Road Shopping Center, Charlotte's first, would not open until 1957. Charlottetown Mall, one of the first enclosed malls in the South, opened in 1959. After being renamed Outlet Square and then Midtown Square, it was demolished in 2006 for new development. South Park was a cow pasture on the estate of Cameron Morrison, retired NC governor.
- For the average person, owning one's home and a car was a new idea.
- Primarily, movie theatres were downtown and in affluent neighborhoods, and a few drive-ins which were introduced a few years earlier.
- Concert facilities were mostly limited to the **Charlotte Armory**, the **Carolina Theatre**, the auditoriums of **Piedmont** and **Alexander** Junior High Schools, **Queens College**, and **Central High School**.
- Segregation was a way of life, with clearly indicated neighborhoods and businesses.
- Music organizations formed before the Charlotte Chapter of AGO: Charlotte Music Club (1925), Charlotte Symphony

(1932), a part-time ensemble, Charlotte Community Concert Association, now known as Carolinas Concert Association (1933). Charlotte AGO is the fourth Charlotte music organization. The Charlotte Opera, now Opera Carolina, would be founded the next year in 1948.

- Churches with pipe organs suitable for concert use were in downtown, Dilworth, Elizabeth, Myers Park, and Plaza neighborhoods.
- Myers Park Baptist and Covenant Presbyterian had not yet been built.
- There were about 25 pipe organs in Charlotte. Most were built between 1895–1929, including the **II/8 Wurlitzer** in the **Carolina Theatre**. The largest was the four manual **Hook & Hastings** at First Methodist (Charlotte's largest church building), built in 1927. St. Peter's Episcopal contracted



First Methodist Episcopal, South

Austin to build a new organ of three manuals and 38 ranks in 1934 which included some ranks

of its 1881 **Hook and Hastings** organ. **Kilgen** built a new three manual organ in 1938 for First Baptist. Ascension Lutheran, then named Mount Calvary Lutheran, had **Ernest Skinner** build a small two manual organ in 1941. In contrast, Christ Episcopal Church and Myers Park United Methodist had **Hammond** organs.

The AGO is the national professional association serving the organ and choral music fields. The Guild serves approximately 20,000 members in 348 chapters throughout the United States, and in Europe, Korea and Argentina.

Founded in 1896 as both an educational and service organization, the Guild seeks to set and maintain high musical standards and to promote understanding and appreciation of all aspects of organ and choral music.

The Charlotte Chapter is one of Charlotte's oldest arts organizations, being founded on October 31, 1947, with 25 members. Today, it has over 180 members, many of whom serve colleges and churches in several counties in NC and SC. During its history, the Charlotte Chapter has been instrumental in promoting the cause of the organ and choral music in this community in various ways:

- Encouraging inter-denominational activity through music programs in various churches.
- Promoting international and

national relations through the sponsoring concerts of organ and choral music by artists from around the world.

- Promoting interaction of musicians from the Southeast through three regional AGO conventions.
- Formation of the Oratorio Singers of Charlotte, which gave its first concert of *Judas Maccabæus* by Handel on January 27, 1951.
- Formation of a committee, the Carolinas Organ Society, for the planning and providing of a pipe organ in **Belk Theatre** of the NC Blumenthal Performing Arts Center.
- Fostering working relationships between local arts organizations by co-sponsoring music programs.

—**John Apple**



Photo by Lawrie Mallett
John Apple presents Certificate of Honorary Membership during Christmas Party

Going for the Gold Review

(continued from December 2006 issue)

His program consisted of music from the era of the theatre organ starting in 1914 through the teens and 20s and continuing into the 30s and 40s, with many toe tappers as only **Jim Riggs** can do them. The Knight Auditorium is also equipped with a video projection system similar to the one installed at Shanklin. It was fun to watch Jim's fingers flying around the keyboards. The organ sounded great and Jim made the most of it!



Photos by Randy Anderson

Jelani Eddington and David Harris

Sunday morning saw us back at Shanklin's for the closing concert with the "Dynamic Duo" of **Jelani Eddington and David Harris**. Words can not describe the fantastic musical experience we were treated to. With a combination of both duet and solo performances with Jelani at the Wurlitzer console and Dave at the Mason & Hamlin piano, we experienced a level of musical artistry unparalleled in the theatre organ

world today. The Shanklin video system was also used to good effect during the concert.

What an ending to a fantastic convention. But wait, there's more! We had Sunday afternoon and evening free, but on Monday morning we boarded the busses for the trip up to Maine. The first stop



Methuen Music Hall

was the **Methuen Memorial Music Hall** that is the home to the **E. F. Walcker/Aeolian-Skinner IV/115** concert organ. The photos of the organ and recordings played on Michael Barone's Pipedreams do not prepare you for the emotions you feel when you walk into that place for the first time. It is absolutely incredible! We had a short program presented by staff organist **Chandler Noyes**, then the brave souls among us were invited for open console.

Then, it was back on the busses for the run up to Portland, Maine. First stop was at the Masonic Hall for lunch. We had time to explore this marvelous building complete with a manual elevator. We did find a two-manual

pipe organ in the meeting hall but it did not look to be playable.

Then we headed across the street to the **Kotzschmar Memorial Organ** in Merrill Auditorium which is part of City Hall. Residing in the hall is a



The Kotzschmar Memorial Organ

V/102 Austin from 1912. I do not think that the fine folks at Merrill quite knew what to expect from a bunch of ATOSers. They got a little upset with all the recorders and camera equipment which is standard issue for any ATOS convention. An announcement was made that “**no recording**” was allowed, but we, myself included, ignored that and nothing more was said.

By this time, I find myself running out of words but **Richard Hills** played a marvelous concert that included a mixture of light British classics, jazz, and traditional classical music. This organ is equipped with traps, I definitely heard a tap cymbal used on several pieces. One thing, Richard is known for his outrageous encores

and we were not disappointed. I didn't think you could do the *Tiger Rag* on a classical organ, but he did it! I have heard him do that on the Bucky Reddish Walker in Atlanta but on that big Austin – What a Hoot! He really lit the crowd up. The *Tiger Rag* was worth the cost of the trip!

For dinner we headed over to Foster Down East Clambake where clams and lobster were the order of the day. The restaurant provided live entertainment with the assistance of EMCATOS president Bob Evans on bass drum and included Steve Worthington on tambourine and Louise Eddington (Jelani's mom) on the maracas. What fun!

I will take this opportunity to express how much we enjoyed the Going for the Gold weekend. EMCATOS really knows how to host a regional convention. We had eagerly anticipated this convention, and we were not disappointed. As I reflect back on this fabulous weekend, it was truly golden. Hats off to the entire EMCATOS crew for a job well done! From the opening concert at Shanklin's to the closing clambake in Maine, everything appeared to go flawlessly. EMCATOS did a very professional job.

–**Randy Anderson**





Photos by Lawrie Mallett

Christmas Concert & Party

For the first time, our members enjoyed a Two-In-One Christmas Party experience. For the first part, we enjoyed the music of four excellent artists at Gil's house on his **IV/56 Walker**. **Brent Wood** began the program with tunes including *It's the Best Time of the Year*, *Pennies from Heaven*, *Anything Goes*, *Night and Day*, and *Just One of Those Things*. **Don Macdonald** followed by announcing that MTOS might stand for "Mostly Tired Old Songs" but immediately proved himself wrong with *Stumbling*, *Keep Smiling*, *Golden Days*, *Road to Mandalay*, and

others. He also demonstrated his very own "posthorn." **Lawrie Mallett** was up next offering titles including *Blue Skies*, *It Could Happen To You*, *Whispering*, and *The World Is Waiting for the Sunrise*. Jelani Eddington finished off with *Marche Militaire*, a Gershwin medley, the *Light Calvary Overture*, and of course *Root Beer Rag*. Jelani was unable to attend but we listened anyway.

After the concert, we travelled to *Charlie Clayton's* house and enjoyed our typical Christmas Feast under the huge tree. We listened to organ CDs and played the chapter's **III/33 Rodgers**.

—**Michael Johnston**



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I am running for the ATOS Board again this year, and I hope you voted for me! At the time of this issue of the MTOS News, the results are not in, so I don't know whether I got in or not. There were several other good candidates, so no matter who wins, I think the Board will prosper. Here is the statement I submitted with my nomination:

In 2004, I began formation of the current Strategic Planning Committee, and I earnestly desire to continue my involvement with it. It is essential that we create plans for guiding ATOS and its chapters so that we may be effective in the future.

We must collaborate with other organizations to bring our instrument to an ever-growing audience, for only in this way will we ensure its future. This "cross-pollination" with AGO, OHS, THS, and others should be an ongoing activity. In 2003, I reinstated our reciprocal ad program, and I plan to expand it to organizations with likely members. I also work towards this goal through my company, michaelsmusicsservice.com, where we publish the entire works of Rosa Rio alongside those of classical composers. All organ lovers should unite because there is power (and effectiveness) in numbers!

I honestly hope that you will join in as many of our activities this year as you can. Recalling those dear friends and great organists recently departed makes me think of why it so important to make the most of the time we are given. Please include the organ in your list of priority involvements.

—**John Apple**

michaelsmusicsservice.com

704-567-1066

