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AUSTIN ORGANS, INC.

156 WOODLAND STREET HARTFORD, CT. 06105

WINDLINE

* VOL. 1-NO. 2 *

AUSTIN ORGANS OFFICIAL NEWSLETTER TO OUR REPRESENTATIVES
A. ISAACSON, EDITOR



Pros are people who do jobs well even when they don't feel like it.

WELCOME ABOARD!

We are pleased to welcome to the ranks of area representatives the following gentlemen, all of whom enjoy extensive backgrounds in the organ field.

RONALD PEARSON, of Tulsa, Oklahoma, will be representing AOI for the state of Oklahoma. Ron is a native of Warren, Minnesota. He began organ study at age 14. After receiving his Master of Music degree at the University of Michigan, Ron became full time organist at the renowned First Presbyterian Church in Tulsa, (home of Austin Opus 2470, with a 4-manual drawknob console with over 100 ranks). Ron also is an instructor of organ and accompanist for the University Chorale at Tulsa University. As former Dean of the Tulsa Chapter of AGO, Ron also accompanies the Tulsa Boys' Choir and the Tulsa Opera. He is an active and outstanding recitalist.

STUART S. BIZA, of South Newfane, Vermont, is area sales and service representative for New Hampshire and Vermont. Stuart first joined Austin Organs, Inc., in 1947. After some years in his own organ & tuning maintenance business, working out of New Jersey, he returned to AOI as plant superintendent. Now semi-retired, with his permanent residence in So. Newfane, Stu is well qualified to represent us.

DON POLE and RON KINGHAM, of Chatham, Ontario, Canada, will be our representatives for southern Ontario, Canada. Ron and Don have extensive musical backgrounds and are presently under contract to build their first few harpsichords. They also operate a vast organ tuning and maintenance business in the southern Ontario area.

STOP! LOOK! & LISTEN!

Our most recent installation at First Presbyterian Church, Bakersfield, Calif., Opus 2687, will be nearing completion by the time the National Convention of the American Guild of Organists convenes on June 25th.

This instrument has 42 ranks, 49 stops on a 3-manual stopkey console. The Great and Pedal divisions are divided functionally on both sides of the altar in the chancel area. This will be a visually stunning display in this lovely Colonial church in downtown Bakersfield.

Church address: 1705 17th Street, Bakersfield, California 93301.

On your way, stop by the church, look around and listen to the superb sound of another new Austin organ!

An authority is a person who can tell you more about something than you really care to know.

--PLAUDITS FOR PEG....

BECAUSE OF HER CLEVERNESS, OUTSTANDING ABILITY AND CREATIVITY THIS UNIQUE NEWSLETTER FORM YOU ARE READING IS THE DIRECT RESULT OF THE UNTIRING EFFORTS OF PEGGY MARTINO, OUR OWN MULTI-TALENTED 'WORD PROCESSOR'! (HOWEVER, THERE ARE TIMES WHEN SHE DOES NOT OBEY MY REQUESTS AS SHE REFUSED TO TYPE THIS!!!)

When the United States goes on the metric system, some of our language may have to be revised. For example: a mile is as good as 1.6 kilometers.

BRANCH BRAINSTORM...

Jack Bethards, our Northern California representative, points out that Marilyn Mason has selected the recently renovated Austin organ at St. Bonifac Church, San Francisco (Opus 1112, 3 manuals, 45 stops) for her pre-Convention concert. (See ad on page 18 of the April issue of T.A.O.). Also, a particular note in the same issue of T.A.O. is an excellent article titled "Historic Instruments of San Francisco" written by Jack Bethards (page 156). This eloquent article mentions many Austin organs. Congratulations Jack, on a fine historical review.

IF YOU WANT A STEADY, GROWING CLIENTELE, BE INTERESTED IN YOUR CUSTOMERS ALL THE TIME, NOT MERELY WHEN YOU THINK THEY MAY BE RIPE TO PLACE AN ORDER.

A few comments on the stoplist in English, German and French, included in this issue of THE WINDLINE.

The mixing of English, German and French stop names have always been a source of irritation to me, and probably always will be. In America, in particular, where National origins are so mixed in a sort of melting pot, we can perhaps set stop nomenclature of organs to reflect this to some extent. Even in England, stop names have been mixed with German and French nomenclature for years. The *Viola de Gamba*, for example, is used in many old English organs.

In compiling this stoplist we realized that no equivalent name exists to describe exactly a particular color. The German *Krummhorn*, for example, is not exactly the same tamber or scale as the French *Cromorne*. In England, there is no equivalent name. We added a Clarinet to the English listing as a stop which could be voiced similarly to the French type *Cromorne*.

Your comments and suggestions are invited and requested.

Never treat objections as a "No" answer. All they mean is "Not yet".

Do you begin to worry when the prospect raises objections? Don't let them faze you! Welcome objections--they're a sign of interest. A disinterested person wouldn't bother to raise them.

Objections are what a good salesperson thrives on. In the first place, there is rarely an objection of any kind that can't be crumpled, undermined, or gotten around if a determined, well-informed salesperson really puts his or her mind to it. Secondly,--once you've gotten over the objection--you're in an excellent position to close the sale.

Some objections are just a convenient excuse to postpone action. Other objections are a smokescreen--they cover up the real objection which the prospect hasn't mentioned. As you start to handle objections like these, be alert! Keep your eyes open for indications of what the real objection may be--the real reason why your prospect isn't willing to buy. That's the objection that has to be overcome--not merely the superficial one he complains about.

Other objections merely reveal lack of understanding of the facts you are trying to present. Further clarification and explanation will eliminate them entirely.

Never let objections fluster you. If a prospect has given you an interview, you can assume he's at least mildly interested. Treat his objections as questions--a desire for further information--not as roadblocks which might prevent you from closing the sale.

When a prospect raises an objection, he is, in effect, revealing to you his supposed reason for not buying. It's the kindest thing he could possibly do. Once you have removed the barrier, isn't it the most natural thing in the world to expect that he will be ready to place the order? If, instead of buying, he simply raises another objection, answer that one too.

If he raises still another one, call a halt and face the issue squarely. Tell him something like this: "Look, Mr. Jones--I want to clear up every objection you can possibly have. But are the objections you've raised actually the real reason and give me a fair chance to answer it?"

Objections are signposts which point out where to direct your efforts. They show you what has to be done before the prospect will be ready to say "Yes".

DO I OR DON'T I?

1. Do I ever get rattled by objections?
2. Do I think about each objection--to make sure it's not covering another, more basic objection?
3. Do I realize that objections can help me do a better job of selling my product or service?

When your work speaks for itself, don't interrupt.

Henry Kaiser

The biggest mistake you can make is to believe that you are working for someone else.



"..Incidentally, if you play Widor's Organ Symphony No. 5, it will heat up small room..."

VIDEO CASSETTE OF "THE AUSTIN ORGAN STORY" AVAILABLE FOR SALE.

We recently ordered another 16mm print of our film, THE AUSTIN ORGAN STORY and a VHS Video cassette of it, for Thor Thomas and Hugh Pierce, our Florida representatives.

Our suppliers have advised that video cassettes must be made in pairs. Therefore, we have an extra copy available on a first-come, first-serve basis. The price is approximately \$58.00 postpaid. Drop us a line if you are interested.

F.L.M.]

No question, Alexander Graham Bell's invention has been a boon to mankind. However, it can sometimes be a curse in the information transmitted via the use of this marvel is often misconstrued, misunderstood and proves to be quite costly as well. Often these misunderstandings are reflected in the actual work in the factory, resulting in cost over-runs which never should have happened.

So, Let's Pretend that the telephone is not in service. When you must contact the Hartford office regarding matters of importance, or even matters you may not consider important, pick up your pen or sit at your typewriter, and send it to us in WRITING!

I am sure you will agree that the written word is more easily understood than even an excellent telephone connection. And, better yet, we have a written copy in the file pertaining to any matter in questions, be it a wood sample, a delivery date, or what have you.

Could detail numerous horror stories that were the ultimate result of a phone call rather than a written memo. A representative will call and relate, for instance, the status of a church in which we are planning to install an organ. Based on this telephone information we proceed with our logistics only to find, much too late, that the church people had an entirely different schedule. We are then in a bind, church officials are angry and billing must be delayed. And, there is nothing in writing as a back up.

So, please PUT IT IN WRITING. If the matter is of an urgent nature and you must call, then follow up your call with a confirming memo regarding the matter discussed.

Your cooperation to this request will be very much appreciated, and you will find that it will be of benefit to you as well as to the office.

Keep in mind that our hours are 7:45am until 12:00 Noon - Lunch from 12:00N to 12:30PM, 12:30PM until 3:25PM closing.

In another vein, I attended the weekend APOBA meeting in Houston on May 4 thru May 6th.

most all major American organbuilders present. We covered a good deal of ground and discussed many areas vital to all of us. It is always pleasurable and advantageous to meet with our fellow organbuilders on a one to one basis. We share many problems in common and often reach solutions to them by exchanging ideas.

YOUR EDITOR SPEAKS

-----Al Isaacson

Thanks for your enthusiastic response to our first issue of THE WINDLINE. We appreciate your comments and look forward to more and more.

--QUARTERLY REVIEW

You will be interested to know that THE WINDLINE will be issued on a quarterly basis. All items for inclusion in this publication must be received by the following dates:

- Feb. 1th (for March issue)
- May 15th (for June issue)
- August 15th (for Sept. issue)
- Nov. 15th (for December issue)

We look forward to hearing from all of our representatives.

--SEE YOU IN SAN FRANCISCO!

Please stop by and say HI at the AOI booth during the 1984 AGO NATIONAL CONVENTION in San Francisco, June 24th thru June 29th, 1984.

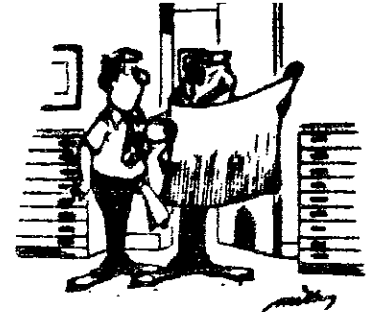
---PROSPECT PROGRESS...

In the near future I will be mailing to all representatives a photocopy of your page(s) in my prospect record book. A short status report on each prospect (plus any additions you wish to make hopefully) will be expected to be returned to me within ten days of receipt.

EITHER/OR-NEVER BOTH!

When supplying us with prospect spatial information ALL dimension must be in EITHER feet and inches OR just inches.

N E V E R mix the two types of dimensions (unless under one foot, of course) on the same document. This will help us tremendously in preventing perplexity in Hartford (i.e., is it 66", 6'-6" or actually 5' -6"????) Us magicians here in Hartford are too often flumoxed by conflicting measurements and consequently the resulting paucity of information is deleterous to our endeavors in your behalf!



"I call it 'an oversight,' the project engineer calls it 'a miscalculation, but the chief engineer says it's a blunder'."

NOTES FROM AN IRATE INSTALLER

1. Lack of Riggers/Lack of church's knowledge that they need riggers, or riggers there, but too early and church ends up paying them to watch the truck unload. Second or even the third day is good for riggers. Church should make appointment with the riggers so that we aren't stuck waiting for them and they aren't stuck waiting for us! A NINETY YEAR OLD SEXTON AND A LADDER WILL NOT DO!
 2. CHECK ON PREPARATION OF SPACE. GOOD FLOORS ARE ESSENTIAL!! They must be absolutely smooth and level. Avoid trying to "save" money by using old wind lines---they are more trouble than they are worth and leave the church with a 2nd or 3rd class winding job. No lights installed before we are there. I have arrived at churches to find ten lights, one after the other, installed on the ceiling of the chamber where they do absolutely no good, as they get covered by swellbox, etc. If 3 phase is required make sure it is AT the church when we arrive.
 3. Occasionally when we arrive the church is angry at AOI and/or the representative. PLEASE, try to be sure that relationships are smooth when we arrive on the scene. We don't know what has transpired and could be causing more ruffled feathers by trying to calm them. WE ARE NOT PUBLIC RELATIONS PEOPLE. WE ARE SCREW PUSHERS!
- Don't make us deal with your problems!

Thank God--every morning when you get up--that you have something to do which must be done, whether you like it or not. Being forced to work and forced to do your best, will breed in you a hundred virtues which the idle never know.

Charles Kingsley

everything" by Robert Garfield.

(excerpt from USA Today)

sure, Uncle Max sold a lot of goods thanks to his firm handshake, loud bow tie and vast store of dirty jokes. But today's successful sales representative has to be more than a glad-hander if he wants to succeed.

So says Xerox Learning Systems, which studied 500 sales calls by 24 organizations to find out what works.

According to the study, the rest of the sales-rep stereotype doesn't fit either.

Neither the salesperson's age, sex, education nor experience seems to matter, says the report.

"What matters, is the ability to use certain skills and to avoid certain errors," Xerox development specialist Mike Radick says.

The average successful sales call in the study was 33 minutes long. The salesperson asked 13.6 questions, described 7.7 product features and touted 6.4 product benefits.

The customer asked 7.7 questions, spoke of 2.2 specific needs and raised one objection.

The study suggest these rules of sales behavior.

--Plan and approach in advance but don't overwhelm the customer with a product benefit harangue.

--Think less about selling than conversing. Ask questions to determine the customer's needs and let the customer respond.

--If the customer registers objection, skepticism or indifference, don't gloss over it. Determine the root of the problem. When candidly addressed, a customer's objection can end up helping the sale.

--Don't keep selling after the customer has been sold. He might change his mind!

When you try to make an impression, the chances are that is the impression you will make.

On his own, Fred Heffner, of our voicing department, is compiling a library of Austin organs on tape. He would appreciate borrowing tapes of recitals, etc., on any Austin organs that you may have. Tapes may be sent to Fred at the factory. They will be returned as quickly as possible.

FROM THE DRAWING BOARD----

F. L. Mitchell, Vice President

FIBERGLASS MEASURING STICKS

At our sales meeting in October of 1983, you were given a large packet of information regarding spatial requirements, needed information and many other things. We assume that by now you have memorized all of this material.

Among these pieces was an item regarding "Measuring Sticks as made by Hastings Fiberglass Products".

We have just ordered a 50' stick for office use, and I have recently purchased a 25' stick for my own use.

These measuring sticks are made of fiberglass and they extend like a fishing pole. The 50' stick collapses into approximately a 6' long size about 2 1/2" in diameter. The 25' stick is about 5' long, and about 1 1/4" in diameter.

They are very well made. To use it, one simply stands the unit on the floor and extends the sections which are all clearly marked in feet and inches. You will find that these are a tremendous boost in getting measurements.

The 25' stick will meet the requirements of most spaces.

Prices are: \$ 225.35 for the 50' stick, postpaid; and \$101.00 for the 25' stick, postpaid.

I believe that a plastic envelope for these is also available and we are looking into that.

If you would be interested in ordering one of these for your personal use the address is:

HASTINGS FIBERGLASS PRODUCTS, INC.
P. O. BOX 218
HASTINGS, MICHIGAN 49058

Also included with your Seminar materials were originals of information sheets. FIND THEM, PHOTOCOPY THEM AND USE THEM!

GETTING TO KNOW YOU....

William B. Stickel, our Pittsburgh, PA representative.

Bill started in the organ business for Morehouse, Bowman and Brandt, Inc., of Pittsburgh, on June 3, 1948. They were agents for M. P. Moller.

In December of 1951, he left the Morehouse firm and started work in the Moller factory in January of 1951. While there he worked in their chest room and went on the road as an installer.

In May of 1953 he left Moller and started work for Westinghouse Research & Development Center on June 15, 1953. He attended school at the University of Pittsburgh and received his Bachelor of Science in Electrical Engineering in 1961. Bill has also completed some of the grad work towards his Masters.

From 1960 to 1968 he had about 20 service contracts, rebuilt about 16 organs and moved and reinstalled four organs.

He became the representative for Austin Organs, Inc., on October 29, 1968, and although his full time work is with Westinghouse, where he was appointed Senior Engineer in January 1984. Bill has never gotten out of the organ business.

Bill, and his wife, Florence, have two children, a son Jamie, and a daughter, Susan.

Bill is the representative for Western Pennsylvania, Eastern Ohio and part of West Virginia.

In his letter to us, in reply to our request for his bio, Bill states, "I have led rather a dull life in terms of anything spectacular, just worked like a fool!" We disagree, as we find him a unique and extremely personable man who has done a great deal to enhance the Austin organ image.

OPUS NO. 1 FOR BON & SUE SMITH

We are pleased to announce the birth of Bradford Park Smith, at Hartford Hospital, on May 14th, 1984.

Bon heads up Austin Organ Service Co., for the Connecticut area, and formerly worked out of the Hartford office as our sales manager.

Congratulations to the new parents.

BASED ON A THREE-MANUAL SPECIFICATION THE FOLLOWING LIST GIVES ENGLISH, GERMAN & FRENCH STOP NAME EQUIVALENTS.

<u>ENGLISH</u>		<u>GERMAN</u>		<u>FRENCH</u>	
<u>GREAT ORGAN</u>		<u>HAUPTWERK</u>		<u>GRAND ORGUE</u>	
VIOLONE	16	VIOLONBASS	16	VIOLON	16
OPEN DIAPASON	8	PRIZIPAL	8	MONTRE	8
CHIMNEY FLUTE	8	ROHRFLOTE	8	FLUTE a CHEMINEE	8
OCTAVE OR PRINCIPAL	4	OKTAV OR PRIZIPAL	4	OCTAVE or PRESTANT	4
NIGHTHORN	4	NACHTHORN	4	COR de NUIT	4
FIFTEENTH OR SUPER OCTAVE	2	OKTAV OR SUPEROKTAV	2	DOUBLETTE OR OCTAVIN	2
FURNITURE	IV	MIXTUR	IV	FOURNITURE	IV
CYMBAL	III	ZIMBEL	III	CYMBALE	III
TRUMPET	8	TROMPETE		TROMPETTE	8
<u>SWELL ORGAN</u>		<u>SCHWELLWERK</u>		<u>RECIT</u>	
CONTRA VIOLA	16	VIOLBASS	16	CONTRE VIOLE	16
CAPPED FLUTE	8	GEDECKT	8	FLUTE COUVERTE/BOURDON	8
VIOLA	8	GAMBA	8	VIOLE de GAMBE	8
VIOLA CELESTE	8	SCHWEBUNG	8	VOIX CELESTE	8
PRINCIPAL	4	PRINZIPAL	4	PRESTANT	4
SPIRE FLUTE	4	SPITZFLOTE	4	FLUTE CONIQUE	4
NAZARD	2 2/3	NASAT	2 2/3	NASARD	2 2/3
BLOCKFLUTE	2	BLOCKFLOTE	2	FLUTE a BEC	2
TIERCE	1 3/5	TERZ	1 3/5	TIERCE	1 3/5
MIXTURE	IV	MIXTUR	IV	PLEIN JEU	IV
CONTRA OBOE	16	FAGOTT	16	BASSON	16
TRUMPET	8	TROMPETE	8	TROMPETTE	8
OBOE	8	FAGOTT	8	HAUTBOIS	8
CLARION	4	KLARINE	4	CLAIRON	4
TREMULANT		TREMULANT		TREMBLANT	
<u>POSITIVE ORGAN</u>		<u>POSITIV</u>		<u>POSITIF</u>	
OPEN DIAPASON	8	PRINZIPAL	8	MONTRE	8
STOPPED DIAPASON	8	HDLZGEDECKT	8	BOURDON en BOIS	8
PRINCIPAL	4	OKTAV	4	PRESTANT	4
SPINDLE FLUTE	4	KOPPELFLOTE	4	FLUTE a FUSEAU	4
FIFTEENTH	2	OKTAV	2	DOUBLETTE	2
NINETEENTH	1 1/3	QUINT	1 1/3	QUINTE	1 1/3
MIXTURE	V	SCHARF	V	FOURNITURE	V
CLARINET	8	KRUMMHORN	8	CROMORNE	8
<u>PEDAL</u>		<u>PEDAL</u>		<u>PEDALE</u>	
RESULTANT	32	UNTERSATZ	32	BASSE ACOUSTIQUE	32
OPEN DIAPASON	16	PRINZIPAL	16	MONTRE	16
BOURDON	16	BORDUN	16	SOUBASSE	16
OCTAVE	8	OKTAV	8	PRESTANT	8
CHORAL BASS	4	CHORALBASS	4	BASSE de CHORALE	4
MIXTURE	IV	MIXTUR	IV	FOURNITURE	IV
DOUBLE OPHICLEIDE	32	CONTRA POSAUNE	32	CONTREBOMBARDE	32
OPHICLEIDE	16	POSAUNE	16	BOMBARDE	16
TRUMPET	8	TROMPETE	8	TROMPETTE	8
CLARION	4	KLARINE	4	CLAIRON	4