

AUSTIN ORGANS, INC.

156 WOODLAND STREET HARTFORD, CT. 06105

WINDLINE

VOL.1-NO.3

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



IN ORDER TO PRESCRIBE A CURE, DOCTORS HAVE TO MAKE A THOROUGH DIAGNOIS.
THEY FIRST FIND OUT ALL THEY CAN ABOUT THE PATIENT'S ACHES AND PAINS.

NEW ORGAN CONTRACTS

Opus 2692 - A 2-manual of 23 stops, to be built for St. Pius X Church, Baltimore, Maryland.

Opus 2693 - A 3-manual of 40 stops to be built for St. Stanislaus Cathedral, Scranton, PA

Congratulations to Charles L. Neill, for finalizing both of these new organ contracts.

Opus 2694 - A 2-manual 19 stop organ for First Park Memorial Baptist Church, Springfield, Massachusetts.

Congratulations to Frank Kutschera of the Hartford office staff for securing this new contract.

REMEMBER....OPUS 2700 BY 12/31/84!!

DID YOU KNOW?

.....Kimberlee J. Austin

The average organ uses over 2,800' of lumber, 30,250' of wire and it takes an average of 1,380 hours to build just the chests of one organ. 900 to 900 hours are required to erect it in the factory, and the average console takes 400 hours to build.

YOU CAN'T SELL IT
if no one knows you do.

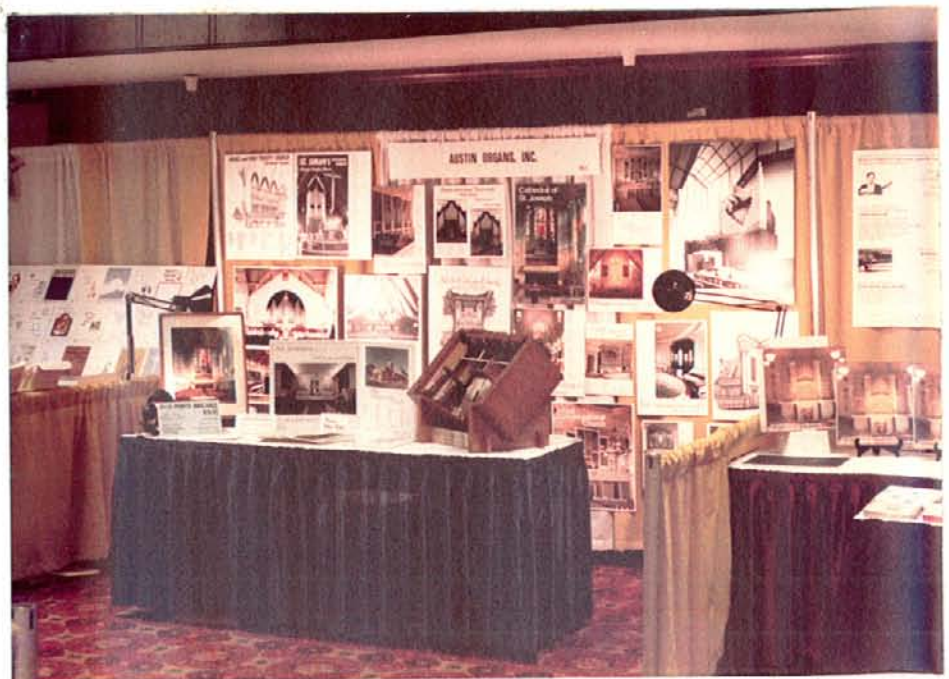
NATIONAL CONVENTION COVERAGE

Austin Organs, Inc. booth at the National Convention of the A.G.O. in San Francisco, June 25th thru June 29th, 1984, was an outstanding success. Our prime purpose was to expose AOI to a large volume of people.

With the assistance of Fred Mitchell, our vice president, we felt that our goal was achieved. It was my feeling that our visibility (i.e.: organs used at Convention: Representation: Booth: etc.) for many years has been negligible at best. Approximately 2,500 people were in attendance at

the convention. We assume that all of them, at one time or another, during the week visited the AOI booth and saw firsthand our display of recent Austin organ installations. For your interest and information included with this issue is a photo taken of our booth as well as a copy of our mini-brochure handout. It is interesting to note that we have less than 100 copies left of this brochure from our printing of 1,000. These are available to you on a first-come, first-serve basis. Let me know if you would like to have copies of this leaflet.

..... Al Isaacson



We regret to announce the sudden and unexpected death of Winfield S. Lye, Jr., age 55, on Saturday, August 18, 1984.

Win was employed in our pipe shop for the past 25 years. He was a dedicated and loyal employee, well liked by all of his fellow employees. He will be sorely missed.

Survivors are his wife, Belle, daughter Carol, and several brothers and sisters.

WITH REGRET, we note the death of Calving Hampton, age 45, on August 5, 1984, in Port Charlotte, Florida.

We, here in Hartford, had the pleasure of working with Calvin, as the consultant on work we did at the Performing Arts Center in Milwaukee, Wisconsin.

He was an extremely personable man, and his contributions to the music world will be enjoyed for all generations to come. His passing is a great loss.

WITH REGRET we learned of the death of Evelyn Piper, widow of the late Richard J. Piper, formerly vice president and tonal director of Austin Organs, Inc., in Agawan, Massachusetts, on May 19th. She is survived by a son, Dr. John Piper of Greenville, North Carolina, a daughter, Iris Skipton of Springfield, Mass., and several grandchildren.

COME TO THINK OF IT ...

1. Do you make a conscious effort to get your prospects talking?
2. Do you always listen attentively to what your prospects say and help them develop their thoughts with questions that show your interest?
3. Do you sometimes cut off prospects when they raise objections? Or do you ask questions to draw out the complete story?

LET YOUR PROSPECTS TALK....

In order to convince prospects, you have to show them how your product or service will meet their needs and satisfy their wants. But how can you tell, for sure, exactly what their needs and wants are, and which ones they consider the most important? Why not ask them?

And how can you meet their objections unless they'll open up and tell you what they are? Why not encourage them to do it?

Use your head and ears, not your vocal cords. Don't be in such an all-fired hurry to tell prospects about your product or service. First find out about them. Ask leading questions; show your interest in their answers. Warm them up with your close attention.

When you present your sales points, stop occasionally for any questions. Ask prospects if they understand and agree, and whether there is anything in their experience that might make them think differently.

The more you can draw your prospects into the conversation, the more you will learn about them, their attitudes and the way they think. Many times they'll supply the very facts you need in order to make the strongest possible appeal.

When prospects raise an objection, hear them out. Never cut them off or try to anticipate what they have to say. Get them to express the objection fully and completely while you listen carefully. Then--after you are thoroughly and completely familiar with their objection--answer it.

When prospects haven't raised any objections, yet still seem reluctant to act, you've got a problem. There is an objection--maybe several--that they aren't telling you about. Tell them you realize this, and ask them if they won't be frank and tell you what their objection really is.

By listening--not by talking--you can find the keys that will unlock a sale. So let prospects talk--**MAKE THEM TALK! YOU LISTEN!**

GETTING TO KNOW YOU.....

Burton A. Yeager,
Midwestern Representative

Burt Yeager was born and raised on a farm in Sugarloaf, Pennsylvania. Burt joined Austin Organs, Inc. in the early spring of 1953. His first job was in the electrical department making switches, cables, central stations and doing bench work with small hand tools and soldering silver contacts. Later Burt assisted in the erecting room and worked on installation in many churches and schools throughout the country.

In 1956 Burt went into the U.S. Army and was on active duty in South Carolina, Colorado and Leipzig, Germany. He was in the 8th Infantry Division which gyroscooped to Germany to take the place of the 9th Division. Burt was then assigned to the 8th Division Artillery Headquarters Co. as the Chaplain's assistant and organist for the entire tour of duty.

In 1958 Burt returned to Hartford factory as a voicer apprentice working on the tonal aspects of our organs. In 1959 he became a qualified voicer and did the tonal finishing on many new installations.

In 1960 the company selected Burt to represent them throughout the mid-west in sales, working directly from the home office. In 1967 Burt was assigned to the midwest area and his territory covers a radius of approximately 300 miles covering several states.

Burt is responsible for the sale of many new Austin organs, too numerous to mention. His hobbies are studying music, trains and clocks, photography, architecture and agriculture. He is a man of many talents and we are gratified that he is a member of the Austin family.

Burt's home and office are located in Bartlett, Illinois, some 30 miles northeast of Chicago.

The door to the room of success swings on the hinges of opposition.

VOICINGS.....

David A. J. Broome, V.P. & Tonal Director

This column will be rather short this quarter in order to make the deadline for this Newsletter, having just returned from vacationing in England.

One subject comes to mind and that is the lack of tonal and acoustical data on new organs and rebuilds. Not all of our representatives are guilty of this omission, so it is a question of "if the cap fits, wear it."

Quite often when we arrive at scaling the pipes for new instruments and rebuilds we find that we have insufficient acoustical information to determine correct scaling for the organ. It would also be extremely helpful to give full details of organists' particular likes and dislikes, and any other information pertinent to the scaling.

In a nutshell, the more complete tonal information we receive on tonal matters for each and every job the better the results will be for a particular organ.



"Now I'd like to introduce our new organist and say a few words about our budget..."

There is hardly anything in this world (including pipe organs) that some man cannot make a little worse and sell a little cheaper, and the people who consider price only are this man's lawful prey!!

----Ruskin

GETTING TO KNOW YOU.....

Charles W. Walker, Plant Supt.

Charles Wade Walker has come on board as plant superintendent after an association with Austin Organs, Inc. since 1951.

In his youth Charlie cut his teeth on Austin organs, helping his father repairing and tuning organs. His interest in pipe organ construction was further whetted when, as a choir boy at the Cathedral of St. John The Divine, New York City, he observed the displacement in 1938 of a good part of the main organ from the chancel to the nave under the direct supervision of E. M. Skinner.

World War II interrupted what he hoped would be a career in organbuilding. Upon his return from the Pacific theater he settled in Hartford teaching physics and math. Between stints at a private school and a public school system he taught at the machine training school at Pratt and Whitney Aircraft.

During all of his teaching years Charlie "apprenticed" in special departments throughout the factory, from cabinet making to console building. He has worked closely with F. Basil Austin, chairman of the board, in tool design, maintenance and modernization of Austin's highly specialized machinery.

After 20 years as Planetarium Director for the Hartford Public School System, Charlie has retired and is now spending all of his time at his first love.

Charles and his wife, Patricia, live in Bloomfield, Connecticut, and have raised five children, one daughter and four sons.

TWO REPRESENTATIVES TERMINATED

Mr. Richard Geddes, of Texas, and Mr. Craig Jaynes, of Ohio are no longer authorized Austin representatives. Their affiliation with Austin Organs, Inc. has been terminated. You will be advised when new reps are appointed for these areas.

YOUR EDITOR SPEAKS

....Al Isaacson

SCHOENSTEIN SHOWS OFF!

A major highlight of the AGO National Convention was the tour of the Schoenstein factory. This plant is located in the historic Mission district of San Francisco. Jack Bethards, proprietor, was most gracious in opening the factory to all those interested in touring this landmark facility.

Incidentally, the factory is listed in the National Register of Historic Places...and rightly so!!

Also, we are grateful to Jack for the liaison work in assuring the safe arrival and return of our display material for the Convention...We couldn't have done it without you, Jack.

Under date of August 8, 1984, a memo was sent to all reps requesting a list of all prospects they were currently working on. Our thanks to all those who responded in detail.

As we received no response from reps Stuart Biza, Phil Swartz, Burt Yeager and Frank Kieran, we hope it is because they are so busy pursuing new business they did not have the time to respond. We hope to hear from them for the next issue of THE WINDLINE.

THE WINDLINE LOGO DESIGN

Our thanks to Paul Pinkosky for designing the masthead of our newsletter. Paul was retained as organist at Church of St. Pius X in Tulsa, OK, just prior to the installation of the new Austin organ. The completion of the prepared for stops were a direct result of Paul's efforts. Since that association Paul has become a friend to all of us here in Hartford. He is employed at Amoco Production Co., computer division. Along with his outstanding artistic talents he is a superb organist and maintains an active position as director of music at a church in his locale. He resides with his wife and young daughter in the Tulsa area.

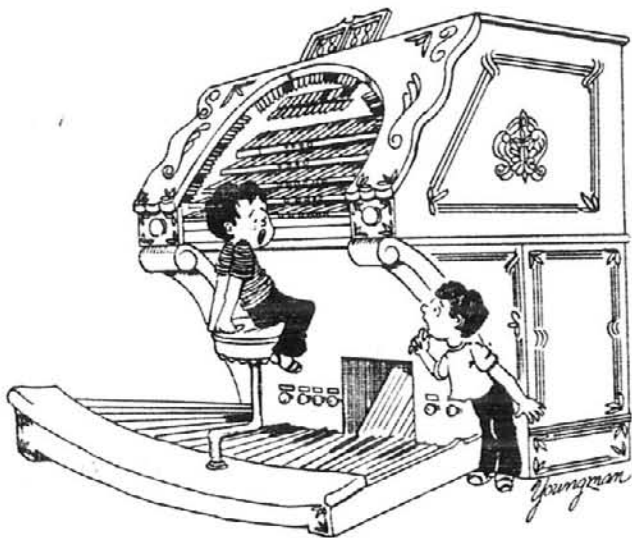
Facing the world calmly

If anxiety threatens to overwhelm you in a social situation, experts suggest these techniques to help you stay in control:

- Breathe slowly and deeply.
- Put your feet firmly on the floor if you're sitting down. Clasp your hands.
- Look at the other person's eyes, not at his or her feet.
- Listen carefully to what's being said; concentrate, don't let your mind wander or give way to panic.
- Keep a log of when you feel anxious; you may discover a pattern you can work to eliminate.

WHERE'S THE PLANE?

The dashing pilot on the Eastern Airline commercials, is our own Captain Hugh Pierce, who is co-representative with Thom Thomas, in Florida. We had hoped that Eastern would film Hugh seated at an Austin organ, but for some strange reason they didn't go for it. Wendy's may think they have the best commercial with "Where's The Beef", but we know that Hugh doing the Eastern ad, is the absolute tops. Congratulations Hugh!



"IT ALL STARTED WHEN I ASKED FOR A HARMONICA!"

OUR MULTI TALENTED KIM AUSTIN

Not only is Kim an outstanding installation person, who doubles as secretary when Peg is out of the office, but she now has displayed an outstanding ability as a photographer.

Kim's photograph of the new Austin in Bakersfield, California, at The First Presbyterian Church, is featured on our ad reprint of this installation. A professional could not have done a better job, as we are sure all those who have seen this ad will agree.

She's a good cook, too!

Thanks Kim!

How to translate non-verbal signals

Body language isn't an exact science, experts warn. But there are certain messages that are easily interpreted if you pay attention:

Head

Bowed — usually indicates shyness or withdrawal.

Upright — sends a message of confidence, alertness, awareness and interest.

Cocked — can mean curiosity, interest or suspicion.

Eyes

Narrowed — usually signals suspicion, though it can mean thoughtfulness or confusion.

Open — indicates interest, alertness or surprise.

Staring — often indicates aggression and hostility.

Averted — usually means coolness, shyness or disinterest, but can also mean nervousness.

Maintaining eye contact — usually interpreted as interest, understanding and openness.

Mouth

Smiling — signals openness, ease, interest and humility.

Straight — can be read as anger or withdrawal.

Frowning — indicates displeasure, thoughtfulness or doubt.

Let's Hear YOUR Story....

Good salespeople operate in the same fashion. The first move is to find out all they can about the prospect's requirements. When trying to close a sale, the salesperson must know whether the prospect is price conscious, style conscious, interested in extra services, etc. This knowledge is necessary to proceed surely, expertly, without bungling.

Too many salespeople start right off talking about themselves, their company, their product or service. But why should prospects be interested--unless and until they realize how those items are directly related to them and their problems? In every sales interview there is a real risk that prospect may not relate the salesperson's story to their own needs at all.

Begin every sale by talking about the prospect--then keep on talking about them, about yourself, your company or your product or service, say it in terms of the prospect's wants, needs and problems.

If you don't know enough about your prospects' situation to talk about them, ask questions. Make them talk about themselves--most people welcome the opportunity. Then you can join in. But don't tell your story until you can tell it in their terms. Then they'll really be interested.

Occasionally, a prospect will open an interview by saying, "OK--let's hear your story."

There's a good answer to that. Be sure you use it. "It's not my story that's important. It's your story--and how I might be able to help you."

A salesperson's job is to uncover needs by getting the prospect to talk about them. Once the needs have been discovered, they can be converted into wants. At this point you can present our product or service in terms of the prospect's requirements. But it isn't your story anymore--it has become the prospect's story because it concerns the prospect's desires.

SELF-APPRAISAL DEPARTMENT

1. Do I find out all I can about a prospect before I start selling my product or service?
2. Do I ask questions that get my prospect talking about his or her problems and concerns?
3. Do I make it a point to *relate* what I'm selling to my prospect's stated needs and wants?