

Watch for the sign that you have won your deal. It may be a nod, a wink, or a hearty "yes," or a signature on a contract, or a handshake and a signed check, or possibly an IOU — a pledge to pay at a future date and time. After your prospect has agreed to your proposal, all you have left to do is decide the method by which it will be carried out.

THAT IS ALL THERE IS TO IT!

If enough contacts are made with the proper presentation, a certain percentage will always result in success. This is a good reason to split up a list of potential prospects among a group of fund raisers, each individual taking a handful of names to contact, particularly some he or she may already know or be acquainted with. "Divide and conquer" and make sure that everyone is thoroughly briefed and that someone is assigned the task of coordinating the efforts of the others. This kind of follow-up is necessary to keep each person informed and remind them of the job to be done, as well as a progress report for the others. (In organizations, a paid staff member can oversee a group or board of volunteers.) Surprisingly enough, it makes little difference the size or the amount asked for, the method or procedure to follow is the same. What is important is some prior knowledge of the donor's capacity to give. This means that it is necessary for you to do a little research on your subject ahead of time. Once your donor knows your program, he or she will sometimes volunteer an amount they could contribute, without further prompting on your part. You can use guidelines; for instance, suggesting a specific donation according to membership classifications, i.e., life member or donor categories (patron, sponsor, contributor).

There are a number of other techniques, or tricks of the trade that you should be aware of and use for the appropriate situation. They are known as PROMPTS or INCENTIVES: PREMIUMS, DISCOUNTS MATCHING FUNDS, i.e., giveaway (pen, car, TV set, free membership — "Bring in ten new members, get your membership free!"), ticket for special privileges (percentage off of regular prices), a specific donation which can then be matched X number of times by X number of other sources. This last method works exceptionally well when you have an individual or group

committing in advance a specific amount of money — (1) we will contribute any amount up to X amount provided you do the same or get someone else to do the same on a two-for-one basis; (2) where the total amount required is known in advance and someone agrees to commit a percentage of it if one or more others do the same.

A NOTE ON THE HIRING OF PROFESSIONAL FUND RAISERS.

There is an assumption made by many people that a professional fund raiser can be hired to come in to an organization and raise any necessary funds for the project(s) if worthwhile, and that a percentage of the amount raised would be paid to the fund raiser for services rendered. It is assumed that the responsibility for acquiring the necessary funds is then the entire responsibility of the fund raiser, and therefore this alleviates the obligation of the individual members, directors, etc., from participation in the fund raising activities. BUT, NOTHING COULD BE FURTHER FROM THE TRUTH! Unscrupulous individuals often prey on the unsuspecting group, by taking advantage of this lack of knowledge of funding principles and unwillingness of members to participate in fund raising activities. Therefore BEWARE of this kind of approach! It can lead to embezzlement or other serious crime, and deprive the project of its funds; exactly the opposite effect of what is really desired.

A legitimate professional fund raiser will advise that the techniques outlined in this guide be used, utilizing his or her services to act as paid coordinator (for a percentage), and possibly making some special individuals contacts as well. I maintain that knowing and using this guide will give you the complete capability of the professional, so that all funds raised can be utilized to best advantage by your project.

GOOD LUCK! Now that you know how simple it is, you are on the road to aiding and assisting your favorite organization(s) — ATOS, *please* — in its needs for the future.

Chapters or individuals wishing reprints of this guide may obtain them by writing to Preston M. "Sandy" Fleet, 12434 Cloudesly Drive, San Diego, California 92128. □

For The Records



Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 3564, Granada Hills, California 91344. Be sure to include purchasing information (post-paid price, ordering address,) if applicable, and a black and white photo of the artist which need not be returned.

AN EVENING AT THE PARAMOUNT. Donna Parker and Bill Vlasak playing the Wurlitzer organ in the Paramount Music Palace. \$8.75 postpaid from the Paramount Music Palace, 7560 Old Trails Road, Indianapolis, Indiana 46219.

This is the second album starring this talented pair and we like the playing even more than their initial effort. If there are two nightly-performing artists who exude "class" (and we soft-pedal the snobbery often linked to that word), Donna and Bill represent it. But first we have some questions: (a) What is the Paramount Music Palace — a theatre maybe? (b) Where is the Palace located? (c) How many ranks does the organ boast? These are all questions the average record buyer wants answered. Yet the jacket provides no answers. Is this a case of misleading merchandising? If so, we are certain it is unintentional, because all the answers are given in the previous album's jacket notes; (a) a pizzeria, (b) Indianapolis, (c) 42 ranks. It's simply a sin of omission.

That matter settled we can knuckle

down to important things. The instrument has the one-time Oakland Paramount "Publix No. 1" Wurlitzer as a nucleus. Its pipe complement has been more than doubled with added Wurlitzer ranks, so it is now a unique model with many extras, some in the percussion department characteristic of "pizza organs." This is well above the cut of the usual pasta parlor organ. The organ building skills of John Ferguson, Ron Mitchell and the tonal expertise of Lyn Larsen are difficult to top. When the additions were planned it was decided by owner Bob McNeur to expand the stoplist with concerts and recordings in mind, rather than something simply loud enough to stun pizza chompers. This recording indicates the effort is very successful.

The styles of playing and the overall organ sound never reveals that the music originated in a pasta parlor, nor does the acoustical environment as heard on this recording. The tune-list may include some titles most requested in hot dough dispensaries, but it adds up to theatre organ music throughout. This is in contrast to the music on some pizzery organ records where the organist duplicates his ear-popping nightly display of the instrument's unenclosed percussions and toy counter sound effects — the noises that "wow" the cola-guzzling customers, especially the children. Let's get to the selections. First, Donna's side.

"Stars and Stripes Forever" provides a rousing opener. It's an organ arrangement rather than a brass band concept (lots of tibia in the Trio). The piccolo obligato is well-executed although it comes through a bit faintly. But in all it's the thriller we expect from this most famous of Sousa's output. It's all there, untruncated, and at a snappy marching tempo.

"Rubber Duckie" is a charming little foxtrot tempo tune from the *Sesame Street* TV series. Without over-emphasis on the cartoon aspects, it makes a pleasant vehicle for the Parker skills. There's some interesting Posthornery early on. The organ's duck honk sounds more like a Klaxon than like Donald. Good "intermission music."

"More Than You Know" illustrates Donna's way with a ballad with great clarity and more than a little dreaminess. She starts with the verse. Then for the chorus she brings in the



Donna Parker.



Bill Vlasak.

organ's most enticing Tibia/Vox combination. It's the sexiest playing of this perennial we have yet encountered, with lots of individual harmony excursions.

"Pink Panther." It's difficult to insert musical "interest boosters" in this tune because composer Henry Mancini thought of everything. Yet Donna manages to come up with counter melodies and novel registration to give this pizza parlor potboiler an individual twist.

"Twelfth Street Rag" has been a Parker favorite since we first heard her play it on the Los Angeles Elks Club 4/61 Morton organ when she was 13 during an open console session. Donna's current arrangement involves a key change and a wide span of instrumentation, including lots of percussions and Posthorn riffs. Good novelty presentation.

"Rocky Medley." This set has to do with the very successful Sly Stallone film trilogy, a Hollywood phenomenon appealing to those who en-

joy watching two humans trying to murder one another for "sport." The scoring is appealing, forceful and a cut above the brutal visuals it accompanies. In fact, the "Fanfare for Rocky" seems almost noble. Donna's right there at ringside, cheering her hero. At times it seems we can hear the vengeful Mr. T. growling in the accompaniment chamber. Note the amazing crash cymbal at the close.

Bill Vlasak opens his side with "Late Blossom Polka." We recall that in a previous review we stated that with a name like Vlasak, his polkas just had to be good. That still goes. This one is played with the usual lighthearted lilt for those who like to dance and bounce. There is plenty of percussion, energy and enthusiasm here.

"The Charleston" is also dance music but of a far different genre. The mix of arm swinging, high kicks and the much later "mashed potato" step was the "in" thing with the flappers and their beaus of the mid-'20s. The ideal accompaniment was this tune; it displays the nervous energy of those newly-emancipated times. Note Bill's use of the organ's honky-tonk piano. He recreates the setting for the hectic dance expertly.

Next, the Vlasak talents are unleashed on a modern ballad well-suited to organ display. It's "Tomorrow" from *Annie*. Bill's ethereal introduction is especially lovely. Among the many registration changes, the "brass quartet" stands out, also the delicate use of Glockenspiel. It's ballad playing in the best of taste, but never at a loss of interest value.

Bill's talent for mimicry is illustrated in a near letter-perfect re-creation of the Glenn Miller "In the Mood," a tune illustrative of the dance style of the "swing-band era." The Vlasak instrumentation is a bit different but his instrument has many more voices to draw on than the standard brass-reed-rhythm combination of the '40s dance band.

"The Stripper" is probably the most remunerative tune written by conductor-composer David Rose, from the royalties viewpoint. Every time showbiz needs accompaniment for bumps and grinds the natural selection is this one. Actually no picture is needed; the music does it all. There she is — twisting and gyrating as she tantalizes the "bald head" row with the leisure with which she unzips each

skimpy fragment of bodily covering. In Bill Vlasak's able mitts she's gorgeous! As usual, the piece closes with a police raid, topped with a brassy "without a shirt!"

"Light Cavalry Overture" was once the staple of every high school band and orchestra between here and Oshkosh. It was just difficult enough to present a challenge to fledgling tooters but not so complicated as to court disaster during a concert. "Von Soopy's" best known work has been neglected in recent years, so this presentation is welcome. It's a moving selection with changes of pace and military trappings in its many fanfares. The "gallop" portion is probably the best-remembered part of the selection. This was often used for horse charge scenes by silent film organists. Bill makes his truncated version come to life with seeming ease and he sounds better than most high school ensembles in our memory.

Recording is good. The review copy surface was flawless; nary a pop nor whoosh. The jacket is not as elaborate nor informative as the previous Paramount Music Palace release (that included the stop analysis and a striking centerfold color photo of the organ end of the room) but the really "swank" cover photo shows the two artists, in formal attire, standing alongside a well-maintained 1930 Packard Super 8 Phaeton. The back of the jacket shows much less flattering shots of the handsome pair in a stereopticon setup that just wouldn't work. No matter; the music is fine.

REX KOURY AT THE FORUM, Rex Koury playing the Robert-Morton organ in the Forum Theatre, Binghamton, New York. HMR-1281. \$8.95 postpaid from Rex Koury Productions, 5370 Happy Pines Drive, Foresthill, California 95631.

As we have stated before, we are not going into a biog of Rex Koury; if the reader is not aware of this giant of theatre organ technique, well . . .

This time Rex has ferreted out an organ worthy of his talents, the Morton organ in the Broome (County) Center for the Performing Arts, otherwise known as the Forum. In fact, Rex sketched the record jacket cover design, a charcoal image of an organist and console playing before a ruin showing fluted Doric columns.



Rex Koury.

The organ has had an interesting history. Built in the Van Nuys, California, Robert-Morton factory, it started life in 1922 as a 4/17 in the American Theatre, Denver, Colorado, where it accompanied silent movies until about 1929. Then for the next 40 years it played hymns in the Alma Temple. Bought by a speculator about 1970, it was moved to a Michigan town and stored in a chicken coup, where deterioration set in.

The Binghamton Savings Bank, meanwhile, was looking for an organ for the Performing Arts Center. The 4/17 Morton was found to be in repairable condition, was purchased and ultimately installed in the Center, mostly by a band of dedicated volunteers. They overcame restoration problems and even enlarged the organ to 24 ranks. The result is one of the best-sounding recording organs that has come to our attention recently. For example, note the clarity of the tonal percussions, and their balance with other organ voices.

We can make one generalization about Robert-Morton organs; with the exception of the few New York area "Wonder Mortons," there were no stock models (in the Wurlitzer sense) in the large installations. The Ohio Theatre in Columbus, the Saenger in New Orleans, San Francisco's Orpheum, the Los Angeles Criterion, the Los Angeles Elks Temple, to name a few, all had large Morton organs and all were different in stoplist and pipe scaling. This indicates a careful evaluation of auditorium plans by a skilled specialist; he knew what pipes would do under all conditions so he could specify the number of ranks required for the hall, pipe

scaling and wind pressures. That accounts for the great tonal differences in the larger Morton installations. Of course this instrument has been enlarged in ranks by roughly one third. The overall result indicates the presence of either dumb luck or a great sensitivity in tonal matters related to pipe voices. We lean toward the latter. Let's examine the selections.

Sugar Babies Medley includes old favorites as well as special material. It opens with a rousing "Let Me Be Your Sugar Baby" overture then segues to a lovely "Don't Blame Me." Next a rowdy touch, "A Good Old Burlesque Show," with the comedy of top bananas in baggy pants suggested. Next, a tender moment with the ballad "Sally," followed by two well-remembered tunes, "Sunny Side of the Street" and "Exactly Like You" in production number arrangements with lots of vim and vigor. The closer is a very vigorous "At the Gayety Burlesque," with the expected police intervention via sirens. One wonders why; Rex presents the entire scenario without even a hint of bumps and grinds. Barry Manilow's "One Voice" is a luscious ballad presented in bravura style, a truly inspirational reading by Rex. "Kitten on the Keys" gives the Morton's excellent Xylophone a fine showcase, then on to an exceptional arrangement of Victor Young's "My Foolish Heart" played with great sensitivity and sterling phrasing. Note the low reed combination lead fondled by a cluster of Tibia noodlings. This is theatre organ at its best! A brief "Waltz" from Tchaikowsky's *Serenade for Strings* closes Side 1. Rex includes some of his own harmony last time through, but it's chording we feel the composer would approve. We do.

The clarity of this Morton's pitched percussions is illustrated in the intro to "Near You." The selection is played as a rhythmic novelty with numerous examples of the Koury harmonic diversions which mark his arrangements. The baritone reed lead with the Tibia caresses noted previously is back for "Till" with even greater tenderness, then to "Don't Cry Out Loud" in gentle rock mode. Not listed on the jacket is "The Way You Look Tonight" played as a ballad in an exquisite orchestration. The string countermelodies scintillate. This one's for listening, not dancing, Fred. From *Evita* Rex offers a Marimba-enhanced "Night of a

Thousand Stars" with just the right South American inflection in tango rhythm.

The closer is a selection from the tuneful Tchaikovsky ballet music for *Swan Lake*. This time Rex plays it as the composer wrote the music. These are familiar tunes done in lilting tempos with appropriate registration. Needless to say, the Robert-Morton has everything Rex needs for a first class presentation, and that's the result.

Recording is especially good, with telling effort made to capture all facets of a fine instrument and performance. The usually meager HMR label jacket notes have been expanded, with an insert sheet bearing information about instrument and artist. The jacket bears a photo of Rex and the Morton console. A worthy package.

The Classic Corner

TOCCATA! Don Thompson playing two "romantic" orthodox organs. \$8.95 postpaid, check, money order, M/C or Visa. Order from Pipe Organ Presentations, 10 Gifford Street, Toronto, Ontario M5A 3J1, Canada.

Time was when organists of the caliber of Virgil Fox, Richard Ellsasser and E. Power Biggs thrilled the pants off classical concert attendees with colossal renditions of big organ pieces in the César Franck/Widor tradition. As Don Thompson points out, this concept required a bit of theatrical ability — let's call it showmanship.

Don Thompson is usually thought of as an organist-entertainer whose specialties are theatre organ concerts and residencies in organ-equipped restaurants. One is apt to forget his early years in England where the number of university degrees he amassed, especially in the area of classical music, is, to say the least, impressive.

Toccata is a well-done example of Don's prowess in the field of classical organ literature. The jacket notes illustrate his sometimes flamboyant style. We quote.

"Have you ever been bored at an organ recital until the organist woke you up by playing an exciting toccata?" If your reply is "yes," cheer up. Eight of the twelve titles are either toccatas or that type of music. Don mentions in the jacket notes that most

organists include only one toccata in their recitals or records. This record illustrates why; a little organ bombast goes a long way. So this disc is for those who prefer continuous top adrenalin. That's not quite fair; Don has inserted some slower "cushion" selections in order to break the frenetic sequence of grandioso organ.

For this recording Don uses two classical organs of the romantic persuasion, the 4/137 Casavant in St. Paul's Church in Toronto, and the 4/97 1888 Warren organ (extensively rebuilt by Casavant over the years and with a new Walcker console) in St. James Cathedral in Toronto.



Don Thompson.

Side One encompasses selections played on the St. Paul organ: "Toccata in D Minor," Bach; "Toccata in B Minor," Gigout; "Arabesque No. 1," Debussy; "Von Himmel Hoch," Edmundson; "Great Gate at Kiev" (from *Pictures at an Exhibition*), Mussorgsky; and "Gymnopedie No. 3," Satie.

Side Two presents selections played on the St. James hybrid classical organ: "Toccata in F," Widor; "Toccata-Carillon," Murrill; "Trio in the Style of Bach (All the Things You Are)," Nalle; "Cantata 79," Bach/Fox; "Toccata" from *Suite Gothique*, Boëllmann; and "Clair de Lune," Debussy.

The organs heard are quite adequate for the toccata music. Both have fine Djäpason choruses. The 4/137 Casavant has a thunderous pedal bass which Don uses to good advantage. The St. James organ has an interesting reed ensemble on which Don plays "All the Things You Are" while wrapping a flutey counterpoint around it, as prescribed by arranger Billy Nalle for his "Trio in the Style of Bach." Both organs are very expres-

sive, which aids in the phrasing and makes such volume buildups as heard during the Boëllmann "Toccata" possible. If such "cushion" music as the two Debussy selections seem less effective, it may be because they are more often heard on theatre organ voices; Don certainly did his part to make them attractive. We enjoyed the Satie selection, a composer rarely heard. Don has a talent for digging out offbeat material.

Don Thompson describes himself as "Canada's most popular resident musician" and he may be quite correct in that assumption (Anne Murray — look out!).

We admire the manner in which he performs the toccata-type music. It is big, brash and dramatic — just what the toccata lover is looking for. It's a good show throughout.

Recording is good. The review pressing had a pronounced thump throughout the first selection on both sides. Microscopic examination revealed no scratches or breaks in the surface finish so we must assume that the fault is in the individual pressing and not general. The jacket shows photos of Don and the two organs. Don's jacket notes leave no doubt as to who is in control. This one has got to be one of Don Thompson's best efforts to date. □

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