

THE
PHOENIX
FESTIVAL

A
CELEBRATION
OF
EXCELLENCE

A very WARM WELCOME to the VALLEY OF THE SUN!!

On behalf of VOTS Chapter of ATOS, I extend best wishes for an enjoyable regional convention, PHOENIX FESTIVAL '85. We look forward to sharing with you the concerts by well known organists on our theatre pipe organs here in the valley.

I personally thank all the various committees and individuals of VOTS Chapter who have voluntarily given their time and expertise in preparation to making our PHOENIX FESTIVAL a reality. All the committees were co-ordinated under the leadership of Walter Strony, Convention Chairman.

VOTS Chapter extends appreciation to all the business establishments who have been so cooperative and are opening their "doors" for our convention.

The banquet at Rawhide on Sunday offers typical southwestern hospitality, and an opportunity to have all the attendees assemble. VOTS hopes that each concert will be a most pleasurable musical experience. VOTS will have achieved its goal if PHOENIX FESTIVAL leaves you with happy memories, renewed and new friendships and a "Song in your Heart".

May these three days be THE BEST OF TIMES!

NOW, "On with the Show"

Ray Danford, VOTS Chapter Chairman

Dear Friends,

On behalf of our "Phoenix Festival '85" Committee, I welcome you to the Valley of the Sun!

Our goal at this regional convention, is to provide you with a quality musical experience AND a good time. Each one of the instruments you will be hearing is an excellent and well restored example of the theatre organ. Each of the artists is an individual "stylist" in his own right, and together should add up to a well rounded program.

Now about the good time ... as you wander around the Embassy Suites you will notice that there are many areas suitable for socializing and that each room has its own wet bar for more intimate socializing! There are free cocktails in the evening, and a complimentary breakfast buffet each morning. Next to the hotel is the Biltmore Fashion Park with many fine stores and restaurants. Each concert is a full length program with an intermission — none of those 45 minute half concerts! And finally, we have tried to allow for ample time to eat leisurely meals.

One final comment ... I feel that we (meaning organists AND organ buffs) are extremely fortunate for a man named Bill Brown. If it weren't for his "dream", none of this "Phoenix Festival" could have taken place. It was he that encouraged many of our younger theatre organists and provided them with quality instruments on which to perform. Both Organ Stop Restaurants are probably the longest lived and most successful environments of their type in the country; and, that is because of the "atmosphere of quality" created and nurtured for many years by this well deserving 1984 ATOS Honorary Member. Thanks, Bill ... from all of us, the organists, organ technicians, record collectors, and all theater organ preservationists.

Finally, I would like to thank all the members of the Convention Committee. You've all been super!

Have a fabulous time!

Best Wishes,

Walter Strony, Convention Chairman

PHOENIX FESTIVAL '85 PROGRAMME

FRIDAY, NOVEMBER 29

Morning: 9:00 to 1:00 - Registration

Afternoon: 1:15 - buses begin loading
1:30 - last bus departs for Phoenix Organ Stop
2:00 - Concert — Tom Hazleton
3:50 - buses leave Organ Stop

Evening: 7:15 - buses begin loading
7:30 - last buses depart
(Group A departs for Brown Residence)
(Group B departs for First Christian Church)
8:00 - Concert — Lew Williams at Brown Residence
Lowell Ayars at First Christian
10:00 - buses depart for hotel and/or Mesa Jam Session
12:30 - last bus leaves Mesa Organ Stop

SATURDAY, NOVEMBER 30

Morning: 10:00 - 11:30

PANEL DISCUSSION — Santa Cruz Room
"MEET THE ORGANISTS"

We will begin by honoring and interviewing our Phoenix Resident Hall of Fame member Betty Gould. Then there will be a panel discussion moderated by Timothy Needler with the performing artists of this regional convention. A number of important topics will be discussed and there will be a segment devoted to questions from the audience. This promises to be a very informative and meaningful session!

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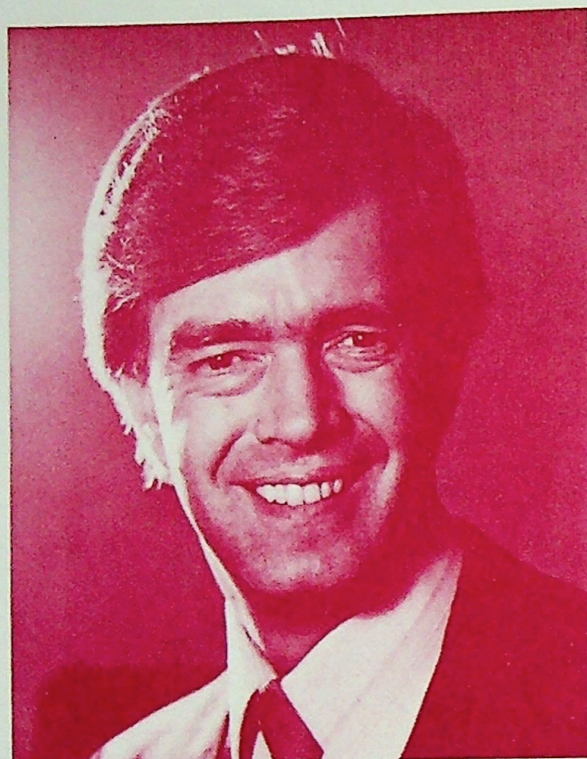
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8:00 - Concert — Lowell Ayars at First Christian
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10:00 - buses leave for hotel and/or jam session at Phoenix Organ
Stop
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SUNDAY, DECEMBER 1

Morning: 9:00 - buses begin loading
9:15 - last bus departs for Mesa Organ Stop
10:00 - Concert - Ron Rhode
11:50 - buses leave for hotel

Afternoon: 2:15 - buses begin loading
2:30 - last bus departs for Valley of the Sun Center
3:00 - Concert — Lyn Larsen and Carlo Curley duo
4:50 - buses leave for hotel

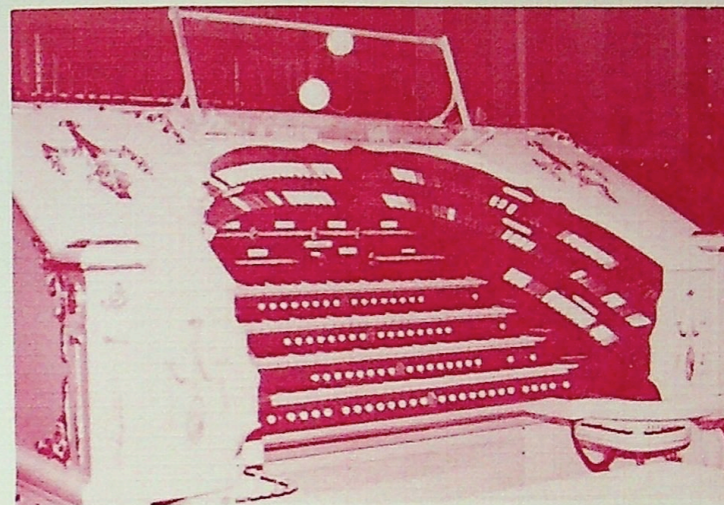
Evening: 6:30 - buses depart for Rawhide
No-host cocktail party and Western style steak dinner
9:45 - buses begin loading for hotel
10:00 - last bus departs



TOM
HAZELTON

TOM HAZLETON has established himself in the forefront of American organists. His concert tours have crisscrossed the United States, Canada, Europe and Australia. He has performed on the most prestigious organs the world over. He is one of the few organists in the world who is both a top rated classical and orchestral organist. He performs many dual programs each year (theatre and classical music) as well as separate theatre and classical programs, lectures and workshops. Tom has eighteen record albums (to date) to his credit, and they have made his name a household word in organ circles throughout the world. All of these recordings have garnered high critical acclaim.

It was during undergraduate studies at San Francisco State University that his interest in theatre organ was sparked, and he was asked to rededicate the restored pipe organ in the famed Paramount Theatre of San Francisco. Further studies followed at the San Francisco Conservatory of Music, and with the famed Richard Purvis.

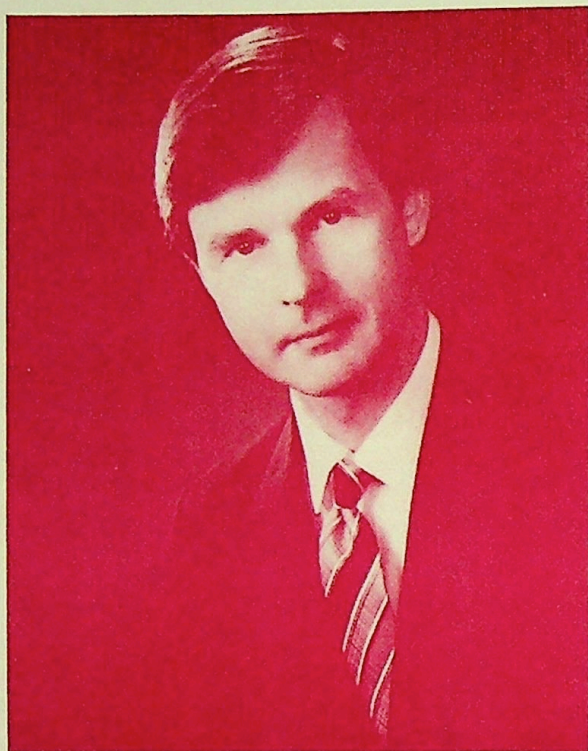


ORGAN STOP PIZZA, PHOENIX
4/33 WURLITZER

MAIN CHAMBER: Concert Flute, Flute Celeste, Horn Diapason, Horn Diapason Celeste, Gamba, Gamba Celeste, Viol, Viol Celeste, Tibia Clausa, Oboe Horn, Clarinet, Krumet, Tuba Horn, Vox Humana, English Post Horn

SOLO CHAMBER: Voilin, Violin Celeste, Solo String, Quintadena, Open Diapason, Tibia Clausa, Vox Humana, Orchestral Oboe, Kinura, Musette, Cor Anglais, Saxaphone, Trumpet, Tuba Mirabilis, Serpent

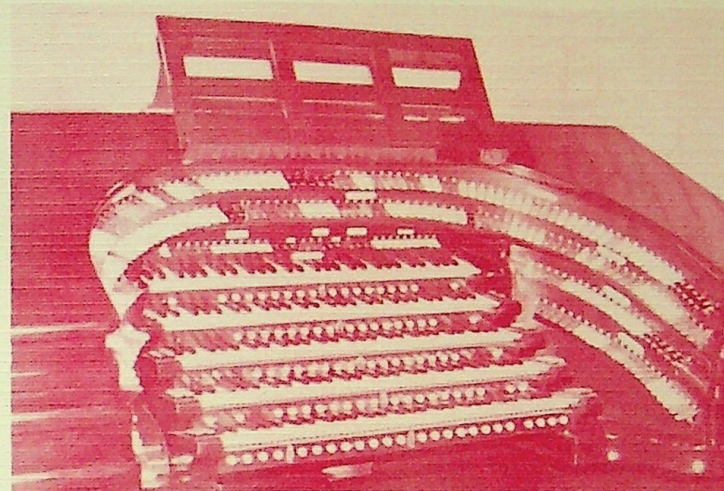
EXPOSED: 16' Pedal Tibia, Flute Harmonique, Fanfare Trumpet



LEW WILLIAMS

Lew Williams has been staff organist for Organ Stop Pizza since 1979. Born in Lafayette, Louisiana, he began music lessons at the age of 10. His formidable classical organ background includes studying with Emmet G. Smith of Texas Christian University; Pierre Segond at the Conservatoire de Musique in Geneva, Switzerland; and Robert Anderson at Southern Methodist University, where he earned his Master of Music degree.

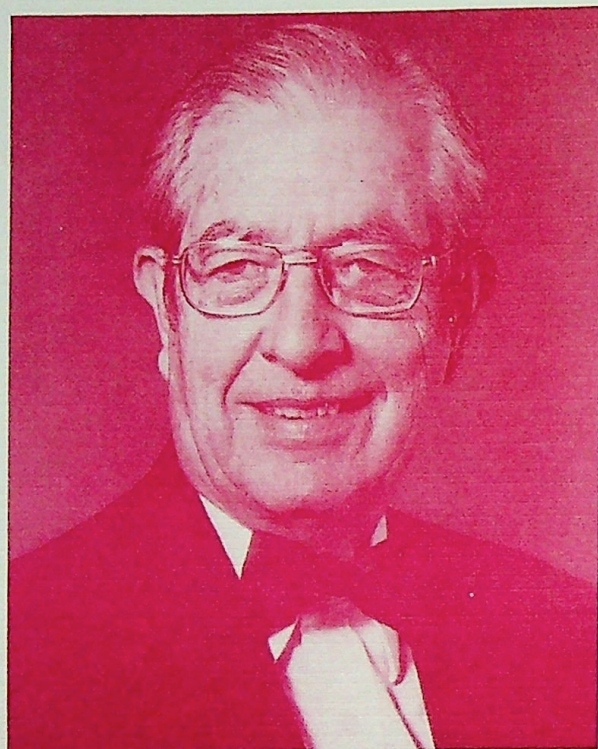
Lew has performed on both classical and theatre organs around the country and in Europe. His recent concert for the ATOS Convention in Chicago resulted in rave reviews, as have his concerts for the American Guild of Organists. His album "Contrasts", recorded on both the Mesa and Phoenix Wurlitzers, has been very popular, showing that Lew is just as at home playing music of the big band era as he is at the music of Bach and Widor.



WM. P. BROWN RESIDENCE 5/22 WURLITZER

MAIN CHAMBER: Tuba Horn, Diaphonic Diapason, Clarinet, Concert Flute, Tibia Clausa, Vox Humana, Viol d'Orchestre, Viol Celeste, Salicional, Solo String, Krumet

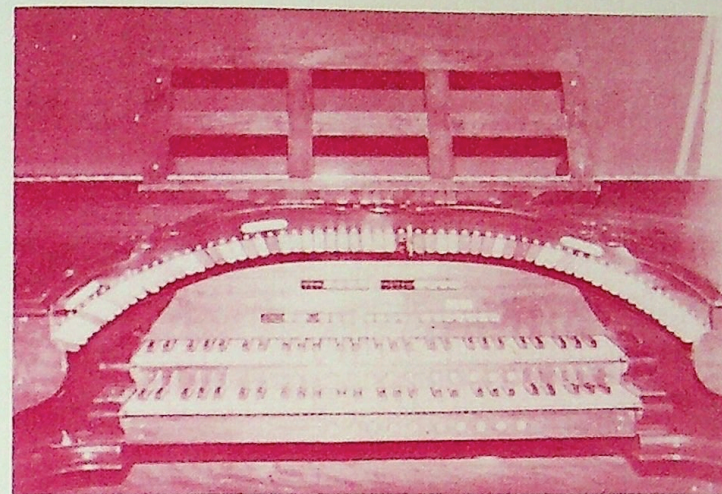
SOLO CHAMBER: English Post Horn, Tuba Mirabills, Tibia Clausa, Brass Trumpet, Saxophone, Orchestral Oboe, Kinura, Vox Humana, Solo String, Oboe Horn, Quintadena



LOWELL
AYARS

Mr. Ayars was born in Bridgeton, N.J. and was studying piano at the age of five and was an assistant church organist at the age of fourteen. He attended the Zeckwer-Hahn Philadelphia Musical Academy, taking instructions under Dr. H. Alexander Matthews and Edward Shippen Barnes. For six years, Mr. Ayars attended Clarke Conservatory, studying voice under Marguerite Barr MacClain. Later after teaching voice at the Conservatory he joined Mrs. Barr in opening voice studios in Philadelphia. In 1939 he received the diploma of Associate of Trinity College of Music, London, in both solo singing and teaching of voice. He later enrolled at the University of Pennsylvania and holds the degrees of Bachelor of Science and Master of Science in Education with music majors. Mr. Ayars has been prominent in both the church organ and theatre organ field for over fifty years.

In his home he has a splendidly maintained 2/8 Wurlitzer Pipe Organ. He is also an Honorary Life Member of the Delaware Valley Theatre Organ Society and a member of the ATOS Hall of Fame.



FIRST CHRISTIAN CHURCH
2/9 WURLITZER

MAIN CHAMBER: Concert Flute, Open Diapason, Viol d'Orchestre

SOLO CHAMBER: Tibia Clausa, Trumpet, Cor Anglais, Salicional, Vox Humana, English Post Horn



WALT
STRONY

Walter Strony made his theatre organ concert debut at the age of eighteen, and has since performed across the country and in Japan, Australia, England and Canada.

Born in 1955, he grew up in Chicago, Illinois and began music lessons at the age of seven. His theatre organ teacher was the late Al Melgard, who was organist at the Chicago Stadium for forty-five years. It was Melgard who sparked Walter's interest in the theatre organ by allowing him to try his hand at the huge instrument. Consequently he studied classical organ with Herbert L. White and Karel Paukert.

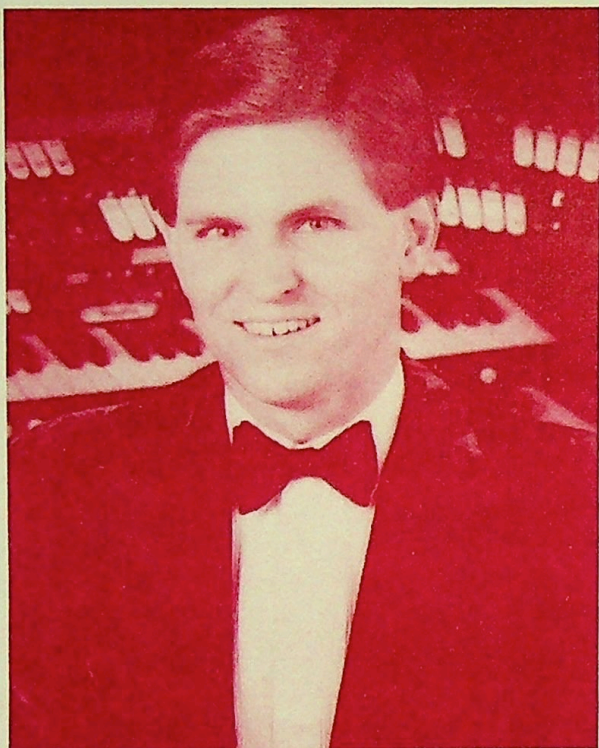
Walter has been featured at the Organ Stop Pizza since 1978 and currently plays at both the Phoenix and Mesa restaurants. He is also organist and choirmaster at Augustana Lutheran Church in Phoenix, and is in his second year as a member of the ATOS national board. In his spare time he is restoring an art deco styled house in Central Phoenix, and hopes to commence the installation of a three manual-twelve rank hybrid pipe organ in the near future.



BETTY
GOULD

Betty Gould, one of our distinguished veteran theatre organists, has enjoyed a long and impressive career on both pipe organs and electronic instruments. Hailing from Michigan, she first played piano for vaudeville before going to the Broadway-Strand theatre in Detroit to play her first theatre organ. In a very short time, Betty Gould moved first to Chicago where she played virtually all of the "loop" theatres including the Chicago theatre, and then to New York City where she enjoyed a rich career which culminated in her being chosen to open the RKO Roxy Theatre in Rockefeller Center in 1932.

In 1976 Miss Gould joined the staff of Organ Stop Pizza where she once again performed on the Wurlitzer pipe organ after having spent 30 years playing electronic organs. Even though Betty Gould retired from Organ Stop in 1983, she is still held in great admiration by her many admirers.

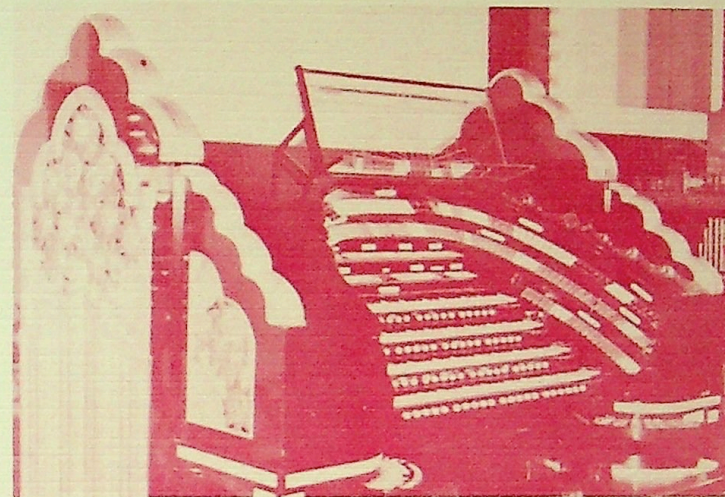


RON RHODE

Ron Rhode, a native of Illinois, moved to Arizona in 1973 to become associate organist at the Phoenix Organ Stop Pizza. In 1975 Ron became the featured organist at the newly-opened Organ Stop Pizza in Mesa, Arizona.

In addition to 10 years of nightly performance, Ron has an active concert career. His musical travels have taken him all across the United States, as well as to Canada, England, and Australia.

In the last ten years, Ron Rhode has recorded six record albums; also, in the last several years, Ron has devoted a great deal of time to improving and refining the Wurlitzer organ at the Mesa Organ Stop.



ORGAN STOP PIZZA, MESA 4/24 WURLITZER

MAIN CHAMBER: Vox Humana, Horn Diapason, Tuba Horn, Tibia Clausa, Flute, Flute Celeste, English Post Horn, Viol d'Orchestre, Viol Celeste, Clarinet, Quintadena, Oboe Horn

SOLO CHAMBER: Saxophone, Brass Trumpet, Tibia Clausa, Violin, Violin Celeste, Musette, Kinura, Vox Humana, Solo English Horn, Open Diapason, Trumpet

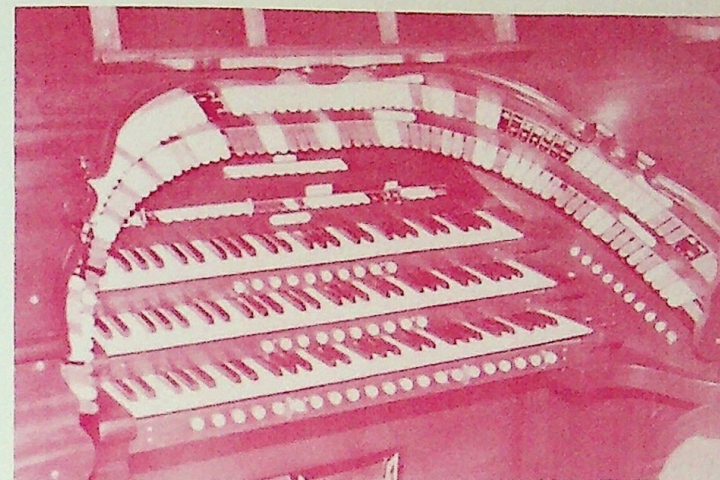
EXPOSED: Pedal Tibia



LYN
LARSEN

In 1948 Lyn Larsen started taking classical piano lessons in Santa Ana, California. In 1985 Lyn lives in Phoenix, Arizona. In between he has played over 800 organ concerts, performed in the United States - Canada - England - Scotland - the Netherlands - Germany - Panama - Hawaii - Tahiti - New Zealand - and Australia, performed 1 of the only 2 solo theatre organ concerts ever presented at Radio City Music Hall, recorded 26 albums of organ music, had 6 original compositions published, been the only American theatre organist to have been invited to play at the Royal Albert Hall in London, hosted and starred in two 60 minute television specials in Australia, played the inaugural concerts for the opening of 13 newly installed theatre pipe organs, been named "organist of the year - '84" by the American Theatre Organ Society, and has frequently forgotten what day of the week it was.

Lyn Larsen enjoys classical films from the Thirties and Forties, and is usually in a very good mood.



VALLEY OF THE SUN CENTER
3/16 WURLITZER

MAIN CHAMBER: Clarinet, Viol d'Orchestre, Viol Celeste, Open Diapason, Concert Flute, Oboe Horn, Trumpet

SOLO CHAMBER: English Post Horn, Tuba Horn, Tibia Clausa, Saxophone, Vox Humana, Orchestral Oboe, Violin, Violin Celeste

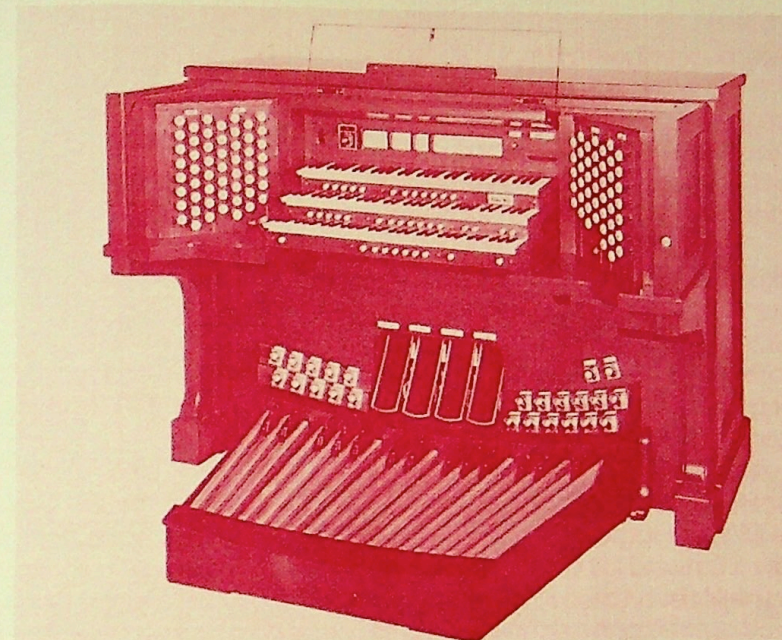
EXPOSED: Herald Trumpet



CARLO CURLEY

American-born Carlo Curley is one of only a few artists in the world who concertizes exclusively on the classical organ unsupported by a teaching or church position. One part of Carlo's self-proclaimed mission is to establish the organ at the forefront of musical instruments, taking second place to neither piano nor violin "even if this takes the rest of my life." A capacity audience at Blenheim Palace (England) earlier this year heard Carlo Curley give the Winston Churchill Memorial Concert on the great Willis organ. In the United States he has performed from the stage of Carnegie Hall in New York to the Kennedy Center in Washington.

Carlo Curley was born into a musical family, his first training being taken in hand at age four by his grandmother, a violinist. Subsequent teachers included the Americans Virgil Fox (eminent organ virtuoso), Arthur Poister (Syracuse University), and Robert Elmore (Philadelphia); and Britain's celebrated organists Sir George Thalben-Ball.



ALLEN ORGAN MODEL 8000

ACKNOWLEDGEMENTS

We would like to thank the following people for their part in making the "Phoenix Festival '85" a reality:

BILL BROWN — need we say more?

ALDEN STOCKEBRAND — for his expert advice in helping us plan nearly every aspect of bus transportation and for being head bus captain.

TIMOTHY NEEDLER — for coordinating and moderating our panel discussion.

GRAHAME DAVIS — for his help in tuning many of the instruments you are hearing this weekend, and for babysitting each instrument during the concerts!

We would like to thank the following for allowing us to hear their instruments and use their facilities:

ORGAN STOP PIZZA - Phoenix
ORGAN STOP PIZZA - Mesa
BILL AND BARBARA BROWN
FIRST CHRISTIAN CHURCH
VALLEY OF THE SUN RELIGIOUS SCIENCE CENTER

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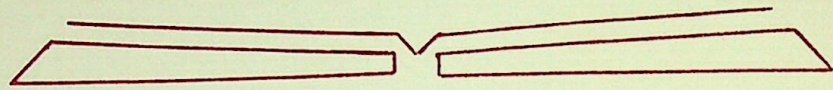
BILL BROWN

A TRIBUTE

To say the Bill Brown has been instrumental in presenting quality theatre organ performances to the general public would be like saying that the Wright Brothers had something to do with aviation. Consider the following: Wurlitzer pipe organs of a size and specification that are nothing less than concert calibre, played by a musical staff held in esteem on the concert stages of the world. Consider further that this unparalleled combination of excellence has, in the last 12 years, been presented to well over one and a half MILLION persons. Bill Brown's commitment to his musical staff is evidenced by the fact that he has always encouraged them to pursue concert careers in addition to their nightly performances.

Rather than just occupying space on this earth, Bill Brown has enriched lives with the gift and magic of music. He has touched many lives in many ways; I know this because my own life is much the fuller for having known Bill. For years he was my employer, but more importantly, he is still my friend.

Lyn Larsen



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PHOENIX FESTIVAL '85

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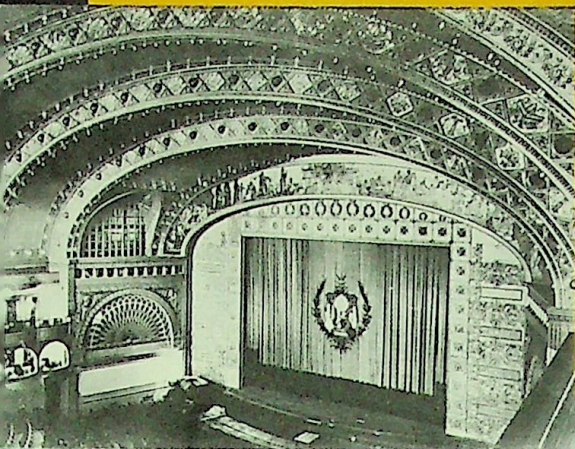
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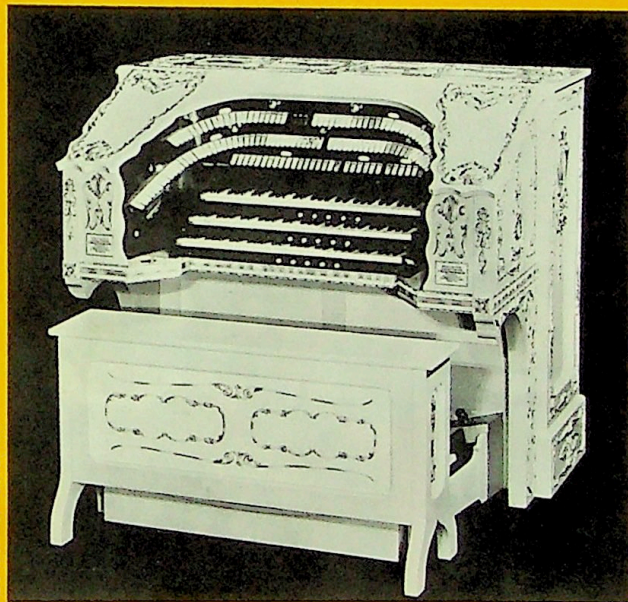
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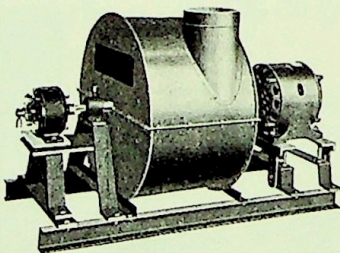
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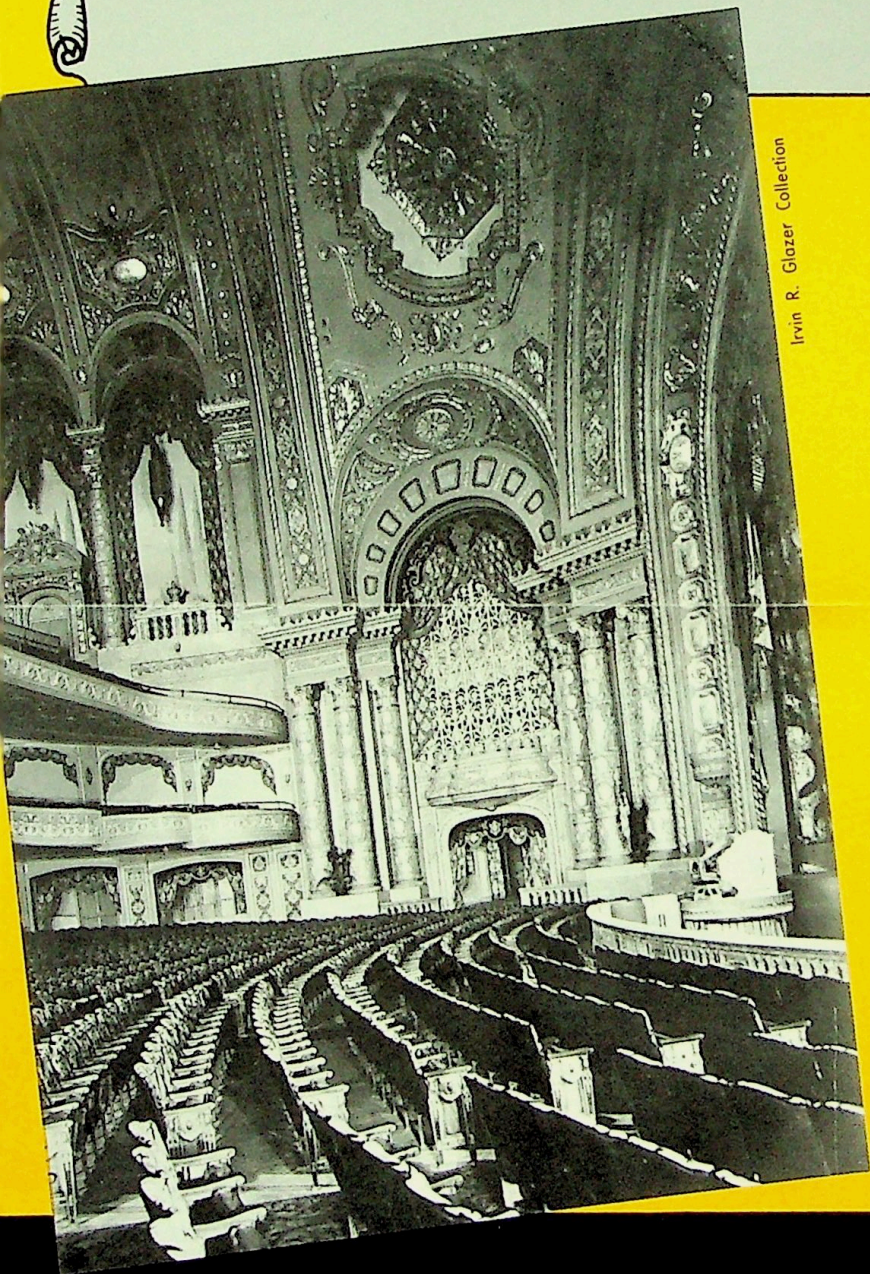
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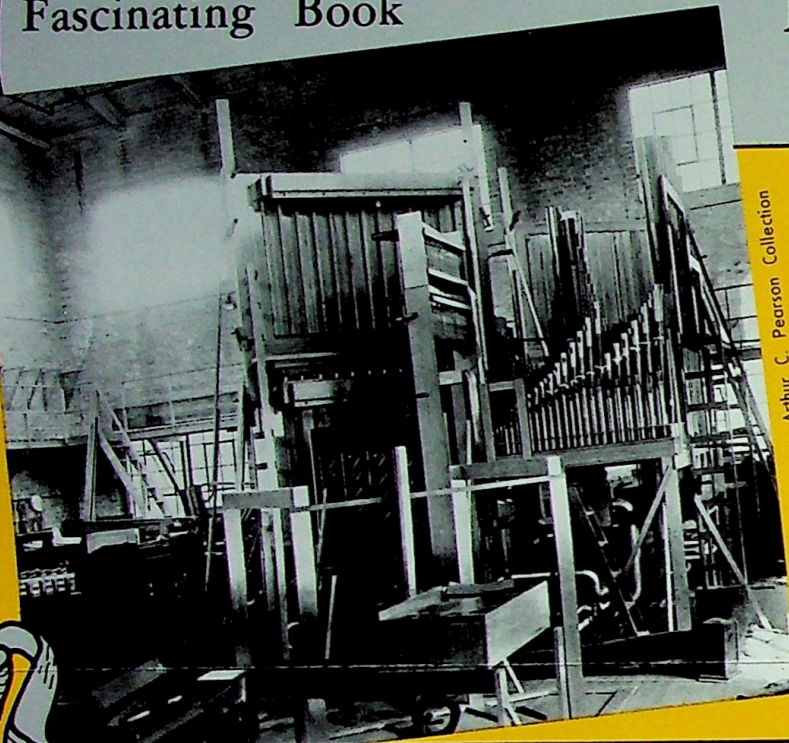
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(continued inside)

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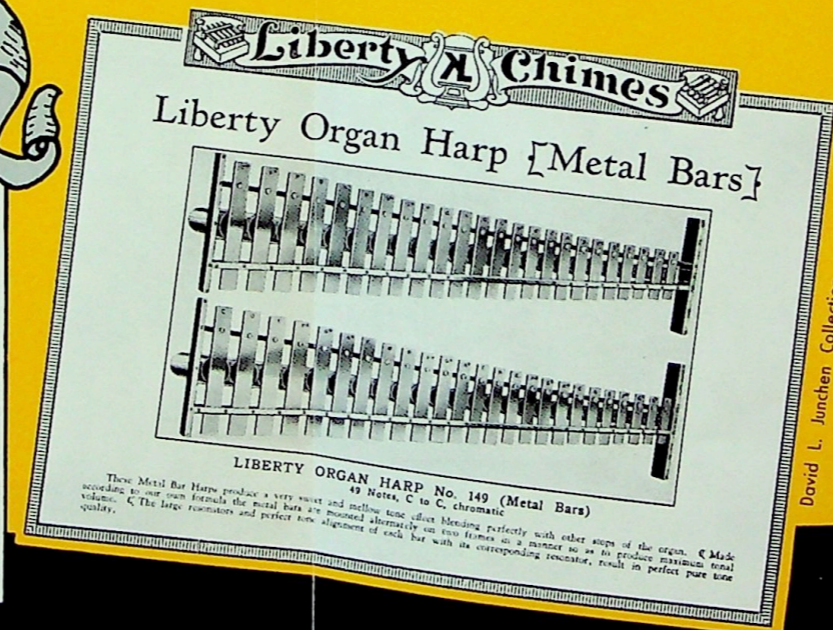
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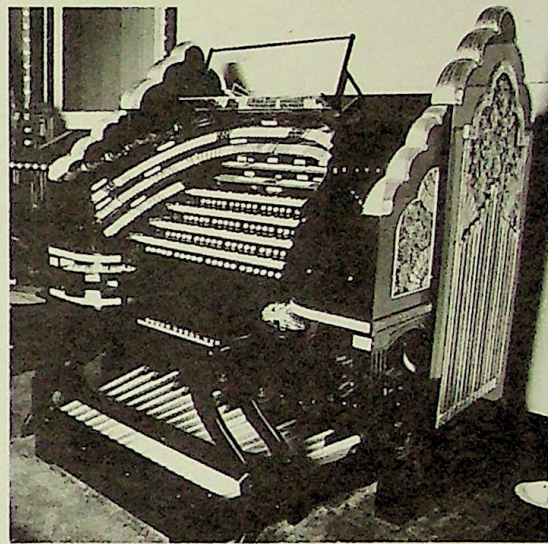
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THE MIGHTY WURLITZER

During the early silent film era, motion picture theatres throughout the country engaged pit orchestras and pianists to provide the background music for their stage shows and silent movies. Not every performance could feature the symphony orchestra, so, in an effort to meet the rising costs of musician labor, the pipe organ was introduced. These "Unit Orchestras" produced sounds that have been characterized as part military band, part symphony orchestra and part theatrical sound effects. Playing these instruments, one musician could do the work of many.

The theatre organ, as the Unit Orchestra came to be called, was designed with imitative orchestral tones in mind, rather than the customary liturgical sounds found in church instruments. Much of the credit for this development was due to Robert Hope-Jones, noted electrical engineer and organ design innovator at the turn of the century. His original ideas were first incorporated in his own organ company's designs and later exploited by the Rudolph Wurlitzer Company when Hope-Jones became their employee.

During the late teens and early twenties nearly every theatre, large and small, installed theatre pipe organs. Though they were produced by many companies, the Wurlitzer product was considered by far the best. The "Mighty Wurlitzer" enjoyed familiarity with such names as Frigidaire, Victrola and Kodak. It rose from the orchestra pit imitating everything from a band to a symphony orchestra — "Gee, Dad, it's a Wurlitzer."

Organ Stop's Wurlitzer theatre organ was originally installed in 1927 in the Denver Theatre. The organ was used regularly during the 1920's and into the thirties. With the advent of the talking picture and the 1930's depression, the organ was rarely heard. It was silenced, once and for all, with a fire in the auditorium while workmen were extending the balcony to the proscenium to create two theatres, one upstairs, one down.

In the theatre, the organ was a Style 260 (3 manuals/15 ranks). Additions have been made to the original instrument with Wurlitzer parts salvaged from many places. Some of these parts are from an organ that was installed in 1924 in the Nile Theatre, Mesa, Arizona. In 1948, the Nile Theatre Wurlitzer, a 2 manual, 4 rank organ, was sold to a Catholic Church in South Phoenix. It was purchased by Organ Stop in 1975, and has been incorporated into the Denver organ.

In 1984, a new, larger four manual console was added to the instrument. The new console is an exact replica of a Wurlitzer "Art Deco" or "Waterfall" style console, a very rare edition introduced by the Wurlitzer Company in the late 1920's. Construction of our console was performed by master craftsman Ken Crome, of the Crome Organ Company in Los Angeles. It contains 284 stop tabs, 81 pistons and well over 100 toggle switches, which together control over 1600 pipes, numerous percussions, and all lighting and theatrical functions. The new console is "specified" for a total of 39 ranks, and additional percussions. The spectacular gold, silver, copper and verigated leafwork adorning our console was the design of Mr. Lyn Larsen. The finished product is one of the largest and most technologically advanced consoles in the world today.

The design and installation of the organ is expressly for the entertainment of restaurant patrons, situated in three chambers at one end of the restaurant. The console of the organ is raised by a 3000 lb. hydraulic elevator. Many of the percussive effects (such as chimes, xylophone, chrysogloitt, sleigh bells and toy counter) are located in the open eating area outside the organ chambers for greater audience appeal.

FEATURING THE MIGHTY WURLITZER PIPE ORGAN

SPECIFICATIONS, 4 Manuals — 25 Ranks

MAIN CHAMBER (Left Side)

LEFT CHEST

(Front to Rear)
Vox Humana 8'
Horn Diapason 16'
Tuba Horn 16'
Tibia Clausa 8'
Concert Flute Celeste 8'
English Post Horn 8'

RIGHT CHEST

(Front to Rear)
Concert Flute 16'
Viol d'Orchestra 8'
Viol Celeste 8'
Clarinet 8'
Quintadena 8'
Oboe Horn 8'
Marimba Harp
(Main Chamber Ceiling)

LEFT FRONT

Tambourine No. 1
• Maracas
• Finger Cymbals
Tap Cymbal

LEFT CEILING

Chrysogloitt
Hot Canary

LEFT CEILING BEAM

Snare Drum
• Tom-Tom Drum
Bass Drum
Kettle Drum
Crash Cymbal

PERCUSSION CHAMBER

(Upper Middle)

Glockenspiel
Re-ti Cymbal
Brush Cymbal
Surt
Shuffle
Diesel Train Horn
Air Truck Horn
Siren

BACK OF ROOM

(Above Bar)
• Trumpet en Chamade 8'

SOLO CHAMBER (Right Side)

LEFT CHEST

(Front to Rear)
Brass Saxophone 8'
Brass Trumpet 8'
Tibia Clausa 16'
Solo String Celeste 8'
Musette 8'
Kinura 8'

RIGHT CHEST

(Front to Rear)
Vox Humana 8'
Serpent 8'
Diaphonic Diapason 16'
Solo String 8'
Tuba Mirabilis 8'
Xylophone
(Solo Chamber Ceiling)

UNENCLOSED

RIGHT WALL

Chimes
Tibia Clausa 16'

RIGHT CEILING

Master Xylophone
Tuned Sleigh Bells

RIGHT FRONT

Telephone Bell
Train Whistle
Fire Gong
Bird Whistle
Horses Hoofs
Castanets
Chinese Wood Block
Klaxon Horn
Triangle
Ooga Horn
Tambourine No. 2

RON RHODE

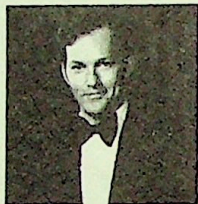


With a background in popular piano and classical organ, and three years toward a Bachelor of Music Education degree at St. Ambrose College, Davenport, Iowa, Ron moved from his native Illinois to Arizona in 1973, to become Associate Organist at Organ Stop Pizza, Phoenix. He has been Senior Staff Organist at Organ Stop Pizza, Mesa, since its opening in June, 1975. Since residing in Arizona, Ron has worked to acquire hours toward a Bachelor of Organ Performance degree at Arizona State University, Tempe, Arizona.

During his career as a concert and recording artist, Ron has performed on most of the major theatre pipe organ installations across the United States. He has also played before audiences in Canada, Australia, and England. He has four recordings to his credit.

Since he now calls the Valley of the Sun home, Ron most enjoys traveling, landscaping, and meeting and talking with the many visitors that pass through the doors at Organ Stop Pizza.

LYN LARSEN



Lyn Larsen has established himself as one of the finest theatre organists in the world today. Lyn has performed hundreds of concerts from coast to coast, appearing at such notable places as the Hollywood Bowl and Radio City Music Hall in New York City. His popularity is not restricted to just this country, however, as he has performed at

Royal Albert Hall in London, England, and has also appeared in Holland, Scotland and Australia.

At the 1984 National Convention of the American Theatre Organ Society, Lyn Larsen was honored by being named "Organist of the Year."

In addition to his busy concert schedule, Lyn has recorded 24 popular albums, all receiving high acclaim. In his spare time, he enjoys working with stained glass and gourmet cooking.

WALTER STRONY



WALT STRONY made his debut playing the theatre organ at the age of 18. He has since appeared at consoles across the country and around the world, having performed at Expo '75 in Japan, and for the Theatre Organ Society of Australia during their 1980 convention in Sydney. He has also performed at the 1977, 1978, and 1979 conventions of the

American Theatre Organ Society.

Born in 1955, Walt grew up in the Chicago area and began music lessons at the age of seven. His theatre organ teacher was the late Al Melgard, who for 45 years was the master of the six manual Barton organ in the Chicago Stadium. It was Melgard who sparked Walt's interest in the theatre organ by allowing him to play the huge Stadium organ. He has consequently studied classical organ with Herbert L. White at the Sherwood Music School in Chicago, and coached with Karel Paukert at Northwestern University in Evanston, Illinois. He also studied piano with Guilio Favario, associate conductor of the Lyric Opera of Chicago and held the post of principal viola in several community symphony orchestras.

Besides playing the organ, Walt is in the process of rebuilding a pipe organ for his Phoenix, Arizona home. His other interests include traveling and sightseeing, gourmet cooking, gardening, camping and swimming.

PIZZA

	Sm.	Med.	Lrg.
THE COMBINATION	4.20	8.20	10.10
(Cheese, Sausage, Pepperoni, Beef, Ham, Salami, Bacon Bits, Black Olives, Mushrooms, Green Peppers, Onions)			
P.S.M.	4.10	8.00	9.85
(Cheese, Pepperoni, Sausage, Mushrooms)			
VEGETARIAN SPECIAL	4.10	8.05	9.90
(Cheese, Mushrooms, Green Peppers, Black Olives, Onions)			
HAWAIIAN SPECIAL	3.80	7.35	9.05
(Cheese, Ham, Pineapple)			
OR — CHOOSE YOUR OWN FAVORITE TOPPINGS			
CHEESE PIZZA	3.30	6.25	7.70
EACH EXTRA MEAT30	.65	.80
(Sausage, Pepperoni, Ham, Salami, Beef, Canadian Bacon)			
EACH EXTRA VEGETABLE20	.45	.55
(Mushrooms, Black Olives, Onions, Green Peppers, Pineapple, Sauerkraut, Jalepenos)			
EXTRA CHEESE40	.75	.90
(On any pizza)			

SANDWICHES

ROAST BEEF, HAM, PASTRAMI, OR TURKEY	2.92
(with Swiss or American Cheese)	
SUBMARINE	3.24
(Ham, Bologna, Cotto Salami, Pepperoni)	

SALAD BAR

A variety of salads and toppings (One trip only)	
SMALL	1.30
LARGE	2.92



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834-5325

Prices subject to change without notice.

SOFT DRINKS

(Pepsi, Diet Pepsi, Slice, Root Beer, Ice Tea, Coffee, Hot Tea, Milk)

DRAUGHT BEER & WINE

DESSERTS

ICE CREAM CONES and SUNDAES

HAVING A SPECIAL PARTY?
Ask about reserving our restaurant.
(Subject to certain size & time restrictions.)







Organ Stop Pizza

2250 West Southern Ave. • Mesa, AZ 85202
5330 North Seventh St. • Phoenix, AZ 85014

Pictured is Ron Rhode, Featured Organist at Organ Stop Pizza, Mesa. Always presenting music with excellent taste, his popularity has become somewhat of a phenomenon. Ron's appeal is not limited to Organ Stop, as he is also one of the leading theatre organ concert artists in the world today.

Glenn Davis Photography, Tempe, AZ

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