AMICA BOSTON 1999
By Dorothy Bromage

The beautiful Westin Hotel in Waltham, Massachusetts was the setting for many of the AMICA Boston 1999 activities. The first for everyone, however, was a trip on Thursday into Boston. Seeing this world class city was accomplished by foot in the Quincy Market/Faneuil Hall area or by riding in a trolley throughout the many neighborhoods and districts that have historic sites, such as the Charlestown Navy Yard with the USS Constitution (“Old Ironsides”).

Boston University is noted, among other things, for the John R. Silber Symphonic Organ in Metcalf Hall. Following the tour of Boston, we got a look at this organ. Curator Nelson Barden described how it grew from two residence player organs into the instrument now enhanced in the electronic age. The demonstration was followed by a short silent movie, “Luke’s Movie Muddle,” with movie music accompaniment from the organ’s computerized archives. The film was provided and projected by Roger Colson of the Eastern Massachusetts Chapter ATOS. The organ is designed not only for listening but also for viewing, and one can see on monitors the registration and other features of the performance. The physical design is available for viewing as well, and we walked through the organ while it played.

There was a convention breakfast Friday morning followed by a traditional feature of AMICA conventions, the Seminars. AMICA Boston 1999 had eight of them from which to choose. Presenters were Bill Koenigsberg, Gary Rasmussen, Allan Jayne, Mel Septon, Bob Hunt, Larry Norman, and Ken Volk, with Liz Barnhart holding court in the hotel lobby with those who kept busy that morning creating a needlework souvenir of the convention logo.

Many AMICAns have never seen an accompaniment roll used for a performance. Margaret Davis of England, soprano with the talent and experience to carry it off, remedied this after the Lantern Luncheon. She sang with two Ampico rolls and then performed another solo with accompaniment by Tony Austin.

Dating back more than two centuries, the magic lantern is the unique forerunner of the movies. Terry Borton, of the American Magic-Lantern Theater, presented a show in the style of Victorian America. With the help of singer-accompanist Jackie Alvarez, Terry entertained by means of a collection of antique magic lantern slides with a patriotic theme. The slides were made to do various antics besides hovering still on the screen. Audience participation included two patrician selections sung with enthusiasm to piano rolls.

The busy day proceeded with an Organ Grind in the foyer of the ballroom. A variety of instruments were played by organ grinders Ken Volk, Ed Everett, Cynthia Craig, Gary Craig, and Walter “Hap” Holmes.

Another event that has been traditional, since introduced at AMICA Boston 1989, is the Pumper Contest. Tony Austin was the master of ceremonies for the contest. Julian Dyer who was the Footsie winner last year, presented the “Golden Footsie” award for best roll interpreter to Karl Ellison. Prior to launching the contest, Tony introduced Paul Lehrman, editor of an online magazine for the recording industry (mixonline). In November, Paul will present the world premiere of the first (1923-24) version of George Antheil’s “Ballet Mecanique” in the Concert Hall at the University of Massachusetts-Lowell. Modern music technology will come into play to synchronize 16 player pianos. Also on the program will be several world premiers of pieces for multiple player pianos. A web site is devoted to the project: antheil.org.

In the evening, buses once again headed for Boston and Rowes Wharf where the catamaran ship “Freedom” was the scene of dinner and dancing and cruising the Boston Harbor. Back at the hotel, as is the case at AMICA conventions, the Hospitality Room attracted and held conventioneers who were not ready to quit just yet. Instruments for the Hospitality Room and various performances elsewhere in the hotel were loaned for the convention by Ken Volk, Ed Bordeleau, Bill Koenigsberg, Bob Hunt, Greg Volk and Kirk Russell of Avery Piano Company in Providence, Rhode Island. Also on Friday night, on the other side of the hotel lobby in the Ports Room, Hi Babit could be heard playing requests. The session was video taped by Keith Bigger, who will make the tapes available to members of AMICA.

The Saturday of an AMICA convention is always a full day. This one began with the Mart at which automatic music related items were in good supply. Everyone then boarded buses for venues in the Merrimack Valley west of Boston. First opened in 1960, the American Textile History Museum is only two years old at its present location in Lowell. One could see how cotton, wool, flax, and horsehair went from the raw material to various useful and decorative products. In a re-creation of an 1870’s factory, one level of the Museum was busy all day noisily spinning and weaving and making cloth, with commentary by a Museum docent.

The Charles River Museum of Industry is visited by crossing over the Charles River on a footbridge where the river winds its way through Waltham. The Museum is located in the former Boston Manufacturing Company mill complex, a National Historical Landmark. This structure, which opened in 1814, was the site of the first power loom to be used in the United States and the first place where spinning and weaving were done in one operation under the same roof. Exhibits included a player piano and also covered topics such as the watch factory, an auto plant (complete with Stanley Steamer), a machine shop, a power house, and an employment office.

The Saturday bus tour continued to the city of Woburn and a stop at the home of Joe and Pat Lavacchia. They are always gracious hosts and on this day, they did what they do best, welcoming four busloads that appeared in sequence throughout the afternoon. Coming up the driveway, guests were greeted by the sounds of the Wurlitzer 146 band organ. Inside, Joe’s American Fotoplayer was put to work with Joe at the controls. It was also activated by a G roll installed in the back. Their home is rich with unusual instruments and with a special collection of wicker.
AMICA BOSTON continued . . .

In Eastern Massachusetts, it is possible to visit major historic sites while touring inland. In Concord, the Old North Bridge drew the attention of everyone, while in Lexington, there were historic buildings to be seen as well as the Lexington Green.

Although the Saturday night Banquet meal was an event in itself, the highlight of the evening was the performance by Stan McDonald’s Blue Horizon Jazz Band playing Dixieland style music and effectively causing many people to leave their seats at the table and head for the dance floor. Traditional jazz music is alive and well in New England, confirmed by Stan’s group.

During one intermission, a contest was held. The people at the winning table received miniature spinning wheels as a prize. They won for most accurately naming the titles of the tunes on a QRS piano roll, “Tea for Two” played by Liberace who entertainingly wove fragments from other songs into his arrangement. Another time, when the band took a break, Ginger Christiansen presented the convention table favor, a 2-cup teapot. Chris Christiansen demonstrated, by pouring tea from the pot into a cup, that the teapot could actually be used as such. As he lifted the teapot from its stand, the music of “Tea for Two” was heard confirming that the souvenir contained a music box.

Sunday morning’s Farewell Breakfast was followed by the AMICA International Annual Meeting, presided over by Linda Bird. At the close of the meeting, the AMICA banner was passed by Dorothy Bromage to John Motto-Ros so that it may reappear in Sacramento, California at the year 2000 convention, hosted jointly by the Founding Chapter and the Sierra Nevada Chapter. Some people headed for the airport but several were observed to dash away in other directions. These were the hosts for the four Open Houses held in Massachusetts and New Hampshire. Aided by a special Open Houses booklet prepared by Ginger Christiansen, travelers went to visit Chris and Ginger Christiansen who opened their home, as did Allan Jayne, both homes being in Nashua, New Hampshire. In Massachusetts, Open Houses were held in Concord at the residence of Bill and Beverly Koenigsberg and in Billerica at Dorothy Bromage’s house.

At AMICA Boston 1999, countries represented were USA, England, Canada, and Japan. Among the attendees were two famous Honorary Members, Ramsi Tick and Hi Babit, both with undeniable connections to QRS. The souvenir roll was produced at QRS with the expertise of Bob Berkman. Special recognition goes to the Core Corps (Convention Committee):

Dorothy Bromage, Chairman, Mart Coordinator, Pumper Contest Coordinator
Allan Jayne, Treasurer/Registrar
Ken Volk, Transportation Coordinator, Table Favor Coordinator
Ginger Christiansen, Seminars Coordinator, Open House Coordinator
Bill Koenigsberg, Display Coordinator
Don Brown, Photography, Liaison with Magic Lantern Show
Sandy Libman, Liaison with AMICA Board of Directors
Greg Volk, Souvenirs Coordinator
Chris Christiansen, Bev Koenigsberg, Don Brown, and Dorothy Bromage, Bus Captains

AMICA BOSTON CONVENTION 1999

By Karl Ellison

During the early part of summer of 1999 much of the Northeast U.S.A. has been experiencing severe drought conditions and periodic heat waves. Sultry days, uncharacteristically relentless sun and “dry” thunderstorms have been the norm for the prior weeks making it very unpleasant to do any outdoor activities. But on the week of August 12-15 1999, AMICA got lucky. The week of the convention saw a break in the heat, allowing all of us to enjoy the planned activities in relative comfort. Despite some weekend clouds, the weather was the most comfortable it’s been in months!

The 1999 AMICA convention was headquartered at the Westin Waltham Hotel in Waltham, Massachusetts - a 30 minute bus ride from downtown Boston. Why so far from the city? Given that the room rates in downtown Boston would be approximately double our convention rate of $95/night is perhaps one factor. Our hotel is made mostly of sweeping glass facades containing all of the amenities that one would expect near a major metropolis. People started to arrive a day early from around the world.

Living only a 40 minute drive away, I attended Wednesday’s committee business meeting. President Linda Bird chaired the meeting, covering old business in the morning, new business after lunch. The committee members adjourned for dinner, while I popped back home to later return to the hotel to stay for the week.

Arriving for my 3-night stay at the hotel Thursday morning, I glanced about the hospitality room while checking in. Look at the instruments! A Crown piano that interfaces to a Telelectric and a Telelectric console, with an original cabinet and lot of brass roll cassettes. There was a Mason & Hamlin Ampico B grand, a Steinway Duo-Art grand, a Chickering Ampico A grand, and an Ampico Upright with a clockwork spoolbox motor (that was wound when you pumped - yes - it was an experimental unit from the factory, the owner told me), a nice standard 88n pumper, and an shiny ebony Knabe grand with new Pianodisc. People brought boxes of rolls for anyone to play. The hospitality room looked like the piano section of a 1920’s department store. The room was full of old friends and friendly new faces.

Shortly after 1 p.m. we boarded busses to go to the heart of Boston - the historic Faneuil Hall District. Site of the first town meeting in America, Faneuil Hall was host to revolutionary
gatherings in the 18th century, antislavery assemblies in the 19th, and temperance and women’s suffrage rallies in the 20th, hence its moniker, the “Cradle of Liberty” - ironic, because the place was built by merchant Peter Faneuil with proceeds from the slave trade. We were let off at the Quincy Market - three long buildings of shops adjacent to Faneuil Hall. The tourist hordes at the Quincy Market building make it seem like a circus. Since I work in downtown Boston I’ve spent many a lunchtime in this area. During the summer, jugglers and fire-eaters perform free for the teeming masses to make the impression complete. Irish fiddlers, Andean flutists, frenetic clowns and a faux-Ben Franklin stalks the property to answer any question a visitor may ask, jokers and smokers and “aspiring poets” - they all perform during sunny summer days in the area immediately surrounding the marketplace, the middle building of the three that make up Faneuil Hall Marketplace. Some convention attendees walked around the area shops, while most took the scheduled combo trolley/open-air bus sight-seeing tour of the more historic extremities of the city. Our colorful tour guide (Melinda - colloquially pronounced “Ma-lin-der) gave an excellent narrative of little known objective as well as subjective facts of every view. Sites visited were: The Charlestown Navy Yard - home of “Old Ironsides - the oldest currently commissioned ship in the US Navy, MIT, the history Back Bay section, Boston Public Commons (garden), Bunker Hill, etc. Upon returning to the Faneuil Hall area, many ate a quick bite at the market building containing an ethnic food court. After this “dinner on your own” we popped across town to the Boston University, a.k.a. BU.

The BU “John R. Silber” Symphonic Organ - 30’ high, 10’ wide and weighing 22.5 tons - is located in the university’s Student Union building. Nelson Bardon (Boston’s premiere Aeolian-Skinner organ builder) gave a brief narration of the instrument’s history, whilst his assistant Shawn sat up in the balcony operating the organ through the computer player interface. This is a unique instrument in that it’s generally a combination of an Aeolian and a Skinner organ (but not to be confused with an Aeolian Skinner instrument proper). The first instrument, the Skinner, was originally installed in the home of Percy A. Rockefeller in Greenwich, Connecticut. Other divisions came from other instruments, including one previously installed in Boston’s John Hancock building. The original roll-playing consoles are displayed in the well lit blower/controller room. A temporary master console is in place on the main balcony; Nelson Bardon & Associates are working on a proper console. The instrument also has a computer interface - The Boston University Symphonic Organ Recorder (BUSOR). This proprietary software/hardware music interface was developed in England using a specially designed kind of MIDI (regular MIDI is too slow - BUSOR is capable of 1000 note changes/second) to play the instrument. Television screens around the auditorium are used to display the graphics of this software, showing all the virtual stops and console keys moving as they’re being played. The crumbling and deteriorating player rolls that were part of the individual residential organs that make up this instrument have been digitally recorded for use on BUSOR. The purist may be tempted to sniff at BUSOR, yet it’s flexibility and speed all but eliminate human limitations, making it “an artistic medium in it’s own right”. The organ isn’t just an orchestral organ, it has many attributes of a theater organ - many traps and theater organ type stops. The entire instrument was built with a full corridor tunneled through it so you could see all of the works, well lit behind Plexiglas. After all, this is a college - a place of learning and experimenting. This instrument is the culmination of 16 years of work, and it’s metamorphosis continues to this day with the plans for a “Fanfare” division which is now in the planning stages.

I swear the buses got lost upon returning, so we didn’t arrive back at the hotel until late. I again popped into the hospitality room to find Hi Babit playing for a small group. Extemporaneously, as usual. Someone in the room said “Play ‘New York, New York’”. Another voice quietly said “I’m sick of that one”, to which Hi replied “YOU’RE sick of that one??!”

Friday morning began with a continental breakfast and more greetings of new friends. The seminars followed shortly. It’s a shame, but due to time restrictions one is only allowed to attend three of the 6 or so seminars offered. Larry Norman added his usual comical arie to his seminar on preserving and repairing music rolls, Bill Koenigseberg gave a well documented historical tour of his 1000 hour task of his Mason & Hamlin Ampico B, and Ken Volk showcased the history and details of operating his Tel-Electric expression player. These were the three I was able to attend.

Lunch at the hotel was a formal served affair, after which immediately followed a Magic Lantern show. Slides were projected that contained moving components, liquids between the slides for effects, and other projectable motions. It can be best described as a slide show with certain mechanical motions induced by superimposing other moving slides. The audience was instructed where to interject their participation within the narrated stories. Silent movies and Magic Lantern shows were rarely silent, involving sound effects and audience participation. Magic Lantern shows long before adopted this concept to the Nth degree. Also highly enjoyed after lunch was Margaret Davis of Loughton, England, who sang a whimsical solo selection accompanied by Julian Dyer on the pianola.

Following the singing and lantern show was an organ grind in the hotel parking lot. A sneak peek below the hood of one organ revealed a computerized song selector, but the instruments were pneumatically powered by crank bellows.

Before Friday’s pumper contest, we were given a presentation by Professor Paul Lehrman on his forthcoming edition of Antheil’s “Ballet Mécanique” for 16 Disklaviers. I was not in attendance, so I’ll let Julian Dyer of the UK step up to the microphone to give you his 2-paragraph synopsis -

“Antheil wrote this (in)famous piece in the early 1920s for 16 player pianos (in the case Pleyelas), in Paris, to go with a Dadaist film. However, the device that Pleyel had devised to synchronise the rolls on the 16 instruments proved to be unworkable, and the piece was never played in the form intended. Over the years a number of alternative cut-down versions have been produced; a recent performance in Europe by Ensemble Moderne has used two Ampico grands (provided by Jurgen Hocker) with pianists and orchestra. However, none of these address the original intentions of the piece. Paul Lehrman has been commissioned by Schirmer’s music publishers to recreate the original form of the work, sponsored by Wired magazine (who will publish details in their November magazine). This new performance will be premiered in Lowell, MA, on 18th November in a free concert,
which will be repeated around the US in following months. The MIDI files will then be issued with the score by Schirmer’s.

Paul described the history of the piece, and a little of the colorful history of Antheil. He described some of the technical difficulties he has experienced in getting MIDI to perform the piece accurately enough - the rate notes are played being too great for MIDI to handle accurately. We were given a short demonstration of a synthesised performance. The composition may not be to everyone’s taste, but it’s an interesting aspect of musical history that certainly should be revived now that, some 75 years later, technology has finally caught up with it. Refs: [http://www.antheil.org](http://www.antheil.org) - Paul Lehrman’s web site “Bad boy of music” - Antheil’s autobiography ($12 from Amazon)

Immediately following professor Lehrman’s presentation was the pumper contest. Tony Austin of the UK played emcee for the affair, and this year I was disappointed to find there were only a handful of participants, relative to the 1998 competition. Somehow always the center of attention, Larry Norman’s twisted psychology failed to influence the judges and psyche out the other contestants this time as in the past - as he arrived this year at the contest dressed as a house painter, replete with full painters coveralls, tool kit, buckets and brushes. But it was yours truly who happened to win the contest with my newly acquired copy of “Raggedy Ann” QRS 2539 played by Herbert Clair, that I won in a Mike Montgomery mail auction. I promise to dust the Golden Footsie Award every week, and give it periodic Desenex treatments as needed. I’ll be certain to return the Footsie to my successor in Sacramento next year!

Friday night was the Harbor Cruise Banquet Dinner. We again were bussed to downtown Boston’s Rowes Wharf, where we all boarded the good ship “Freedom” for a 3 hour cruise and dinner. While the boat was still moored at the dock, it was ever so slightly pitching with the waves lapping against the dock, and this land lubber began to feel dizzy. Oh great. Upon going above deck to the observation deck, I met a few others who were also experiencing the beginnings of the unfortunate phenomenon of motion sickness. However, as soon as the boat took off, everything leveled off beautifully, and everyone was ok. Dinner was a tasteless lump of lasagna, but what of it? The company was good, there was a bar on board, I was hours and miles away from my work-a-day cares (even though my office building loomed in the background). What more could I ask for? The city is very pretty when viewed from the water at night.

Saturday morning started with the Mart. Relative to last year, this one was lacking in variety somehow. There was plenty to see, but to me, there just didn’t seem to be the diversity of items for sale that I expected. Having a table myself, I didn’t get the time to browse as I would have liked. There were some new business there - myself (New England Music Rolls, Salem, Ma.), Tim Baxter (Meliora Music Rolls, Atlanta Ga.) and David Saul (Precision Music Rolls, El Cajun, Ca.).

That afternoon was the busiest part of the convention - the massive road-tour to view a remarkable home collection as well as local sites and museums of interest.

My bus’s first stop was to the home of Mr. & Mrs. Lavacchia - a wonderful, gracious and hospitable couple that opened their home to our tour. They had coffee and snacks prepared for everyone! We were all free to roam throughout their entire home. Clearly the result of years of collecting, there were band organs, Pipe-organ consoles, and a fully-restored Photoplayer (see pgs. 377/8 of Bowers Encyclopedia Of Automatic Musical Instruments) - all of which was demonstrated. Passing an antique peep-show viewer and equipment on the staircase going up, you arrived in their living room where a Mills Double Violano Virtuoso was playing (see pg. 522 of Bowers). That was just the start of the instruments and memorabilia placed throughout the house.

Next stop was the American Textile History Museum in Lowell, Mass. The Museum houses the nation’s largest collection of artifacts and documents relating to America’s textile manufacture. They boast to have the largest collection of spinning wheels in the world. Young girls would work with heavy equipment 6 days a week for 12 hours a day producing the yarns and strings that fed the massive looms. Semi-modern (1950’s) looms were demonstrated. Wear your earplugs!

Getting tired now ... but we move on, our bus drives through very scenic areas of Northern Massachusetts to our next destination, The Charles River Museum of Industry in Waltham, Mass., where their mission is “... to be a center for exploration of the history of industry and technology and to study the dynamic process of innovation in order to encourage and inspire future innovation in America.” The group toured the past, present and future of the machine age. The top floor was devoted to the remnants of the Waltham Watch Company, containing artifacts, parts, equipment, and finished products. Comically ending the tour was a sad looking piano player. Butchered for “maximum viewing”, this neglected upright needed much help. This ostensibly was to be the grand finale of the tour, but ended up being more of a coup de gras. A fun place to poke around, in any event.

Aaabh ... back to the hotel, where everyone was all toured-out. A welcomed happy hour preceded the Banquet dinner.

The “Blue Horizon Jazz Band” played though the dinner, though I found this a bit loud for dinner conversation. Ramsi Tick, past president and owner of QRS music happened to walk over and sit next to me for dinner. He has fully recovered from his emergency bypass operation this time last year (judging from the prime rib dinner he had ordered!). I consider it a rare privilege to be able to discuss industry topics with people who have been there and lived it - wonderful! Couples danced on the main floor, where I saw David and Ann Saul - wonderful competition ballroom dancers they are, showing their stuff - smooth! Afterwards, a group of 20 or so stayed up late at the hotel bar, generally being silly. I don’t think I laughed so hard in my life (thanks, “Reverend” Fox).

The Sunday farewell breakfast was a fully served affair, after which the open business meeting took place. The Wednesday Board meeting activities were highlighted. John Motto-Ros gave a slide presentation of the sights and activities that have been booked (a done deal!) for the June 2000 convention in Sacramento, CA. Discount air fares to Melbourne for 2001 are in the works. When the meeting was adjourned around 11 a.m., the mass exodus began to the airports and to the local open houses. So many people left so quickly, it was difficult to individually say goodbye. Ah well, until next year in Sacramento ... farewell!

- Karl Ellison
HEART OF AMERICA CHAPTER (C-7)

Ron Connor

I am happy to report that the best chapter in AMICA is still going strong. We are well spread out which often means a drive of over 200 miles to attend meetings. In spite of this we have managed to have four meetings since the last Convention. In September we had a successful band organ rally at the Kansas State Fair. Then came a Christmas party at the Hellstein’s in Kansas City, Missouri. In June we held a band organ rally at a park in Topeka, Kansas. Down the road we will return to the Kansas State Fair in September, followed by a Christmas party at Robbie Tubbs’ in Kansas City, Missouri.

As you can see, we are heavy in band organ rallies. With a membership list of about 60, many of which are couples, it is difficult to find places to hold the gathered around the piano type of meeting. Band organ rallies get the people out, put them in a happy mood, and everyone has a good time. They also give us a chance to introduce AMICA to the public which has resulted in some new members.

Our big project now is the 2002 Convention. You have to admit that it takes guts to follow Australia. We have already booked the Holiday Inn Convention Center in Springdale, Arkansas. Where??! Arkansas, the state that nobody had heard of until recent politics put the spotlight on it. I think you will be surprised. We are not just a bunch of hillbillies running around with 19th century rifles. About 15 minutes from the Convention Center there is a new regional airport that opened last December. The center is also about a block from Highway I540. I have driven through every state except North Dakota and can assure you 540 from Fort Smith to Springdale is one of the most scenic drives in the country. We are planning lots of things to do and we guarantee your trip to Arkansas will not be boring.

Our meetings are open to any AMICA members, so stop in and visit with the chapter that in the last decade furnished two International presidents, a strong assist to Gateway on the ’96 St. Louis Convention, and will bring you a great 2002 Convention.

MIDWEST CHAPTER (C-8)

Liz Barnhart

We have three meetings each year. Our approximate membership is 90 households, but about 25-40 attend meetings. All meetings are two-day because our driving distances can be up to six hours.

Our next meeting is September 25 and 26 in Cincinnati.

Very active members, Stan and Alberta Favret passed away this year, and money was donated in their name to the Memorial Fund.

THANKS !

Convention Photo Credits:
Clark & Faye Cressman
Michael Stephens
Don Brown
Dorothy Bromage

Bill and Beverly Koenigsberg

Dorothy Bromage’s Home

Sunday night at the Waltham Westin Hotel - Dan Brown, Bernice Carnes, ???, Lee Rosencrans, Jerrilynn Boehland, Clark Cressman, Shawn Fox, Bob Rosencrans, Ruby Ahneman, Fay Cressman
Don Rand getting ready to take us for a cruise in his 1927 Franklin.

Representative of the nine “Brits” at the Convention are Margaret and Peter David. With Tony and Paddy Austin, Peter and Janet Tal lent, John and Lyn Mercy, and Julian Dyer, they were major contributors to the success of AMICA London 1995.

After the Convention, Master roll maker Don Rand, left, and John Motto-Ros in front of the link playing “Tiger Eyes.”

The AMICA International Annual Meeting is conducted by President Linda Bird. To her left are Vice President Dan Brown and Secretary Shirley Nix.

Don Rand tending to the machine, notice the roll in the foreground. Yes, Don will repair it and recut it! Kind of ruff.

John Motto-Ros receives the AMICA banner from Dorothy Bromage for display at the year 2000 Convention in Sacramento, California.

Ken Volk, designer and producer of the souvenir table favor, distributes them as guests leave the Banquet.

Walt Miller has a cornet solo.
The souvenir teapot can be used like any other teapot to brew and serve tea. Chris Christiansen demonstrates this as Ginger Christiansen introduces the traditional table favor.

Ross Petot, foreground, plays traditional jazz with the band and is also a professional stride pianist.

Period costumes gave a party air to the Banquet.
It is a family affair at this table with Ken Volk, Helen Volk, Denise Pichette-Volk, Torin Volk, and Greg Volk. They dine with longtime friends, Joe and Pat Lavacchia.

In preparation for use by the Dixieland band at the Banquet, Kirk Russell ensures proper tuning for the 7’ Steinway loaned by the Avery Piano Company of Providence, Rhode Island.

In Concord, it is the Old North Bridge over the Concord River that suggests the struggle for independence in the 18th Century.
The double Mills Violano and other unique items are featured in this corner of the upstairs living room.

Joe Lavacchia in action at the American Fotoplayer.

Hi Babit at Lavacchia’s Fotoplayer

Joe Lavacchia tells us about the Fotoplayer - what nice people!

One Corner of the upstairs living room at the Lavacchia residence.

Richard Reutlinger and Joseph Lavacchia

Joe Lavacchia and Hi Babit
Some of the exhibits contain very small pieces.

An operating 100 loom spindle loading machine.

At the Charles River Museum of Industry, some of the exhibits are large.

Well, it does make rolls - Textile Museum.

A small section of the spinning wheels collection at the American Textile History Museum in Lowell.

Lyn and John Mercy made the trip from Whitehurst, England - first Convention - they liked it! Yes, that’s Linda and Galen Bird in the next row - start the bus!

Dancing to music by the Klavinova (loaded by Ed Bordeleau) aboard the catamaran ship, “Freedom.”
The clown, “Hap” Holmes, rests the belly organ on its stand.

Gary Craig grinds the organ for Dick Merchant.

Cynthia Craig and Peter Davis

Organ grinder Ken Volk with son Greg and grandson Torin.

Ken and Greg Volk

Lanternist Terry Borton with magic lantern slides.

Singer-accompanist Jackie Alvarez leads the audience in singing.

Peter and Margaret Davis - Boston Harbor Cruise.
Sharyn and George Cunningham

Hosts Chris Christiansen, Greg Volk with his father Ken Volk at the Tela Elect.

Richard Vance inspecting Ken Volk’s Crown Piano with the Tela Elect., Torin Volk and Chris Christiansen looking at the roll player for the Crown.

Aline and John Kadlec

Bill Baab, Richard Reutlinger and Bill Dean

The British Connection at the Blackrose Pub, downtown Boston. Left: Alice Scheelar, Janet Tallent (Surrey, England). Right: Earl Scheelar, Peter Tallent (England), Nadine Motto-Ros

Don Brown getting pointers so he can assist as lanterist for Terry Borton of the American Magic-Lantern Theater.

Julian Dyer will monitor the Ampico roll when soprano Margaret Davis sings.

Janet and Richard Tonnesen - the roll will be ready when???
Super hosts, the Christiansen’s - the very best! Thank you.

Don Johnson and Bob Anderson having a good time.

Julian Dyer from Berkshire, England - Past Mr. Foot Pumper

Liz Barnhart, cross-stitch enthusiast, lends a hand with needlework of the Convention logo.

Roy Beltz, Tony Austin, Paddy Austin get acquainted during the Friday morning breakfast.

Steve Rattle encouraging attendance at the 2001 Convention in Melbourne, Australia.

Nelson Barden, Curator of the John R. Silber Symphonic Organ at Boston University.

Shirley and John Gartrell going to a home tour - Nadine Motto-Ros in background.

What a pair to draw! Dan Brown and Mike Barnhart, Liz’s husband.

Bev Koenigsberg shows Liz Barnhart the literature on local attractions.
Pat Friend at the registration table.

Pre-convention activity in Dorothy Bromage’s garage. Packaging the table favors are Chris Christiansen, Ginger Christiansen, Ken Volk, and Sandy Libman.

L-R: Judy Chisnell, Hi Babit, Rollie Chisnell
- “So long, see you in Sacramento!”

Waltham Westin Hotel

Maury and Fran Willyard
Margaret and Peter Davis; Lyn and John Mercy from England
Ken Volk viewing an electric roll player.

Don Johnson and Bob Andersen
Clark, Donna and Christy Counterman
Bernice Carnes and Robert Rosencrans
Members of “Tour C,” led by Bus Captain Chris Christiansen (behind the camera), pose in the Massachusetts countryside on our way to the Museum at Waltham. Great place!

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A portrait of Stan McDonald’s Blue Horizon Jazz Band. Left to right: Phil Monat, drums; Dan Walker, trombone; Gerry Gagnon, tuba; Cal Owen, banjo; Ross Petot, piano; Walt Miller, cornet; Stan McDonald, reeds
The PUMPER CONTEST

Contest judges - Margaret Davis, Peter Tallent, Julian Dyer

Tim Baxter

Shawn Fox

Jere DeBacker

Selmer Nielsen

Joyce Brite

Larry Norman

Earl Scheelar

Karl Ellison

Mike Walter

Karl Theil

Julian Dyer presents Golden Footsie Award to Karl Ellison, winner of the Pumper Contest
Dancing to the Music of “The Blue Horizon Jazz Band
A popular person at the Convention, Ramsey Tick

A plaque is presented to Dorothy Bromage by Liz Barnhart for chairmanship of the 1999 convention.

Frank and Shirley Nix receive the President’s Award from President Linda Bird.

Richard Reutlinger, winner, AMICA International Award