This was my 18th AMICA Convention, within 37 years membership, and once again outstanding! Many, many thanks to Frank and Shirley Nix and their committee for their superlative efforts in organizing and making it happen. It was clearly a huge undertaking and they are to be commended. Very much appreciate yet another great array of fond memories.

Special mention to:

Hi Babit, an Honorary, for frequently entertaining us royally on many occasions in the hospitality suite. He is 91 years young and has an extraordinary repertoire. His enthusiasm was infectious.

Tom Ahearn for bringing and displaying his powerful Knabe Ampico B concert grand in the hospitality suite. Fine example of blending the old (Ampico) with the new (Bob Hunt’s e-valve system).

Gene Korolev, Randy Cox and Wayne Stahnke for making available a stunning grand piano fitted with Wayne’s LX Live Performance solenoid system. It was Gene’s stunning “Tribute to Harley Davidson”, a custom built grand piano. Equally stunning was its aural performance with Wayne’s LX solenoid system. It was real treat to hear it working quite well with my Duo-Art emulation midi files after conversion to Disklavier format. Its performance using LX formatted files with 1024 dynamic levels was spectacular.

Richard Ingram for bringing his nicely restored very early rare A.B. Chase 88n foot pumped grand. It was great to note he managed to acquire Hi Babit’s autograph on its harp, nice touch!

Spencer Chase for displaying his demonstration e-valve system fitted to a Duo-Art grand. Yet another fine example of a marriage of the old with new technology.

Jerry Pell for bringing his nifty Wurlitzer band organ for our listening pleasure in the hospitality suite.

Robbie Rhodes and the Titanic Jazz Band for their Banquet fine entertainment.

Ralph and Gloria Schack for opening their home to view and hear their fine collection. It was a real treat for me to finally see and hear the now restored early 1895(?) Welte Style 3 Cottage Orchemstrion I found in a genuine cattle barn some ‘levety-7 years ago. And right alongside it the 28” upright Kalliope disk music box that emerged as part of the original transaction all those many years ago. Brought tears to my tired old eyes. Both within a great display of beautifully restored instruments.

Mike and Marilyn Ames for opening their home to view and hear their outstanding collection. It was a real treat to see a great marriage of the old with new midi technology to dramatically expand available music for a variety of instruments, most notably the Violano. And a truly delightful surprise to meet Jody Kravitz for the first time, so long after he started MMD some 13 years ago.

Frank and Shirley Nix for opening their charming home to view and hear their fine collection of a Duo-Art reproducing piano, large orchestrions, music boxes and a great fairground organ. They are truly great hosts and clearly earned a huge commendation for all they are doing for AMICA and our delightful avocation.

Mike and Cathy Choate for opening their home to view and hear their fine collection. Regrettably, this is one I did not get to, but overheard many who were delighted and impressed.

Dana Bashor for opening his gorgeous home to view and hear his outstanding collection of music boxes, automata, moving framed pictures, musical clocks, fine heavily carved furniture, and his big Welte Style 3 Cottage Orchemstrion. A fine, gracious host who enthusiastically shared his collection.

Fred and Deanne Roth for opening their home to view and hear their fine varied collection of juke boxes, nickelodeons, a fairground organ and stunning classic cars. What a treat!

A catered lunch in the shadow of the real Boeing 707 Air Force One in the Reagan Library was amazing! How did they ever get that massive airplane up to the top of the mountain and into the building? WOW! The Reagan collection of memorabilia brought back many historical memories of great political significance.

And for someone living out in the relative boonies, the Hollywood Bowl and Independence Day fireworks were truly memorable. What a great show for some 17,000+ people in attendance.

Within our annual Pumper Contest, our inimitable Larry Norman can be relied upon to provide enjoyable levity to an otherwise serious event. Congratulations go to Roger Stumfoll for winning the contest, and to Karl Ellison for his capable organizing and MC’ing the event. As always, the contestant’s choice of rolls brought some terrific performances. Quite amazing what can emerge from a humble player piano.

An evening of silent film with piano accompaniment, all wrapped around a restored 1906 hand cranked movie projector, featuring Laurel and Hardy, and Buster Keaton, made for a charming true “nickelodeon”.

I was pleased to have attended Dave Saul’s workshop on Roll Scanning & Production, Don Barr’s workshop on the Violano, Stephen Goodman’s workshop on Automatic Musical Instrument’s Musical Partners, and Josh Rapier’s workshop on Reproducing System differences. Unfortunately, not possible to attend all of them.

As usual, the Mart was an enthusiastic event, organized quite well with all the vendor tables arranged around the perimeter of the ballroom. Made for easy migration from one to another. By a split second, I missed out on a Seeburg KT table favor on one of the mart tables. Perhaps another year I may get lucky.

The 2008 AMICA Convention table favor is a beautifully crafted, wonderful
work of art. It is a replica of a 105 Wurlitzer band organ. The Southern California conceived of this 2 years ago and managed to keep it a secret through to the unveiling at the banquet. Roy Beltz proposed the favor, Bill Blair did the electronics, and Larry Crehore did the laser etching.

Among those who worked on this project week after week were Jerry Pell, Bill Blair, Roy Beltz, Richard Ingram, Nan Allomong, Willard and Sharon Wills, and Jack Conway. Frank and Shirley Nix took a trip to Yosemite for the photos, and Bill Klinger arranged to have the cymbals made. The music (California, Here I Come) was recorded from a Wurlitzer 105 owned by Kim Pontius. There are well over 150 separate pieces to be cut, stained, and assembled for each favor.

It was a great convention, made all the better by meeting so many old friends, albeit only once a year. And once again, many fond memories. Thoroughly enjoyable throughout.

Some useful internet links emerged:
- Wayne Stahnke’s LX Live Performance site
- http://www.pianosxxi.com/
Piano Solutions XXI (Gene Korolev’s site)
- http://www.millsnovelty.com/
Mike Ames midi site
- http://www.timtrager.com/
Tim Trager’s site
- http://bandorganmusic.com/
Band Organ Music site
Stephen Goodman’s site
- http://www.reproducingpianos.com/
Josh Rapier’s site
davesaul@pacbell.net
Dave Saul’s email address

Frank Nix and Bill Klinger who furnished the cymbals.

It all started with a planning meeting where Roy Beltz presented a band organ kit that he thought would make a nice AMICA 2008 table favor. The group agreed and Frank Nix started gathering information for designing the case. I furnished photos of the drum shelves on my 105 and a photo from the Wurlitzer 1928 Catalog printed in “The American Carousel Organ” by Ron Bopp. “Wurlitzer Building Plans For Model 104/105” by R. M. Stanoszek was consulted for measurements. At this point the lumber was obtained and the work sessions began at the home of Frank and Shirley Nix. They have a well-equipped shop and large work area. The order of the steps is not exact as many activities overlapped.

A group of twenty plus AMICA So. Cal. members, friends and neighbors attended some or all of the work sessions that started February 25, 2006. Those who attended most if not all work sessions were Nan Allomong, Roy Beltz, Bill Blair, Jack Conway, Richard Ingram, Jerry Pell, and Willard and Sharon Wills. I kind of chuckled at starting so early but we needed the time to complete this complicated project. The work sessions usually lasted from about 9 am to 4 or 5 pm with a break for a fabulous lunch prepared by Shirley Nix. We met 2 or 3 times a month from the Fall of 2006 through the Spring of 2007. These large group sessions were
only the tip of the iceberg with Sharon Wills, Bill Blair, and Frank and Shirley Nix working on other parts of the project between the work parties. Frank designed jigs and fixtures to produce the needed parts.

Richard Ingram brought his surface planer and belt and disk sander. Frank set up a cut-off saw and two table saws. Parts were planed, cut to size, and rabbeted. During many of the early sessions we produced boxes and pails full of parts prompting me to ask Frank one day if we were ever going to assemble any of the parts.

While this was going Bill Blair and his neighbor designed and had the circuit boards made in strips. Frank then cut them apart. Bill searched the Internet to find a chip that could record for one minute and the recording device. He also searched for and obtained the speakers, switches, battery holders, batteries and components for the circuit board. Bill also arranged for his cousin Larry Crehore to laser cut and engrave the façade pieces, top facade with cymbal cut out, drum shelves, and case backs.

As work progressed several items were looked at, including buttons, to use for the cymbals. None really seemed to work well. Bill Klinger devised a punch and die set to cut out, dish, and punch the mounting hole from brass sheet. When it was time for final assembly the protective plastic film was peeled off.

Well I asked for it, assembly began. The main body front and sides were glued with spacer blocks inside to hold the case square. The parts were clamped with large rubber bands. When dry the cases were cut to final size and the top and bottom blocks glued in. The cases were then sanded smooth and square.

The backs were then fitted to the cases and the backs and cases numbered to match them up after finishing. With the backs in place the holes for the mounting screws drilled in the backs and cases. The holes in the backs were then countersunk.

Frank devised a layout for multiple bases and selected a cutter to create the design on the milling machine. Boards that would fit in the mill were laid out and Frank ran them through the milling machine. When the milling was complete wood chips were piled high around the mill. After milling, the bases were carefully cut apart. They were sanded and sent for the laser engraving.

The real fun then began. I think that everyone remembers this step. Silver braid was cut to length to wrap around the front and back edge of each drum to represent the nickel drumhead tension rings. They were glued a little proud of the drum edge so the drumhead would fit flush. Glue was applied to the drum edge and the braid wrapped around with a slight overlap.

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of Frank’s jigs the drumheads were punched out. They were then glued to the front and back of the drums making sure that the snare wires were lined up correctly with the mounting hole.

Frank made a fixture to make sure that the cymbal would be centered in the top façade. The fixture held many pieces at once and had built in hold-downs to keep pieces aligned while the glue dried. The cymbals were removed until the parts were stained and finished.

Frank made fixtures to assemble the drum shelves. Each held many shelves. Each shelf was made from an engraved front, a back, a mounting block and a top.

The set up clamped and held the four pieces in position until the glue dried. Two dowel holes had been drilled in the mounting block to assure the drums would mount straight on the case sides. The top also had a dowel hole drilled in it to mount the drums.

Before staining and finishing, dowels and areas to be glued were masked. The areas that could not be masked were scraped using a jig before gluing. All of the case parts were stained and wiped down. When dry they were set out on long tables, sometimes on tape to keep them from blowing away when sprayed with the finish.

When all parts were stained and finished, the final case assembly started. The bases and tops were glued to the main case. The top façade with remounted cymbals were glued to the top. Two quarter round dowel pieces were added to add support to the top façade. The bass and snare drum shelves were glued to the case sides.

While the assembly was continuing Shirley was looking for California themed photos to use for the art panels on the façade. None seemed to fit the format well. To solve this problem Frank and Shirley drove to Yosemite and took many pictures until they found ones that fit well. They printed out the photos and hand trimmed them to size. They were then carefully glued to the backs of the façade frames. The frames were then glued to the main case. We were all amazed at how they made the organ pop. Wow!

Three pieces of wood were cut to size and glued up to make a bridge over the speaker and form a mount for the circuit board and battery holder.

As the casework continued all the parts for the circuit board arrived and we started to assemble them. We inserted into each board a chip socket, two electrolytic capacitors, and a potentiometer. The battery holder, switch, and speaker wires were cut to length and stripped. They were also inserted into the circuit board. With everything in place the boards were soldered. As the electronic packages were completed they were tested and speed adjusted. Any with problems went home with Bill for troubleshooting.

The master chip was recorded live from a Wurlitzer 105 owned by Kim Pontius. The recording is of Wurlitzer
Style 125 Roll Number 3100, tune number three, “California Here I Come.” Each chip was recorded one at a time in real time by Bill and then labeled with labels printed by Shirley. The chips were then installed in the chip socket.

Speaker cloth was glued to the speaker rims. The switches were glued into their mounting holes. The speakers were glued to the backs. The bridges were then fitted over the speakers and glued in place. The circuit board and battery holder were then attached to the bridge. The organ was now complete except for the batteries and four screws to mount the back.

We waited until late April of 2008 to install the batteries and do final testing. The backs were then screwed to the cases and tested again. As a result of all this testing, only one favor was returned at the banquet.

As the finished organs were lined up on the tables, after assembly, we discovered how sensitive the switches are. Stack the organs too close together and two or three start playing. Move a box full and get a concert. At the last work session before they were boxed up, a cardboard square with a hole punched in the middle was carefully taped over the switch to try to avoid an incident with TSA. The shipping boxes were provided by AGE Industries, Texas.

If you missed the convention and would like one of these fabulous little organs some are still available for $50.00 including shipping and handling. Contact Shirley at nixmusic@att.net for details.

Additional tunes may be available, by changing chips, from Bill Blair.

Frank Nix, Nan Alomong, Sharon Wills, and Willard Wills presenting the table favors at the banquet.
Honorary Hi Babit, age 91

Andrew Barrett playing ragtime on the “Big” piano

The Harley Davidson Piano

Tim Trager, Richard Reutlinger, John Motto-Ros & Paul Watkins

Barbara & Ron Hartwell with the AMICA membership applications

Halie Dodrill at the Harley, Carl Dodrill & Mark Smithburg looking on

George Fleming & Terry Smythe
HOSPITALITY ROOM

George Wilder, Jo Crawford, Bob Gonzalez

Richard Ingram examines the piano

JIM KRUGHOFF &
DAVE REIDY

HOLLY & MIKE
WALTER

ROGER STUMFOLL
& RON KILFOIL

Randy Cox with the Harley Davidson Piano

JULIAN DYER &
DAVE SAUL
The lovely ladies in period clothes

Dianne Reidy & Betty Toth, the “Bus General”

George Coade, Tim Trager, John Motto-Ros

Terry Smythe, Marty Persky and Joe Orens

Edward and Nancy Group
The Pumper Contest

Dave Reidy introducing the Pumper Contest

Joyce Brite

Maarten Van Der Vlugt

Andrew Barrett

Julian Dyer

Mary Hayden

Ron Hartwell, last year's winner
Basketball will never be the same. Joe Orens and Terry Smythe play, Shirley Nix referees (?) and Miriam Hanscom and Jody Trittico are the cheerleaders. (Larry Norman at the piano)

Karl Ellison announces the winner of “Footsie”
Joe Rinaudo who presented silent movies run on an original, hand-cranked projector

Joe Rinaudo and assistant at the silent movie show

Joe’s assistant getting things ready

Lots of interest in the projector at break time

Movie Title and Movie

Joe Rinaudo’s Silent Movie Night

Silent Film Obedient Operator
Bill Blair with his prototype electronics for the final table favor in his other hand.

One of the many Banister pianos.

The Banister Roll Room.

The Banister Organ Orchestrelle.

Banister’s Music Room.
Ralph Schack explaining Welte Style 3 Cottage Orchestrion barrel to roll conversion

Robin Biggins & friend greeting guests at the Schack residence

Schack Family picture

Ralph Schack explaining Welte Style 3 cottage Orchestrion

FRANK & SHIRLEY NIX OPEN HOUSE

Shirley Nix

Lloyd Osmundson with the Nix’s Limonaire Organ

295
Frank & Shirley Nix Open House

Mike Argain, John Pohlpatrick, and Frank Nix

Hi Babit gives an impromptu concert on the Nix Steinway

KT with clown band on top

Frank Nix

Hi Babit and sister Rosalyn Breines with new AMICA “Friends”

Ruth Organ

The Official Greeters at the Nix Residence or the “Educated Monkeys” Frank said helped with the Table Favors
Frank & Shirley Nix Open House

Alan Turner checking out the Nix orange tree

Michael Woolf enjoys the Steinway

Lloyd Osmundson

Mike Argain demonstrating the Nix Styria, which he once owned

Mike Argain’s car – note the license plate

Jack Conway Open House

Dana Bashor Open House

Dana Bashor’s Home
Another of Dana’s Automata

Ron Kilfoil, Dana Bashor at Dana’s home

Dana demonstrates a rare Automaton

Lunch at Dana Bashor’s

An Automaton

Many musical Automata clocks
The Reidy’s Wurlitzer

W.C. Fields at the Reidy’s – you never know who will show up at an AMICA Convention

(L-R) Guest, Guest, Roger Stumfoll, Alan Turner, Darla Hood, Calvin Soest, David Reidy

Hollywood Hallway

Dave & Dianne Reidy

(L-R) Guest, Guest, Roger Stumfoll, Alan Turner, Darla Hood, Calvin Soest, David Reidy

(L-R) David Reidy, Dianne Reidy, Roger Stumfoll, (Madame Hendren Phonograph doll), “Mr. Packard” 1930’s wooden mannequin, guest, guest, Alan Turner, Sam the Mechanical Man at the Coinola CO
Frank Nix taken by surprise in front of the Doring’s Imhop-“Tribute”

Jerry & his clown band

(L-R) Karl Klaus, Alois Wieschwaylen, Virginia Doring, Maarten VanDerVlugt – background 64-Key Van Der KeKen Fairground Organ, intent listening

Jerry & Virginia Doring Open House

Philipps Violine playing; Renee Vanassee at the piano, Doring daughter, Jerry Doring

Alois Wieschwaylen-Netherlands, Maarten Van Der Vlugt at the Doring’s

Ursula Metter-Switzerland, showing content with Bruder Elite Apollo Carvarieh Organ in background

Left-Kurt & Ursula Metter- Switzerland, right- Alois Wieschwaylen-Netherlands
Maarten Van Der Vlugt-Netherlands, Music roll arranger & roll maker

Fredy Kunzle - Switzerland - showing off the Hupfeld Helios and Weber Otero at the Doring’s

Karl Klaus - Switzerland, enjoying the music machine at the Doring's

Mike Ames and Alois Schwagten with Mike’s 84-key Mortier

The Ames DeCap Dance Organ

Mike Ames

Ames Tour
Fred Roth and his Berni Fairground Organ

A very small part of the Roth American Sports Car Collection

Fred & Deanna Roth show Mike Walter one of their jukeboxes

Fred Roth

Deanna Roth

A very rare phonograph
Nethercutt Museum

The Nethercutt Car Museum

A view of the cars from the balcony

The Nethercutt pipe room

Doll Collection-San Sylmar

One of the magnificent Nethercutt cars
Ronald Reagan Library

Joe Orens

Hollywood Bowl

The Los Angeles Philharmonic Orchestra Concert

The walk into the Hollywood Bowl – a favorite picnic site
Hollywood Bowl

Some of our group at the Bowl

Vincent and Maryam Morgan

Fireworks
Workshops

Bill Klinger

David Saul at his workshop

Don Barr at his workshop

Josh Rapier at his workshop

Stephen Kent Goodman at his workshop

(L-R) Don Barr, Carl Dodrill, Bill Blair, Michael Woolf, Jack Conway
The Mart

Tim Trager’s Mart Area

Joyce Brite & Bobbie Rhodes

Alan Turner buying from Andrew Barrett

Ron Hartwell & Hi Babit

Richard Ingram

Bill Blair

Josh & Tawnya Rapier & customer Jack Conway

Diane & Bob Lloyd
The Mart

Don Barr keeps John Motto-Ros company at John’s Mart Table

Ann Saul

Mike and Holly Walter

An X-rated purchase

Frank Nix has an accordion for sale

Maarten Van Der Vlugt and Alois Schwagten

Shirley Nix with last year’s table favors for sale

Don Barr keeps John Motto-Ros company at John’s Mart Table

An X-rated purchase
Miscellaneous Shots

Kathy & Ray Fairfield all decked out for the 4th of July

Larry Norman – what the well-dressed AMICAN will wear

Holly & Mike Walter & Lydia Ann, Carl, & Halie Dodrill

On the bus and ready to go!

Chuck Cones

Carl Miller, Bob Tempest, Karl Ellison, Richard Reutlinger

Richard Ingram, Jerry Pell, Denis McMenamy
Banquet

(L-R) Bob Gonzalez, Julian Dyer, Karl Ellison, Hi Babit, Roger Stumfoll, Joyce Brite, Bonnie Gonzalez, Alan Rustad

(L-R) Richard Ingram, Larry Norman, Alan Rustad, Rosalyn Breines, Hi Babit, Julian Dyer

(L-R) Hi Babit at the AB Chase Artistano piano, Rosalyn Breines, Roger Stumfoll, Michael Woolf, Rich Clayton

The Titanic Jazz Band

(L-R) Nadine & John Motto-Ros, Bonnie & Bob Gonzalez, Bruce Grimes, Tockhwock Kaiser, Bill Chapman, Ron Kilfoil, Alan Lightcap, Paul Ciancia

(L-R) Christy Counterman, Dee or Gail Clarke, ??, Dee or Gail Clarke, Ardis Prescott, Barbara & John Washburn, Robin Biggins, Liz Barnhart, Charlene Torer
Banquet

(L-R) Diane & Bob Lloyd, Marty Persky, Dana Bashor, Jim & Sherrie Krughoff, Steve Oliphant, Rochelle & Herb Mercer

(L-R) George Fleming, Tim Wheat, Jerrilynn Boehland, Paul & Barb Watkins, Ruth Fell, Christie & Mark Kraabel

(L-R) Willard & Sharon Wills, Nan Alomong, Shirley & Frank Nix, David & Dianne Reidy, Elaine Pease, John Ulrich (President San Francisco Chapter)

(L-R) Mike Constantini, ??, Terry Smythe, Joe Oren, ??, John Pohlpeter, Mary Hayden, Jim Katz, ??

(L-R) Alois Schwagten, Maarten Van Der Vlugt, George & Susie Coade, Hi Babit, Rosalyn Breines, Vincent & Maryam Morgan, ??

Kathy & Ray Fairfield
This was supposed to be those in period clothes, but a few modern-day-types snuck in.

Frank Nix, Nan Allomong, Sharon & William Wills demonstrating the Wurlitzer 105 table favor.

The table favor—a Wurlitzer 105 playing “California Here I Come,” recorded from an actual 105.

Vincent Morgan receives his award from John Motto-Ros

John Motto-Ros presenting award to Frank Nix
Banquet

John Motto-Ros presenting Terry Smythe the Literary Award

Bill & Nora Klinger

John Pohlpeter, Mary Hayden

Mike Walter, Edward Group, Michael Woolf, Nancy Group

Tamar & William Earnest

Anne and David Saul, David & Dianne Reidy, Alvin Wulfekuhl & Dr. Shirley Ekvall
Dan Comin’s “Titanic Jazz Band” with Robbie Rhodes as pianist & Editor of Mechanical Music Digest. Dancing to the music are Dee Gail Clarke & Roger Stumfoll, Anne & David Saul, David & Dianne Reidy, Dee Clarke & Larry Norman.
Passing of the Banner

The Banner is passed-out with the old, in with the new

The Convention Committee for next year in Cincinnati

The Cincinnati Presentation

See you there in 2009!

SAVE THE DATE!

AMICA CONVENTION 2009

Cincinnati, Ohio

July 22 - July 26
Liz Barnhart’s Workshop

The annual Ladies Crossstitch Workshop was held at the same time as the other workshops. Our crossstitch this year was my replica of the convention logo which had been designed by Shirley Nix. Anyone who wished to, could buy the kit for $1. The kit contained the fabric, floss, needle and pattern. As usual, the women (and occasionally men) could come and go during our time if they wanted to attend another workshop or they could just sit and talk with us without doing the crossstitch. The main purpose of this Amica workshop, which was started in 1985, has always been to get the women acquainted with each other so they will want to come back to the next convention.

Building A Small Monkey Organ

Workshop Presentation by Bill Klinger

There are five basic components that make up a small organ. First is the music component. Small organs are being made to play music rolls, music memory cartridges and MIDI files. In a roll playing organ, the music transport moves the roll, provides a way to rewind the roll and is an extension of the hand crank which supplies motion to the air supply.

The second major component is the air supply. In most of the small organs, the hand crank operates one or more feeder bellows that pressurize air for the organ. In addition to the bellows, there is an air reservoir with springs and a relief valve to keep the pressure steady.

Third, in many organs, there is a chest with valves that react to the music component to let air into the pipes. The valves are either pushed open externally or pulled open by an internal pneumatic. There are two smaller organ designs that have no chest or actions. The roll is under pressure and when the holes open, the pressurized air flows directly to the pipes. Many of the MIDI or memory cartridge organs utilize a small battery and direct electric solenoids to open a valve letting the pipe play.

The fourth components are the sound producing components. Mainly thought of as organ pipes, there are organs that use brass reeds. The pipes fall into three main categories. The most common of these are wood flutes which can be open or stopped pipes. The other voices are strings and reeds. The string tone is developed by smaller scale pipes being held to pitch with a brass or wood frein. Reed pipes are most commonly Trumpets or Clarinets. Reed pipes produce their sound with a vibrating brass reed inside the pipe. In addition to pipes and reeds, many organs contain some percussion. Drums, cymbals, triangles, wood blocks and castanets are considered traps. Tuned bells and xylophone bars provide an additional music line.

Fifth, is the case. The function of the case is to provide support to all the components in addition to having something nice to look at. The case helps to direct the sound from the music producing parts to the listener. Cases are available in simply painted wood on up to very fancy veneered and finished wood.

A Power Point presentation with photos of the various components was followed with photos and discussion of making wooden pipes and other parts of the organ. The parts were displayed in the front of the room for the attendees to examine. In addition to all the parts, examples of various pipes were available to view. Time did not allow the assembly of the completed organ.

VISIT THE AMICA WEB PAGE at www.amica.org