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Exclusive Agents for This Territory
J. P. Seeburg Piano Co.,
Manufacturers, Chicago
AMICA CONVENTION 2006
July 26-30 in Chicago

SCHEDULE OF EVENTS

Tuesday: Board Meeting (A.M.)

Wednesday: Welcoming Breakfast (A.M.)
Collection Tours (ALL DAY) OPTIONAL
Nathan Bello – Piano Concert (EVENING)

Thursday: Collection Tours (ALL DAY) OPTIONAL
Pumper Contest (EVENING)
Ice Cream Social (EVENING)

Friday: Workshops (A.M.)
Mart (P.M.)
New York Deli Buffet (EVENING)
Ron Bopp Presentation (EVENING)

Saturday: Membership Meeting (A.M. W/BREAKFAST)
Tour of Sanfilippo Collection w/Lunch (ALL DAY)
Banquet w/Entertainment (EVENING)

Sunday: Open Houses (VARIOUS TIMES)
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Front Cover: Seeburg Ad, submitted by Anthony L. Engels
Inside Front: 2006 Convention Schedule
Back Cover: The only photograph of the most prolific composer of music recorded on reproducing piano rolls: Frederic Chopin (1810-1849). He was photographed in the last year of his life. Submitted by Mike Kukral
Inside Back Cover: AMICA Honorary and roll artist Hi Babit (Herman Babich), submitted by Mike Walter

AMICA BULLETIN

Display and Classified Ads
Articles for Publication
Letters to the Publisher
Chapter News

UPCOMING PUBLICATION DEADLINES
The ads and articles must be received by the Publisher on the 1st of the Odd number months:
January July
March September
May November
Bulletins will be mailed on the 2nd week of the even months.

MEMBERSHIP SERVICES

New Members ......... $47.00
Renewals .............. $47.00
Additional $5.00 due if renewed past the Jan. 31 deadline
Address changes and corrections
Directory information updates
Additional copies of Member Directory .... $25.00
Single copies of back issues ($10.00 per issue - based upon availability)

To ensure timely delivery of your BULLETIN, please allow 6-weeks advance notice of address changes.
NEW MUSIC FOR YOUR INSTRUMENTS

Just the other night I happened upon the movie “Gay Divorcée” with Fred Astaire on the Turner Channel and was amazed by the length of the song “The Continental” as it appeared in the movie. It seemed to last over fifteen minutes, once the singing and dancing and more singing and more dancing had finally ended. No wonder the song became so popular in households across the country. Everyone who saw the movie left the theatre knowing every single word and probably a few of the dance steps as well! The piano rolls of that mighty tune (as well as “Night and Day” from the same show) are considered classics today and probably sold quite well, in spite of the fact that it was 1932 and the middle of the Depression.

It is lamentable that today, with all of the technology that is available to us, that some of the great tunes that appeared after 1940 have never found their way into the reproducing roll format. Great songs from the past 65 years have appeared on 88 note rolls. Songs such as “Paper Doll”, “Dance with the Dolly” and “Whatever Lola Wants”, have been a part of my life for decades. Newer songs, such as the theme from “Exodus” and the theme from “The Phantom of the Opera” are available for your foot pumper, but are just begging to be transformed into the reproducing roll format. This hasn’t happened in recent times, because there is a feeling that such a project would not receive support from the general public.

I have spoken with a piano roll producer who is willing to make reproducing rolls of songs never released in that format. Titles have not been chosen, but I am certain that each song would sound great on a well-regulated instrument. The rolls will be made if there is support for such a project. I have been asked to find out how many people would buy any of these rolls. Please send to me an e-mail (amicapresident@yahoo.com), telephone (716-656-9583), or send a letter (65 Running Brook Drive, Lancaster, NY 14086) with an indication of your interest in this project. If you do not send any indication of support, this project may NOT happen. It depends on you!

The results of this survey will appear in a future issue of the bulletin.

“Keep those cards and letters coming!”

AMICAbly yours,
Mike Walter
Adolf Hitler playing a street organ with hat in hand. During the Nazi era instrument makers such as the Bacigalupo firm included many National Socialist songs in their music selections, such as the Horst Wessel song “Die Fahne hoch!” and “Volk und Gewehr!” Read the entire story of the Bacigalupo family in the latest issue of “Das Mechanische Musikinstrument,” No. 94, 2005, from which this photo was obtained.

Submitted by the publisher
WELCOME NEW MEMBERS

Roger Reiker
Schloss Hunegg,
Statitsstrasse 52
Hilterfingen 3652
SWITZERLAND

Beat Streuli
Backerstrasse 26
Schonenwerd 5012
SWITZERLAND

Martin Tengström
Västra Gatan 12
Kungälv 44231
SWEDEN
martin@mjt.se
tel. 4630357699

Berco Landman
Noordeinde 373
Boskoop Z.H. 2771WR
NETHERLANDS
berco.landman@wanadoo.nl
tel. 0031172218410

Hans & Marcella Van Oost
Naaldwijkseweg 262
-Gravenzande 2961 PW’s
NETHERLANDS
havo@kabelfoon.nl

Sean Atherton
16 Beachwood Dr
Wincham
Northwich Cheshire CW9 6EY
ENGLAND
tel. 01 565 73 3646

Anthony Clayton
18 Commerce Square
Nottingham NG1 1HS
ENGLAND
topcatng1@tiscali.co.uk
tel. + 115 988 1920

Nigel Perry
36 The Square Earls Barton
Northampton NN6 ONA
ENGLAND
nigelperry@tiscali.co.uk
tel. 1604 810195

Julian Dyer
5 Richmond Rise
Wokingham Berkshire RG41 3XH
ENGLAND
julian@pianola.fsnet.co.uk
tel. 118 977 1057

Jonathan Holmes
36 Talweneth, Pendeen
Penzance Cornwall TR19 7UT
ENGLAND
talveneth@aol.com
tel. 01736 786353

Alan Turner
345 Oxford St
Winnipeg Manitoba R3M 3H9
CANADA
awturner@mts.net
tel. 204-489-3075

Tom Hutchinson
1121 125th St
Edmonton Alberta T5M OM4
CANADA
tkhutch@hotmail.com

Mark Williamson
PO Box 41
Woodburn NSW 2472
AUSTRALIA
mark_a_williamson@yahoo.com
tel. 612 6682 6915

Michael and Erin Morvan
76 Sutton St
Uxbridge MA 01569-1184
keymaestro@verizon.net
tel. 508-278-9762

Philip Hodge
188 Sprague Av
Warwick RI 02889-1942

Joseph Villani
P.O. Box 8057
Portland ME 04104-8057
jmvillani@aol.com
tel. 207-329-1626

Steven Bucknam
46 Gagnon Rd
Oakland ME 04963-5106
piano@midmaine.com
tel. 207-465-7040

John L Klinck
1722 Rt 30
Cornwall VT 05753
sklinck@shoreham.net
tel. 802-462-3915

Tom and Ann Turrin
226 Fairmount Rd
Ridgewood NJ 07450
tturrin@turrincpa.com
tel. -444-8909

Charles King
10 Pollard Av
Florham Park NJ 07932-2124

Ken and Mary Smith
136 E Main St
The Pianosmith
Somerville NJ 08876-2309
pianosmith@verizon.net
tel. 908-526-1504

David Jones and Mary Lou Findley
293 Kingbird Ct
Three Bridges NJ 08887
maryloufindley@hotmail.com
tel. 973-715-6352

Stanley and Maryellen Bielski
37 Hayhurst Av
Valhalla NY 10595-2009
tel. 914-949-9010

Walter Lemien
951 Skyline Dr
Coral NY 11127-3668
walterwald@msn.com
tel. 631-736-1349

Florence Ouni
10-26 84th St
Brooklyn NY 11228

Alice Payea
814 Point Au Roche Rd
Plattsburgh NY 12901

Joseph Uhler
PO Box 126
Ingomar PA 15127
tel. 724-940-4331

Bill and Tamar Earnest
2620 W Walnut St
Allentown PA 18104-6231
wde3@ptd.net
tel. 610-432-5661

John and Joanne Lawrence
PO Box 41
tel. Kemblesville PA 19347-0041

Robin Cerny
804 Flamingo Dr
West Palm Beach FL 33401-7208
tel. 561-832-7462

John Rogers
PO Box 19046
Tampa FL 33686-9046
john.rogers@t-online.de

John & Bonnie Dent
2517 SE 10th Pl
Cape Coral FL 33904-3224
j.r.dent@att.net

Kermit & Norma Raydon
1307 Girard Dr
Louisville KY 40222-6642
kermitraydon@aol.com
tel. 502-429-6038

Richard and Linda Siegel
186 Patti Dr
Westerville OH 43081-2447
Richlindas@aol.com
tel. 614-891-0071

Kermit & Norma Raydon
1307 Girard Dr
Louisville KY 40222-6642
kermitraydon@aol.com
tel. 502-429-6038

Richard and Linda Siegel
186 Patti Dr
Westerville OH 43081-2447
Richlindas@aol.com
tel. 614-891-0071
James & Julie Hockenberger  
PO Box 9057  
Toledo OH 43697-9057  
Jimbo2777@att.net

Harold Wright  
3911 Oakes Rd  
Brecksville OH 44141-2556  
hrw05@aol.com  
tel. 440-526-6347

Dick and Sandra Beery  
8751 Township Road 513  
Shreve OH 44674-9434  
dbeery@rbbsystems.com  
tel. 330-567-2133

Phil & Phyllis Kaiser  
17550 Coldwater Rd  
Huntertown IN 46748-9717  
kaiserphilip@aol.com  
tel. 260-637-5185

Dick and Sandra Beery  
8751 Township Road 513  
Shreve OH 44674-9434  
dbeery@rbbsystems.com  
tel. 330-567-2133

Phil & Phyllis Kaiser  
17550 Coldwater Rd  
Huntertown IN 46748-9717  
kaiserphilip@aol.com  
tel. 260-637-5185

William and Kristy Owen  
715 9th Av  
Grinnell IA 50112-8105  
incredibill@hotmail.com  
tel. 641-236-8007

William and Marilyn Decker  
739 Ridge Creek Dr  
Longmont CO 80501  
wdeckerjr@comcast.net  
tel. 303-774-9547

Wayne and Faye Irelan  
3105 Shore Rd  
Ft Collins CO 80524  
wayneire@webaccess.net  
tel. 970-484-7702

Ann Donoghue & Steve Radecki  
150 N County Rd 3  
Ft Collins CO 80524-9204

Wayne and Faye Irelan  
3105 Shore Rd  
Ft Collins CO 80524  
wayneire@webaccess.net  
tel. 970-484-7702

Robert Gronow  
2419 N Nevada Av  
Colorado Springs CO 80907  
justbobg@earthlink.net

Janet Emmons and Tom Whitten  
13980 Road 29  
Dolores CO 81323  
shira_bella@yahoo.com  
tel. 970-882-7963

Phil & Tracy Housh  
9626 W Victory Rd  
Boise ID 83709-4091  
tjhoush@earthlink.net  
tel. 208-322-9482

Gary Otis  
PO Box 8974  
Moscow ID 83843-1474

Marietta Guzzo & Davil Fell  
211 S Av 57th  
Los Angeles CA 90042-4739  
tel. 323-344-3909

Gary & Lorraine Truitt  
2111 S Eighth Av  
Arcadia CA 91006-4908  
lessoflt@catalina-inter.net  
tel. 626-445-1963

continued . . .
Hi everybody,

Just wanted to let you all know that the Wurlitzer Model DX has been transported from the Nevada City music hall to Art Reblitz’ shop in Colorado Springs.

It arrived about a week ago and they are evaluating how much needs to be done...they have started redoing the pneumatics. Art will keep me updated and will keep you in the loop. It is exciting to me to finally have this project get going.

Best Wishes,

Richard Reutlinger
A NOTE FROM THE
Membership Secretary

If you have not sent in your 2006 dues to renew your AMICA membership, this is a good time to do it. There have been reports of the renewal notice being lost in the mail and never reaching its intended recipient. This year there will be an exciting convention in Chicago with some of the world’s best instrument collections.

The Bulletin continues to receive accolades from the members, and hopefully there will be more technical articles. Rebuilding tips and technical articles rank very high among the members wishes as evidenced by the recent survey.

If you have mailed your dues and still receive a reminder notice it is possible that your payment was lost in the mail. If you believe this to be the case, contact Membership Secretary as listed below. There have been problems with local mail in the local area which required formal reports filed with the post office.

A new Membership Directory is planned for Fall 2006. Updates regarding your intruments can be updated until approximately April 15, 2006.

Missing Bulletins, address changes, instrument listings, email changes or other items of concern should be sent to:

Membership Secretary
Bill Chapman, phone or fax #760-564-2951, shazam32@earthlink.net,
53685 Avenida Bermudas, La Quinta, CA 92253-3586
FORTY years ago, Richard Taylor played on the grand, glittering pipe organ at the Horace Bushnell Congregational Church on Vine Street in Hartford, an organ that was built by Austin Organs at its factory a mile or so away. Years later, Mr. Taylor ended up as a foreman at that factory and eventually started his own manufacturer, the American Classic Organ Company in Chester.

Last month, Mr. Taylor went back to Austin, this time as its owner, when he and his business partner in Chester, Michael Fazio, bought the company from its shareholders, which included members of the Austin family.

Austin Organs, which has made organs for churches and concert halls around the world since 1898, closed last March after it failed to receive a payment for an organ it was building for a church. Now, Mr. Taylor, who would not say how much he paid for the company, is hiring back former workers and already is in negotiations to build a new organ at St. Joseph’s Church in Bristol. The company is also doing rebuilding work for several churches.

“In my wildest dreams ever, I never would have thought we would become the owner of this company,” he said in an interview. “We’re very proud of the fact that we’ve been able to save it, probably from the brink of disaster. It would have been a shame to have seen it become history. It’s sometimes very awe-inspiring. And it’s an awesome challenge.”

The country’s two other large organ companies had already closed years earlier, auctioning off their hand tools, drills, and specialized equipment. The owners of Austin Organs had witnessed the demise of their competitors, partial evidence of which sits in one of the company’s cavernous rooms on Woodland Street in Hartford: A metal planer used to make part of the pipe in a pipe organ, bought at auction from the Aeolian-Skinner Company of Boston after it closed in the 1970’s. Austin’s other large competitor, the M. P. Möller Company of Hagerstown, Md., declared bankruptcy in 1993.

That left Austin, and from its brick factory in a rough section of Hartford that belies the elegance of the product it makes, the company worked on the Mormon Tabernacle organ, and the organ for the Forbidden City Concert Hall in Beijing. In 2000, an Austin organ went into Bethesda-by-the-Sea, an Episcopal Church in Palm Beach, Fla., that has become a tourist attraction. The church’s Web site includes a note from its music director: “Many folks continue to rave about our 1999/2000 Austin organ.”

The towering First Presbyterian Church on Fifth Avenue in Manhattan has an Austin Organ. St. John’s Episcopal Church in Northampton, Mass., also has one, as does the First Presbyterian Church in Tulsa, Okla. Several Austin organs did not have to travel far. In Hartford alone, the Asylum Hill Congregational Church, the Horace Bushnell Memorial Hall and the chapel at Trinity College have Austin organs.

John Rose, Trinity College’s organist and its director of chapel music, called Trinity’s Austin organ “one of the finest instruments ever built.” It would cost about $2 million to replace, Mr. Rose said. Trinity bought the Austin organ when a steam pipe burst where the chapel’s original organ stood, damaging it beyond repair.

“This organ was installed in 1971, and I arrived in 1977, so it was almost a new organ when I got here, and it’s still playing beautifully,” Mr. Rose said. “We are right here in the heart of Austin country, and this organ is considered one of the finest instruments in the area, if not beyond that. I’m delighted to hear the company is up and running again.”

Mr. Taylor and Mr. Fazio, wisecracking choirmasters who stride about the massive factory practicing a well-honed shtick more likely to appear on the Comedy Channel than in a church, recently pointed out the collection of organ-making machines that John Austin, the company’s founder, had built himself at the turn of the 20th century. When they needed a tool to make a part, Mr. Austin and his workers made it themselves. Mr. Austin revolutionized the construction of the organ, creating a chest that could be easily entered, an unheard-of feature that allowed workers to fix the organ without having to take it apart.

Austin Organs built a massive organ for the Panama Pacific Exhibition in California in 1915 that subsequently became the municipal organ for the city of San Francisco.

“You could serve a dinner for 75 inside that organ’s chest,” Mr. Fazio said. “I don’t know whether anybody ever did, but they said they could.”

That organ is in storage in San Francisco, and the new owners of Austin Organs are hoping they get to rehabilitate it.

“Right now, there’s critters living in it,” Mr. Taylor said.

John Austin’s creations, and those of his employees, have left a large collection of one-of-a-kind museum quality tools and parts that would, if the company had closed for good, “been just kindling wood, gone to the four winds,” Mr. Taylor said.

But hands grabbed them once again after Jan. 27. Mr. Fazio and Mr. Taylor not only called several workers back to their shifts, but brought others from the Chester factory.
On a recent chilly day, one of those workers from Chester, Colin Coderre, 19, sat at a long table in the Austin Organs factory assembling a manual motor. Mr. Coderre, whose father is a boat builder in Chester, began working at American Classic Organ in high school.

“It’s something different every day, it’s never boring,” he said. “Plus, I have great bosses.” He grinned broadly at Mr. Fazio and Mr. Taylor, who laughed.

That day, the two men walked the four floors of the building, past dozens of wooden file cabinets with papers dating from the 1890’s. The company has built more than 2,000 organs.

“They never threw anything away,” Mr. Taylor said.

They walked past boxes of organ devices called stop-actions, some of which had not been used in years.

“Every organ was made for a specific location; they’re all custom,” Mr. Taylor said. “So you never know when an older organ is going to need this part. Like I said before, they never threw anything away.”

At its height, the company had 50 employees. Six workers are employed there now, and now there is Marilyn Austin, the only original shareholder to still be affiliated with the company. Mrs. Austin’s husband, Donald Basil Austin, who died in 2004, was a grandnephew of the company’s founder. Mrs. Austin, whose new title ranges from consultant to executive chairwoman emeritus depending on whom you ask, stood at a desk decorated with her nameplate.

“When times got a little more difficult, the stockholders decided to reorganize themselves,” she said. “We did not declare bankruptcy. We decided it was time to get some new blood in, and Mr. Taylor and Mr. Fazio were the most interested in keeping Austin, Austin.”

The two men met when Mr. Taylor was the factory foreman at the Berkshire Organ Company in West Springfield, Mass., and Mr. Fazio serviced organs for Berkshire. The Berkshire company closed, and Mr. Taylor decided to open his own. Looking at Mr. Fazio, Mr. Taylor said: “Since he was the vision of youth, I asked him to go into business with me. He was dumb enough to say ‘yes.’ “

Mr. Fazio said American Classic Organ would move its service to the Hartford factory. The Chester site would become a private workshop for Mr. Fazio.

Jadwiga Majewski, who started at Austin in 1972 soon after she arrived in Hartford from Poland, sat at a table in the factory that day, working on a stop-action. “He’s a genius,” she said of Mr. Fazio. “He can fix everything, improve everything, manage everything.”

The challenge, though, is the lead time needed to build an organ, sometimes five years. A typical church organ costs about $350,000 to $400,000.

Organ builders typically work on only one or two organs at a time, and they need money to keep the business going while building the organ. That money often comes from repairing and rebuilding existing organs.

Now, trends may be going the company’s way. Large organs are back, said Orpha Ochse, a professor emerita of music at Whittier College in California and the author of “Austin Organs,” published by the Organ Historical Society.

“The truly large organ has recently come back into focus in the general musical scene,” Professor Ochse said. “There isn’t a new concert hall opening up that doesn’t have a large organ in it.”

Jim Bennett, the factory superintendent who weathered last year’s closing by doing organ service work, said the new atmosphere in the old factory is a happy change.

“I’m glad, so very glad,” he said. “A year or two before the closing, we were all waiting for the ax to fall. I’m excited to be back, because I think there’s a lot of potential to be realized.”

By Mike Morvan

In 1798 Phineas Pratt, a clockmaker invented a saw for cutting elephant tusk. Originally powered by hand, then by wind, and finally by water. This new invention was originally used for sawing ivory into combs and utensils, which was a flourishing business at the time. It also gave Americans an edge over the more experienced British comb makers. In the present day Ivoryton and Deep River Connecticut, numerous ivory cutting shops opened up around the business potential that Pratt’s new saw had created. They produced ivory combs, cutlery handles, letter openers, erasable reminder sheets, business cards, toothpicks, billiard balls and many more items to numerous to list. The ivory scraps were sold to printers whom in turn burned it and used the ashes in their ink and ivory dust was sought after as a prized fertilizer.

The major players in the ivory working trade of that time were Phineas Pratt and George Read, they formed Pratt & Read, while Samuel Comstock and George Cheney formed Comstock, Cheney & Co. These newly formed companies were fiercely competitive in the art of cutting tusk into thin wafers which were glued onto wood, usually sugar pine or basswood, and cut into piano and organ keyboards. From the mid 1850’s on, their business’s prospered as a result of the booming piano market, and they nearly eliminated their competitors. The ivory tusk was shipped from Zanzibar Africa via ports in Salem, Mass., and New York then hauled
by horse drawn wagons to the factories.

Once the ivory tusk was in the factories, they had to be worked into the shape of keytops. This process was a closely guarded secret then and still is today. Briefly stated, the tusk was cut into sections just over four inches long, it was then studied to determine where cuts should be made to yield the most product. Once the sections were cut, it was sliced into thin veneers about 1/16th of an inch thick. The ivory was then further reduced to ivory heads, tails or fronts. This process required a series of different saw blades that were cooled with water to prevent scoring of the ivory. The ivory then went on to be bleached (originally with kerosene and later with hydrogen peroxide) and then dried out in large bleaching sheds similar to a modern greenhouse until the desired moisture level and color was acquired. The ivory was then matched for grain and glued onto keyboard blanks. The ivory was applied using hot Hide glue and a white linen wafer; this gave the ivory a white uniform appearance. The keyboard blank was then cut into individual keys, sharps were applied, and the ivory was trimmed, shaped and buffed.

Celluloid (an early form of plastic) was offered by Pratt & Read as an alternative to ivory on keytops as early as 1892 but it was considered inferior to ivory and its use was initially limited to the “fronts” of some keys and as keytops on lower priced pianos. Ivory keyboards from a production standpoint ended in the 1950’s. Plastics such as implex, pyralin, celluloid and acrylics were now used regularly and ivory tops were still available by request. In the 1960’s Frank Stopa (Ct. Chapter) took over as the head of the keyboard department at Pratt & Read and Comstock, Cheney & Co. had merged their businesses and Peter Comstock presided. Frank was shown the ivory and plastic application process and had a part in refining this process to make it more efficient with modern techniques. Frank was amazed that nothing of the ivory application process was written down; it was a closely guarded secret and passed down by apprenticeship only. After many successful years at keyboard fabrication Pratt & Read closed its doors. Frank was fortunate enough to acquire all of the tooling required to continue covering keyboards on his own, and he did, until the late 1980’s.

I had the good fortune of being introduced to Frank Stopa by Jim Birch (RPT, Ct. Chapter). By this time I had “paid my dues” with years of recovering keyboards with plastic and ivory restoration. Frank and I “hit it off well” and he selflessly passed down his valuable secrets and allowed me to acquire his original Pratt & Read tooling for a mere fraction of its value. Included in the original tooling was an ivory planer for surfacing the ivory, an ivory jointer for making the scarf joint on two-piece ivory tops, an ivory clamping fixture for aligning and setting the ivory properly, a mortising machine for making buttons, and several trimming jigs for shaping the ivory. Armed with this new priceless equipment and knowledge, I like Frank at Pratt & Read, made this process more efficient by using my machinist’s background and modern milling machines and techniques.

In my search for a reliable source of ivory for application, I ran into David Warther of David Warther Carvings in Dover, Ohio. David is a fifth generation carver of Swiss heritage. David has dedicated his life to intricate museum quality carvings and to supplying African elephant ivory, Ancient Wooly Mammoth ivory and cattle bone to piano and organ builders and rebuilders. After meeting with David, and many in depth conversations with him I came to realize that he has done much research on ivory. David is legally buying ivory in accordance to the strict guidelines set by the U.S. Government and is cutting, bleaching, matching and reselling this ivory in the same manner and quality as was available at the turn of the century. I buy from David exclusively.

My goal as a businessman and professional is to offer the highest quality restoration services available. In addition to offering ivory and bone application, I offer one-piece plastic tops and two-piece custom plastic tops. The custom tops are separate tops and fronts designed for pianos that require a high level of quality without the expense of ivory. Many rebuilders have found a new ivory keyboard or a custom plastic set to be a value added option in selling fine pianos.

Some of the services I have tooled up for are front and balance rail pin replacement and inserts, mortise replacement for sharps and naturals, button fabrication and replacement, key build-up to include fronts, sides and tops, broken key repair, bushings in cloth and leather and I’m one of the few craftsmen to replace balance holes using the David Snyder (RPT Pa. Chapter) method. This method of replacing balance holes takes into consideration all factors such as, where the hole was originally; front to back and side to side, and the angle it should be drilled at.

Few key working machines are available, this in a sense has forced me to build many of my own fixtures and I have adapted them for use on modern milling machines with astounding tolerances of plus or minus one-thousandth of an inch. I have resurrected many keyboards by replacing tops, fronts, buttons, mortises, pins and all associated cloth. I have found this is a significant savings to the technician and client when you consider the options. My door is always open to any questions the technician or client may have.

Mike Morvan
Blackstone Valley Piano
Phone: (508) 278-9762
e-mail: keymaestro@verizon.net
www.pianoandorgankeys.com

Mike Morvan
Blackstone Valley Piano
76 Sutton Street
Uxbridge, MA 01569

75
**HE IS 80 YEARS OLD**

**HE WAS A KING. . . . THE LAST MUSICIAN ON TWO WHEELS**

Article from the AMMI Magazine
April 2005

Translated by Anthony Tamburro
exclusively for AMICA

His name is Enrico Cavallotti, his workshop is in Via Sabotino.
He used to have 400 Barrel Organs that would travel around the streets of Milan from 1916 onwards - One fateful day, these “Pianos of the Poor” were no longer fashionable - Today, this artisan is a survivor fighting for an ‘Impossible’ Dream.

He is almost 80 years old and he is the last of the “kings of the barrel organs”. The survivor of a romantic “breed” that would sell dreams in the form of music on the streets of Milan – his name is Enrico Cavallotti and he is fighting his last battle in a workshop in Viale Sabotino, where he continues his profession as a repairer and tuner of barrel organs.

Recently, he has once again thrown down the gauntlet against the inexorable march of progress by building a barrel organ for his little nephew, almost symbolic of a desperate and emotional attempt to pass on a legacy to future generations that the modern world rejects.

A quarter of a century has already passed since the bell tolled for barrel organs…. These “pianos on two wheels” numbered 400 and would travel around the streets of Milan from 1916 onwards. All of them bore the names “Cassé and Cavallotti”, who also repaired these barrel organs and saw to changing the music within them on cylinders studded with hundreds of staples or bridges or pins that would transmit to the levers and rods of the barrel organ.

When Cassé died, the fate of the barrel organ had already been sealed.

Record players had invaded Italy and nothing could escape this new craze, not even the taverns and open air dance halls on the outskirts of Milan.

These moving musical instruments had suddenly become cumbersome contraptions that nobody wanted. Therefore Cavallotti, the surviving partner, was reluctantly obliged to close the company. The cost for rent of the enormous warehouse and workshop could no longer be covered by the earnings from the barrel organs, earnings that had almost entirely dried up.

Cavallotti, with tears in his eyes, smashed around 350 barrel organs, succeeded in selling several to collectors and then retired to his workshop in Via Sabotino.

From then, (the beginning of the 50s) Cavallotti has remained loyal to a tradition that only interests collectors of antique things. There are now collectors that hunt high and low for any remaining barrel organs, whose value is somewhere between 800,000 LIRA and 1,000,000 LIRA each, but they are already difficult to find and their value is destined to rise ever higher. Antique collectors are already lying in ambush, dreaming of the huge profits.

But in the eyes of Enrico Cavallotti, barrel organs are living things to which he is intending to dedicate the final years of his life.

L.C.

“*No trumpets sound when the important decisions of our life are made. Destiny is made known silently.*”

– Agnes de Mille
In This Issue:
1. Estey Organ Museum Buys Engine House
2. Newsletter at the Printer
3. 100th Anniversary of the Julius Jacob Estey Memorial Organ
4. Shaw University Choir Coming To Brattleboro First Baptist Church
5. Other News

1. Estey Organ Museum Buys Engine House
The Estey Organ Museum has purchased the first Estey factory building, number 19, the Engine House. On March 3, 2006 at 4 p.m. the building transferred ownership to the museum. This is an important step for us, as many grants can only be given if an organization owns the property they hope to improve. Right away, this enables us to receive $5,000 from the Vermont Arts Council for “bricks and mortar” repairs and restorations. We are very excited about the purchase and plan to do work to the building (roof, floor, heat, plumbing, etc.) so we can be open year round.

You can help us out. Make a tax-deductible gift to the Building Fund to help us pay down the mortgage and pay for the improvements. Each dollar you give helps us grow. Gifts over $500 will be acknowledged on a donor list on display in the Engine House.

Please consider a generous donation today. And thank you to everyone who has helped us get this far.

2. Newsletter Almost Ready
The next issue of The Estey Organ, the newsletter of the Estey Organ Museum, is being printed and will be on its way to members in the next few weeks. To make sure you get your copy, be sure to renew your membership to the Estey Organ Museum as soon as possible if you haven’t done so already.

3. 100th Anniversary of the Julius Jacob Estey Memorial Organ
In March 2006, the First Baptist Church will invite the Brattleboro community to celebrate with them the 100th anniversary of their Estey pipe organ. After the death in 1902 of Julius Jacob Estey, son of Estey Organ Company founder Deacon Jacob and Desdemona Estey, Julius’s two sons, their families, and the church made plans for a memorial organ to be installed in the church sanctuary. The sanctuary was extensively renovated to accommodate the instrument.

The organ was conceived, built, and installed during the years 1902-1906 and was formally presented to the church in a special dedication service February 22, 1906 with a recital by S. Archer Gibson, renowned organist of the Brick Presbyterian Church in New York City.

First Baptist Church hosts their 100th anniversary Rededication Organ Recital at 7:30 pm on March 24, 2006. One of today’s most accomplished organists, Frederick Hohman, will perform the original program music which was presented at the 1906 dedication - a worthy selection of the world’s greatest organ music of the time.

4. Shaw University Choir Coming To Brattleboro First Baptist Church
On the heels of the Civil War Jacob Estey made a generous contribution toward establishing Shaw University in Raleigh, NC, a co-educational college for African Americans. The money was used to build what became Estey Hall, originally a women’s dormitory and now the university’s Cultural Center. Over 100 years later, the Shaw University Choir, under the direction of Lonieta Cornwall, is visiting Brattleboro to perform a special choral concert at Jacob Estey’s church.

Shaw University, founded in 1865, is the first historically black college of the South. Shaw is a private, co-educational, liberal arts university affiliated with the Baptist Church. The University awards degrees at both the undergraduate and graduate levels.

The Shaw University Choir presents a program for the Brattleboro community here at The First Baptist Church on Tuesday evening, March 28, 2006 at 7 pm.

The Choir is made up of about 35 students and the performance is part of their Spring Tour. With the help of Estey Organ Museum members these choir members will be offered “Bed & Breakfast” at local homes while visiting.

Shaw University, The First Baptist Church, and the Estey Organ Museum are all pleased that this “reunion” can take place, and look forward to a continued re-connection with the school the Estey family made a generous donation to so long ago.

5. Other News
- The Estey Organ Museum now has a laptop computer and Past Perfect museum collections software thanks to generous grants from the Crosby Foundation, the Dunham-Mason Foundation, Brattleboro Rotary, and members like you. Your contributions help us to build a better museum. Three Estey volunteers are going for in-depth Past Perfect training, too, to make the most of the new software for collections and museum management.
- The Estey Organ Museum has placed an 1889 New Drawing Room Style reed organ at Thompson House in Brattleboro. It is part of the museum’s effort to make sure there are organs around town that can be enjoyed and played on a regular basis and for special events. Thompson House is an elder care facility near the Brattleboro Memorial Hospital.
- Can you sponsor the repair or restoration of an organ in our collection? Make a tax-deductible donation to the Organ Fund today.
- The Estey Organ Museum’s
Organ Tour of Germany 2006 is at capacity, with 14 organ lovers signed up and eager to visit some of the greatest pipe organs in the world.

- Do you have Estey tools, catalogs, papers, letters, office supplies, or anything relating to the company or people who worked there that you’d be willing to donate? We’re always looking for more pieces of the Estey “puzzle,” and your donations are, of course, tax-deductible.

..............

Thank you for your continued interest and support. We hope you can see that all of the hard work is beginning to pay off, and this project is growing bigger and stronger by the day.

-The Estey Organ Museum

A VISIT WITH ELIYAHU SHAHAR

Recently, while my wife and I were on a temporary 6-week assignment in Israel, we decided to visit the two known collectors of mechanical musical instruments. Those collectors are Eliyahu Shahar and Nathan “Nisan” Cohen. Nisan’s Nisco Museum of Mechanical Music will be featured in a separate article.

My wife and I drove through the ever changing streets of Tel Aviv, trying to follow Eli’s instructions, but also conferring with him by phone as we went. Tel Aviv not only changes the names of their streets every few blocks, but the one-way streets change directions every block or so to keep traffic down, and probably, to confuse people trying to find their way. Eventually we did find Eli’s apt. and he spotted us before we found his address. After parking we made our way up to his top-floor apartment, which has a very large sliding window just made for moving pianos, Orchestrelles and other large mechanical musical instruments in by use of a crane.

Eli, who immigrated to Israel from Southern California 13 years ago, recently marked his 10th anniversary of working as an electrical engineer for Freescale Semiconductor. He, as most Israelis do, also changed his name from Don Strickhouser to Eliyahu Shahar. Eli is a frequent contributor to Mechanical Musical Digest (MMD) and has probably outbid many of our readers on e-Bay.

Eli’s passion for mechanical music began while he was in high school in

Vincent Morgan
Southern California. He desperately wanted a reproducing piano, but his parents told him he had to get some exercise so if he wanted a player it had to be foot impelled. He couldn’t just sit at the piano and listen to it all day. Eli found one of those foot-pumpers, exercised and improved his musical skills at the same time. I don’t know how much of that California sunshine he absorbed, but his musical and mechanical skills improved greatly during that time.

Finally, in 1988 the opportunity arose to purchase an Ampico grand—the one that graces his living room today. He also owns a Sohmer upright Welte (currently in Santa Maria, CA), around 30 music boxes and his most recent acquisition and prized possession, an Aeolian Orchestrelle model XW, which will fill the neighborhood around his apartment with music one day soon. What will his neighbors think when they hear a very loud organ playing Ave Maria in Tel Aviv? We don’t know where he keeps his clothes as his closets were filled with music rolls!

Eli repairs and restores all his instruments himself, thus making this collection a work of love. He can take the time to do things right, and make corrections if he makes a mistake. If you ever find yourself in Tel Aviv, it is worth the effort to wend your way through the ever changing streets of that city to find Eli and his wonderful collection. Who knows, he may even bake you a cake.

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Nisan, a long-time toymaker of mechanical toys (Remember the Carter walking peanut?), certainly knows how to entertain. He can charm young and old alike with his wit, knowledge, antiques and antiques. This is a “hands on” museum, where visitors get to crank, push buttons, flip levers, etc. to make the magical machines come to life.

The collection was built over a period of 40 years and contains approximately 40 cylinder music boxes (one Swiss cylinder box from the 1890’s of unknown make has Japanese tunes), around 10 disc playing music boxes, an Aeolian Solo Orchestrelle model XY, a Mason and Hamlin Welte T-100 reproducing upright piano, an early Le Ludion Belcanto street organ, a barrel harpsichord, a café barrel piano and many others too numerous to list here.

The NISCO Museum of Mechanical Music and Archive of Yiddish Recordings takes us back more than a hundred years to a musical period that is recreated through a marvelous collection of original antique music boxes, automatic organs, Victorian manivelles, phonographs and other fascinating musical creations of the period. Aside from viewing these instruments, visitors can hear their enchanting melodies and songs by attending program concerts when many of the boxes and instruments will be played and explained. A special section will be devoted to children where a hands-on experience can be enjoyed with 100-year-old hurdy-gurdies made especially for children. The NISCO Museum of Mechanical Music and Archive of Yiddish Recordings is an important addition to the cultural offerings of Ein Hod and Israel itself. Please include this museum on your next trip to Israel. Then take time to visit the artist colony next to the museum. You can contact the museum at woundup_2000@yahoo.com or call Nisan directly at +0524-755-313. In the museum gift shop you can buy reproductions of old postcards, posters, photos, and mechanical toys. Many of the toys were designed by Nisan, himself. While there, don’t forget to look up at the light fixtures, all made from music box discs.

A sample program from the concert series Friday afternoon CONCERT (suggested) At the NISCO Museum of Mechanical Music

**PROGRAM**

Played on the Welte Mason & Hamlin automatic piano
Four selections from Chopin’s masterworks for piano
A selection from Bach’s Toccata and Fugue

Played on a 1920 Columbia Gramophone
Original Enrico Caruso 1907 recording of “Mama”
Theodore Challiapine sings “Volga Boatman” 1910
Cantor Yosef Rosenblatt sings Eli Eli, 1922

Played on an 1898 Orphenion 16-inch disc playing musical box
Chopin waltz No. 1

**INTERMISSION**

On the Le Ludion Belcanto Monkey organ
It’s a long way to Tipperary
Bach’s Bordine

On an 1890s antique musical box
Selection of Japanese melodies

On an 1898 Regina 15 1/2” Disc playing musical box
Marching Through Georgia

On an 1870s Cylinder Musical Box
Selection of Scottish Melodies

On a Barnard 1880s Musical Box
Selection of Operatic Highlights Verdi, Donizetti, Puccini

On an 1890s Melodia Roll playing organ
Neapolitan Songs

Played on the Aeolian Solo Grand Organ Model XY:
Bach’s Toccata and Fugue in D
Mozart’s Gloria

And for a finale:
Hungarian Rhapsodie #10 played on the Mason & Hamlin Welte.
continued...
Overview of the museum interior

Vincent Morgan cranking the Le Ludion Belcanto

Red Welte upright reproducing piano

16 inch Orphenion disc box

Swiss cylinder box with Japanese tunes

Wilcox and White Symphonia

“BY GOSH! I’LL BE Durned IF I’LL PAY Money for Them AIR MUSIC PAPERS WHEN I CAN MAKE ’EM JUST AS GOOD MYSELF!”
Advertise in the
2006 AMICA Directory

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1/2 Page $75
1/4 Page $45
Business Card $30

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HOW TO SELL
PLAYER PIANOS
PROFITABLY

BY KENNETH W. CURTIS, SALES MANAGER

THE COLUMBUS PIANO COMPANY
COLUMBUS, OHIO, U. S. A.

MAKER OF THE

CELEBRATED BOUDOIR PLAYER PIANOS

SYNOPSIS

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The Men and Factory behind the Boudoir Player

Factory and Offices, The Columbus Piano Company. Entire block - Michigan, Butlles, Factory and Sampson Streets, Columbus, Ohio
Capacity 15,000 Player Pianos Yearly
A Foreword
By Our Sales Manager

"Old traditions have been clinging tenaciously in the piano trade. Methods that are obsolete in other lines of commercial activity have been allowed to linger and as a result the whole trade has suffered. It is an old business bound up in complexities of price, discount, artistic reputation and competitive relations.

"The day has gone when the buying public is asked by the appearance of a well-known name in type. It now looks for a story—some proposition in which it can be interested—and not a bare statement of facts and cheap facts."

Musical Age, Jan. 29, 1910.

CUT OUT TRADITION! Mr. Dealer, wake up to new conditions. Give the public what they want and served in the advertising platter the way they want it. Use modern methods! Sell modern goods—advertise in a modern way and reach the masses.

The Player-piano is the instrument best suited to modern conditions. Very few people can really play a piano. Nearly all enjoy music. The hurry of modern life doesn't spare the time for long years of tedious piano practice.

The Player-piano is the logical instrument to sell the Twentieth Century buyer. It fills his every musical need and for each individual in the family and their circle of friends—for they all can play and enjoy the Player-piano.

The Upright piano—without the player mechanism—is doomed to the fate of the Square.

Grow up with the new Player industry. Seize the more valuable Player agencies for your territory. Don't try to make headway against the tide, but paddle with it; the port of profits and success will be gained the quicker.

There is, of course, in every community a limited class of people that want the most expensive of everything—thinking that price means quality.

The masses of the people—the people with good steady jobs, earning moderate, but steady pay—want the luxuries of life, but won't because they can't pay fancy prices. To win their trade—quality plus price must be secured. Quality and price must be advertised, and quality and price must be demonstrated—not overlooking moderate terms of payment—so that the people can pay as they play and earn.

Wm. M. Curtis

Page three
An Educational Campaign to the Consumer

Mr. Dealer, are you keenly alive to your own best interests? Do you appreciate that ninety-nine men, women and children in every hundred, living in your territory, love music, yet have not the ability to produce it?

What are you doing to reach all those people—to supply them with their musical needs? Are you waiting for the magazines, newspapers and your competitors to educate them to the possibilities of the Player-piano, or are you taking advantage of your full opportunities?

Take the initiative—get the jump on your competitors. Throw away that horded and thumbed file of old "rusty" prospect cards. Every man and woman, with a steady income, in your territory, is a Player prospect and should be so worked.

Comparatively few piano dealers are fully alive to the great profit-making possibilities of the Player-piano—the most wonderful and grandest invention ever evolved by the brain of man. It is literally the "Magic Wand" that gives every one ability to do that, which formerly took years of hard study and patient practice to accomplish—the ability to play any piece of music at sight, without any previous preparation or technical knowledge of music whatever.

With the Boudoir Player you can successfully meet competition—not only piano competition, for that is not one-tenth of the competition you meet. Automobiles, Buggies, Tailored-to-Measure Clothes, Nickel Theatres, Paris Hats, and such luxuries, are all offered in direct competition with you. Mr. Dealer, in exchange for those extra few dollars each week that the working man can set aside, for luxuries, out of his weekly wage.

This is the competition that is cutting into your business and reaping your profits. You cannot successfully meet this competition with the Nineteenth Century piano—the upright without a player mechanism.

Do not overlook this competition. Mr. Dealer. The average wage earner has just so much he can afford to spend for his luxuries in life, and no more.

You are after that $5 each week which the average family can afford for the luxuries of life. You are meeting all kinds of competition, but you have the advantage of supplying more for your customer's money than any other article or luxury by which they are attracted. You offer them in a Player-piano a permanent investment, something that will give them all, service and happiness for a generation's use, and a means of keeping their children around their fireside.

Advertise and feature Player-pianos, as they, more than any other instrument that you can handle, will appeal to every member of your prospect's family.

In this Twentieth Century life of strenuous activity and hurry—both in work and in play—few have the time for the old-fashioned drudgery of piano practice. People demand quick results—quick action for their money. If they buy a piano, they want to sit down and play it the next day.

That is just what you offer and sell them in the Player-piano. Move your old style pianos to the back of your store—put your Players in the front and in the windows.

Page four
You Must Handle Player-Pianos
So Which One Will It Be?

Starting off on the assumption that you realize that it is Net Results that count and not theories, we expect to prove to you that The Player-piano you should tie to—the one you need—the one that will mean the most to you in Net Results—is the Boudoir.

Constitute yourself into Judge and Jury—hear our evidence—our argument—weigh the facts—analyze our product and our selling methods—then pass judgment! You cannot and will not decide against your own best interests.

The price of the Boudoir is down to the level of the "average" man's income. The "average" man—the "working man," if you will—is in the big majority! Now he can afford what he formerly regarded a rich man's luxury—a Player-piano for his home. The price of the Boudoir removes the biggest obstacle. The desire to own has lain dormant ever since he first heard of Player-pianos. It needs but your stimulating and the sale is made, for the price and the terms on which he can buy, work no hardship upon him—he can afford it.

With your higher priced—but no better Player, you have been shooting over his head.

Remember the first high-priced automobiles? Confined to the ultra-rich, weren't they? Now count the Buicks, the Fords, the Maxwells, etc., then ask yourself whether or not the average man will want a Player-piano that will do all and more than the higher-priced ones will do. Yesterday's luxuries are becoming today's necessities. If you can't sell Player-pianos now—it's your fault, not the peoples!

What you need is a Player that will sell from a standpoint of price, as well as quality. The Boudoir is that instrument.

You cannot afford to take a cheap piano (politely termed a "thump box" by the trade journal editors), install in it a cheap mechanism and offer that combination to your customers as a Player-piano. You are in business to stay—you can't afford to take chances, you cannot afford to deny the responsibility of trouble and dissatisfaction that will result when those thump boxes begin to show up in their true light.

You have got to make prices and terms that the "people" can meet, but you must just as surely give them full value for their money—quality that will last through a generation's use.

You need the Boudoir Player.

In the make-up of a piano, you know that quality counts for more than quantity!

But—you must profit in the sales.

It's Net Results you want. All right! Now listen—the price you pay for the Boudoir, deducted from the price you get for it, leaves the same Net Profit you have been making on the average high-priced piano.

But here's the big point—it's low comparative selling price will double your sales! You break even on proportionate profit, but you multiply proportionate sales! See where the Net Results come in?
The Boudoir Player’s Influence

The extraordinary price of the Boudoir Player will not retard the sale of your more expensive Player-pianos in the least. It will help it. Sell it with an “exchange” privilege—but you’ll find few willing to exchange!

You ask how you can reconcile the price you would ask for the Little Boudoir Player, and the high quality which the instrument itself enables you to consistently talk: how can your customer be made to see this extraordinary price is consistent with good quality?

Were you to offer your customer, or we to offer you a large, full-sized piano, at the price of the Boudoir, its quality would certainly be in question. In the Boudoir Player we have eliminated every part of “deadwood” and sell you ONLY THAT WHICH YOUR CUSTOMER WANTS AND THAT WHICH YOUR CUSTOMER USES. This saving is our saving, in cost to you, and your saving in price to your customer, with, in fact, increased quality, due to the compactness and solidity of the Boudoir construction.

Think of it—A Monopoly

The monopolistic features of this extraordinary proposition is its crowning feature, for it offers to you, exclusively, a waiting field that your competitor is powerless to attract. He can’t attract it because he has nothing—can get nothing to attract it with, for our Little Player stands in a sphere of its own.

Study your trade in the past—and what do you find? You find that you are selling more pianos than you are Player-pianos—YET YOU FIND THAT MORE PEOPLE WANT PLAYER-PIANOS THAN PIANOS WITHOUT THE PLAYER DEVICE. Paradoxical, you say. Not at all. AN ALL-OUT-OF-REASON PRICE IS BEING ASKED FOR PLAYER-PIANOS AND THE TERMS OF PAYMENT ARE BEYOND THE REACH OF MOST PEOPLE.

With the Boudoir agency you don’t have to worry about your competitor—he’ll worry about you. The harder he pushes the more business you can do in the Player line. You get the full benefit of all his advertising thunder—you can supply the demand where he creates the desire. With the Boudoir you can close up your competitor’s prospects.
Our free library proposition, that you can offer your customer without reducing your profits; our follow-up letters, the series of "ginger talks" mailed your prospects by our Cooperative Department (we pay the postage), the store recitals by our traveling force (skilled floor salesmen and perfect player demonstrators) special advertising campaigns and frequent mailing of successful ads, used by prominent dealers, electrotypes, etc., photographs of prospect-developing window displays, all go with the Boudoir agency. Line up for the Twentieth Century business with a Twentieth Century product. Control the Player trade in your community through the trade-winning publicity of the Boudoir Player.

Now to resume—
We offer you something for which the demand is larger than any other instrument.
With it you can make more sales and quicker ones.
It affords you the same proportionate profit.
It is not an experiment.
Hundreds of live dealers are profiting by handling it.
Thousands of users are highly pleased with it.
It is mechanically perfect.
It is guaranteed.
It is backed by live people.
It is sold by the brightest and most successful piano dealers in the United States.
(See page 32.)
It is a Monopoly.
And last, but not least, we Cooperate and help you find and close prospects.
We rest our case—What is your verdict?
If not yet satisfied—don’t be hide-bound—cross-question us!
Specifications

The artistic case of the Boudoir Player is of modern design, and doubly veneered, inside and out, in selected figured quartered oak or mahogany, making five-ply cross-banded construction—the most expensive, but only thoroughly reliable method of case building. Has swinging full length music desk, and rolling Boston fall board. The adjustment of the panels and treadles open up the Player, ready for use as a true Player-piano, for use with the perforated music rolls. The case is varnished, rubbed and highly polished. Dull art finish supplied on request.

The Boudoir Player mechanism is simplicity itself—constructed in three units: the Bellows, the Motor, and the Pneumatic Set. All parts or units are standardized, and interchangeable at any time. The entire action can be removed from the case, by thumb-screw connections, and replaced in five minutes. The many exclusive patented features found only in the Boudoir mechanism—described later—place this instrument in the front rank of Player-pianos.

The Boudoir Player-piano action is of special quick-repeating Sticker model, supported by polished nickel plate brackets, and is equipped with individual Billings' brass flanges on the hammer rail. Special selected thirteen-pound hammers, of the best grade American Felt, used. The keys are constructed of selected basswood, with Ivorine or genuine Ivory, as specified.

The scale is 6 1/3 octaves, from D to F, seventy-six notes—(five notes from the lowest bass and seven from the highest treble omitted from the usual 7 1/3 octave scale). Triple unison throughout, excepting the long overstrung capped wound bass. Puhlman wire used only, in the upper treble section.

The back is constructed of five maple posts, thoroughly supporting the plate and string tension. The pin block is of cross-banded rock maple veneer, five ply stock, which thoroughly grips the tuning pins and guarantees the staying-in-tune quality of the piano. The sounding board is of Washington Spruce—air dried for over a year in Southern California—carefully bellowed, ribbed and equipped with a tone-sustaining acoustic rim which conserves the full volume of each tone and so modifies it that perfect harmonies result. The full plate is of selected Bell Metal iron, designed with reinforced flanges, creating five times the strength necessary to sustain the string tension.

Height, 4 feet 2 inches; length, 4 feet 4 inches; depth, 2 feet 3 inches. Weight, 550 pounds—boxed 713 pounds.

The Boudoir Piano and Player mechanism are both guaranteed in full for five years, absolutely protecting both dealer and customer from any expenses due in any way to defective workmanship or material.
THE BOUDOIR PLAYER—Style 44

(PrONUNCED BOOD-WAR)

Mahogany or Oak Veneers.
Highly Polished or Dull Art Finish.
Mission, Early English or Flemish Oak to Order.

Page nine
THE size of the Boudoir Player is four feet two inches in height, or about five inches lower than the height of the average piano. The instrument is as small, or smaller than the smallest piano in your store, yet not so small as to appear diminutive or toy-like. The scale is six and one-third octaves—one-half octave being eliminated from each end of the usually accepted seven and one-third octave standard scale. The scale is NOT REDUCED IN SIZE, merely the half-octave of “deadwood” has been eliminated at each end—notes that are seldom if ever used in hand playing; notes that were never used on a piano when Beethoven, Liszt and Chopin wrote their pianoforte compositions. They are, therefore, practically worthless, and where, as in our Player, they mean a saving of one-third the cost of the piano construction, should, by all means, be discarded. Even then the scale is one full octave of twelve notes larger than is required for the range of the standard player music of today used on the Boudoir, namely, sixty-five note music.

The Boudoir Player has a scale larger than necessary for exclusive Player work, and as large as ever needed for hand playing. The instrument is as compact as possible, while the six and one-third octave scale used has a full vibrating power, with as long a stretch of strings, for the notes used, as in any large standard upright.

The substantial foundation upon which the Boudoir Player is built, back is constructed of maple, thoroughly seasoned—five posts in all—upon which is glued and bolted our five-ply pinblock veneered of rock maple with alternating grain. Th's grips and holds the tuning pins immovable, thus guaranteeing the staying-in-tune quality of the Little Player. Upon this we glue the sounding board—belled and ribbed with bridges in place. The Boudoir Player sounding board deserves special mention. It is made of wide strips of selected resonant true-grained Washington Spruce, air dried in Southern California—in the sun—for a year before being cut. It is graduated in thickness from three-sixteenths of an inch thick—where it supports the lighter treble notes—to five-sixteenths of an inch thick, where this heavier support is needed for the longer and deeper toned bass strings, thus securing a true eveness and balance of scale.

After the sounding board is securely glued in position, a maple frame or acoustice rim is set and made part of the back. This secures the permanency of the belly or bow in the sounding board. The plate of Bell Metal steel is then set and bolted in place, giving a substantial rock-like foundation for the balance of the construction of the piano.

Upon this bed-rock foundation the purest and finest of spun steel wires—the Puhiman brand—are strung. These strings are set three to the note, and each note has a different string length—graduated its diameter as well—in order to secure the very purest possible tone. For the lower bass section—the lower and deeper tones are provided for through the use of heavier wires, wound with fine copper, which brings out the purest and fullest resonance possible.

The illustrations show this completed foundation, upon which every Boudoir Player is constructed.
LOOK INSIDE THE CASE FOR TRUE MERIT

YOU CANNOT PUT YOUR FINGER ON A BOUDOIR PLAYER-PIANO ANYWHERE WITHOUT TOUCHING A GOOD POINT

1. Soloist Pneumatic.
2. Soloist Pneumatic Valve Diaphragm.
3. Tuning Pin.
4. Tuning Pin.
5. Bearing Bar.
7. Brake.
8. Bell Metal Plate.
10. Automatic Tracker Finger.
11. Key Lock.
12. Take-up Spool.
14. Tracker Box.
15. Tracker Adjuster Transmission.
17. Piano Hammers.
18. Vent Unit for Individual Pneumatics.
19. Tempo Lever.
20. Sustenuto Pedal Lever.
24. Tube Connection to Reel Valve.
25. Equalizer.
27. Pumper Bellows.
28. Tempo Spring.
29. Pedals or Treadles.
30. Printed Instructions for Regulating Motor.
32. T-Screw for Motor Regulation.
33. Stop Pin for Regulation Screw.
34. Key Lock.
35. Motor Air Intake.
36. Metal Seat for Valve Slide.
37. Valve Slide.
38. Valve Slide.
40. Piano Keys.
41. Tempo Indicator.
42. Reel Clutch.
43. Power Chain.
44. Sprocket Wheel.
45. Power Transmission Shaft.
46. Soloist Pneumatic Exhaust Trunk.
HE Boudoir Player mechanism is essentially a quality proposition. It is complete in three standardized and interchangeable units—the Upper Pneumatic Set, the Motor and the Bellows Set.

The Upper Pneumatic Set is complete in one solid unit and contains the entire playing part of the mechanism. This includes the individual pneumatics—one for each of the sixty-five notes played—the valves, tubing, windways, vacuum chambers, transmission gearing, striking fingers, tracker bar, music roll box, and take-up-spool, etc.

All wooden parts are of three-ply or five-ply stock, to prevent splitting or warping. All wooden joints and windway connections are firmly glued and bushed with the finest quality sheepskin. All valve diaphragms are built of airproof silk. All hardware is solid brass—nickel plated.

Among the exclusive patented features of the Boudoir mechanism will be found the only PERFECT AUTOMATIC TRACKING device.

The illustration shows the working parts of this device, which consists of the double compensating bellows, its exhaust tubes, the finger throttle, which is worked by the edges of the paper, and the rod connecting the bellows to the movable tracker.

The tracker compensating bellows is stationary in its position. Its only movable part is the centre or dividing board. Air is equally exhausted from both sides of this centre board, when pedaling is started. This leaves an even vacuum in both sides of the bellows. These side pneumatics are individually connected by exhaust tubes to openings just underneath and at the ends of the
tracker bar. Each opening normally is closed by the base end of a pivoted metal finger, the tip of which extends a quarter of an inch through the tracker bar, just where the edges of the paper of the music roll should come.

The slightest variation of the music roll from a true position will throw its perforations from a correct register with the holes in the tracker bar, but at exactly the same time will press against one or the other of these metal fingers, lifting the fingers’ base off the air channel to its corresponding bellows. This allows an inflow of air, which reduces the vacuum in that bellows, creating a pressure against the centre board and consequent movement of it. This movement is imparted through the connecting rod to the tracker bar, which is moved again to its true centre, giving continually, therefore, a perfect and automatic registration of all the paper perforations with their corresponding tracker holes.

Through this simple and substantial device, the full speaking of each note is always secured in playing the Boudoir Player. This is the only player mechanism manufactured, operating any kind of automatic tracking device for sixty-five note music. This device is patented and will be found in no other mechanism.

The finger tip, extending beyond the tracker bar, is a new feature—a big improvement over the old way of having the air ducts run direct to the tracker. Any paper that does not register true will always operate our improved device, while, in the old way, torn paper or paper with crumbled edges would, of course, expose the holes which will operate the tracking device at the wrong time and throw the paper out of register.

In the BOUDOIR PLAYER we use an automatic VACUUM system of cleaning the valves and windways. The air drawn through the tracker bar encounters no edges, pockets or corners in which dust can settle, and all atmospheric dust is, therefore, sucked right through all the valves and air channels right down to the pumper bellows, and from there puffed out in its exhaust, away from the mechanism.
This trouble-saving vacuum process of cleaning will be found in no other mechanism, and does away with the necessity of pumping out the valves, cleaning out dust traps, dust screens, etc., which operations are necessary to prevent sluggish playing and silent notes in player mechanisms of other makes.

The BOUDOIR MOTOR is the simplest, lightest and easiest running pneumatic motor ever built. This is due to its double action, two-slide valve system, worked by four-power pneumatics. This special Boudoir model motor, therefore, requires one-third less air for its operation than the usual four-point or five-point motor, with a consequent pro rata reduction of the effort required in playing. This is a most important advance over the usual air motor construction, enabling, as it does, the children and grandparents to bring out the heavier fortissimo passages, with the same ease in playing as the more athletic members of the family.

"No greater effort in playing than in walking around the room" is a true representation of the ease of playing the Boudoir Player.

The speed of the motor is governed by a valve which controls the quantity of the exhaust in the usual manner. In addition, there is interposed a regulating bellows to still further its steadiness. The Boudoir Player, therefore, runs at an even tempo, regardless of the variation in pressure or force of pedaling.

The pumping bellows, the reservoir and the gate box, together with pedals and connection rods, are all joined together in one compact unit. This is set in its correct position on a metal base or support, and is fastened by two thumb screws, which not only holds it firm, but assure its being placed in exactly the correct position should it ever be removed. This bellows set is standardized, as are all other parts of the Boudoir Player, and is interchangeable.

The regulation devices of the Boudoir Player mechanism are very complete, and yet simple of adjustment. Printed directions for adjustments are attached to every mechanism, with full explanation and instruction.
The "Melody" or "Solo" controls consist of a pair of buttons—one operating on the bass section of the piano, the other upon the treble section. These buttons enable the player to gradually or instantly subdue the bass and emphasize the treble, or vice versa—and bring out strongly the bass melody when the accompaniment is carried in the upper notes.

These buttons operate individual power pneumatics, which are connected to the hammer rail. The pressure of one of the Melody buttons exhausts the air in the power pneumatic, which, in collapsing, lifts the hammer rail and with it the piano hammers. This shortens the stroke of the hammer and results in a subdued tone.

The loud pedal is controlled by a lever, which is worked by the thumb of the left hand. The hand rests easily in a natural position—the thumb on the loud pedal lever and the second and third fingers on the "melody" or "solo" buttons.

The expression controls are thus worked by the left hand of the operator, while the right hand is left free to guide the tempo.

The Pumper Bellows and Reservoir are worked by the movement of the pedal arms. Air is drawn into them through the motor and through the tracker holes, via the pneumatics. These bellows are made of three-ply veneered stock, covered with the highest grade rubberized canvas and reinforced and bound by leather. This assures positive durability. Through a series of carefully made experiments the most efficient relative sizes of pumper bellows and reservoir are decided. Because of their correct proportions, the operator is enabled to vary his expression at will through pedaling, without calling on the aid of the additional expression devices supplied.

The pedals, or foot treadles, consist of steel frames, rubber padded in the centers for the feet, assuring absolute durability, which fold right inside the piano case—out of sight when not in use—the opening in the case being made by lifting a grooved trap-door cut in and made part of the lower panel of the piano.

The Re-roll Lever is placed in the music roll box, just inside the transmission gearing on which its clutch directly operates. This is the most natural and convenient place for the re-roll lever—away from the expression and tempo controls in front of the piano keys—and right where the player's hand would be on inserting or removing a roll.

The Transmission Gearing is designed with the same extreme care given to the entire Boudoir Player mechanism. Simplicity, efficiency and durability are particularly noticeable in this important power-distributing device. Power is applied directly from
the motor to the main drive-shaft, which in turn distributes the power evenly and truly to the proper clutches controlled by the re-roll lever.

The Boudoir Player is equipped with the simplest and most perfect valve system possible—a set of single valves—one for each striking pneumatic.

Every other old style Player-piano is equipped with a double valve set for each pneumatic—an additional valve for each of the sixty-five pneumatics. This extra valve to each pneumatic is absolutely necessary in these Players as a power intensifier, so that the valves, operating the pneumatics, may be responsive and quick in their control when the music roll paper varies slightly from perfect.

The use of these additional valves mean

1—Doubled expense in valve construction—saved in the Boudoir Player.

2—Twice the volume of air required to operate the double valve—requiring more effort in pedaling—saved in the Boudoir Player.

3—An impossibility of eliminating pockets or dust traps, requiring frequent cleaning—saved in the Boudoir Player.

4—The use of a secondary set of small, delicate and sensitive, valves, apt to give trouble—absolutely eliminated in the Boudoir Player.

5—The fractional loss in time of response of the stroke, due to the double valve operation—saved in the Boudoir Player.

The perfect tracking and absolute registration of the music roll in the Boudoir Player permits of our use of the trouble-free single valve system—economical, practical and efficient.

An additional feature of Superiority in the Boudoir Player is the use of a patented flexible-base valve. The valve is securely seated on a soft sheepskin base, air tight but absolutely flexible, enabling it to automatically adjust itself without friction and preventing, absolutely, sluggish or non-collapsing pneumatics caused through valve jamming—a common source of trouble in other Players.

The piano keys can be locked when the Player mechanism is in use, through the movement of a lever found under the key bottom. Locking the piano keys, when playing the Player, lifts the weight of the keys off the player mechanism, thus giving it a slightly increased responsiveness and quickness in playing.

The Player mechanism in no way interferes with the tuner in tuning the piano—no part of the mechanism needs to be removed. Should, however, the regulation of the piano action be desired, the upper pneumatic set can be taken out of the Player in two minutes' time, by merely disconnecting two rubber tubes, a chain and withdrawing four screws.
DEBUSSY PLAYS “LA CATHÉDRALE ENGLOUTIE” AND SOLVES A METRICAL MYSTERY

BY CHARLES BURKHART

THE TRANSFER TO LPs of Claude Debussy’s own performance of “La Cathédrale engloutie” makes it easily possible to clear up a serious notational ambiguity in the printed score that has plagued pianists ever since its publication. The work has suffered greatly in performance because players—even some of the world’s greatest—have, quite forgivably, not been able to decipher with certainty one aspect of its rhythm. A comparison of some of the many recordings of the piece will attest to the astonishingly different solutions to the problem. About half of the pianists I have heard have managed to catch Debussy’s meaning; the rest miss it completely.

At the start of the piece the unsuspecting player encounters the time signature $6/4 = 3/2$. On the surface this would seem to present no problems: a bar of $\overbrace{\text{♩♩♩♩♩♩}}$ being equal in overall length to a bar of $\overbrace{\text{♩♩♩♩♩♩}}$. The first six bars feature much quarter-note motion. Clear enough. But from bar 7 to bar 12, half notes predominate. The player who keeps the quarter-note length constant here (that is, $\overbrace{\text{♩♩♩♩♩♩}} = \overbrace{\text{♩♩♩♩♩♩}}$) will inevitably produce an effect of slowing down. At bar 13, quarter notes are restored, but the problem arises again at bar 22, where half notes again replace quarters. Did Debussy intend bars 7–12 and 22 ff. to sound so slow? Should the player gently increase the tempo at these places to avoid a sense of dragging? Or start the piece a bit fast so that the slowing will not be so extreme?

Debussy does not answer these questions clearly in the written version of the most famous of his Preludes. Fortunately, he has answered them beyond any doubt in the recording left of his own playing. I refer to the Welte-Mignon player piano roll of “La Cathédrale engloutie” that Debussy made in 1913, three years after he had composed and published the piece.

The Welte-Mignon mechanism has received much publicity in the last two decades at the hands of various entrepreneurs. A discussion of its virtues and limitations is unnecessary here. The only fact relevant to the present case is that it is absolutely reliable in the sphere of rhythmic proportion. The original roll is recorded at a constant speed. Likewise, on a correctly functioning player mechanism, the speed at which the roll moves is also constant. Therefore, the performer’s musical pulse, his retards, his accelerations—in short, all rhythmic proportions—are faithfully reproduced. The piano roll, then, on which Debussy’s performance is captured has to be considered—in the matter of rhythmic proportion—a completely valid document.

How does Debussy the pianist resolve the metrical enigmas in Debussy the composer’s score? Maintaining a single, steady pulse from beginning to end, he plays $\overbrace{\text{♩♩♩♩♩♩}} = \overbrace{\text{♩♩♩♩♩♩}}$ or $\overbrace{\text{♩♩♩♩♩♩}} = \overbrace{\text{♩♩♩♩♩♩}}$ at five different points in the piece. In other words, he plays not $6/4 = 3/2$, but $6/4 = 2\overbrace{\text{♩♩♩♩♩♩}}$. Had Debussy been as precise in his notation as he was in his performance, he would have written only $6/4$ at the beginning of the piece—then added the following to his manuscript:

1) at bar 7: $3/2$ the preceding $\overbrace{\text{♩♩♩♩♩♩}}$ = the coming $\overbrace{\text{♩♩♩♩♩♩}}$
2) at bar 13: $6/4$ the preceding $\overbrace{\text{♩♩♩♩♩♩}}$ = the coming $\overbrace{\text{♩♩♩♩♩♩}}$
3) at bar 22: $3/2$ the preceding $\overbrace{\text{♩♩♩♩♩♩}}$ = the coming $\overbrace{\text{♩♩♩♩♩♩}}$

THE ESSENTIAL PIANO QUARTERLY E-3
(The \( \downarrow \) represents the pulse from bar 22 through bar 83. It is quickened slightly from bar 47 on \( \text{Un peu moins lent} \), then normalized at bar 72 \( \text{au Mouvement} \).)

4) at bar 84: \( 6/4 \) the preceding \( \downarrow \) is the coming \( \downarrow \)

5) at bar 86: \( 3/2 \) the preceding \( \downarrow \) is \( \downarrow \)

(Debussy gradually retreats from bar 86 on. He does not play \( \downarrow = \downarrow \).)

It is impossible to question Debussy's performance of the meter of \("La Cathédrale engloutie" with the old saw that a composer is an unreliable performer of his own music. The fact that Debussy proportionally relates the quarter and half notes as he does is not attributable to lack of technique, to nervousness, or to having an off day. The pulse is so steady at all the points listed above that it is unquestionable that it was anything but consciously controlled and entirely intentional. This is not to say that Debussy's performance is relentlessly metronomic. But, while he bends the tempo here and there, he never obscures the basic, underlying pulse. It is also not to say that the performance stuns the listener with its brilliance. There are some wrong notes, some rather peculiar dynamics—but these aspects do not concern us here.

When the meter of \("La Cathédrale engloutie" is interpreted as Debussy played it, the constant pulse gives a sense of unity and uninterrupted flow to the entire piece—a flow quite difficult to achieve if one plays \( \downarrow = \downarrow \) throughout. Why did the composer envisage the notation as he did? Why did he relate \( 6/4 \) to \( 3/2 \) in a completely idiosyncratic way? There is no objective reason why the entire piece could not have been notated with the pulse represented by the quarter note. The right hand part in bars 7-11, then, instead of looking like this:

\[ \text{[Image of musical notation]} \]

would have looked like this:

\[ \text{[Image of musical notation]} \]

If the work were notated this way, some bars, like the second one above, for example, would indeed be in \( 3/2 \), but a \( 3/2 \) that made sense with respect to \( 6/4 \). Therefore, had Debussy adopted this notation, he would have used his \( 6/4 = 3/2 \) signature without ambiguity. Why did he do otherwise? It seems unthinkable that he simply made an error. Surely this would be too big an error not to be noticed. I would prefer to think that he felt there was an artistic rightness in the notation he chose that outweighed all other considerations—that he intended by this means to suggest subtle changes in the character of the music. For example, could Debussy have intended the opening quarter notes to flow very slightly faster than the half notes in bar 7ff? Again, could he have intended a slight "braking" or holding back at the shift to half notes at bar 22? His relinquishing of the quite fast left-hand accompaniment at the end of bar 21 might support this interpretation.

While this theory may be a valid one, it is not substantiated by Debussy's performance. If he intended such subtle distinctions, they are indiscernible in the tempos he chose on that day in 1913.

We are left with the fact that, whatever his reasons for choosing the notation he did, Debussy intended the duration of the \( \downarrow \) in the quarter-note \( 6/4 \) passages essentially to equal the duration of the \( \downarrow \) in the half-note \( 3/2 \) passages. On this question there can be no doubt.

It is interesting to note how some of the other pianists I referred to at the beginning of this article have dealt with Debussy's ambiguous notation. Of seven whose recordings I have been able to study, only four interpret the meter correctly.

George Copeland was coached by Debussy for four months in 1912. Both of his recorded performances are metrically correct. Olga Samaroff's performance is also correct. In the manner I suggested above, she retards the pulse very slightly when the half notes enter at bars 7 and 22. Of the two Alfred Cortot recordings studied, that of 1933 is particularly brilliant—the most sensitive performance I have ever heard. Both are very clearly correct with respect to the meter problem. Cortot's stature as a musician and his association with Debussy make his interpretation of particular interest. Did Debussy tell him how to read the meter or play it for him? And did Cortot tell his pupil, Gina Bachauer, who also plays it exactly right? Could a case be made for an unbroken tradition of correct interpretation?

If so, several noted interpreters of Debussy's music seem never to have heard of it. E. Robert Schmitz, who as a young man knew Debussy, does not mention the meter problem in his discussion of \("La Cathédrale engloutie" in his \( \text{The Piano Music of Claude Debussy} \). His recorded performance is metrically wrong. The two Walter Gieseking recordings I have heard, though both very beautiful, are also wrong. With great skill he gets around the problems caused by his misreading of the meter. Robert Casadesus adheres to \( \downarrow = \downarrow \) with an almost aggressive rigidity. He chooses an unusually fast tempo so that the half-note passages will not drag.

While the testimony of these great pianists is not to be taken lightly, it is in the last analysis irrelevant to the present case, which rests on the most primary of all available primary sources, the performance of Debussy himself. Listen to it.
Collectors in Germany and on the Internet have recently arrived at the conclusion that the early Welte-Mignon (T-100) recording process relied on the measurement of key velocity (as opposed to that of key penetration) as an indication of dynamics (loudness levels). Among some Internet chat-room circles, this is big news. But, AMICA members read about measuring key velocity nearly twelve years ago in articles published in 1994! These articles (more recently reprinted in the March/April, 2000, Bulletin, pp. 81-83) and others on the same topic (e.g., May/June, 2002, p. 89; and July/August, 2002, pp. 137, 150 & 151) are yet one more reason to renew your AMICA membership. If something of significance relating to the history or preservation of authentic automatic musical instruments is discussed, you'll probably read about it first in the pages of the AMICA Bulletin.

Mike Kukral, Publisher

Since Kids Aren’t Connecting With Collecting Today, Answer May Be Nobody

By Jeffrey Zaslow
From the Christian Science Monitor
2-25-06

In Graytown, Ohio, 51-year-old Doug Martin has amassed a collection of 5,000 pencils, most of them never used. Some date back to the 1800s.

He sometimes wonders what will become of his prized collection when he dies. Will his children stick them in a sharpener and write with them? “It hurts to think about it,” he says.

Young people today have little interest in the stamp, coin or knickknack collections of their elders, so an aging America can’t help but wonder: What’s going to happen to all those boxes in the basement?

Well, here’s an idea for Mr. Martin: “His children can glue his pencils together and make a coffin for him,” says Harry Rinker, sharply.

A collectibles researcher in Vera Cruz, PA, Mr. Rinker, 64, himself collects everything from jigsaw puzzles to antique toilet paper. But he thinks sentimental “accumulators” need a reality check. “Old-timers thought the next generation would love their stuff the way they did,” he says. “Well guess what—it’s not happening.” He advises: Enjoy your collections, die with them, and have no expectations about anything after that.

Collecting things, once a big part of childhood, is now pretty much passé with kids.

Preoccupied with MP3 players and computer games, they are rarely found sitting at the kitchen table putting postage stamps into collectors’ books or slipping old coins into plastic sleeves. These days, baseball cards and comic books are collected by adults. Of the estimated 37 million Americans who identified themselves as collectors in 2000, just 11% were under the age of 36, according to a study by marketing consultant Unity Marketing Inc. Most were over 50.

Some collectors say they wouldn’t mind if their heirs just sold everything on eBay. The Internet keeps alive a market for many objects by making it easy for far-flung collectors to find one another. But people do fear that collections lovingly assembled will be mishandled or trashed by their offspring. That’s why collectors groups

Submitted by Jeffrey Morgan

WANT GRANDMA'S HOARD OF ANTIQUE GNOMES?
are now organizing emergency efforts to keep things out of the wrong hands.

The International Sewing Machine Collectors’ Society, based in London, gets in touch with families when it hears of a member’s death, so the machines can end up with someone who will treasure them. They’re often too late. One member recently died and his family sold his old sewing machines to a junk dealer for $200. The machines, some dating to the 1860’s, were worth about $65,000, according to Graham Forsdyke, secretary for the 800-member society. He adds: “I don’t know of a single collection that’s been passed down after a death.”

Young people today amass hundreds of songs on their iPods and, decades from now, may very well be collecting “vintage” cell phones or other electronic devices, says Linda Kruger, editor of Collectors News, based in Grundy Center, Iowa. Or it may just be so much junk. There’s no way to predict the future value of such things, she adds.

In the meantime, most young people don’t connect with their elder’s collections. In Goodyear, Ariz., Zita Wessa, 72, says her grandchildren walk past her display cases of gnome figurines “and show no interest at all.” Her 45 year old son, Scott, says he’d be happy to inherit one of the giant cabinets she stores them in, but the gnomes “don’t do much for me. If she begged me to take them, I would, because I love my mother. But I don’t know what I’d do with them.” (His mom says she paid $5,600 over the years for her 160 gnomes, but their current value is uncertain.)

William Adrian, 72, of Plainfield, Ill., collects miniature guns. He says his three children “wouldn’t give you a twenty-dollar bill for any of it.”

“Collecting is about memory, and young people today have a different memory base,” explains Mr. Rinker, who is well known in antiquing circles for his books and personal appearances. He lives in a 14,000-square-foot former elementary school in Vera Cruz, PA. He uses the classrooms as storage spaces for his 250 different collections. He says he doesn’t care what becomes of it all once he’s gone, and if his children opt to use his rolls of century-old toilet paper, “that might be the finest honor they can give me.”

Mr. Martin, the pencil collector, is unlikely to have his collection stay in the family after he dies. His daughter, Elizabeth Jefferson, 24, says if she inherits the pencils—which her dad values at $4,500—she’d donate them to other collectors or to a museum.

If new generations of collectors don’t materialize, the value of items will plummet. That’s why marble clubs, to generate enthusiasm, send free marbles to schools. The U.S. Mint has a Website with cartoons and computer games to entertain kids about the thrills of coin-collacting. Indeed, children have shown considerable interest in the state quarter’s program.

In West Chester, PA., Judy Knauer, founder of the 700-member National Toothpick Holder Collectors’ Society, gives away toothpick holders to young people. She tells them, “Here’s your start.” But few get hooked.

Some collecting groups have created unstated policies. The 650-member National Milk Glass Collectors Society—a group devoted to opaque glass—holds an annual auction. When the rare young person shows up to bid on an item, older collectors lower their hands. “We back off and let the young person buy it. We want them to add to their collections,” says Bart Gardner, the group’s past president.

In Palo Alto, Calif., Tom Wyman, 78, has about 900 antique slide rules. Mr. Wyman belongs to the 430-member Oughtred Society, named for William Oughtred, who in the 1620s invented an early form of the slide rule. The group hosts lectures to entice youngsters to embrace slide-rule collecting. But Mr. Wyman says such “missionary work” is a hard sell. “It’s quite a challenge to give a talk that keeps everybody awake—both the 80-year-old collectors and the 12-year-olds in the audience.

Mr. Wyman’s son, Tom 41, who doesn’t know how to use a slide rule, admires his dad’s devotion to preserving the instrument. Still, he appreciates that his father has promised to eventually dispose of the collection. “He has told me, ‘I won’t saddle you with this,’” says the younger Mr. Wyman. Some of the slide rules are worth just pennies, while others could sell for $2,000.

George Beilke, 61, of Tulsa, Okla., has amassed 35,000 used instant-lottery tickets. His daughter, Sarah, 23, says that when she tells friends about the collection, “they look at me like I’m crazy. It’s guilt by association.” During her childhood, her dad tried to get her involved. He gave her tickets and assumed she was diligently putting them between the sheet protectors he provided. But she just hid them in her room.

Ms. Beilke is set to inherit the collection and says she’ll donate it to the 200-member Global Lottery Collector’s Society. She may hold on to a handful of tickets as keepsakes. “It would keep the bond between us,” says her dad. “I just hope she puts them in the sheet protectors.”

Some collectors now accept that younger people don’t want their stuff. Philadelphia Daily News columnist Stu Bykosky, 64, has collected the last editions of 79 daily newspapers that closed down since 1963. His adult children don’t want the old newspapers, which fill a closet. “The only kind of paper my family wants is greenbacks and stock certificates,” he says.

He hasn’t been able to find a university to take his collection, either. And now he’s under the gun to get rid of it. He is about to marry his third wife, who is 27 years old, and in the prenuptual agreement, there’s a clause that he must dispose of the collection by Dec. 31. She wants to store her shoes in that closet.

“At least I can wear my shoes,” says his fiancée, Jennifer Graham. “He never reads those papers, and besides, he likes how I look in my shoes.”
Overview

David Saul is probably known to most collectors, as he has been in the reproducing piano hobby since the 1960s. His books and articles have helped many people rebuild an Ampico, and his zest for quality is paramount. He currently specializes in recutting post 1920s Ampico song and dance rolls, and has over 150 titles available. I asked David for his story, as pioneers like David are always interesting. As well, he explains how he goes about cutting an Ampico roll.

The David Saul Story

My interest in roll-operated musical instruments spans nearly a half-century. My first instrument was an 88-note player, and in 1963 I acquired a small Ampico grand piano. I sought information from every source possible, and became acquainted with leading authorities in the field, which combined with hands-on experience with roll-playing instruments of various kinds, allowed me to build up my knowledge.

In the early 1970s I wrote a chapter on reproducing pianos for the Q. David Bowers Encyclopedia of Automatic Musical Instruments. I also wrote two publications for Vestal Press on rebuilding the Ampico A and the Ampico B. I have been a member of AMICA since 1969, and prepared various articles for the AMICA bulletin over the years. In 1997 I was awarded AMICA’s Leo Ornstein award for literary contributions.

As my passion for the hobby intensified, I developed a growing interest in roll making. When I was ready to retire from my job as a microwave engineer at San Diego’s Navy Electronics Laboratory, I was able to acquire a music roll perforator. Designed and built by retired tool and die maker Jim Winslow, the machine was soundly constructed and showed considerable potential.

I reworked many details of the machine to better suit my needs and to improve reliability. A major drawback was the machine’s original pneumatic roll reader, which was very temperamental and enormously complicated. I retired it in favour of a computer-driven system which now drives the perforator, using electronic roll images stored in the Wayne Stahnke “Web/Ann” format. Seven paper sheets are perforated at a time.

I founded Precision Music Rolls and began selling rolls in 1998. For the first few years, my scanning was done by Wayne Stahnke. Later I built my own scanner, designed for punch matrix recovery. To process raw scans for punch matrix recovery, I can use either Wayne Stahnke’s or Warren Trachtman’s software to produce virtually perfect results.

I have also provided perforating services for other roll sellers. We have made 88-note, Welte Licensee, and “O” rolls as well as Ampico. Our customers include New England Music Rolls, Meliora Music Rolls, Player Piano Company, Paul Gottschalk and others. A new perforator is now under construction that will have a proper punch and die set for Duo-Art rolls, as well as for Ampico. Hopefully this perforator will be on line in a couple of years.

My dedication to roll making is based mainly in preserving keyboard music from the pre-WWII era, when many of the great song writers and keyboard artists were in their prime.

Product Range

We specialize in Ampico rolls, all with B coding, mainly covering popular and show tunes from the pre-WWII era.

Catalog

A catalog can be obtained without charge via post or email. Our catalog is cumulative, so the number of available selections grows continuously. We normally add new selections twice a year. Our catalog for 2005-2006 is now available, and lists some 150 rolls. Pianists include Frank Milne, Adam Carroll, Victor Arden, Muriel Pollock, Phil Ohman and Edgar Fairchild.

Overseas Dealings

We ship worldwide. Overseas customers please contact us by email or post before ordering to work out shipping details.

Extra Information

Original Ampico editions of popular and show tunes of the 1930s are generally quite scarce, and always demand high prices. For this reason, I decided to specialize in this type of music, and continue to do so in my 8th year of operation. My catalog has grown from a modest beginning of 17 titles to more than 150.

We believe the accuracy of our roll making is unexcelled. We use optical scanning and punch matrix recovery techniques to ensure that our rolls are perfect replicas of the original factory issues.
This is probably more of a book review than an article, since 99% of
the information came from the book “The Ziegfeld Follies” by Marjorie
Farnsworth. This is a fascinating book about a fascinating character, which
I thoroughly enjoyed and I highly recommend it for your library. It is
available at Amazon.com in limited numbers. I’m sure a high percentage
of piano rolls sold early on were show tunes, and this was the ultimate
showman.

Certainly the annals of early musical theater are filled with Flo Ziegfeld and
his Follies. I thought it might be fun to explore some of the people behind this
phenomenon. After all, this is where the music came from on which player pianos
thrived. An example? “A Pretty Girl is Like a Melody” was written by Irving
Berlin for the 1919 Follies. In fact, Irving Berlin was one of the many Tin Pan
Alley writers who sold their music to Ziegfeld for his shows.

Flo Ziegfeld was a larger than life character most of his life, the leading
entrepreneur of the glorification of the American girl in a fabulous era,
seemingly sophisticated to the utmost degree, although rather naïve when
measured by today's standards.

Florenz Ziegfeld was born March 21, 1868 to a comfortable middle-class
German family in Chicago. His father, Dr. Florenz Ziegfeld, sometimes called
Colonel, was a musical impresario with a solid but distinguished knowledge
of music. He brought Johann Strauss to this country in 1872 and managed his
appearances. The elder Ziegfeld also founded the Chicago Musical College,
and assisted in organizing the Chicago Symphony.

The young Ziegfeld was anemic, frail, apathetic and often ill. He studied music
lethargically, but had no zest for it. In fact, he had no obvious interest in any-
thing, and no vitality at all.

When he was seventeen his parents sent him to a Wyoming cattle ranch,
and when, after several months of getting acquainted with cowboys, horses
and six-shooters he returned home, he was amazingly transformed…energetic,
healthy and cheerful, and with a will of his own. He held his own, although he
seemed to be treading water rather than swimming with the big fish, but all that
changed when Buffalo Bill and his Wild West Show came into Chicago.

After Buffalo Bill demonstrated his marksmanship he asked if there were
any takers in the audience, and only one gangling youth responded. This was, of
course, Flo Ziegfeld, and while he didn't outshoot Buffalo Bill he did well enough
to be offered a job, and when the show pulled out of town Ziegfeld went with it.
That lasted until his father caught up with the show in a small town and took
his son back to Chicago, much to the disappointment of Flo.

That was to be the end of the “bad business” according to his father. Later,
his father was assigned to provide the musical entertainment for the Chicago
World's Fair. Is that luck, coincidence or destiny? At any rate, the young Ziegfeld
showed he had wildly extravagant ideas for the show and would not be denied.

He went to Europe, hired military bands, French and Russian performers.
(These were a flop, by the way.) He met The Great Sandow, “the world’s strongest
man”, whose torso haunted the dreams of the ladies of the day. Ziegfeld persuaded
him to accept 10% of the receipts of the
The Great Sandow

show rather than the $1,000 a week he demanded. (Sandow ended up making an unheard of $3,000 a week.) Ziegfeld persuaded some of the most respected wealthy women of the day to go backstage and feel Sandow’s mountainous muscles. (Think of the time period, and what a scandalous thing this could have been…rumor had it that many of the ladies fainted. If you look at the picture of Sandow you can see why.) Ziegfeld represented Sandow after the show, and toured with him. He promoted the strong man image to the ninth degree, actually staging what was billed as a fight between Sandow and a man-eating lion. Unfortunately, when the big fight occurred, the “killer lion” proved to seem bored with the whole thing, and Sandow wasn’t quite good enough an actor to be fierce enough to satisfy the crowd. When this finally ended, Flo was part of a couple of failed shows, and he departed for Europe.

This was how he met Anna Held, fell in love (after his fashion…fidelity was never his strong card) and married her.

Anna Held was really not a striking beauty, with a plump figure laced in at the waist until her hips jutted out horizontally. Her eighteen-inch waist became the envy of the ladies of the day. Her eyes had a mischievous sparkle, she had a halo of light brown hair, and became to Americans the epitome of spice and naughtiness.

Flo began glorifying her even before she reached the U.S., and she made her first American appearance at the Herald Square Theatre, with mostly French songs. This was a warm-up for opening in a Ziegfeld play “A Parlor Match”. Flo launched her first as an actress, feeling that she was most comfortable in that role.

With Ziegfeld’s genius directing her, Anna made bigger and better headlines all the time. She was, in her own right, a shrewd young woman, and the two made an awesome pair.

Her milk baths became the talk of New York, and in an inspired moment Ziegfeld ordered gallons of milk to be delivered for Anna’s daily bath. The newspapers were lukewarm to the idea, but he pushed the fact that the little French star kept her body beautiful and her complexion perfection by dunking herself every morning in milk. Still lacking newspaper space, he had the milkman sue him, and that did it. Anna’s baths became famous, milk sales soared, and women everywhere were sitting up to their necks in tubs of milk.

Anna issued a challenge to American women to race her from New York City to Philadelphia, a distance of one hundred miles. The one condition was she was to drive a French car, and the Americans would drive American cars.

Milk baths and stunts were fine in their way, but the idea that really projected Anna into her position of public adoration was an authentic bit of Ziegfeld inspiration. After her first appearance in this country in “Parlor Match”, followed by “Papa’s Wife”, Ziegfeld got busy with plans for “The Little Duchess”. It was then that the flash of inspiration struck…He would surround Anna with tall, beautiful, stately girls, to bring out the gay abandon of her diminutive charm.

This was a tremendous challenge for Anna, but she persevered and held her own. Ziegfeld used the same technique in his following shows. In “The Parisian Model” he presented for the first time the illusion of nudity on the stage without actually showing it. The sensational scene which lured men into the theater night after night, was an artist’s studio. Six girls in long cloaks stood before easels, with the easels between them and the audience. The girls suddenly threw off their cloaks and the audience saw gleaming bare shoulders and curving bare legs, sure they were nude. They weren’t…they wore strapless evening gowns with the skirts and trains pinned up. The audience didn’t know this, and didn’t want to know. It wanted to believe the girls were stark naked, and Ziegfeld was only too happy to furnish the impression.

Many credit Anna for suggesting the idea of the Follies, which became the ultimate showcase for beautiful women in lavish, outlandish costumes. The musical numbers were legendary, and much of the music of the era was spawned for these extravaganzas.

Ziegfeld envisioned beautiful women in fantastic costumes of furs, gems, laces, ribbons and flowers, walking with patrician grace. He saw these beauties dressed to represent seasons, months, nations of the world, flowers of the garden, animals of the jungle, leaves of trees, and on and on. Through the years his vision became reality.
He would put a hundred musicians in the orchestra, retain the greatest artists to design as many as twenty changes of costume for every girl. Where one comedian would amuse an audience, six would convulse it. His music would be sparkling and gay or as beautiful as the stuff of dreams, and would leave audiences humming or whistling softly as they left the theater, wanting more.

Anna adored Ziegfeld, and doted on him. She had been married to a man old enough to be her father, a South American tobacco planter, when she met Flo, and after she divorced the tobacco planter Flo and Anna were married. (Her ex-husband died shortly after, reportedly of “a broken heart”. They had one daughter, but little is known of her.)

The official wedding ceremony took place either in Paris in 1897 or in New York in 1901. Shortly after Anna arrived in America, however, Ziegfeld invited Anna and a few of his intimate friends for dinner. When Anna made her entrance swathed in sable she removed her cloak, and there she was… a vision of loveliness that only Flo or Anna could have dreamt up. Her gown was white, embroidered in long-stemmed lilies and leaves of white, green and gold. Around her neck was a chain with a diamond and pearl pendant valued at $15,000, and worn on her right leg was a diamond garter.

It was a gay affair, with the finest of foods and wines, with the strains of a Viennese stringed orchestra furnishing background music. At a lull in the music and conversation, Ziegfeld took Anna’s hand in his and to the amazement of the guests, and perhaps even Anna, began “I, Florenz, take thee Anna for my wife”. Solemnly, Anna repeated in a whisper, “I, Anna, take thee Florenz…”, and so became the legend of the public ceremony.

Anna and Flo lived together for six years, but in August of 1912 she filed for divorce. Anna Held Ziegfeld died six years after that, with Flo by her side. An appraisal of her estate showed gross assets of $257,859, most of that in jewels. (For 1912 it was a sizable fortune.) Perhaps this showed her to be the more astute of the pair, since Ziegfeld was to die later virtually without a dime.

Ziegfeld by this time was making a name as an opulent individualist, with the glamour of his girls and the glitter of the Follies making a new chapter in the history of the American theater which lasted through the end of the roaring twenties.

It wasn’t only on stage that Ziegfeld was a hard taskmaster. He insisted that his girls be well-groomed whether on the street, in a hotel or restaurant or wherever they might be seen by the public. He insisted on high heels and stockings, gloves and hats at all times. Too much rouge, mascara or lipstick off stage was as forbidden as wearing a costume with the slightest variation from his dictates. Woe unto the poor girl who appeared at rehearsal untidily or overly dressed. Male chauvinist? Probably, but what girl would take a chance of losing her position as a member of the beauties that made up the most beautiful bouquet the world has ever known? Any one fortunate enough to hear “You” in the high-pitched voice of Ziegfeld as he sat in the orchestra’s first row center and scanned the hundreds of aspirants knew the gates had just been opened to a legendary realm of the most famous girls in the world.

It wasn’t only at the tryouts, though, that led to a spot in Ziegfeld’s show. He was always on the lookout for a pretty girl, and had found some in restaurants, shops, or wherever his days took him.

His Follies opened in 1907, and the last edition was in 1931. In that time he launched over 3,000 beauties, many of whom went on to stardom, some of whom succumbed to poverty, scandal, or even suicide.

Aside from the beauties, though, Ziegfeld was instrumental in boosting the careers of many of the top stars of the time. Eddie Cantor, Will Rogers, Fanny Brice, Bob Hope, Fred and Adele Astaire, Helen Morgan, and Sophie Tucker to name a few who worked with Ziegfeld.

His first Follies cost him $13,000 to produce, twenty years later it cost him $300,000, and the customers were paying $200 a seat for opening night.

Ziegfeld knew the subtle line between desire and lust, good taste and vulgarity, and never crossed that line. The exhibitionism that was part of his private life was never contrived but was an integral part of him. He was a gambler with a childish irresponsibility toward money, his or others. He had a sense of showmanship and of female beauty that was the despair of his competitors. Imagine trying to compete with someone like Flo Ziegfeld in the field of lavish entertainment! Good luck! The Ziegfeld Follies had become such a part of the American Theater that he had his own place in the scheme of things, and he was a living legend.

Ziegfeld made many enemies in his career, among them George White and Earl Carroll, his competitors in the glorifying game. Once when he entered a nightclub with a party the band was playing a medley from Carroll’s Vanities…Ziegfeld did an about-face and walked out, his party trailing behind. He and George M. Cohan were also mutually hostile, and Cohan would not allow a tune from any Ziegfeld show to be played in any theater in which he was appearing.

Among his true friends, no one was more loyal or understanding than Will Rogers, and his wives, Anna Held and Billie Burke.
What films fans heard in ‘10s, ‘20s plays on

By Alex Dobuzinskis
Staff Writer

LA CRESCEINTA

What did the audience hear when one of the Keystone Kops was being conked on the head? Or when a train ran away on screen? Or a sultry Gypsy danced in a tavern?

If it happened in a silent film, chances are the Fotoplayer by the American Photo Player Co. provided the sound effects for whatever was happening on screen. The last Fotoplayer—a combination piano-organ-noisemaker—was produced in Van Nuys in 1926. Collectors say fewer than 10 of the 4,500 that were manufactured still play.

Film buff Joe Rinaudo of La Crescenta has one of them.

He put thousands of hours into restoring his Fotoplayer, including the sounds of castanets, a train whistle, gunshots, a tambourine, a wind siren and other noises produced on the machine by hand-drawn chords. He also learned how to use his Fotoplayer to “narrate” or add a live soundtrack to a silent film.

The effect is the musical equivalent of a high-octane cartoon.

“When I do a live demonstration… and I narrate a silent film, people are screaming,” Rinaudo said. “And I want to do that. I want to bring this back. It’s got to happen.

“Kids go nuts over this thing. They love this machine. It sounds like a merry-to-round.”

His machine has been recorded for silent films released on DVD and for demonstrations seen by school children and film clubs. The lesson: Silent film was never meant to be enjoyed in silence.

Rinaudo said most Fotoplayers were scrapped when “talkies” became popular in the late 1920s. By the 1940s, most of those remaining were dismantled so the metal could be used for the World War II effort.

Rinaudo’s Fotoplayer had been in storage for decades under a stage of a Saskatchewan movie theater before it was purchased in 1970 by an Orange County resident, who kept it in his garage. Rinaudo bought it from him in 1971 for $3,500 and estimates he has spent 2,000 hours restoring it.

“Of course, it’s not a job; it’s a passion for him,” said David Shepard, a retired film professor at the University of Southern California. “And he keeps going out and buying more and more (music) rolls.”

Rinaudo has collected more than 1,000 music rolls for silent movies, similar to those used for player pianos. The perforated paper rolls were the “software” for machines like the Fotoplayer and provided a musical accompaniment to silent films.

But few of the rolls were written for specific movies. Instead, a Fotoplayer operator would pick from rolls titled “Fire, Fire, Fire” or “On the Lagoon,” for example to set the mood for a scene. Cues on the roll gave the operator an idea of what kind of scene would go well with the music.

“A good Fotoplayer operator had to know the machine (and had to know the film, and he had to have a little bit of a musical ear to kind of give it ‘English,’” Rinaudo said.

Shepard, who distributes silent films on DVD through his Film Preservation Associates, has used Rinaudo’s Fotoplayer to record musical accompaniment to silent films. He has also recorded five hours of music rolls on the machine and the sound effects it makes so that those sounds can later be added to other DVD versions of silents.

John Duff of Toluca Lake met Rinaudo years ago through the Sons of the Desert, a club of Laurel and Hardy fans that got its name from one of the comedic duo’s movies. On Dec. 10, Rinaudo played Laurel and Hardy films for the South Pasadena chapter of the
club, using a 1912 hand-crank projector.

Duff, 54, enjoys the Fotoplayer, too.

"I loved it. It's a concert within itself," he said. "There's just so many things you can do with it."

Rinaudo is also a big Laurel and Hardy fan, and in a way he owes his current job to the silent-film icons. After seeing old lamps in Laurel and Hardy movies, he started to copy some of them and started a company in 1976 that manufactures turn-of-the-century style lamps.

In a way, that has brought him back to the movies because his lamps have been used in Clint Eastwood films, in addition to landing at hotels, theme parks and Victorian homes.
New from Leedy Brothers Music Rolls

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February 10, 2006

The Spring 2006 list of Leedy Brothers recuts is now on the web page. We have a nice selection of Ampico and Welte rolls. For Ampico collectors the rare Tableaux De Voyage Nos. 4, 5, 8 & 6 composed and played by Vincent d’Indy is offered along with several late 1930s medleys. For Welte collectors Liszt’s Mephisto Waltz No.1 played by Gottfried Galston, and Debussy’s La Terrasse Des Audiences played by Alfredo Casella are two rare rolls being offered this time along with a nice selection of excellent pop rolls.

A hard copy of the Leedy Brothers list can be downloaded from the web page in Microsoft Word or Adobe Acrobat Reader format.

Click this link or paste it in your browser to see the Leedy Brothers List:

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Frank Freedman
Submitted by Shirley Nix

For those of us who attended the Australian Convention, Frank Freedman will be remembered as a fellow collector, and one who opened his home to us at that time. He was obviously happy to have other collectors in large numbers to share his collection with, and really enjoyed showing off his instruments.

Frank died November 9, 2005, at eighty years of age. He had heart problems for a while, and they just got worse as time went on. It is a huge loss to Dora, his wife of some 57 years, and his family.

Frank and Dora have a lovely, religious family, which I know will be a great comfort to Dora in this time of sorrow.

Frank and I met the Freedmans early in our collecting days when Ben and Mary Lilien brought over their visitors from Australia. If we had any worries about entertaining Australians, they were soon put to rest, since the two Franks and Ben were soon in a corner talking mechanical music, and the women found subjects in common and were soon like old friends.

We were honored to be seated at their table at the Convention Banquet, and the four of us enjoyed the evening thoroughly. It was a happy time, with many memories to be shared.

Frank loved all antiques, but mechanical music above all. He had a wonderful collection, and loved sharing it with anyone who was interested. I think he knew every antique dealer in his part of the world. He said he was one lucky man to have Dora, who encouraged his collecting and love of the hobby.

The world lost a kind, loving person with the passing of Frank Freedman, and our thoughts and love go out to Dora and his family. We shall miss him.
The Boston Area Chapter gathered for our winter meeting on a clear cold day at the home of Pat and Joe Lavacchia. We have enjoyed meetings here many times before so the turnout was great. AMICA 99 Convention attendees came here to hear and see a working Photo Player, complete with a movie! Our Jack Breen tuned the two violins in Joe’s 1928 Deluxe Violano virtuoso, double violin player the day before today’s meeting so the music would sound the best from the vibrato violin playing. Almost all attendees came upstairs to hear a few selections and take pictures of Joe with the Violano. Downstairs we heard a Tel Electra piano perform very well and around a corner, Ken Volk played the Photo Player. This is setup now to be played from an out of sight roll frame with reproducing perforations for volume control. Ken added the whistles, cymbals and auto horns from console. Ken also loaded up the two Photo Players roll frames and alternated one to the other as was done in silent movie days. This was not a solo instrument in those days, but accompaniment music to films as background music is of today.

We socialized and snacked for a while and later Bill Koenigsberg opened our business meeting. A report of the last Chapter meeting at Bob Hunt’s home in Maine was read, and Dorothy Bromage gave the treasurers report. We have folks here today from both Maine and New Hampshire. There was notice of an available older upright player for free. Bob Hunt showed a roll repair frame of sheet aluminum that he bought on eBay. There was mention of how to remove flat edges from flanges that had sat in the sun too long. A hair dryer to soften the plastic and a solid block with a clearance hole for flange tube to press the soft flattened edge down to block. There was an appeal for a summer meeting place and one was tentatively set.

Next, Auctioneer Johnson added fun to the meeting with the auction of items from the estate of Sandy Libman and donations by 90 year old Joe Gibson who was with us today. The auction list was prepared by Dorothy with starting bids. A roll repair tool for organ rolls, fancy reed organ stool, an Accordion in case, clarinet, two New Peterson strobe tuners, Automobile repair creeper, HP scanner, Pioneer laser disc player, Tuneyville Choo Choo, Tuneyville player piano, both with plastic tune records, and 2 glass fronts for slot machines with color screenings. There also was Bower’s Encyclopedia of Automatic Musical Instruments, and Ord-Hume’s Restoring Music Boxes, B & W photos of a factory, and other pictures and ephemera. The sales were lively and all items were sold quickly. This was a great way to move unwanted
Dorothy Bromage, the Everettts, Phil Konop, the Bowermans, & Pat Lavacchia.

The American Photo Player. Ken Volk makes an adjustment.

Bill Koenigsberg and Ken Volk at the Photo Player.

AMICAns around the snack table under the large Tiffany style lamp collection.

Philip Konop, Jack Breen, and Bob Hunt

Russell, Koenigsberg, Lavacchia by the Wurlitzer Carousel Band Organ
On Saturday, February 18, the Sierra Nevada Chapter held its first meeting of the year at the Victorian home of Chip and Bonnie Lusby in Sutter Creek, California. The home is a story by itself. It started its life in Azusa, California, about 400 miles south of its present location and 100+ years earlier. The house has been a work in progress for several years, and it is full of collectibles. Chip and Bonnie have been collecting “stuff” since the beginning of their marriage—coffee grinders, oil lamps, tins, and Chip’s first love—old radios.

The highlight of our meeting was the entertainment provided by Julia Riley on flute and ragtime piano player Tom Brier. They never seem to tire.

During our business meeting, the upcoming Chicago convention was discussed, and the importance of registering early was emphasized. Chip was elected to serve as Chapter Board Representative for the International. Future meetings were reviewed, including a big two-chapter meeting June 17 at Serenidad Vineyard in Plymouth, CA, with calliope music. We will also have a Wurlitzer pianino in the hotel lobby at the West Coast Ragtime Festival in November. This will provide an opportunity to have an automatic musical instrument on display, as well as AMICA brochures.

Of course, we had our usual potluck “Food Court.”
February is our usual month for the first meeting of the year, but this year we had our February meeting in January. This wasn’t just a random thing, however.

**John Ledwon**, a well-known organist, and host of a couple of our past meetings, had let us know he was going to either place his organ in a special place (not to be named until the deal was either consummated or killed once and for all) or part it out, but one way or the other, it was going. Not only that, but he would be putting his lovely home up for sale.

**Frank** contacted John and asked him if it would be possible to have a meeting at his home before all this happened. John checked his schedule and said the only time he would be able to do it was January 8th, and it would have to be in the afternoon, since he would be flying in from St. Louis that day. (In fact, he would have to change his plane reservations to do it.)

We sent out a fast newsletter and made plans. We were afraid we wouldn’t have too many attendees, since it was right after the holidays, and with short notice at that. With that in mind, we invited the local MBSI chapter, and encouraged members to bring guests who might enjoy the day.

Well, we needn’t have worried… the 15 or so we thought we’d have turned out to be more than 60 people, all filled with enthusiasm. There were a lot of guests and a lot of members we haven’t seen for quite a while, which is always nice to see.

John is a great host and storyteller, and he has many stories to tell. Everyone enjoyed his presentation, and then he sat down at the organ and played a Disney potpourri…a natural program for him, since he currently plays organ at the El Capitan Theater in Hollywood, doing warm ups for the newest Disney movies.

Later he turned the organ over to his computer, playing everything from classical selections to hit parade music. What a great way to spend a Sunday afternoon!

The organ is the second largest home installation of a theater organ in the country, and John has had it since he was 14 years old. It has undergone many transformations, and the existing organ has a great capacity. The pipes are in a special chamber, with see-through louvers. It’s exciting to hear John play, and his talent is amazing.

John’s home, which he built, is in Victorian style, and he decorates it for Christmas every year. He has a tree that must be sixteen feet tall, with decorations galore, and lights of all types on a computer program which keeps changing the...
lighting. He has the whole house decorated, much of with Disney theme. He had planned on taking it all down the week before we were there, but since we expressed an interest in have the group see it; he left it up for us.

Since we had to park out on the road, he arranged for a golf cart to pick us up at the gate to bring us up to the house. He thought of everything!

Everyone had a great time, and expressed their thanks both to John for having us and to Frank for arranging the meeting. It was a lot of fun, and a nice way to end the holidays and start the New Year.

We all owe John a vote of sincere thanks for his hospitality. He really went out of his way to accommodate us. It’s hard to imagine it will be our last visit to this lovely home and great organ.

Our next meeting will be in late April at the home of Terry and Reese Banister, with Josh Rapier handling the program part of the meeting, as he has done before. This is always another favorite place to gather, and there was a great program there last time. We are looking forward to it.

In June it will be back to the Nix home for a barbecue and afternoon music fest. After that will be Convention, so probably no meeting in August.

We are looking forward to Chicago this year for Convention, and Germany/Holland in ’07, both very exciting venues with lots of great things to see and do.

In the meantime, we are already having workshops here in Southern California working on super table favors for the ’08 convention. We are also holding meetings to plan events and trips…we have two hard acts to follow, so we are working double hard to plan a good meeting, which will be in the San Fernando Valley.

Hope to see lots of you at all three Conventions.
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101-150 Words ........................... $30.00

Non-member rates are double for all advertising.

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Full Page — 7½” x 10” .......................... $150.00
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Special 6 for 5 Ad Offer - Place any ad, with no changes, for a full year (6 issues), and pay for only 5 issues. Payable in advance. Photographs or half-tones $15.00 each

Loose Sheet or Insert Advertising: Inquire

We recommend that display advertisers supply camera-ready copy. Copy that is oversized or undersized will be changed to correct size at your cost. We can prepare advertisements from your suggested layout at cost.

PAYMENT: U.S. funds must accompany ad order. Make check payable to AMICA INTERNATIONAL. Typesetting and layout size alterations charges will be billed.

DEADLINES: Submissions must be received no later than the first of the odd months (January, March, May, July, September, November). The Bulletin will be mailed the second week of the even months. (Rev. 5-05)

You may be deceived if you trust too much, but you will live in torment if you do not trust enough.” - Frank Crane

ORIGINALS AND REPRODUCTIONS OF LITERATURE for Welte, Ampico, Duo-Art, QRS, and misc. In Massachusetts. Send SASE for list or request list by email: egamurb@yahoo.com

RARE MILLS RACE HORSE PIANO. Oak case, water damaged. Piano action needs serious attention. Electromagnetic stack good. Original motor-generator needs rebuilding. Much of the racehorse “track” is present, but rusted. Horses, part of mechanism missing. A wonderful opportunity for a dedicated restorer. Stan Rhine, Box 3943, Albuquerque, NM 87190, sfrine@unm.edu

CONN STROBO TUNER Model ST 8, a collector’s find! $100 OBO. Good condition with instructions. Call Stan at 623-875-2742.

UNRESTORED 1933 STROUD DUO-ART WITH BENCH. $3,000. Serial number 104176. The case is mahogany in excellent original condition with nice detailing and minor checking. The tubing is around the ends of the action. A small collection of Duo-Art rolls will be included with the piano. This piano is from the estate of Sandy Libman. Proceeds of this sale will go directly to the AMICA Memorial Fund. For more information and photos, please contact Dorothy Bromage, 8 Skyline Drive - Billerica, MA 01821 978-670-1269 or e-mail: bromaged@comcast.net

1929 CHICKERING 5’4” GRAND AMPICO B, rebuilt with 100+ rolls, including some jumbos. Call 209-267-5254, George Cunningham, P.O. Box 1483, Sutter Creek, CA 95685 email Cunningham@centralhouse.net


STEINWAY DUO-ART in magnificent condition and extensive Duo-Art roll collection belonging to Gerald Stonehill to be auctioned soon at Christies in London. Further information and photos please contact: Mr. Laurence Fisher, Specialist in Mechanical Music, at 011-44-0-20-7752-3272 or lfisher@christies.com. Please also see http://www.christies.com/departments/overview.asp?DID=38


CHICKERING AMPICO A GRAND (1929) 5’4” in a scarce Spanish-Mediterranean harpsichord style case, with 9 legs, spreaders and wrought-iron furniture. Older restoration, plays well. A bench, roll cabinet and numerous rolls included. $9995.00 OBO. Charlie Poulton Tampa, FL 813-973-7030, fixradios@aol.com

1924 WURLITZER BABY GRAND 4’10” professionally refinished walnut plain case with bench. Serial #61388. Restored ART ECHO/APOLLO with 20 original rolls. $5000.00 OBO. More rolls available. Ina Spady 425-746-7182, Seattle area or inaspady@aol.com

CHICKERING AMPICO A compact upright with top-spool drawer. Electric motor restored, pump bellows, expression pneumatics recovered. Fifty-two rolls original boxes, test roll, tracker bar cleaner. CHASE AND BAKER PIANO PLAYER. Motor pneumatics recovered otherwise excellent original. 247 65-note-rolls, most excellent, original boxes. $900. Alan Houston 970-259-3151, Durango, CO.

1920 HAINES BROS. AMPICO REPRODUCING UPRIGHT PLAYER PIANO with Bench. The Ivories are Near Perfect, and Original. The Player Action was rebuilt about 30 Years ago (I was told) and still sounds Great! The Case is Mahogany, and does not have the original Finish. It has a Damp-Chaser Humidifier/De-Humidifier System installed. 30 Ampico Rolls are Included. $3,000 Please email rollguyrich@yahoo.com for Photos.
NEW PIANO ROLL BOXES - Duo-Art Audiographic series -
Exactly like the originals! Maroon with Gold Printing, all 3 sizes
available! (small & medium are “Top Hat” style) $7.00 ea. Quantities
are limited, so get them before they are all gone! AMPICO “Top Hat”
boxes- Black Leather with Gold Printing and False Bottom, Exactly like
the originals, $5.00 ea. 88 note roll boxes in two sizes- Large (fits 2 3/4
flange) covered with Black Alligator paper (Top), Black Leather
(Bottom), or Brown Leather Paper (Top & Bottom) $3.00 ea. Small (fits
2” flange) Covered with Black or Tan Leather Paper (Top), White Litho
(Bottom) $1.80 ea. Other repair supplies available- Parchment Leaders,
Tabs, Tubes, Flanges, Repair Tissue. Quantity Discounts available. Rich
Ingram rollguyrich@yahoo.com (760) 244-ROLL (7655) (6-06)

WEBER UNIKA, COINOLA X, SEEBURG E, Contact J. Uhler,
Box 126, Ingomar, PA 15127. Phone 724-940-4331 (2-06)

SAVE THESE PIANOS! 88 note uprights—need restoration,
Clarendon, Milton. Claviola missing stack, matching roll cabinet. 1923
Chickering baby grand, not a player. Christy 330-864-4864 (Ohio) (2-06)

STEINWAY RED WELTE GRAND (T-100), Hamburg Model O,
with original rolls. Please contact alerad@att.net.mx for additional
information. Alejandro Radchik, Av. Mexico 37-507, Condesa 06100,
Mexico, DF. [Mexico City] Tel.: 011- 52-555-419-5374 (2-06)

AMPICO, DUO-ART, WELTE, AND 88 NOTE PIANO ROLLS.
New Recuts and Originals, including “Jumbo” and Program Rolls. Also
N.O.S. QRS 88 Note rolls. Dave Caldwell, 400 Lincoln Lake Ave. N.E.
Lowell, MI 49331; Check out my website: www.revealer.com/caldwell
email: DavidWFromMI@webtv.net, phone: 616-897-5609. (1-07)

1924 STEINWAY OR
Duo-Art walnut Art case w/veneer damage from fire on one side, rebuilt player, in crates, w/new Ivory keys
$11,500 Condition: D; 1995 BALDWIN 4’7” red polish Mah.
W/Pianodisc $8,900 Cond.: A; 1987 YAMAHA G2 Ivory polish
s/Pianomation $8,900 Cond.: A; 1920 FRANKLIN 56” Ampico Mah.
$3,500 Cond.: B+; MARIONETTE AMPICO GRAND original
complete w/matching bench $2,500 Cond.: C; 1995 STORY &
CLARK 42” Wal. $2,500; AMERICAN PLAYER PIANO 48”
Studio, $2,900. Contact: Schroeder’s Pianos 562-923-2311 (2-06)

WANTED

FILMUSIC, PICTUROLLS, AND SUPERTONE PIANO ROLLS
wanted. Call Alex at 209-478-0099. (6-06)

RED WELTE MIGNON piano rolls (T-100). Paying top dollar. Mike
Kukral 812-238-9656 or Kukral@Rose-Hulman.edu (6-06)

WELTE-MIGNON LICENSEE AND DELUXE REPRODUCING
piano rolls. Mike Kukral 812-238-9656, email
Kukral@rose-hulman.edu (1-09)

ARTRIO ANGELUS rolls and literature/catalogs/brochures/bulletins.
Also want combination motor/generator set for Tel-Electric/Telektra piano
player system. Motor 110 volts A.C., 1/4 h.p., generator 15 volts, D.C. 10
amps. Various makes ok such as Westinghouse, GE, Robbins & Meyers.
David Krall, phone 219-932-2322, email djkrall@sbcglobal.net . (6-06)

BOOK: WELTE-MIGNON — ITS MUSIC AND MUSICIANS by
Charles Davis Smith printed for AMICA by Vestal Press. Do you have
a copy you are not using that is sitting on the shelf or in a box? Let me
know. Robin Pratt. PLANOLA@aol.com 419-626-1903 (3-06)
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$20,000.
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Or vermar@music.cnc.net

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**PLAYER PIANO ROLL REPAIR TABLE**

*Simple to use*
*Steel and Aluminum Construction*
*Nothing to wear out*
*Light weight*

Put those valued player rolls back in playing condition with the Player Piano Roll Repair Table. This device takes the hassle out of roll repair:

-$149.95 plus USPS Parcel Post $17.00 includes insurance.

PayPal preferred but will accept Postal Money Orders or personal checks which must clear before shipment.

Remit funds to: Tom Hutchinson, 15361 Hopper Rd, Sturgeon, MO 65284

Email: hutweb@tranquility.net
Phone: 573 442 6675
MAGNIFICENT 8’9” CHICKERING CONCERT GRAND Ampico A with B drawer: completely restored, refinished, rebuilt with new pin block, strings, hammers, shanks, dampers, whippers; case refinished; Late A mechanisms with both loud & soft pedal compensators; subdue switch added to drawer; pump w/curtain valve; sleeve pneumatic spill & amplifier. MUST HEAR THIS INSTRUMENT TO BELIEVE!!

**Walnut Queen Anne period case STEINWAY XR, 6’2”, choice original condition, 1929 singlecabriole style legs with matching bench.**

**1926 5’4” HAINES BROS.** Ampico A Grand, Spanish style art case with wrought iron details on legs. Original factory matching bench. Currently undergoing restoration.

Several other choice instruments available

Call for info.
Potential Buyers,

For the past thirty-five years we have lived in Tarzana and have recently moved to Rancho Mirage. We have no room in our new desert home for our wonderful upright Steinway Duo-Art Player Piano. We've had this instrument for the last thirty years. It is in excellent condition, has rinky-tink, electric playing, and also has foot pumps. The piano was manufactured in 1925 and carries the serial number 230525. It comes with a beautiful bench and many player rolls.

We are motivated sellers and have placed a reasonable price of $18,500.00 on this wonderful instrument. A friend of ours who owns the Ivy Antiques Shop at 12318 Ventura Blvd, Studio City, CA 91604, has allowed us to leave it with her for viewing and sales. Ms. Dio, the owner, has full authorization to handle the transaction.

While looking at the piano be sure to look through the shop. It is large, beautiful, and has many unusual and fantastic items.

Sincerely,
Richard S. Comras
A number of months ago it became evident that a source of Test Rolls for AMICA members should be made.

I contacted a number of roll manufacturers about the proposed project and all were enthusiastic about it.
Bob Billings was selected to do the perforating. I am very pleased with the rolls he has produced and I am sure you will be too. Since this is the first offering of test rolls made for AMICA members, quantities are limited. This current offering includes:

**Ampico 55743 Installation Test Roll** – This roll was used in the factory and in the field to make certain that the instrument was performing to specification. The end of the roll includes a run up the scale in thirds. The roll includes printing as found on the roll.

**Ampico 58434 Special Amphion Tester** – This roll was used in the factory only to test the capabilities of the Amphion stack. The end of the roll includes a part of Ampico roll #50977K Poet & Peasant Overture played by Volavy & Brockway. Since this roll was used only in the factory, there are no instructions to accompany the roll.

**Ampico 201873 Special Staccato Tester** – This early test roll was used to check playing and repetition capabilities at low intensities. Included on this roll is a portion of #52315 Caprice Burlesque, played by Olga Samaroff. This roll does not include instructions, only a keen ear by the technician is needed.

**QRS Recordo 6910 Test Roll** – Originally produced by QRS, this is a very thorough test roll identifying the different functions of the Recordo system. An enclosed instruction sheet as well as printing on the roll makes this roll extremely easy to use. An added bonus of the “Sphynx Waltz” at the end rounds out an extremely useful roll.

The cost of each roll is $10.00 U.S. plus $2.00 shipping for U.S. orders. Outside of the U.S. shipping costs will depend on overseas rates. Since only a limited number of rolls are available at present, backorders may be necessary. Please be patient if this occurs. I will try to fill orders as quickly as possible.

Additional test rolls are planned for the future. These would include test rolls for the Welte and Duo-Art systems.

To order a roll(s), please make out a check to AMICA International and send it to:

**Mike Walter**
**65 Running Brook Drive**
**Lancaster, New York 14086**

Make certain that you specify which roll(s) you are ordering.

If you have any questions, you may send an e-mail to amicapresident@yahoo.com or call me at 716-656-9583.
REPLACEMENT LEADERS

These 11 1/4” x 17” reprints, not trimmed and without tabs, are excellent replicas of the more popular types of reproducing piano roll leaders. While intended for roll repairs, they may also be used for decorative purposes. To splice, overlay new leader on old roll, lay a straightedge on an angle, cut through both papers with a sharp knife, discard scrap, and butt-join with magic mending tape on top surface.

A. Brown on buff
   (For early red label boxes)

B. Black on ivory
   (Area for reusable artist photo)

C. Black on ivory
   (Most common)

D. Black on ivory
   (Very late rolls by combined Aeolian/American)

E. Green on ivory
   (Most common)

F. Green on ivory
   (Favorite Fifty & Selected Roll Service)

G. Welte Brown on buff
   (Most common)

Note: Early Welte’s with blue leaders may be repaired with this brown leader. Many of these when reissued had brown leaders.

Please make checks payable to AMICA INTERNATIONAL, And send to:
BRIAN K. MEEDER
904A West Victoria Street
Santa Barbara, CA 93101-4745
e-mail address for orders: BKMEEDER@aol.com

Checks or money orders from foreign countries must be drawn on U.S. bank.

Price: $ 1.00 each
Minimum Order: $10.00

Postage and Handling $ 5.50
Roll Order $ ________

Total Amount (U.S. $) $ ________