

THE  
AMICA

NEWS BULLETIN OF THE AUTOMATIC MUSICAL INSTRUMENT COLLECTORS OF AMERICA

October, 1969

Vol. 6, No. 10

SEPTEMBER AUCTION TO BE HELD AT OCTOBER MEETING IN NOVEMBER

Sigh. I guess I set the pace by issuing the July & August bulletins in August & September, respectively. Now the meetings are being scheduled for the wrong months! It's very complicated, but to avoid missing out on Trick-or-treat on Hallowe'en night (when our October meeting would ordinarily be due), and to allow me time to get the bid lists to you before the auction, the next meeting and auction will be held at 8:00 o'clock Friday night, November 7, 1969. It is being hosted again by Larry Mangus and Bill Roesse in their shop at 1019 Bayshore Boulevard, in Burlingame. Refer to your May, 1969 AMICA Bulletin for directions.

The bid lists are included in this mailing. Mark your bids in the spaces provided and send to Secretary Mel Luchetti at 3449 Mauricia Avenue, Santa Clara, California, 95050. Remember to mark the outside of the envelope "AMICA AUCTION" to save him from opening it until the Magic Moment. Also, we can't work with cute bids like \$1.98 and \$4.07, so please restrict them to increments of 25¢. Also remember to sign EACH bid list - on whichever sides you have bids. The originals will be kept for the club files, and copies returned of those sides on which you had winning bids. Obviously, the bid lists must be received by November 7 to be valid.

REMEMBER SEPTEMBER

The September meeting, cordially hosted by Bob & Barbara Whiteley in their comfortable San Rafael home, was one of the friendliest and most enjoyable yet. The beautiful Italian Renaissance art case 1927 Chickering Ampico 'A' performed beautifully - among the most impressive I've heard. Clearly, the credit must go to Larry Mangus, who recently adjusted it - as it didn't sound like that when it came out of Tip Top! The brilliance of its performance might also be attributed to the fact that the Whiteley living room is capacious enough for it, that they play it on "Brilliant", and leave the top up full. Whatever those with delicate ears may say, the music recorded for reproducing pianos was meant to have an EFFECT on the listener, and not just murmur on like so much pallid background music.

Another instrument commanding considerable attention at the meeting was co-hosts Bob & Ginny Billings' little 30-note "Piano Lodeon". It is probably the only instrument in the club that has to be tuned with a file - as the "strings" are metal rods. Trust Ginny, Roll Ferret First Class, to dredge up a couple dozen rolls for it in time for the meeting. All children's tunes, some of them are surprisingly imaginative arrangements. Although I am loath to stir up unseemly brand rivalry, I must maintain that Toccata & Fugue in D Minor sounds better on the Duo-Art.

In the absence of President (the Hicklings were at home with son William Henning, born September 16th!) and Vice President, Secretary Mel Luchetti officiated at the business meeting, which included voting on the new bylaws and selecting a Nominating Committee for the 1970 officers. The bylaws were unanimously accepted by all present, with a few minor revisions: that ALL appointive officers be approved by the Executive Board (and not just the Trustee); and that your editor's sloppy wording in V.C be corrected from "Whenever supply exceeds demand -" to "- demand exceeds supply -". Hmf. That may make more sense, but it scans better MY way!

The new bylaws became effective as soon as the vote was taken, but the Nominating Committee had been selected before - which was fortunate, as we have no Corresponding Secretary to serve on it as required by the new rules. Mel appointed Larry Mangus and Gar Britten as the committee, and as Acting President, he also served on it. The candidates selected for the three elective offices are the choice of Bob Billings or Jarod Clark for President, Tod Carnes for Treasurer, and Jim Eifers for Editor.

REMEMBER SEPTEMBER (Cont'd)

Other willing candidates may be proffered by any voting member (those who paid \$5 dues this year) at the next meeting, and the vote will be taken at the November meeting. Now. Are you ready for this? The November meeting will be held in December, so it won't be too close to the October meeting being held in November and also will not interfere with Thanksgiving. I hope you're following this. We haven't even been able to consider the Christmas party yet, but most assuredly we won't want it to interfere with Christmas!

Incidentally, start saving up now. The 1970 dues will be collected by JANUARY FIRST, and anyone failing to pay by that date will NOT be on the membership list. Dues will be \$10 for voting members and \$5 for (non-voting) Associates. Neither membership is restricted on the basis of distance, although it is presumed that those members remote from the San Francisco Bay Area will not want to pay the higher dues to vote in matters that won't largely concern them. NO MEMBER IS DISCOURAGED from attending the meetings. In fact, it has consistently been our policy to encourage not only members to attend, but any interested guests they might like to bring. However, it's generally felt that at the third attendance the guests' interest should be expressed in terms of hard cash.

The night of the September meeting was distinguished by an almost-full moon and balmy air carrying the fragrance of the night-blooming jasmine. Mingling amiably with the guests were the Whiteley's two beautiful female Sheltie dogs (an 11-week-old puppy was kept upstairs). Members attending were Bob & Ginny Billings, Gar Britten, Tod & Bernice Carnes, Jim Elfers, Mel & Nancy Feinstein, John & Sally Field, Nick Jarrett with his parents (visiting from Oxford, England), Bill Knorp, Joe Launderville, Mel Luchetti, Larry Mangus, Bill Reed, and the Whiteleys. The Fields are Associates from Santa Cruz, California, who came up in response to the Whiteley's tip of a significant cache of 65-note rolls for a very reasonable price in San Rafael. They are a very pleasant couple, and we hope they can attend more meetings. The guests were Bart di Bartolo, Bob Hewett, and Don Goins & John Kappel, who have already joined for next year.

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NOVAÈS RECITAL!

Bill Knorp writes: "Famed pianist Guiomar Novaès, who made such wonderful recordings for Duo-Art, and who plays magnificently today, will give a recital in Berkeley, at Zellerbach Auditorium Sunday evening, October 26th, 8:30 P.M. Tickets may be purchased (3.50 each, quite reasonable) by sending a check payable to Regents, University of California and sending same to Committee of Arts and Lectures, #101 Zellerbach Auditorium, U.C., Berkeley, with self-addressed envelope. Or they could go to the box office there in person. The program I received is as follows:

Organ Prelude	Bach (Siloti trans.)
Sonata "Les Adieux"	Beethoven
Ballade in A flat	Chopin
Polonaise in A flat Major, Op. 53	Chopin
12 Preludes	Chopin
Les Collines d'Anacapri	Debussy
Minstrels	Debussy
Prelude in B Minor	Villa-Lobos
The Porcelain Doll	Villa-Lobos
The Brunette Doll	Villa-Lobos

"I'm sure Duo-Art owners (and others!) will want to hear this great artist, on the stage over 50 years now. Duo-Art owners are lucky as they could bring their rolls to have them signed, and the rest will just have to listen and enjoy."

CHANGE OF ADDRESS

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Ivan Shapiro has written to announce a change of address, and also to request information on the problems of installing an Ampico 'A' mechanism in a Steinway piano: "Firstly, if someone has modified the Steinway, I'd like to inquire of him about the beams and find out how he had to modify his piano. Secondly, I hate the drawer. It's always in the way. I'd much rather have the roll mechanism separately mounted. Thirdly, I think I prefer the idea of the 'A' mechanism because of the separate crescendos, but like the idea of larger roll capacity, and electric motor instead of air motor." Anyone able to advise the Shapiros on these matters, please write to:

SHAPIRO, IVAN & JOAN, 12127 W. Burleigh St., Milwaukee, Wis., 53222

NEW REGULAR MEMBER

KOHNKE, DAVID J. & LORAINÉ, 4105 Skymont Dr., Belmont, Calif., 94002 - (415) 593-6110  
Upr. Knabe AMPICO.

(Dave is the brother of Regular Member Jim Kohnke.)

NEW ASSOCIATE MEMBERS

BRATTON, JAMES M., 2209 S. Cherry St., Denver, Colo., 80222 ----- (303) 756-7958  
1925 Weber 5'8" DUO-ART; 1925 Mason & Hamlin 6'2" AMPICO A;  
1905 Cecilian 65-note PIANO PLAYER; 1896 Mason & Hamlin Studio  
2-manual & pedal ORGAN; 1848 D.B. Bartlett 1-manual LAP ORGAN;  
1846 D.B. Bartlett 1-manual LAP ORGAN.

(Jim is an M.M. - Professor of Music - at the University of Denver, and in his spare time rebuilds pianos with Charles Woods, also of the D.U. staff. Jim's three piano teachers were all reproducer recording artists: the late Austin Conradi for Welte; Mieczyslaw Münz and the late Alexander Sklarevski for Ampico. Maestro Münz is presently teaching at Juilliard. Jim also knew Duo-Art pop artist Ray Perkins, who died just this last year. Jim says he was a very funny man, and played just like his rolls.) MOST-WANTED ROLLS: Duo-Art 11068/11078/11088, Mozart's Sonata Op. 53, played by Ethel Leginska; and ANY Ampico or Duo-Art Accompaniment rolls for piano - either duet or two-piano accompaniment.

BRISLIN, TOM & KATHY, 60 W. 9th Ave., Apt. B, Columbus, Ohio, 43201  
(The Brislin's are the young couple who were coming Guam for reproducing rolls for us (refer to May '69 bulletin). Although they don't have a reproducer, they are fascinated by the phenomenon and hope to acquire one after their lean student years are past.)

BURGOON, ROGER & MARY JO, 107 S. Zetterower St., Statesboro, Ga., 30458 (912) 764-3195  
1929 Symphonique AMPICO B.

(Roger joined AMICA while stationed in Binh Thuy, Viet Nam, and I smuggled the past bulletins to him in a shipment of contraband chocolate chip cookies. He is now back in Georgia, apparently none the worse for the horrors of war, the cookies, or the Elfers prose.) MOST-WANTED ROLLS: Ampico, Debussy's Claire de Lune (any artist); and Ampico "Selections from Snowwhite".

FANER, ART M., 11774 Quam Dr., Northglenn, Colo., 80233 ----- ( ? ) 466-2496  
1927 Steinway 6'1" DUO-ART.

REBLITZ, ART, CMR #1, Box 2411, Peterson Field, Colo., 80914 ----- (303) 635-8911  
Seeburg Eagle glass KT NICKELODEON; 1924 Western Electric ext. 4701  
keyboardless X NICKELODEON; c. 1911 Seeburg Electra NICKELODEON;  
miscellaneous crank phonographs and 78-rpm juke boxes.

(Art is the Record Review Editor for the Musical Box Society Bulletin, and has kindly provided an article on "Expression in Nickelodeon Rolls" which will be printed in a later AMICA Bulletin. To his questionnaire he has added a unique classification - a roll that he made himself:

(REBLITZ, cont'd): a 9-tune 'A' roll for Tangley Calliaphone CA-43, arranged and cut exclusively for Ringling Brothers Barnum & Bailey's Combined Shows, May 1969. For the last four years he has been compiling a list of all Violano rolls, which is presently about 80% complete. He will gladly help any collector to identify Violano rolls missing labels, in exchange for needed information or Xerox copies of old Mills catalogues, for which he will pay the cost.) MOST-WANTED ROLLS: QRS "I'm Through" (not "I'm Through with Love"); and any 88-note "Get Away Old Man, Get Away".

THOMPSON, SAM I., 6809 Iris Circle, Hollywood, Calif., 90028 ----- (714) HO5-0014  
1920 Steinway 9'4" AMPICO.

(This ex-Duo-Art had been gutted before Sam acquired it, so an Ampico mechanism is being installed by Mel Shores, who built the Ampico 'A' vorsetzer (starting with a 'B' drawer) that was bought by Tushinsky.) MOST-WANTED ROLLS: (all Ampico) 50047, Chopin's Ballade in G Minor played by Busoni; 67681, Chopin's "Double Arpeggio" Etude in C Minor, Op. 25 No. 12, by Brailowsky; Liszt's Hungarian Rhapsodies Nos. 4, 10, 11 & 15; 63423, Bach's Cantata Overture, by Silber; and 66713 & 68323, MacDowell's Sonata, Op. 59 No. 4, 2nd & 3rd Movements, played by Dixon.

#### HONORARY MEMBERS

BROOKS, ELMER, JR., Commercial St., E. Rochester, N.Y., 14445  
(VICE PRESIDENT, AEOLIAN AMERICAN CORPORATION)

Any collector who has written to Aeolian American for information regarding the shipping dates, etc., of Ampico and Duo-Art pianos will be pleased to see Mr. Brooks added to our list of Honoraries. Mr. Brooks is very personable, is interested in reproducers (he has an Ampico in the shop, and his mother still has her original Duo-Art), and has been accommodating to collectors above & beyond the call of contemporary commercial duty.

CARROLL, ADAM, 1161 York Ave., Apt. 5G, New York, N.Y., 10021  
(WELTE-MIGNON, AMPICO AND DUO-ART RECORDING ARTIST)

One of Ampico's most beloved recording artists (who originally recorded for the Welte-Mignon and later became available on Duo-Art), Mr. Carroll was once an AMICA Honorary, but this was not duly recorded, so I wrote to ascertain that he was still willing to accept that designation. Our members, already heavily indebted to Mr. Carroll for his many exceptionally fine popular and light classical performances, are further indebted to him for this bulletin's feature article, in the form of his patient and thorough replies to my questions.

#### NEW PIANOS

Your editors have added a couple of new pianos to the AMICA roster: Jim Elfers bought a 1924 Baldwin 5'6" WELTE-MIGNON - the first in the club! - complete with 78 mint-condition rolls (the original rubber bands still petrified around them) and 1924 and '27 catalogues; and Gar Britten bought a 1926 Franklin 4'8" William & Mary AMPICO B. The latter appears to be quite unusual, due to the combination of a 1926 instrument and a 'B' mechanism (like the very late "Baby Ampico", it has only a treble crescendo). There are no "Ampico On/off" or "Subdued/brilliant" dials - only the following four bakelite knobs: (on left) "Stop/start" (delayed stop), "Repeat/rewind", (on right side -) "Rewind/play", and "Tempo". If anyone knows anything about this model, please write. Although most of the 150 rolls acquired with the instrument were 88-note (including a number of Christian Science hymns), there were two Jumbos and a recording of "Valse Parisienne" autographed in September, 1926 by composer-pianist Lee S. Roberts, who addressed it to "Mr. & Mrs. Drew (or Prew) Chidester", and even scribbled on it a bar or two of the score!

Both of these instruments may be seen at Larry Mangus' shop at the next meeting, for both will undergo his expert rebuilding.

Numerous incidents occurring throughout this year have moved me to write an editorial on trading, and what I consider to be its proper spirit.

Barter is our oldest method of exchange, and is still especially inevitable in a hobby such as ours, wherein the goods are hard to come by and worth more than any reasonable price that could be attached to them. However, there is trading, and there is gouging, and the difference between the two should be recognized.

Trading is when you want a roll more than the person who owns it, and he attaches a comparable value to one of your 'disposable' rolls. In these circumstances an equitable trade can be made, and both parties emerge happier than before - and possibly better friends. Conversely, trading for the sake of trading is something else again, and creates bitter enemies, which I hope is alien to the cooperative spirit that AMICA stands for.

There are collectors who will deliberately buy rolls they cannot possibly use, and then refuse to sell them - even for a profit - but will insist on trading. For what? The person who wants them cannot possibly know what is a suitable trade, and it is unlikely that he will have 'disposables' on hand at exactly the same time as others. If he happens to collect the same type of rolls as the 'professional trader', he might bring himself to part with goodies from his own collection. Or, he might have on hand some rolls he had acquired to return a favor to a friend who was once good enough to sell him some rolls without strings attached. If he's anxious to get the trader's rolls, he will use these extra rolls to make the deal, and the considerate friend goes wanting. I have found myself succumbing to deals like this, and finally decided that no roll was worth the guilt I felt in turning my back on a friend to do business with the trader.

Especially despicable is the practice of buying extremely rare brands of rolls and insisting on trading for the more valuable selections of the commoner brands. This has been done lately, even though the prospective user would have been very grateful for the opportunity to buy the rolls directly had their source been revealed. The finder will insist that the acquisition of the rolls involved an investment in time and trouble that ordinary money couldn't possibly compensate, and as they are quite rare and hard to find, only the rarest of the more prevalent brands should be traded for them. Would you believe that a former member of AMICA (who was asked to disassociate himself from us) has offered to trade the likes of "Carry Me Back to Old Virginny" (Angelus Artrio) for Gershwin and Stravinsky Duo-Art rolls? What these gougers overlook is that while these brands are rare and hard to find, so are the people who can use them, while an Artrio owner would have absolutely no trouble finding a profitable market for any Ampico or Duo-Art roll he might come across. The speculators in rare rolls would do better to sell them without strings, and rely on gratitude to eventually return usable rolls to them under the same conditions.

One thing the professional trader must face is that he is building a reputation, and it is not a lovable one. Once this is established, no one will ever again sell him a roll, knowing he will not sell rolls himself, but will hold out for a trade - probably at a time when the gouger has nothing suitable on hand for trading.

To encourage equitable trading, and to help let us all know what the others want, I have been publishing the members' most-wanted rolls. Through this a few rolls have found their way to owners who most appreciate them. However, one new member, trying to help his fellow-collectors, wrote to several people to offer them some of their most-wanted rolls. Only one person had the courtesy to reply. The questionnaire will probably be sent out again next year. Please, if you don't want any roll badly enough to respond when it's offered, then DON'T list it. Cooperative collectors are hard enough to find in our racket, without the few remaining being discouraged by such rudeness.

The roll auctions still remain our best method of trading. In them, the owner quickly finds the best market for his roll, and receives for it the best price it can possibly bring. At the same time, he can buy any of the other available rolls at their realistic prices. If he pledges as many as he buys, he has made a fair trade.

TRADE WIND (Cont'd)

If he doesn't, he comes out richer in either money or rolls. However, the professional traders will not pledge their rolls to the auction - the excuse being (ironically) that they must keep rolls on hand for the (other) uncooperative traders! Yet they will BUY rolls from the auction. Thus while the cooperative collectors are depleting their stock out of consideration for others, they have nothing to trade to the gougers, who are apparently making out all around, buying at will and driving hard trading bargains.

Clearly, the only solution is to refuse to deal with the gougers. Make a friendly, equitable trade with friends when you are both willing, sell your rolls to those who have been kind enough to sell you rolls, or pledge them to the auction - but leave the professional traders to deal with each other. Oddly enough, they like dealing with their own kind even less than do you and I! Envariably, each thinks his own rolls are priceless gems (even though he's somehow willing to part with them), while the other is trying to unload "junk".

My own policy regarding the rolls I find in shops is this: if they are at all reasonable, I will buy any reproducer roll or other rare type suitable for a unique instrument. If they are a rare brand, I will save them until I learn of someone with that instrument, and am amply rewarded in selling the rolls to a grateful owner who can use them. I personally sell them for the same price I paid, but I don't think a little profit-taking would be unreasonable of others. The more prevalent brands I will offer to sell to friends who have sold me rolls in the past. Whatever they can't use, I pledge to the auction. This policy may not be fattening my coffer, or bringing many valuable rolls to my collection, but it's great for my conscience. I also don't think it's lost me any friends. As this editorial will prove, I have other talents to accomplish that. Like, I'm obnoxiously righteous.

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HOW ABOUT A DATE?

From Jim Bratton of Denver: "An Ampico drawer (1921-) is stamped underneath on the left-hand side. Top row of numbers is the serial number, the small group beneath are the date the drawer was made - i.e. "325"; March, 1925."

From the Carnes of El Cerrito I learned that many Duo-Art rolls of the 1920's are stamped with a date at the spool end. Some observation reveals the form is usually year and month (March 1925 would be "253"), but occasionally the order is reversed. The date is obviously of the cutting rather than the recording, as I've had duplicates with two different (but close) dates, and rolls dated beyond the demise of the pianist.

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For the new members, the following is a reprint of the instructions for roll care written by Alf Werolin and originally printed in Bill Knorp's May, 1966 AMICA Bulletin.

AMPICO AND DUO-ART ROLL MAINTENANCE SUGGESTIONS

Mechanical Precautions

1. Be sure that tracking device operates properly.
2. Be sure that reroll speed is not excessively fast, and that the paper is not taut during rewind.
3. Check spring tension on left-hand plunger - shouldn't be too strong.
4. Do not apply lacquer on trackerbar. O.K. to polish, but watch holes. Paper must slide over easily, with minimum of friction.

Roll Storage & Handling

1. Do not place rolls on or near a radiator, or leave in sun.
2. Keep rolls in boxes - helps keep moisture out and temperature even.
3. Insert and remove rolls by grasping right flange at end of roll. Don't grab roll at middle. Be sure right-hand plunger is definitely engaged in slot (use knurled position of plunger to make sure).
4. Upon removing roll, hold gently at center and turn right-hand flange lightly - until "birdie" just begins to whistle. Don't overtighten and don't leave loose. This prevents edges of roll from overlapping flanges and becoming damaged, and keeps moisture out of paper.
5. Carefully, place a small rubber band on roll. This protects and keeps paper from swelling.

Roll Repairs

1. Check hook tab - replace if not soft and pliable. Be sure hook is in exact middle of roll and that paper adjacent to tab is not torn. Repair and strengthen this important area promptly.
2. On old rolls there is a tendency for the left-hand flange to be too loose and for cardboard core to be shorter than roll paper. Thus, as roll nears end of its play, the spring on the left-hand plunger will push flange in tighter. On reroll, therefore, edges of roll will curl or fold up, and if paper is brittle, will split, crack and tear.

Remedy: wrap one thickness of scotch tape around hub of flange, and slip one or two O-ring gaskets over the hub, pushing them against the flange. Very small thick rubber bands might also work.

Outside diameter of hub - 47/64"  
Inside diameter of core - 3/4"  
Length of Scotch tape to go around hub - 2 1/3"

Don't permit overlap, or flange will be "cockeyed".

3. If edges become torn, mend with Scotch Magic Mending (invisible) tape. DO NOT USE REGULAR SCOTCH TAPE - it turns yellow and brittle in a few years and will eventually ruin the roll. If expression holes are near torn edge, cut mending tape lengthwise in half or thirds, and apply carefully on top surface of roll, being sure not to extend tape beyond edge of roll paper. It is best to apply these strips in about 2" lengths. This can be done right at the piano, but is easier if you can lay the roll out flat on a table top.

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I would like to add my own opinions on the best way to repair rolls which are heavily damaged along a considerable length of the edge. To minimize build-up caused by overlapping, long lengths of Magic Mending tape should be used. However, these are hard to control, so I use this method: I make the repairs on a smooth, hard cylindrical object, such as an umbrella stand (not of the elephant foot variety!). Remember that the roll's natural condition is rolled, so lengthy repairs should be

made on a rounded background that will keep the top surface of the paper stretched and the bottom side contracted. It would be nice if one had access to a object rounded on the top and flat on the bottom, but this seems unlikely. To hold the cylinder steady on the table, fold a terrycloth towel lengthwise, roll both ends to the middle, and set the cylinder in the crevice formed.

I carefully unfold all the tiny tears with a penknife, and then apply one end of the long strip of tape - partly on the roll; partly on the cylindrical surface. This serves to hold the paper steady so you now have one hand free to hold it smooth on the surface and guide the tape while the other hand holds the free end of the tape out of the way. After the tape has been adhered to the roll and the background for its entire length (anything longer than 6" is very hard to work with and aim straight), I cut the tape neatly with a sharp penknife along the roll's edge. This releases the roll for advancing to the next damaged section, and the excess tape can be peeled off the hard surface of the cylinder. Take care not to stretch the tape as you're applying it, or it may later contract and buckle the paper.

Ed Hayden has been doing some experimenting with Elmer's glue, thinned down to near the consistency of water, and applied with a cotton swab directly on the tear. He cannot recommend it yet, as it takes about half an hour to dry, and of course the paper can't be rolled again until it is dry. However, some of you might want to carry on your own experiments with various glues on completely irreparable rolls.

If you have any very valuable rolls to repair, I would suggest that you hold off for awhile. An Associate has announced that he has a "secret" method which involves neither tape nor build-up. He intends to publish it before long, and we will announce it when he does.

To apply the replacement leaders recently made available, line up the roll and the leader in the exact positions you want them joined - using a straight edge to ascertain they're perfectly aligned. Place heavy weights on both roll and leader, beyond the section where they overlap. Then, using a metal-edge ruler held down very firmly, cut through both thicknesses of paper where you want them joined, with a razor blade or sharp knife. Without disturbing the weights, remove the cut-off excess. If necessary because of curling, place additional weights on either end of the cut edges. Tear off a strip of Magic Mending tape longer than the width of the roll. Temporarily attach one end to one of the weights (to keep it out of the way), line up the other end to the other weight (but don't attach), and touch the center of the tape to the center of the roll. Carefully smooth the tape toward the unattached side, finally removing the weight and continuing all the way to the edge (excess can later be trimmed). Now free the other end of the tape and repeat the process on the other side, working from the center. If this juncture is made smoothly, it can be done on either the top or bottom surface of the paper without causing rewinding on the machine. Of course, it would look neater if done on the bottom.

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My research project received an unexpected shot in the arm last month when I received from Adam Carroll some very fine responses to questions I'd written him some time ago, when I asked if he was still willing to be one of our Honorary Members (as he was designated some years ago). Included in Mr. Carroll's mailing were an introductory letter, itemized answers to my questions, and an account of his activities since the Ampico recording days. I am printing them all here as I received them, with one minor liberty: since I had to come up with a series of questions without intervening answers, many of my later inquiries were superfluous. In this publication, then, I have rearranged my questions to eliminate some of the redundancy, and have cut small segments of Mr. Carroll's replies accordingly, so that neither of us repeat ourselves or waste words on inapplicable questions. However, the finely-phrased wording used is Mr. Carroll's, and all the facts and opinions he imparted are intact.

1161 York Ave.  
N.Y.C. 10021  
Apt. 5G  
Sept. 15, '69

Dear Jim

At long last, herewith you'll find the answers to your questions regarding "AMPICO", my Queen.

As I've gone down memory lane recalling the glorious days of the Ampico regime I've found a tear finding its way to the desk or a smile forming on my cheeks. So, so many happy memories of a day that should not end - and I firmly believe that one day again the reproducing piano, both Ampico and Duo-Art, shall regain their lofty positions they once held.

Thus, Jim, I hope you'll find my answers acceptable and here's hoping your research project will be successful.

Let's hear from you - my best to Bill Knorp and you.

Sincerely, (signed) ADAM CARROLL

#### QUESTIONS AND ANSWERS

**PREFACE (BY ADAM CARROLL):** J. Milton Delcamp and I recorded for "DeLuxe" and "Unisolo" music rolls in Philadelphia, Pa. (1916).

The Auto Piano Company, through Paul B. Klugh, bought the company and Delcamp and I came to New York in 1918 to record for "Republic" rolls. Also for "Welte-Mignon" reproducing rolls (also owned by the Auto Piano Company).

Delcamp was overall General Manager of the Recording Department, and I his assistant. Doctor (of Music) Mettler Davis was in charge of the Welte Department, and also edited the Welte recordings.

In 1922 "Republic" folded and Delcamp obtained a contract with C. A. Wagner (Pres. of the American Piano Company) to record for and also manage the "Ampico" Recording Department. A few months later I joined the Ampico staff and signed a contract as Recording Artist and Arranger.

**QUESTION (ELFERS):** I have been told that Edgar Fairchild was Editor-in-chief of the Ampico Recording Department from about 1917 to 1925. In what capacity were you and J. Milton Delcamp employed? Did you also do editing?

**ANSWER (CARROLL):** Yes, Edgar Fairchild, whose proper name is Milton Suskind, was the Chief Editor and continued in that capacity until he resigned. Delcamp was General Manager and I was a Recording Artist and Arranger and exclusively employed as such. Thus, Delcamp, Fairchild and I reported at the Ampico studio daily.

Let me explain a vital point here: at the time I joined Ampico I was appearing with my own band, presented by Paul Whiteman, and in 1923 I replaced Ferde Grofé as pianist in Whiteman's original orchestra. Thus I was an active pianist and knew the popular style of music featured in those days. This performing experience was extremely helpful to me in my Ampico recordings.

I never edited an Ampico recording. I arranged my own recordings and also would prepare them for editing. This work consisted of elimination of wrong notes, correcting tempo lapses, pedaling, and "bleeding" (a phrase used for the lengthening and shortening of notes in the master recording).

I've corrected and arranged for editing many other masters than my own - for instance: (noms de plume) Victor Lane, Harry Shipman. Also for Zez Confrey, Milton Delcamp, Lee Sims, Ferde Grofé, Vincent Lopez and others - not forgetting Richard Rodgers (famous composer) whom I, personally, brought into Ampico.

Q: Mr. Fairchild said there was no mechanical device to measure dynamics and hammer velocity while he was there, and was most adamant in insisting it was the editors (who were all capable pianists themselves) who were responsible for achieving the final reproduction of the recorded performance. The November, 1927 Scientific American indicates the spark chronograph was introduced "lately". Do you remember when the chronograph was put into use?

A: "Cookie" Fairchild is correct - there was no device to measure dynamics while he was with us. It was shortly after he resigned that Charles Fuller Stoddard (inventor) and Dr. Hickman perfected a dynamic system which was to be used (1926-1927 area). After the death of J. Milton Delcamp - F. H. B. Byrns was General Manager of the Ampico Recording Department - the dynamic machine was installed. In the book Player Piano Treasury by Harvey Roehl, on page 63, you'll note the dynamic machine on the left, the note machine on the right.

Yes, the editors, as I recall, were fine pianists and musicians. Some names I recall: Angelo Valerio, Margeurite Volavy, Mortimer Browning, Egon Pütz, Margaret ("Emse") Dawson, and Arno Lachman. As I recall - especially for classical recordings - the editor who would be assigned to edit the recording would stand behind the performing artist or would stand just outside the recording room holding the piano score of the selection being recorded and, as the artist performed, the editor would mark the dynamic effects upon the piano copy and believe me, the system was good. Because the editor had a pretty good idea of the "highs and lows" (pianissimo or fortissimo) and the fact that usually the artist, upon hearing the finished master, would smile.

Q: Dr. Hickman and Mr. Valerio do not recall any established procedure for translating the spark chronograph notations into the dynamic coding on the rolls. Do you remember if there was some sort of "conversion table" for this process, or was it still up to the editors to select the coding that would best reproduce the original dynamics?

A: Certainly Dr. Hickman and Valerio could best answer your question. I believe the final say was up to the editor who, most certainly, would get the best result possible.

Q: I had thought - since the 'B' patents were applied for as early as 1924 - that some of the 'B' coding might have been devised at the same time as the 'A' coding, but Fairchild says no 'B' coding was generated while he was there. Do you remember when 'B' coding started being punched into the Ampico rolls?

A: Valerio can best answer this question - my guess would be in 1926.

Q: Many people are curious to know how performances originally coded for the 'A' system were converted to 'B'. Some earlier performances were reissued with very few changes, while others appear to be completely reworked. Can you indicate which of the following is correct?

1. A mechanical device automatically translated 'A' coding into 'B';
2. A "conversion table" enabled the editor to quickly translate 'A' dynamic perforations into 'B';

3. The 'A' roll was played on the recording piano, which produced a new 'B' master; or
4. The original master was examined by an editor, who devised the 'B' coding from his knowledge of both systems.

A: My guess is that the original master was re-edited by an editor. Valerio, again, would have the answer.

Q: Did you participate in the Hupfeld-to-Ampico conversions? Can you give any information on this process?

A: I did not participate in the Hupfeld-to-Ampico conversions.

Q: We are also interested in the joint releases of the same performance for Ampico and Duo-Art after the two companies merged. Do you know what was Duo-Art's method of recording at that time? Which method was used for your recordings?

A: In 1930, when the American Piano Company and AEolian merged, the Ampico Recording Department moved from 29 W. 57th St., N.Y.C. (Chickering Hall) to 584 5th Ave. (the Knabe Piano Headquarters).

From 1930 to 1936 I recorded a roll a month (the honeymoon was over with the 1929 market crash). I recorded on our Ampico recording piano. After my corrections, etc., Valerio would edit the master, then the same master would be sent to AEolian - where Frank Milne was in charge. He would relay the note arrangement to the Duo-Art system and then edit the Duo-Art dynamics.

I am not acquainted with the Duo-Art system of recording.

Q: Fairchild has said that he and Delcamp made recordings under the name 'Corrine de Bert', and he thought you also made a few under that name.

A: I'd say that Fairchild made most of the 'Corrine de Bert' recordings. Yes, Delcamp occasionally played under that name. 'Tis possible that I did, too, but for sure, about one or two. I was the Victor Lane and Harry Shipman, and had adapted a certain style for each rather than my own. I got to know these boys pretty well, since they were me!

Q: Do you recall the recordings you made under the name 'Corrine de Bert', and who else might have used that name?

A: 'Tis quite difficult to single out just who played this - and when. Invariably I would sit with Delcamp when he would select the numbers to be recorded. We always worked a month in advance - in fact, we worked in conjunction with the publishers and many's the time we recorded ahead of the publication because we were advised by the publisher that they were going to "plug" a certain song. Thus, in allotting our chosen numbers to our artists to record, we'd give a thought to the style of a certain pianist on our staff and then choose him to record a certain type of tune. Frankly, in Fairchild you found a top pianist in all fields (I have eulogized him often). He was at home playing classics, his ballads were tops, and he surely was tops in our tempo music. As you probably know, "Fairchild & Carroll" played as a team, featured in shows - "On Your Toes", "Babes in Arms", "Eddie Cantor Radio Program" - and on "Liberty" phonograph recordings.

Q: Do you remember any of the recordings you made as 'Harry Shipman'?

A: Yes, I remember recording a "Hawaiian Medley" which proved popular. As a matter of fact, occasionally we'd get letters from our Ampico fans - some addressed to Harry Shipman. I believe I told Bill Knorp about the "lovely" lady who had just returned from Hawaii who owned an Ampico and who was certainly a Harry Shipman fan. One day she came to Chickering Hall and asked if she could meet Harry Shipman. She said that her Ampico recording of Hawaiian music played by Harry Shipman was a vivid breath of Hawaii and she "just must" meet Harry Shipman.

At the time I was with Delcamp upstairs (9th floor) in our recording studio. The phone rang and the piano salesman related the story to Delcamp and said that she was

on her way up to meet Harry Shipman. Del quickly related the story - thus I was aware of the situation. Miss Tiffin, our Ampico hostess, announced that a young lady would like to see Mr. Delcamp.

Into the room she came, announced herself and said, "Mr. Delcamp, I have just returned from Honolulu, Hawaii, and I must say that Mr. Harry Shipman's Hawaiian recording is truly the breath of Hawaii - may I meet him?". Del said to me, "Mr. Carroll, will you please find out if Mr. Shipman is in the studio?". Laughing to myself, I left the room and, of course, had to scheme up an alibi. Moments later I returned to Del's room. I said, "Mr. Delcamp, I'm sorry, Mr. Shipman is not in the studio but is expected in next week". Our charming guest sighed, saying, "My, 'tis too bad", then presented her card - with address and phone number (upper Park Avenue) - and said, "Well, anyway, here is my card. Have Mr. Shipman phone me, please. I simply adore his music".

Q: Do you remember any of the recordings you made as 'Victor Lane'?

A: I made many recordings under the name of Victor Lane, but cannot recall any stand-out recording. As was explained, we always worked ahead of schedule.

Let me state here, I had a few favorites among my own recordings, as I recall: (1) "WHO" (Jerome Kern) - the composer wrote me a beautiful letter praising my arrangement of his big hit; (2) "THE SAW MILL RIVER ROAD" (a most successful recording) - Lee S. Roberts (Q.R.S.) wrote Delcamp, "Adam Carroll's recording of 'Saw Mill River Road' is one of the finest rolls I've ever heard" (as a youngster, Lee S. Roberts - who wrote "Smiles" - was a roll artist whom I one day hoped to emulate; and (3) - "TOUJOURS L'AMOUR" (Love Forever Lasting) - probably the finest recording I've ever made. This recording was selected by dealers across the country as the number one "illustrating recording" to induce prospective Ampico buyers to buy - the dynamics plus the flourishing arrangement brought forth a gem. Rudolph Friml, the famous pianist-composer, wrote this beautiful ballad, and a very strange incident happened. Delcamp himself called me to his office one day and said, "Adam, I believe we can scoop the field: Friml has just written a beautiful ballad - 'Toujours L'Amour'. I have here an advance piano score of the ballad - take it and record it as soon as possible".

Finding our recording room empty, I entered, sat at the piano, and it seemed that my fingers flew over the keys - a twenty minute special arrangement. Both Delcamp and Miss Tiffin rushed into the recording room, agog and excited. Delcamp said, "Adam, stop! Record now! Impromptu!" - and I did! Usually, a day and a half is about the usual time to especially arrange your recording - but 20 minutes??? Never! But I did.

Q: Do you recall using any other names beside the aforementioned and your own?

A: There are a few more "Noms de plume" - the names escape me - but as I recall, occasionally Delcamp would "pop up" with a new monicker!

Q: I have heard you are currently recording Ampico performances. Would you care to comment on this?

A: If you have heard that I, Adam Carroll, am currently recording Ampico performances, you are listening to a fabulous lie! My last performance (1935-36) at the Ampico recording piano was my dear departed friend George Gershwin's Porgy and Bess Selection (over 30 years ago).

I'd like to find out who said that I was recording. First of all, where is the recording piano? Also the recording note and dynamic machines? Last heard of they were in Rochester, N.Y. in mothballs. The only information that I have is that Larry Givens in Wexford, Penna. has reissued some Ampico recordings. No! I have not recorded for Ampico since 1935 or '36.

Q: Could you communicate any general rules regarding the Ampico system's editing? Fairchild indicated he consistently used the crescendoes to control the overall volume, and used the steps only for accent. I've heard that the crescendoes were seldom used in later recordings, or used only briefly to temporarily modify the

seven step intensities.

A: I truthfully believe that Fairchild brought out the best features of the Ampico. His handling and use of the crescendo actually rocked the piano. Also, Valerio, Mme. Volavy, Miss Dawson, Egon Pütz and Mortimer Browning comprised a splendid Ampico group of editors.

Ampico personnel - 1922 till '30: J. Milton Delcamp (General Manager Recording Department), Miss Kathryn Hutchinson (Secretary), Ethel Johnson (Stenographer), Mary McAteer (steno.), Miss Kelly (steno.), Milton Suskind (E. Fairchild - Chief of Editorial Staff), Adam Carroll (in charge of popular recordings). Staff pianists: (Popular Department) Phil Ohman, Victor Arden, Zez Confrey, Edgar Fairchild, Adam Carroll, Lee Sims, Vincent Youmans. Editors: E. Fairchild, Mme. Volavy, Angelo Valerio, Miss Dawson, Egon Pütz, Mortimer Browning. Thomas Smith, in charge of girl roll-examiners. James Davin, Good Will Ambassador who travelled across country to keep dealers happy. Dr. Sigmund Spaeth, who marvelously handled comparison concerts - known as "The Tune Detective" on radio. Lionel Tompkins, Vice President of American Piano Company - great Ampico booster. Bertram Neuer, General Manager Knabe Division of American Piano Company, later succeeded by George Mortimer.

Incidentally, Dr. Sigmund Spaeth and I combined to issue a special Christmas recording which was presented to Ampico owners (World-wide) as a holiday present (1925-26-27-28). Dr. Spaeth wrote the libretto and I arranged the music - as I recall, "Grandma's Christmas" was a big favorite.

The unusual: "Kedden on the Keys", a piano act, was brought to our studios to record. Delcamp asked me to handle the recording. Kedden had a briefcase with him. I took him into the recording studio and tried to make him feel at home. I said, "Just feel at ease and warm up" - then something odd happened: he opened his briefcase and lo and behold! - out he brought a pair of gloves! He wore the gloves, sat at the piano and played like a streak! I was astonished - but his recording came through O.K.

Well, Jim, forgive unsteady writing due to eye trouble, but I've done my best to accurately report the answers to your very good questions.

Like I said to Bill Knorp, "The last time I saw Charles Fuller Stoddard alive he said to me, 'Adam, never let the Ampico die'" - and as long as we have men like Bill Knorp and you it shall never die. As for me, I wear the memories in my heart.

My post-Ampico career, in case you wish to know, is as follows:

- 1936 - "On Your Toes". Musical starring Ray Bolger. Fairchild & Carroll featured at twin pianos.
- 1937 - "Babes in Arms". Musical starring Mitzi Green. Fairchild & Carroll featured at twin pianos.
- 1938 & '39 - "Eddie Cantor Radio Show", Hollywood and New York. Edgar Fairchild, Musical Director. Fairchild & Carroll featured at twin pianos.
- 1941 - "The Lady Comes Across". Musical starring Jessie Mathews and Mischa Auer. Adam Carroll featured at piano.
- 1943 - "Frank Fay". Billed with him. All over the U.S.A.
- 1944 - 1948 had orchestra in "Harvey". A 4-year, 8-month run.
- 1948 - "Bert Wheeler". Featured with him throughout country.
- 1950 - "Jane Froman". Featured with her coast to coast. Played Las Vegas, Macombo (Hollywood) and top clubs.

Lived with Frank Fay in Brentwood, California (fabulous estate originally built for his ex-wife, Barbara Stanwyck).

Married (wealth) in Phoenix, Arizona, 1951. Had marriage cancelled.

An Honorary Member (#802) Musicians' Local (N.Y.C.). Am member of A.S.C.A.P. (American Society of Composers, Authors and Publishers).

RECORDING, CODING, AND RE-CODING: ADAM CARROLL (Cont'd)

Wrote three musicals produced at "The Lambs", N.Y.C.: "Things to Remember" (operetta on life of Hans Christian Anderson), "Night with Eugene O'Neill (underscored music), "The Saga of Louis Corby" (musical based on young life of French king who came to America). Currently writing "Mr. Parasol" (musical comedy) and "Mama's Yo-yo" (whimsical comedy with music).

Sincerely,

(signed) ADAM CARROLL

REPRODUCER ROLLS: DUO-ART

L O T N O	S U R C E	REPRODUCER ROLLS: DUO-ART		YOUR MAX.	YOUR WINNING BID (LEAVE BLANK)
		COMPOSER, COMPOSITION (SONGWRITER, SONG TITLE) PIANIST, COMPLETENESS & CONDITION, OTHER INFORMATION	ROLL NO.	MIN. BID	
1	E	Verdi. <u>Aida</u> Selections. Time, 8:10. Robert Armbruster. Complete; needs minor repair. 1925.	66769	1.50	
2	E	Openshaw. "Love Sends a Little Gift of Roses". Robert Summers. Complete; good. Words. 1925. 5:20	101465	1.50	
3	E	Liszt. <u>Liebstraum</u> No. 3. Rudolph Ganz. Complete; good. Time, 5:10	6081-4	1.50	
4	E	Snyder. "Dancing Fool" Henry Lange. Complete; good. 1922 rag with words. 2:15	1806	1.50	
5	E	J. Strauss. Artists' Life Waltz. Erno Rapee. Complete; excellent. '67 Powell recut.	6447	1.50	
6	E	von Suppe. <u>Poet &amp; Peasant</u> Overture. Erno Rapee. Complete; needs minor repair. Time, 7:50	62490	1.50	
7	E	Balfe. <u>Bohemian Girl</u> Selections. Time, 9:30 Erno Rapee. Box bad; roll good. 1924.	64210	1.50	
8	E	Puccini. <u>Tosca</u> Scenes. Carlos Fabri. Complete; good. Time, 8:00	5608	1.50	
9	E	Friml. <u>Vagabond King</u> Selections. Robert Armbruster. Complete; good. 1927. Time, 8:35	69769	1.50	
10	E	Friml. "Rose Marie" (rhythm version with words) Milne & Erlebach. Complete; good. 1925. Time, 3:50	713038	1.50	
11	E	Beethoven. Minuet in G. Ethel Leginska. Complete; good. 1924. Time, 2:15	67439	1.50	
12	E	Mendelssohn (Liszt trans.). On Wings of Song Eleanor Shaw. Box missing; roll good. 1922. Time, 5:10	6093	1.50	
13	E	Grieg. Peer Gynt Suite, roll 1. AUDIOGRAPHIC "Morning" & "Anitra's Dance". Time, 7:25. Percy Grainger. Notes by George Gartland. Complete; good	A-57	1.50	
14	E	Elgar. <u>Salut d'Amour</u> . Egon Pütz. Complete; was repaired. Time, 3:50	5538	1.50	
15	E	Berlin. "Waiting at the End of the Road". 1929. Douglas Ralston. Box missing; roll good, but needs tab. British issue, without words. Time, 3:45.	0969	1.50	
16	E	Moszkowski. Polonaise, Op. 11, No. 1. Harold Bauer. Complete; good. Time, 5:30.	6094	1.50	
17	E	Monaco. "You Know You Belong to Somebody Else" Shipman & Leith. Box missing; roll good. 1923. 2:55	18845	1.50	
18	E	Brahms. Waltz, Op. 39, No. 15. 1922. 1:20 Alexander Raab. Box missing; roll good, except that original tempo of "85" was vandalized to "70".	56428	1.50	
19	E	Grieg. Norwegian Bridal Procession. Rudolph Ganz. Complete; needs repair. Time, 4:15	56800	1.50	
20	E	Gershwin. Rhapsody in Blue, 2nd half. Cut '29. George Gershwin. Replacement leader provided but not attached. Box and rest of roll good. Time, 5:45.	68787	1.50	
21	G	Dvorak. Slavische Dance, Op. 46, No. 2. <u>Primo Part Only</u> . Harold Bauer. Complete; good.	7064	2.00	
22	G	Moses-Tobani. "Hearts & Flowers", Op. 245. Moissaye Boguslawski. Complete; good.	5991	1.50	

BIDDER: I promise to forward complete payment for my winning bids and other expenses immediately upon advisement.

(Signed)

ASSOCIATE'S REPRESENTATIVE: I hereby verify that this auction was conducted according to the AMICA rules and I have acted in the best interests of this bidder.

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L O T N O	S U R C E	REPRODUCER ROLLS: DUO-ART (Cont'd)			YOUR MAX. BID	YOUR WINNING BID (LEAVE BLANK)
		COMPOSER, COMPOSITION (SONGWRITER, SONG TITLE) PIANIST, COMPLETENESS & CONDITION, OTHER INFORMATION	ROLL NO.	MIN. BID	HERE	
23	G	Sgambati. Toccato, Op. 18, No. 4. Aurelio Giorni. Complete; good.	5911	1.50		
24	G	Gabriel-Marie. Serenade Badine. Robert Armbruster. Substitute box; roll good.	7142	2.00		
25	G	Lange. "In a Boat". Fox Trot. Frank Banta. Substitute box; roll good.	1730	1.50		
26	G	Rubinstein. Serenade in D Minor. Leopold Godowsky. Complete; good.	5752	2.00		
27	G	Rachmaninov. Romance. Rudolph Ganz. Complete; good.	6285	2.00		

REPRODUCER ROLLS: AMPICO

28	A	Donaldson. "Out of the Dawn". Arden & Carroll. Complete; excellent.	210861	2.00		
29	A	Akst. "Dearest". Carroll & Lane. Complete; good.	203451	1.75		
30	A	Traveller. "Blue Jeans". Clair. Complete; good.	59183	1.75		
31	A	Conrad & Santley. "Don't Leave Me, Mammy". McDonald. Complete; excellent.	202401	2.00		
32	A	Silver & Pinkard. "Dawning". Reichenthal. Complete; good.	209391	1.50		
33	A	Yellen-Ohman. "Mississippi Cradle" Shipman. Complete; good.	301031	1.75		
34	A	Wulschner. "Forgotten". Fairchild. Complete; excellent.	331	1.50		
35	A	Johnson. "Face to Face". Kmita. Complete; good.	1171F	1.50		
36	A	Del Riegeo. "O, Dry those Tears". Kmita. Complete; excellent.	671F	1.50		
37	A	Whiting. "Precious". Rickenbach. Complete; good.	207901	1.75		
38	A	Fiorito. "Eliza". Delcamp. Complete; good.	205441	1.75		
39	A	Balfe. Bohemian Girl (two selections). Brockway. Complete; good.	56653	2.00		
40	A	de Martini. "Red Moon". Shipman. Complete; good.	203441	1.75		
41	A	Romberg. "Little Peach". Delcamp. Complete; good.	206121	2.00		
42	C	Rapee-Pollack. "Someday, Somewhere" (B ROLL). Victor Arden. Complete; excellent.	210751	6.60		
43	C	O'Keefe-Archer. "Anything Your Heart Desires" (B) Vincent Lopez. Complete; excellent.	210931	6.60		
44	C	Kahn-Gershwin. "Do What You Do" (B ROLL). Shipman & Lane. Complete; good.	211991	6.60		

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(Signed:)

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REPRODUCER ROLLS: AMPICO (Cont'd)

L O T	S O R C E	COMPOSER, COMPOSITION (SONGWRITER, SONG TITLE) PIANIST, COMPLETENESS & CONDITION, OTHER INFORMATION	ROLL NO.	MIN. BID	YOUR MAX.	YOUR WINNING BID (LEAVE BLANK)
					BID HERE	
45	C	Friend. "Same Old Moon" (LATE B LABEL). Carroll & Rainger. Complete; good.	212261	6.60		
46	C	Clare-Levant. "Lovable and Sweet" (LATE B LABEL) Carroll. Substitute box; roll good.	212281	6.60		
47	C	Marion-Whiting. "My Sweeter than Sweet Sweetie" Victor Lane. Complete; excellent. (LATE B LABEL)	212441	6.60		
48	C	Magidson-Washington-Cleary. "Singin' in the Bathtub". (LATE B LABEL) Carroll. Exc. box; leader replaced; rest of roll good +	212451	6.60		
49	C	Razaff-Wadler. "My Fate Is in Your Hands". Victor Arden. Complete; excellent. (LATE B LABEL.)	212461	6.60		
50	C	Fogarty-Vallee. "Betty Co-ed" (LATE B LABEL) Arden & Ohman. Complete; excellent.	213131	6.60		
51	C	Friml. Veil Dance, Op. 77, No. 2 (A ROLL) Fairchild. Complete.	61903	4.60		
52	C	Levitzki. Valse, Op. 2 (A ROLL). Composer. Complete; excellent.	61051	4.60		
53	C	Chopin. Nocturne, Op. 15, No. 2 (A ROLL). Ornstein. Complete; excellent.	50654	4.60		
54	C	Blossom-Herbert. "Kiss Me Again" (A ROLL) William Berge. Green box; roll good.	210683	3.85		
55	C	Saint-Saëns. <u>Samson and Delilah</u> (A ROLL). Fairchild. Roll excellent.	1493	3.60		
56	C	Cadman-Fairchild. "Sky Blues" (A ROLL). Fairchild & Carroll. Roll good.	63493	4.60		
57	C	Mendelssohn (Liszt trans.). On the Wings of Song (A ROLL) Julia Glass. Complete; good.	58255	3.55		
58	C	Lehmann. In a Persian Garden (A ROLL). William Berge. Leader damaged, rest of roll good.	743-F	4.10		
59	C	Suskind. Valse Ballet (A ROLL). Composer. Box missing, leader damaged; rest of roll good.	65403	3.85		
60	C	di Capua. "O Sole Mio" (A ROLL). Irene di Giovanni. Leader damaged, rest of roll good.	1151	4.05		
61	C	Various. Dinner Music Series Number 7 (A ROLL); Please Learn to Love; By the Light of the Silvery Moon; When You Look in the Heart of a Rose; When It's Apple Blossom Time in Normandy; Thine Alone; The Blue Room. Delcamp. Original box missing; roll "good plus".	66693	5.10		

REPRODUCER ROLLS: ARTRIO ANGELUS

62	C	Debussy. Jardins Sous la Pluie. Yolando Méro. Box average; roll excellent.	8095	4.85		
63	C	Schwartz. "A Mouthful of Kisses". Harry Akst. Complete; excellent.	2022	4.05		

BIDDER: I promise to forward complete payment for my winning bids and other expenses immediately upon advisement.

(Signed:)

ASSOCIATE'S REPRESENTATIVE: I hereby verify that this auction was conducted according to the AMICA rules and I have acted in the best interests of this bidder.

(Signed:)

TOTAL  
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PERCENTAGE

ESTIMATED  
SHIPPING COST

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THIS AMOUNT:

L O T N O	S U R C E	STANDARD 88-NOTE AND EXPRESSION ROLLS		YOUR MAX.	YOUR WINNING BID (LEAVE BLANK)
		BRAND, NUMBER, COMPOSER/SONGWRITER. COMPOSITION/SONG. PIANIST, COMPLETENESS & CONDITION, OTHER INFORMATION.	MIN. BID	BID HERE	
64	A	Universal 18563. Berlin. "International Rag". Orig. box needs repair; roll good.	3.00		
65	A	Universal 13154. Weinrich. "Kentucky Days" (2-step). Box missing; roll good.	1.50		
66	A	QRS 2742. Yoell/Hill. "Rock a By My Baby Blues". Box O.K.; roll good.	2.00		
67	A	QRS 1765. Kern/Caldwell. "Blue Danubé Blues". Box O.K.; roll good.	2.00		
68	B	Triumph C61395. Tchaikowsky. Symphony Pathetique (Second Movement). Complete; good.	.50		
69	B	Art Tempo 1379. G. Braga. Angel's Serenade. Emil Heinrich. Complete; good.	.50		
70	B	QRS Autograph 1079. Friml. "I Love You, Dear". Lee S. Roberts. Complete; good.	.50		
71	B	QRS Autograph 80478. T. Hunt. Amor de Primavera. Lee S. Roberts. Complete; good.	.50		
72	B	QRS Autograph 400157. Olcott. "Mother Machree" & "Isle d'Amour". (Pianist unknown.) Complete; good.	.50		
73	B	QRS F6119. Albeniz. Seguidilla. Complete; good.	.50		
74	B	QRS 3045. Hawley-Peterson. "The Sweetest Flower that Blows". Alfred Parker. Complete; good.	.50		
75	B	QRS 1483. N. Sarradel. "La Golondrina". Richard Merton. Complete; good.	.50		
76	B	U.S. Music Co. 64927E. Franz Lehar. "Gypsy Love". Complete; leader damaged, roll was repaired.	.50		
77	B	U.S. Music Co. 64903F. Franz Lehar. <u>Merry Widow</u> Selections. Complete; good.	.50		
78	D	Rythmodik E11862. Monaco. "I Want to Be There" (Fox trot) Pete Wendling, ass't by W.E.D. Complete; excellent.	2.50		
79	D	Metro-Art 88 #201142. Roberts. "Apple Blossoms". Egon Pütz. (Expression roll.) Complete; excellent.	.50		
80	D	Sherman Clay 1115. Liebling. Florence (Grand Valse Billiante). Complete; excellent.	.50		
81	D	QRS 2865. "Plain Quadrille" (with dance calls). Osborne & Howe. Complete; needs repair.	.50		
82	D	88 Note 6865. Flotow (Ascher para.) <u>Martha</u> Paraphrase de Concert, Op. 77. Complete; excellent.	.50		
83	D	QRS 80469. Wilson. Moonlight on the Hudson. Dietrich. Box missing; roll needs minor repair.	.50		
84	D	QRS Concert Series 81167. Liszt. Polonaise E Major. Ferruccio Busoni. Complete; good (large roll).	1.00		
85	D	QRS Bluebird Ballad 1930. Sullivan. "The Lost Chord". Ohman. Complete; excellent. (Cut in old S.F. factory)	.50		
86	D	QRS 7324. "Beat Me Daddy, Eight to the Bar". J. Lawrence Cook. Complete; excellent.	.25		
87	D	QRS 8144. "The Honeydripper". J. Lawrence Cook. Complete; excellent.	.25		

BIDDER: I promise to forward complete payment for my winning bids and other expenses immediately upon advisement.

(Signed:)

ASSOCIATE'S REPRESENTATIVE: I hereby verify that this auction was conducted according to the AMICA rules and I have acted in the best interests of this bidder.

(Signed:)

TOTAL  
WINNING BIDS  
TREASURY  
PERCENTAGE  
ESTIMATED  
SHIPPING COST  
PLEASE REMIT  
THIS AMOUNT: