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BAND ORGANS

ORCHESTRIONS

DUO-ART

AMPICO

WELTE-MIGNON

REPRODUCING PIANOS

THE AMICA

AUTOMATIC MUSICAL INSTRUMENT COLLECTORS' ASSOCIATION

BULLETIN

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Volume 44, Number 1

January / February 2007



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AUTOMATIC MUSICAL INSTRUMENT COLLECTORS' ASSOCIATION

Published by the Automatic Musical Instrument Collectors' Association, a non-profit, tax exempt group devoted to the restoration, distribution and enjoyment of musical instruments using perforated paper music rolls and perforated music books. AMICA was founded in San Francisco, California in 1963.

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Chapter News

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Dr. Michael A. Kukral, Publisher
216 Madison Blvd.
Terre Haute, Indiana 47803-1912
Phone: 812-238-9656
e-mail: kukral@rose-hulman.edu

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William Chapman (Bill)
53685 Avenida Bermudas
La Quinta, CA 92253-3586
(760) 564-2951
e-mail: shazam32@earthlink.net

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AMICA INTERNATIONAL

- INTERNATIONAL OFFICERS -

PRESIDENT

John Motto-Ros
110 Allen Ranch Road
Sutter Creek, CA 95685
209-267-9252
e-mail: mottoros@sbcglobal.net

PAST PRESIDENT

Mike Walter
65 Running Brook Dr.
Lancaster, NY 14086-3314
716-656-9583
e-mail: amicapresident@yahoo.com

PUBLISHER

Dr. Michael A. Kukral
216 Madison Blvd.
Terre Haute, IN 47803-1912
812-238-9656
e-mail: Kukral@Rose-Hulman.edu

VICE PRESIDENT

Tim Baxter
939 Briarcliff Rd. NE
Alanta, GA 30306-4664
404-377-1220
e-mail: baxdig@mindspring.com



TREASURER

Robbie Tubbs
7405 Willow
Raytown, MO 64133
816-313-1075
e-mail: robbiet317@hotmail.com



SECRETARY

Marlene Beckman
4046 SE 53rd Street
Berryton, KS 66409-9714
785-862-0128
e-mail: hcbeckman@cox.net



MEMBERSHIP SECRETARY

William Chapman (Bill)
53685 Avenida Bermudas
La Quinta, CA 92253-3586
Phone & Fax: 760-564-2951
e-mail: shazam32@earthlink.net



- COMMITTEES -

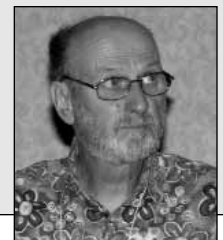
AMICA ARCHIVES

Tom Hutchinson
15361 Hopper Rd.
Sturgeon, MO 65284
hutweb@tranquility.net



CONVENTION COORDINATOR

Frank Nix
6030 Oakdale Ave.
Woodland Hills, CA 91367
818-884-6849

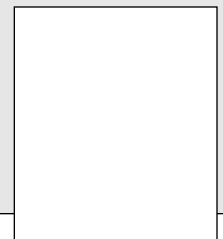


AMICA MEMORIAL FUND

Halie Dodrill
4488 W. Mercer Way
Mercer Island, WA 98040-3934
206-236-0067
e-mail: halie@dodrill.net



HONORARY MEMBERS



AUDIO-VISUAL & TECHNICAL

Harold Malakinian
2345 Forest Trail Dr.
Troy, MI 48098



WEBSITE MANAGER

Karl B. Ellison
6 Lions Lane
Salem, MA 01970-1784
e-mail: ellison1@localnet.com



CHAPTER OFFICERS

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AFFILIATED SOCIETIES AND ORGANIZATIONS

American Theatre Organ Society (ATOS)

President - Ken Double
 1201 McDuffie St. #173
 Houston, TX 77019
 Phone: 713-520-1911
 E-Mail: double@atos.org
 Theatre Organ Editor - Jeff Weiler
 1845 South Michigan Avenue #1905
 Chicago, IL 60616
 Phone: 312-842-7475
 E-Mail: weiler@atos.org

ASSOCIATION ITALIANA MUSICA MECCANICA

Via Comte le Monticino No. 485
 47020 Cesena, Italy
 Phone: 39-547-346-046

AUSTRALIAN COLLECTORS OF MECHANICAL MUSICAL INSTRUMENTS

19 Waipori Street
 St. Ives NSW 2075, Australia

DUTCH PIANOLA ASSOC.

Nederlandse Pianola Vereniging
 Eikendreef 24
 5342 HR Oss, Netherlands

FRIENDS OF SCOTT JOPLIN

1217 St. Croix Ct.
 Kirkwood, MO 63122-2326
 website: <http://stlouis.missouri.org/fsjoplin>
 fsjoplin@stlouis.missouri.org

INTERNATIONAL PIANO ARCHIVES AT MARYLAND

Performing Arts Library, University of Maryland
 2511 Clarice Smith Performing Arts Center
 College Park, MD 20742
 Phone: 301-405-9224
 Fax: 301-314-7170
 E-Mail: dm137@umail.umd.edu

INTERNATIONAL VINTAGE PHONO & MECHANICAL MUSIC SOCIETY

C.G. Nijssen, Secretaire General
 19 Mackaylaan
 5631 NM Eindhoven, Netherlands

MUSICAL BOX SOCIETY OF GREAT BRITAIN

Alan Pratt, Editor
 P. O. Box 299
 Waterbeach, Cambridge CB4 4PJ
 England

MUSICAL BOX SOCIETY INTERNATIONAL

Rosanna Harris, Editor
 5815 West 52nd Avenue
 Denver, CO 80212
 Phone: 303-431-9033 Fax: 303-431-6978
 E-Mail: mbsi@estreet.com

NETHERLANDS MECHANICAL ORGAN SOCIETY - KDV

A. T. Meijer
 Wilgenstraat 24
 NL-4462 VS Goes, Netherlands

NORTHWEST PLAYER PIANO ASSOCIATION

Everson Whittle, Secretary
 11 Smiths Road, Darcy Lever,
 Bolton BL3 2PP, Gt. Manchester, England
 Home Phone: 01204 529939
 Business Phone: 01772 208003

PIANOLA INSTITUTE

Clair Cavanagh, Secretary
 43 Great Percy St., London WC1X 9RA
 England

PLAYER PIANO GROUP

Julian Dyer, Bulletin Editor
 5 Richmond Rise, Workingham,
 Berkshire RG41 3XH, United Kingdom
 Phone: 0118 977 1057
 Email: jrd@ngescd.demon.co.uk

SMITHSONIAN INSTITUTION

Division of Musical History
 Washington, D.C. 20560

SOCIETY FOR SELF-PLAYING MUSICAL INSTRUMENTS

Gesellschaft für Selbstspielende
 Musikinstrumente (GSM) E.V.
 Ralf Smolne
 Emmastr. 56
 D-45130 Essen, Germany
 Phone: **49-201-784927
 Fax: **49-201-7266240
 Email: president@musica-mechanica.de

PRESIDENT'S MESSAGE

New Year's Greetings to all.

I hope all of you have renewed your AMICA membership so that you can continue to receive THE BULLETIN and continue to be part of this great organization. Notice that the membership renewal provides a place to give a gift membership. This is a good way to sign up that new member. For those of you who belong to a chapter, please say "yes" when asked to host a meeting. The size of your collection does not matter—continuing the friendship of chapter members is important. Recommend sites for meetings and encourage other members to make suggestions for different venues. Each of you is an important part of AMICA, and I encourage each of you to play a bigger role by volunteering to be a chapter officer.



Sign up a new member today. With millions of people out there, many would be interested if they were aware of AMICA—talk it up.

John Motto-Ros
mottoros@sbcglobal.net

FROM THE PUBLISHER'S DESK

I would like to thank everyone for their contributions to the AMICA Bulletin during the past few years. One thing that I find necessary to address, however, is the submission of photos. Too many photos are sent to me without any captions! Sometimes, if captions are included, I cannot match the captions to the photos in some cases. Please do not ask me to be a mind reader and label photos as I see fit. I cannot possibly recognize all AMICA members or instruments, collections, houses, or museums!

Here are the new rules: All photos submitted to the AMICA Bulletin must have clear captions including the names (correctly spelled) of people at the very least. The captions must be easy to connect to the correct photo. This has become a problem with digital and scanned images. Hundreds of digital photos are sent to me and I would like to use more of them, but without captions they don't mean much to our readers, now or in the future. I hope this small effort creates a better AMICA Bulletin that is, in the words of the great music professor Ronald P. Socciarelli, "Not as good as, but better than, the best ever!" Thanks.



Mike Kukral
Publisher

PIANO REPAIRMAN'S LAMENT

"Anything that happens, happens. Anything that, in happening, causes something else to happen, causes something else to happen. Anything that, in happening, causes itself to happen again, happens again.

It doesn't necessarily do it in chronological order, though."

– Douglas Adams

LETTERS TO THE EDITOR

Dear Mike,

One unintended omission from my article on ethnic rolls: My grateful acknowledgement to all the collectors who have generously helped me over the years, with rolls, information, and other materials that have been invaluable in putting the story together. There are really too many people to mention by name, but they know who they are — and I want them to know I value not only their help but their friendship as well.

Regards,
Bob Berkman

Mike,

I thought you would like to get a note praising the AMICA. Please be sure the author of the article sees that his work is appreciated.

Jack

Mr. Edwards (or to whom it may concern),

I don't really have a question, but I did want to thank you for a lovely page on Jose Echaniz. My name is Margaret Echaniz Elliott, and Jose is my grandfather. I particularly enjoyed the reference to Dulce, my grandmother, who was so proud of him. The bit you wrote from her letter to you made me smile. It was so like her to mention little things like this, that people didn't know. She passed away in March of 2002, in her late 90s. My "Papa" died before I had a chance to know him well, and I've always been very interested in him, his life and of course, his music. The one-take Liszt recital is one of my favorite stories! He now has 18 great-grandchildren, by the way!

Thank you again,
Maggie Echaniz Elliott

Dear Mike Kukral,

In reading the September/October issue of "The AMICA Bulletin" I read on page 267 your article on reprinting the great catalogues. New record-roll collectors ask me constantly where they can be found. In the 1950s the originals sometimes turned up in second-hand bookstores in the "music section." These newer catalogues include the "popular" rolls, which originally were listed only in the monthly supplements. I cannot imagine that anyone would not want these record-roll catalogues reprinted, and available to roll collectors.

In my family (I am a founding member of AMICA) there are 11 of us, all strangers at first, who wanted the reproducing pianos saved and restored. It happened in 1963. A good time and it seemed to work. We had both Ampico and Duo-Art (my aunt) in our family. Our 1926 Ampico grand is now in my possession (owned by my grandparents). The first Ampico roll I heard in 1931 played by my grandmother was "Baby's Birthday Party," 213221 played by Adam Carroll. I never thought I'd know him for 15 years and hear him play beautifully! The second roll I heard was "Three Little Words" played by Muriel Pollock. The first classical Ampico roll I heard was "Cujus Animam" from "Stabat Mater" by Rossini played by Milton Suskind who I knew later-a great person & artist! I've tried for years to

encourage this roll be recut. Later I knew Robert Armbruster, Germaine Schnitzer (for 29 years!), Wilbur Chenoweth, Chas. Cooper, Ted Fiorito, L. Leslie Loth, Guiomar Novaes, Arthur Rubinstein, and others. I first heard "Baby's Birthday Party" in 1931!

Best regards,
Bill Knorp
1st Publisher of AMICA Bulletin in 1964

Dear AMICA,

WOW! The letter and registration form for the AMICA 2007 trip to Germany arrived today and what a great opportunity for AMICA members! Liz Barnhart has once again worked overtime to help organize and work with the overseas contingent to put it all together for AMICA. I am amazed at how reasonable the cost is (plus air fare, of course) so really any AMICA member can go.

The one negative I see is that the tour does not include the wonderful Augustiner Museum in Freiburg which holds the Welte Collection of instruments, rolls, memorabilia and company archives!?!? If I understand the itinerary, the tour will take the AMICA group right through or near Freiburg. Since AMICA's founding focus is the reproducing piano and Freiburg is the birthplace of the Welte-Mignon reproducing piano (ultimately leading to the Ampico, Duo-Art and others), I would naturally expect that the Augustiner Museum would automatically be included.

Maybe the Augustiner Museum is offered as a side trip? But if it isn't, all AMICA members should make it a point to go there. The curator Gerhard Dangel and staff will welcome you and show you Edwin Welte's own Steinway Welte. I understand that they have regular concerts too which you could attend.

Enjoy your trip!

Sincerely,
Robin Pratt

CORRECTION TO THE 2006 AMICA MEMBERSHIP DIRECTORY:

The following instrument collections was cross-linked to Mr. Zehner's record.

Below is the correct association:

Kenneth Snowden, San Francisco CA

- 1916 Aeolian upright 88-note player, mahogany
- 1921 Welte "Original" Console, Hepplewhite, mahogany
- 1927 Steinway AR Duo Art, Louis XVI, walnut
- 1927 Mason-Hamlin RCC Ampico A concert demonstration piano, ebony

Address: 355 Santa Ana Ave.
San Francisco, Ca. 94127
(415) 334-3673

UPDATES FOR THE CHARLES DAVIS SMITH DUO-ART CATALOG

Over the years I have continued to collect information on Duo-Art rolls. Sources of information were roll auctions, private collections and ebay. The additions are all in what I call the auxiliary series that saw much smaller sales.

900 Series:

9499 Kentucky Home — ??? / Bostelmann (??)

Special Series:

S-2935 Duo-Art Demonstration Roll — Arthur Longwell

S-3017 Narcissus — Nevin / Rudolf Ganz

S-3185 Butterfly — Grieg / Carl B. Chamberlain
(Alternating roll)

Aeolian also issued Melodee rolls with S- numbers. Two rolls have been found, and both have numbers not used in the Duo-Art series, and the rolls were issued in the same time frame as the numbers they occupy. There is no way to know if they belong in the series, but I will list them anyway.

S-3003 Ten Little Fingers and Ten Little Toes — Schuster & Nelson / Ohman (The song dates from 1921, and would fit in with the 1922 start of the S- series.)

S-3138 Weber Intermittent Tester (There is no way to date the issue of the roll, but the copy in my collection is in a box style that was used starting in late 1925, and would place it's manufacture in the right time to fit in the series.)

Program rolls (Jumbo):

P-301 Twilight Music

1. Egeria Op.35 — Kroger / Armbruster
2. Lentto — Scott / Grainger
3. Wanda - Nocturne — Bohm / Armbruster
4. Scherzo Valse — Koszkowski / Nadia Reisenberg

P-302 Musical Moments

- Streets of New York, Chanson, Toddling,
Roses of Picardy,
Valse Op.2, Arabesque, From The Land of
Sky Blue Water,
I'm Falling In Love With Someone, On The
Road To Mandalay,
La Rosita Tango, Finale from March and
Procession of Baccaus
Various / Armbruster

With the discovery of the above two rolls, it becomes apparent that the Gershwin Rhapsody In Blue roll that in known copies has no number, most likely was issued without a number.

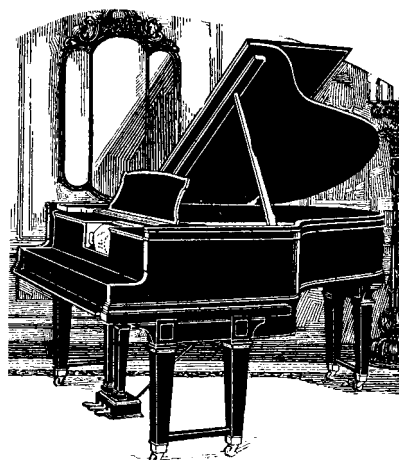
National Audiographic rolls:

- Fr-2 The Submerged Cathedral — Debussy / Myra Hess
(Louis Aubert)
- Pol-2 Melody Op.8 from "The Traveler's Songs"
(J. Aikman Frosyth) — Paderewski / Paderewski
- Rus-9 March Op.12, No.1 (Edwin Evans) —
Prokofieff / Prokofieff
- W-251 Introduction and Rondo Capriccioso
(John B. McEwen) — Mendelssohn / Joseph Hofmann
- W-403 Four Children's Pieces, The Merry Peasant, The Poor
Orphan, A Little Hunting Song, Knight Rupert
(C. Egerton Lowe) — Schumann / Harold Bauer
- W-501 Etude in A Flat Op.25, No.1 (G. C. Ashton Jonson) —
Chopin / Carl Friedberg
- W-505 Polonaise A Flat Op.53 (G. C. Ashton Jonson) —
Chopin / Hofmann
- W-508 Scherzo in C Sharp Minor Op.39 (G. C. Ashton
Jonson) — Chopin / Rudolph Ganz
- W-509 Scherzo in B Flat Minor (G. C. Ashton Jonson) —
Chopin / Hofmann
- Y-101 Dance of the Gnomes (M. D. Calvocoressi) —
Liszt / Novaes
- Y-102 La Campanella (M. D. Calvocoressi) —
Liszt / Friedman

Other rolls

Unnumbered Sale Demonstration Roll Great Britain issued

DUO-ART



C

COLLECTIVE CONSCIOUSNESS: DIGGING DEEP FOR MEANING WITH THE FANATICS

By Metro Times Arts Staff
Metro Times (Detroit, MI, USA) - March 22, 2006

MIKE MONTGOMERY PIANO ROLLS

“This is my lab,” says Mike Montgomery. “This room isn’t for entertaining. You couldn’t fit anyone in here to entertain!”

The back room of this otherwise unassuming Southfield brick home is packed floor-to-ceiling with rows and boxes of piano rolls and other artifacts of pre-World War II music, relics from a time when people would gather in parlors around the player piano and play and sing along with the songs of the day.

The room smells sweetly of old pipe smoke and despite his proclamation, the 72-year-old retiree does entertain as he expounds on his 50-year journey collecting piano rolls. He sits at a 1910 Steinway piano, explaining the workings of the machine’s bellows and levers, telling stories about the nearly 100-year-old ragtime, blues and popular songs that stream past the Steinway’s reading mechanism.

Occasionally he hoots like a thrilled kid at a stride piano passage, plays “air piano” and glances over to gauge the reaction of his audience of two. Montgomery is both an intense fan of the music and an internationally known expert in this specialized field. He’s given talks at the Smithsonian, published papers and offered up parts of his piano roll collection to respected labels like Biograph and Nonesuch to use in the creation of archival recordings and transcriptions of such well-known artists as Fats Waller, George Gershwin and numerous artists otherwise lost to time.

Last year, he loaded a 15-foot rental truck to the gills when he sold a large part of his 8,500-plus piece collection to a friend and fellow archivist in

Pennsylvania. “I didn’t know if they’d all fit!” he marvels.

It all started in suburban Chicago. The young Montgomery had been collecting guns and stamps for some time. “I had a gun collector on one side and a stamp collector on the other,” he recalls of his neighborhood.

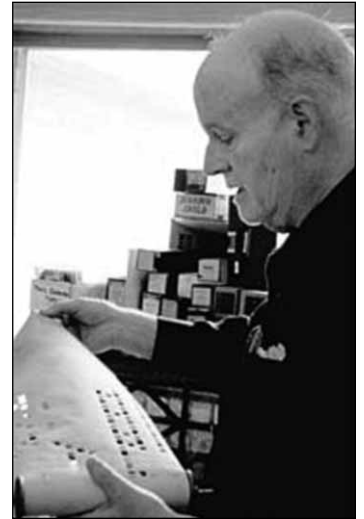
But it was in the barn of his neighbor Idyl Nipper that he stumbled upon scores of piano rolls. He had been interested in ragtime and blues music for some time already. But this discovery struck a chord in him.

“My friend climbed up into the barn and started reading off these titles of rags and blues and I thought, ‘My gosh!’” So he traded Nipper a collectible Saturday Night Special for the stash and he was on his way.

“I think I got the collector gene as well as the history gene,” says Montgomery of his compulsion toward collecting. Des Plaines, Ill., was all-white at the time. So the music and information on piano rolls became clues in discovering a new culture for the young Montgomery.

He started to make connections with other collectors through an informal network of fellow enthusiasts. But his collection kicked into high gear when he bought an entire collection from a 78 collector in Columbus, Ohio, while visiting a friend in 1956. He paid off the purchase in installments from his Army pay and has never looked back.

“The information is what you’re looking for,” explains Montgomery of the allure of the rolls. “That’s what’s



interesting.” In this way he connected music to culture, culture to history. And that kept him on the trail of the stories and music.

So he sits on a gray weekday afternoon in front of the Steinway’s pumping bellows. He summons the spirit of a bygone age, sharing its stories through its music. There’s an alchemy between the physicality of the piano, the exuberance of the music and Montgomery’s storytelling that makes it feel like the ghosts of the blues and jazz artists whose music he plays must certainly be smiling down on their legacy so lovingly preserved.

T

HE PHILLIPS-CONDON DUO-ART VORSETZER

By Peter Phillips - Bulletin 138-November 2006
From Australian Collectors of Mechanical Musical Instruments Inc.

It's almost 30 years ago (to the month) that I was introduced to the world of the pneumatic reproducing piano. At the time (1976), I was doing a Diploma of Teaching, and the students in the music elective class taught by Denis Condon had been invited to Denis's house in Newtown. From that point on, my life was never to be the same again...



In what could be called a baptism by fire, within a few weeks of seeing Denis's collection of reproducing pianos, I found myself undertaking technical challenges that today make me wonder how I did it. Between the years 1977 to 1980, I developed and constructed the Duo-Art vorsetzer described in this article to meet Denis's specifications, and also developed a means of playing my newly acquired and restored Ampico from piano roll scans recorded on magnetic tape. Both of these activities took me places I would otherwise never have gone, and introduced me to collectors around the world. Today, the Ampico piano roll scans live on, but the vorsetzer lies forgotten, with many of its bits stored in boxes in my workshop.

After recently finding the old bits, it seemed timely to revisit those early years, and outline how this vorsetzer worked. Its travels and accomplishments have been described, most readers know of the Grainger recordings it made, but few

know what went on under the bonnet. While the machine itself is now dismantled, the frame, stack and fingers live on in Denis's home as an Ampico vorsetzer. Fortunately, as you'll see, the rest of the parts are surprisingly intact.

A brief history

Work started on the vorsetzer around December 1976. On 3rd May 1978, the machine was taken to the ABC recording studios at Chatswood, to rehearse and record the Grieg Piano Concerto played by Percy Grainger with the Sydney Symphony Orchestra, John Hopkins conducting. This was followed by a public performance at the Sydney Opera House on June 14.



At the ABC Studios, May 1978, John Hopkins conducting, Denis and Peter with the vorsetzer.

The performance was broadcast around Australia by ABC TV on 30th September, 1978, and recorded by John Semmons on his new VCR. The recording of the Grieg PC was launched by RCA for worldwide release on Wednesday, September 6, 1978-the first international recording by the SSO.

September got even busier when we took the vorsetzer to Canberra for a publicity venture organized by Yamaha. Held in a shopping center, the machine played rolls on a white Yamaha grand



Peter Phillips with his Disklavier

piano to the delight and amusement of passing shoppers. In October 1978, I described the technicalities of the machine in the now defunct magazine Electronics Australia, which launched me into another career: freelance writer for the technical press.

I spent 1979 on my roll scanning project, but things hotted up again in 1980 when it was decided to use the vorsetzer to record Grainger's performance of the Tchaikovsky Piano Concerto No. 1 with the Melbourne Symphony Orchestra. Recording sessions took place in August 1980 at the Blackwood Hall Melbourne, and a public performance was held in the Melbourne Town Hall on 22nd August, 1980, with John Hopkins at the helm.

In 1981, the vorsetzer "performed" at the Sydney International Piano Competition, giving two recitals on a Yamaha concert grand in the Verbrugghen Hall at the NSW Conservatorium of Music (July 16 and 17).

1982 was perhaps the busiest year, starting with a four week tour of New Zealand with the NZ Symphony Orchestra (January 26 to February 21), again under the baton of John Hopkins. This involved "exporting" the vorsetzer and hoping nothing too serious would go wrong while on tour. There were many reasons

for being pessimistic, but fortunately the tour was successful. After returning home, it was off to Adelaide (March 16) to perform the Grieg PC with the Adelaide Symphony Orchestra on the opening night of that year's Adelaide Festival. Then back to the Sydney Opera House where the first movement of the Tchaikovsky PC was performed with the SSO on May 25 and 26. The recording made in Melbourne (1980) was released March 1982.

Immediately after the Opera House performances, the machine was sent back to the ABC recording studios where we recorded nearly every roll made by Percy Grainger for release on a set of six LPs on the Philips label. July saw us in Melbourne again, for a Grainger recital in the Wilson Hall, Melbourne University.



Nearly every Grainger roll on six Philips LPs.

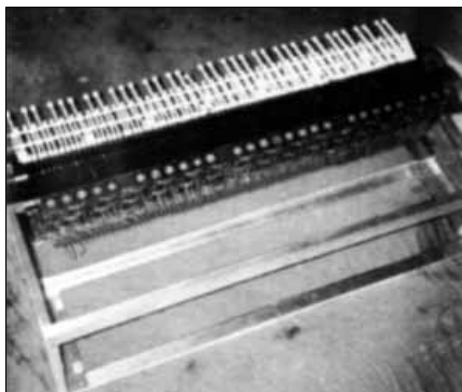
Later that year, it was off to Perth where we teamed up with the West Australian Symphony Orchestra for a performance of the Grieg PC (Sept. 11, 1982), again with the indefatigable John Hopkins. The machine also performed with a number of Sydney-based orchestras and was used to record a large number of Duo-Art rolls for the ABC. These recordings, including the Grieg and Tchaikovsky PCs are now lost in the ABC archives, so it's unlikely the piano concertos will find their way to CD.

Over the four years of traveling and setting up the vorsetzer to play pianos ranging from concert grand Steinways to modest Bluthners of improbable age, it's heartening to realize that very little went wrong. Problems were usually pneumatic and mechanical, but the electronics never failed. You will wonder why after reading the next part...

Overview

The vorsetzer parts were contained in a frame made from aluminum angle, with each section bolted together with two metal thread screws, giving a light but

strong construction. An Ampico flange finger stack was fitted to the frame, with the stack operating a set of cast aluminum fingers, designed by Harold



Construction had reached this stage early 1978

Ball (Melbourne).

This arrangement meant fine adjustments could be easily made to remove lost motion between the stack, the fingers and the piano keys. It also gave us the ability to easily change a secondary valve if necessary, although it never was.

The pump was Aeolian, but running at twice normal speed to give around 70" WG of vacuum. The pump was always placed off stage, connected to the vorsetzer via a long length of tubing, referred to by John Hopkins as the "umbilical cord". Looking back, even 70" of vacuum could not reach the massive level of volume that a concert pianist could achieve. Even so, it could still deliver a pretty loud sound, sufficient to cause one stage manager to want us banned, as he felt the machine would "wreck the piano" (an early Steinway concert grand of battleship construction).

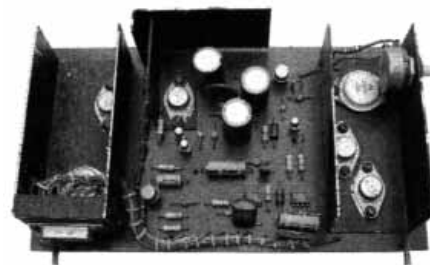
The rest of the machine was essentially electronic. The main parts were the pedal actuators, the roll drive and the electronically controlled vacuum regulators. Apart from the pump and tracker bar, there were no Duo-Art parts in this Duo-Art vorsetzer.

Pedal actuators

This was the first part to be constructed. At the time, electronic components were limited in range, and I could find nothing in the literature to help me design a solenoid that would operate quickly yet silently. The first attempt went up in smoke, as I began to realize just how

much power is needed to operate the side shift of a concert grand piano.

The pedal actuators have long since been dismantled, with the solenoids being used in other applications. In principle, the electronics has three adjustments for each solenoid: end of down travel speed, end of up travel speed, and overall speed.



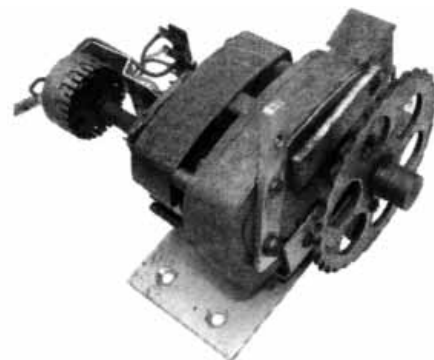
One of the plug-in pedal drive boards.

By adjusting each of these settings, the solenoid could be made to operate the pedals silently and quickly on every piano we encountered. The most difficult settings were the end-of-travel adjustments, as too little would result in a loud thump, and too much would cause sluggish pedaling. There were also mechanical adjustments, such as height, spacing between solenoids and so on.

As a safeguard, I designed the electronic "card" for each solenoid so it could be easily removed and replaced with a spare. The components being used were far from ideal, but that was the situation in the 1970s. The solenoids operated from 50V DC, requiring a large transformer. The box containing the electronics was therefore heavy and somewhat cumbersome and was usually placed out of sight. It also provided power to parts of the vorsetzer.

Electric roll drive

While hardly a new idea (the Ampico B has an electric roll drive), there were



The vorsetzer's roll drive, a VW windscreen wiper motor.

continued. . .

several new concepts introduced in the design of the vorsetzer's electric roll drive. The first was the capability of the roll drive to stop automatically when triggered by a specially cut hole in the roll, and to start immediately on pressing a remotely held pushbutton.

This was needed so the rolls could be synchronized with the orchestra. The "orchestral" parts of the rolls had been removed or taped over, so after each piano part, the roll would stop, ready to start when the button was pressed. This was usually Denis's job, who would sit on stage and press the button to start the roll as directed by the conductor. In some parts of the Grieg, the roll would be stopped and started one chord at a time. It was the only way to keep control over a machine playing with a live orchestra.

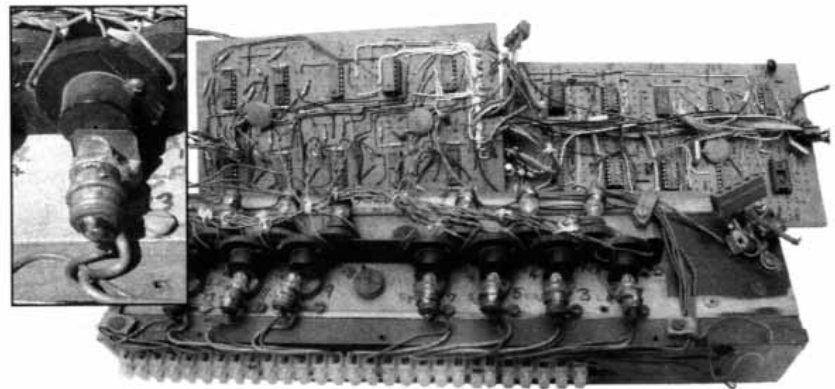
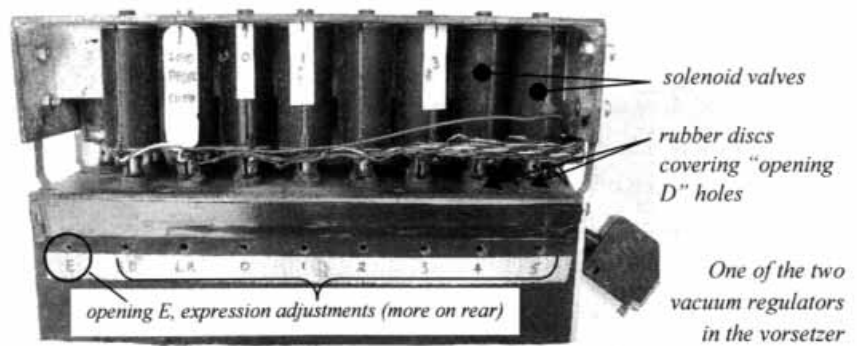
The other feature was requested by Denis, who wanted to be able to join up to three rolls together and play them without having to readjust the tempo for each roll. To achieve this, the electronics had three speed controls, with each control preset to the speed of the individual rolls. A hole at the end of a roll would cause the next speed adjustment to take over, and so on.

The roll drive is a 12V Volkswagon windscreen wiper motor, one of the few that has a rotating output shaft, rather than the usual oscillating motion. The little motor attached to the end of the wiper motor shaft is from a 240V AC wall clock, and gives out a signal whose frequency is proportional to the speed of rotation. This signal was used with an electronic regulator to maintain a constant roll drive speed. I later fitted similar roll drives to a range of pedal players, with some still in operation.

Electronic regulators

The concept is simple, but putting it into practice took some doing. In principle, the regulators are based on those used in the Ampico B. These regulators have a rubber cloth "membrane" (A) that covers a grid (B). Pump vacuum is on one side of the grid, with an adjustable opening (E) linking both sides of the grid. Adjustable opening D vents the underside of the grid to atmosphere.

The membrane uncovers the grid so the vacuum level is the same on both sides (C and F). The vacuum level is determined by the size of the openings. If D is open



The vorsetzer's "brains", provides signals to the regulators, pedals and roll drive.

and E closed, suction to the stack is a minimum. Closing D (and opening E) increases the stack suction. In the Ampico B, expression holes cause valves to vary the size of opening D. Opening E is pre-adjusted.

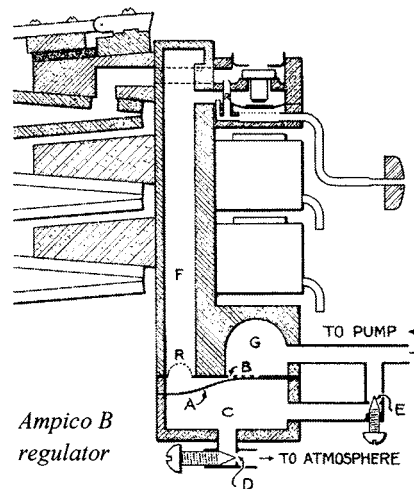
In the vorsetzer regulators, opening D comprises 17 individual holes of adjustable size, each opened or closed by electrically powered solenoid valves. Opening E is a separate, manual adjustment. The size of each hole is adjusted by turning a tapered screw

with an allen key.

For minimum vacuum (zero playing level), all solenoid valves are lifted, uncovering all holes. Maximum vacuum is achieved when no solenoid valves are powered, thereby covering all 17 holes. There are 15 solenoid valves for the expression levels, decoded from the four possible expression holes, one for the snake bite and another used for loud pedal compensation.

Duo-Art expression is somewhat complex. For starters, expression holes are referred to as accompaniment and solo, with "snake bite" holes determining which is which. That is, the bass and treble notes are controlled by expression holes from either side of the roll, under control of the snake bites. The snake bite holes also provide accenting. Then there's the complication of the solo expression at zero in combination with a snake bite in either bass or treble.

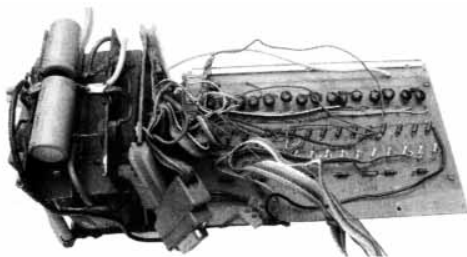
To convert expression holes to electrical signals, I built the arrangement shown below, which consists of a set of 14 primary valves. A vane is fitted to each valve such that when the valve is lifted, the vane interrupts light that otherwise falls on an optical sensor. The attached circuit boards are, in John



Hopkins' words "the brain of the machine". The ICs on these boards are mainly digital, with the task of decoding the outputs of the optical sensors to give the required signals to operate the solenoid valves on the regulators. Two sensors were used to operate the pedals and two more to control the roll drive motor.

Adjusting the regulators

Over the years I've formed the view that Duo-Art expression is a black art. There are no manufacturer's specifications, such as a graph or specific vacuum levels. Instead you adjust a Duo-Art mainly by getting the test roll to play properly. In this vorsetzer, things were very different. Gone are the regulator inefficiencies Aeolian relied on for certain expression effects, gone too are the air motor and the two large pedal pneumatics. Now there's only two vacuum regulators that are so efficient that the number of keys being played no long causes a change in vacuum level.



One of the two driver units for the regulator solenoid valves. It plugs into 240V and a transformer provides power via transistors to operate the valves.

Finding the best "graph" was probably never accomplished. In principle, opening E would be adjusted first to get the other adjustments in range. Then, by playing

a test roll, the 16 available expression levels would be individually set to a particular vacuum level. The snake bite adjustment would follow, then the loud pedal compensation adjustment would be made. Doing both regulators meant making 34 adjustments, using a vacuum gauge as a reference.

We kept many tables and graphs, and would typically tailor the expression to suit the piano being used at the time. These adjustments combine to give 36 vacuum levels, with 12 of these for vacuum levels less than 9" WG. We had difficulty getting both regulators to respond equally, perhaps due to slight differences in their construction. The valves were synthetic rubber discs glued to the solenoid plungers, covering holes drilled in a block of wood, with a tapered screw projecting into the side of each hole to adjust its effective size.

Why I did it

Looking back, I find it hard to believe I found the time and energy to design and build this vorsetzer in around 15 months. I had a full time job, a house to maintain and all the distractions that go with young children and family life. But I was fascinated by the concept of the reproducing piano. At the time I had just moved from Wollongong to Engadine, leaving behind my part-time TV repair business. I had completed my engineering and teaching diplomas, I had a fully equipped workshop and lots of new knowledge and skills, but no project. So when Denis described what he wanted in this vorsetzer, I couldn't wait.

At the start of the project, neither Denis nor I had any idea where it would lead. It



Peter, age 31, working on the pedal solenoids.

was a one-time ACMMI member who informed the ABC of the "new vorsetzer". Interest in Percy Grainger was high at the time (birth centenary in 1982), so a recording date was set and the rest is history. This gave us little time to finish the machine and as it turned out, it went directly from my workshop to the Chatswood studios, clad in Canite ceiling tiles.

There were a huge number of positives for me in this venture, including the technical chase, the many people we met and places we "played" at. There was no money in it other than 'expenses', and the fame was fleeting. My single regret is that I'm forever known on the record covers only as "assisted by", but I guess that's the lot of the engineer in a world of the arts. The machine was dismantled around 1984 when Denis realized he could not service it without my help. Certainly it pushed technical boundaries of the times, but what an unrepeatable adventure it gave us...

AMPICO ADVERTISEMENT (SEE NEXT PAGE)

Submitted by Robert Ridgeway, Robin Pratt and Mike Walter

This small flyer, inserted in Ampico roll boxes, is in my collection. Some years ago it appeared in an issue of the AMICA bulletin, I don't remember the date. The odd part about this advertising "puffery" is that there is no notation in the artists record book of Debussy's Arabesque #1 being re-recorded by Ornstein. It was recorded in 1916 and issued in 1922, and on a long roll in 1930. He did replay Melody in F (Rubinstein), first in 1916 (issued 1917) and again in 1928 (issued 1930). But, this was later that the issue date of the little flyer. Ornstein recorded more than 40 rolls that weren't issued against some 20 that were. Who knows what was going on in the advertising department of American Piano Co. at the time. Never believe everything you read in ads, now or then!

Regards,
Alan Mueller
former American Piano Co. employee

Ornstein Changes His Mind

First recording of favorite selection destroyed
because artist changes interpretation.



You My Lady, and you, Kind Sir, who know the AMPICO only as a drawing room entertainer little realize the troubled workings of the many turning cogs in the making of the finished product. For instance this matter of the Debussy Arabesque recorded by Ornstein on record 61233:-

¶ Leo Ornstein recorded the selection and later heard and approved the master. That meant it was ready to manufacture so it was listed in a certain month's bulletin and started through the factory. Unexpectedly one day, Ornstein returned to New York fresh from a recent great concert triumph and informed us that he had changed his interpretation of the Arabesque and wanted to make it over the new way.

¶ Lack of time, total loss of the first recordings already manufactured and overtime to be paid editors and factory workers meant nothing to Ornstein, the Artist or to us where the standard of AMPICO superiority was at stake. As Ornstein liked his new interpretation better than the old one and as the opinion of music critics and public coincided with his the new interpretation was recorded and the old one destroyed.

¶ Of course the artist was right. The new recording is superior to the first one in every way. The quiet, reminiscent melody just sings itself into the soul of the listener making an instantaneous appeal to all classes of hearers - a fitting companion to Ornstein's ever popular and ever beautiful "Liebestraum".

A Movie Hit

¶ We saw a great screen production the other day on Broadway entitled "Don't Call It Love" and throughout the production a familiar melody of great emotional appeal was used as the leit motive. Every time the heart ache of unrequited love is pictured on the screen the same story is told by this song played by the orchestra. Suddenly we recognized it. It was the old AMPICO favorite 50803 - "The Song Of The Soul" which was featured in the much criticised and much praised drama, "The Climax". If it is in your collection play it, otherwise hear it at your AMPICO dealers for it is a thrilling, inspired song which movie audiences will whistle and hum for months to come.

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A

ARTHUR LOESSER - PIANIST, WRITER AND WIT

By Peter Phillips - Bulletin 137-October 2006
From Australian Collectors of Mechanical Musical Instruments, Inc.

I recently received two CDs from the Cleveland Institute of Music (via Albert Petrak) of live recordings of Ampico artist Arthur Loesser performing in the 1960s. I was thrilled to receive these, as Loesser is one of my favorite pianists and also a writer I greatly admire. It therefore seemed appropriate to present a short article on the life of this amazing man, and to also find out more about these two CDs...

The following is from the University of Maryland Libraries, and gives a brief coverage of Loesser's life.

Arthur Loesser was born in New York on August 26, 1894 and is of German descent. He attended New York public schools, the College of the City of New York, and Columbia University. His formal musical education was acquired, for the most part, at the Institute of Musical Art in New York, where he studied with Sigismund Stojowski and Percy Goetschius, and from which he graduated in 1912 with highest honors. (At Columbia University he focused on zoology—a field that may have anticipated his interest in the habitats and evolution of his chosen instruments. The Institute of Musical Arts in New York later became the Juilliard School. Ed.)

He was a concert pianist, a devotee of chamber music, a teacher, and a writer of musical and other subjects. He made numerous tours throughout the United States and Australia with Maude Powell (1914-1919), to Japan, China, and the Philippines with Mischa Elman (1920-1921), and again the United States with Ernestine Schumann-Heink (1921-1922). Loesser moved to Cleveland in 1926, joining the Cleveland Institute of Music faculty. In 1953, he became Head of the Piano Department at that institution.

During World War II, Loesser served in the Army as a Japanese language officer, retiring with the rank of major. He was ordered to Tokyo during the early months of the occupation, in the fall and winter of 1945-46. During that time he was

soloist with the Nippon Philharmonic at Hibiya Hall, playing the Chopin Concerto in E minor, thus becoming the first American after the war, and while still in uniform, to perform music before a large Japanese audience.

Arthur Loesser was an active writer. From 1936 to 1941, he was editor of the program books of the Cleveland Orchestra. His book *Men, Women and Pianos: A Social History* was published by Simon and Schuster in 1954. It became a standard work among literature written about the piano. Another book, *Humor in American Song*, was published in 1943.

An active recitalist and lecturer until his death (January 4, 1969), Loesser was also co-founder and first President of the International Piano Library [IPAM]. His half brother, Frank Loesser is best known for the Broadway shows *Gypsy* and *Dolls* and *The Most Happy Fella*.

About the Loesser CD

The liner notes are extensive, so here's a few extracts:

For Arthur Loesser, who taught the piano, played the piano, wrote about the piano and used it as the anchor of his Cleveland home (which became an intellectual and musical salon), this was no ordinary instrument. He chronicled its evolution in his classic 1954 book, *Men, Women and Pianos: A Social History* with the care and concern of a family relation.

Now, over thirty years after Loesser's death, it is through his history of the piano that he is best known. But he also devoted his life to the instrument, a life that in its quiet dedication, seemed to reflect the focus and relaxed attention that characterizes his book. He grew up in a serious household where the high arts were devotedly celebrated.

He also worked as music critic at the Cleveland Press. This seemed to have encouraged a certain skepticism about the nature of that craft. In 1956, in the *New York Times*, the music critic Harold C.

Schonberg reported that Loesser attended a three-day music critics' workshop in Cleveland, presented by the American Symphony Orchestra League.

Forty music critics from various American cities attended and considered forming a national association of critics. In a lecture, Schonberg wrote, Loesser "severely questioned some eternal verities, such as the godlike omniscience of the New York musical press," a judgment that caused some New York critics, including Schonberg, "to come to a slow boil."

But having seen the profession at work, and having studiously included excerpts from German, French and English music criticism in his history of the piano, he may have had good reason for skepticism. At any rate, his book is a counter-example to his skepticism, a model of broad-minded, expansive music criticism that wears its learning lightly. He combined the insightful sociological observations of Max Weber, a social analysis distantly influenced by Marxism, the scrupulous research of musical scholarship, and the anecdotal richness of popular history, to create a new genre of criticism. It still reads as urgently in the 21st century as it did when it was published. Indeed, the book's conclusions, dating from 1954 have a prophetically melancholic note:

"In the family, the piano competes manfully with the washing machine and the station wagon for the installment dollar, and rather more weakly with gardening, photography, and canasta for hobby time. As a source of passive musical enjoyment, it has been all but sniffed out by the phonograph, the radio, and the television set."

Loesser's final sentence completes the requiem: *"The low plateau has no slope that we can now see. Our tale is told."*

The requiem is now even more appropriate. In 1909, US piano factories made about 365,000 pianos; in 2001 the number is around 100,000. The nearly 300 American piano makers in 1900 have now been whittled down to a handful

at the start of the 21st century. And despite the increased importance of Korean and Japanese instruments, the atmosphere has decisively changed. The electronic piano has taken over, transforming the anchor of the hearth and home into a portable instrument with less bourgeois concerns.

Passive music consumption has become the rule, even encouraging the revival of player pianos with computer-driven mechanisms. And the classical tradition itself, which gave birth to the instrument and hovered over it—even as the piano became a servant of sentimental song, pop music and jazz—has been worn to a wraith of its former self.

In this context, any reminder of Loesser’s love for the instrument and its music, his sturdy and clear-eyed insight into its possibilities, and his commitment to its grand intellectual and dramatic ambitions—evident in these recordings of Bach—are welcome. It is also interesting that these are the first recordings of Loesser’s pianism released in many decades, for Bach, as Loesser pointed out, was present at one of the piano’s most important debuts. Loesser quoted the report of a Berlin newspaper in 1747:



“We learn from Potsdam that Mr. Bach, the famous music director of Leipzig, arrived there last Sunday with the intention of enjoying the pleasure of

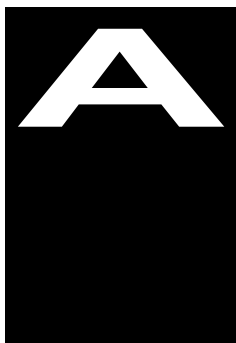
hearing the excellent Royal music. Toward evening...His Highness straight-way gave the command to have him come in; upon his entrance [His Majesty] went to the so-called Forte and Piano.”

He played the theme of what was to become “The Musical Offering” and challenged Bach to work it into a fugue. Bach, of course, did much more, and along the way politely praised the new instrument—though, as Loesser points out, he showed, in his last years, no further interest in it, leaving it to his composer-sons to point the way toward the pianistic future.

That future, as Loesser concludes, has now become more of a past. As foreshadowed in Bach’s tentative explorations, the instrument, in its prime, was really an embodiment of a culture’s notion of transcendence. But now, even more than when Loesser wrote, and despite the glories it still offers, the piano has so lost its aura, the instrument hardly seems able to transcend its current weakened position. The piano still lives, Loesser insists. But may it rest in peace. (Edward Rothstein, 2001)

- http://www.marstonrecords.com/loesser/loesser_liner.htm •

Sent in by Karl Ellison



ADÈS SIMPLY BRILLIANT IN LOCAL DEBUT

Joshua Kosman
Chronicle Music Critic - Monday, December 11, 2006

In 1989, after decades of isolation creating intricate rhythmic studies for player piano, the great American composer Conlon Nancarrow wrote a set of three pieces for pianist Ursula Oppens that transferred some of his constructive techniques to live performance. But one of the “Three Canons for Ursula” was judged unplayable, and rarely if ever heard.

That all three are playable — and are masterpieces to boot — was clearly demonstrated Saturday night during Thomas Adès’ brilliant and strange piano recital in Herbst Theatre. Nancarrow’s

pieces brought the program to an end, and it was just as well; nothing else could have stood beside the splendor of this music.

The San Francisco Performances recital was the first local appearance by the mercurial young Englishman, whose fame rests primarily on his gifts as a composer and only secondarily on his stature as pianist and conductor.

But that’s only because his accomplishments as a composer — including the operas “Powder Her Face” and “The Tempest” and the prodigious symphony “Asyla” — are so

far-reaching. As Saturday’s recital proved, Adès plays the piano with a rare combination of technical bravado and expressive tenderness.

Technical wizardry came to the fore in the Nancarrow, with its complex rhythmic proportions and densely woven counterpoint. But the music seemed to hold no terrors for Adès, who rendered it with all its angular, sparkling beauty intact.

For musical analysts, the point of interest in Nancarrow’s music is its use of canons at different tempos — with, for

instance, one hand playing the same music as the other but at a speed 5/7ths as fast (and that's one of Nancarrow's simpler ratios). Yet this technique would hardly matter much if the music were not so vivacious, witty and full of expressive power.

Adès let all those qualities come out, even while bringing the staggered thematic statements crisply into line. The middle canon, the one redeemed from obscurity, is the most complex, but the third — with its zippy keyboard glissandos and back-to-back dance rhythms — is the most manically joyous.

If the Nancarrow found Adès at his most explosive, his tender side emerged in a gorgeous set of short and little-known character pieces by Janáček, followed by the piano suite "In the Mist."

These pieces show the composer's limpid, aphoristic vein — from the in-and-out chords of "In Memoriam," like some far-off harmonium, to the furtive repeated notes of "Malostransky Palace" — and Adès treated them with utmost delicacy. Even his posture at the keyboard — fingers daintily poised, right elbow akimbo — suggested someone gingerly handling something fragile and precious.

From his own catalog, Adès played "Darknesse Visible," his atomized "explosion" of a John Dowland song, and the vividly colored triptych "Traced Overhead."

Other pieces on the program were more overtly oddball choices. Stravinsky was represented by three brusque, rather slight pieces, including the robust "Piano-Rag-Music" which made an apt entrée to the Nancarrow. "How I Spent the Summer," an amusing but flimsy suite of 10 short sketches by Niccolò Castiglioni, pressed whimsy to the breaking point.

Submitted by Dr. Larry Mabus

S TAN LAUREL AND JERRY LEWIS

By John McCabe - From Intra-tent Journal Issue Number 115, Spring, 2005

From time to time I am asked if Stan really liked Jerry Lewis. The answer is yes and no. Stan liked Jerry as a person; he did not like him as a comic. At one point in his career Jerry approached Stan and asked if he would act as Jerry's personal comedic advisor, and for a hefty sum of money. Stan replied that he didn't know Jerry's work at all, never having seen him perform anywhere. But obligingly Stan went out to a Santa Monica theatre where a Jerry Lewis double feature was playing, and sat through both pictures.

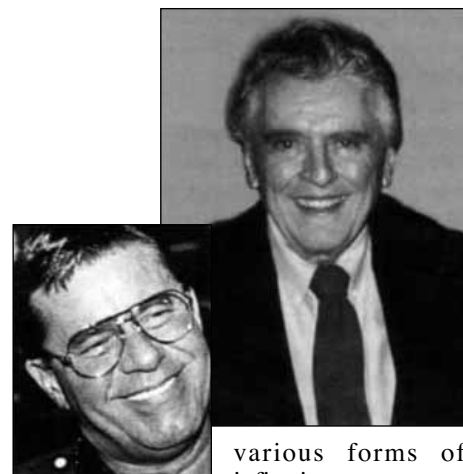
"I couldn't believe it," Stan told me. "I didn't find any thing funny in what he did-and I very much wanted to. People were laughing all right. Mostly kids, but grown-ups too. I couldn't figure it out. To get his laughs, Jerry would mostly make faces. Or throw his body into some kind of spastic fit. That's not my kind of comedy at all, so I had to tell Jerry-I put it to him very politely-that his style of comedy wasn't mine, and so I couldn't possibly advise him."

For those of us who write about-and teach-comedy, it has always been a deep, dark mystery why this screeching, eye crossing, hyper-mugging, unfunny comic, Jerry Lewis, has been so loved by the French people. Even to the extent of the

French government awarding him the Legion of Honor in 1984 for his "contribution to the arts." "A strange infatuation" The times of London described it.

Why this aberration? A key reason I wish Stan was still alive is so he could see that the rationale for this "strange infatuation" has now become blazingly clear.

In a brilliant, recently published book, WHY THE FRENCH LOVE JERRY LEWIS, the author Rae Beth Gordon, gives us the answer. In detailed scholarly style, she shows that French audiences are predisposed to see Jerry Lewis as a classic performer because his is the embodiment of a frenzied, quasi-pathological 19th Century comic tradition in France. In France during the years 1870 and 1910 there was a convergence between comic performance styles and medical research into nervous disorders such as hysteria and epilepsy. There was great interest in hysteria then. Also at the time, new kinds of comic routine and comic types appeared on the French stage, notably "le comique idiot" and "le gommeux epileptique," persons of ridiculous appearance who, with nonsensical and hysterical body language, mimicked



various forms of infirmity.

Prof. Gordon concludes convincingly that Jerry Lewis is loved by the French because he recalls the outrageous style of these earlier French comics whose work lasted well into the 20th Century. The Times of London sums up the Gordon book: "It skillfully portrays the inception of a primitive aesthetic of burlesque, which encouraged audiences to see a correlation between idiocy, hysteria, loss of control-and laughter." In other words, Jerry Lewis.

Do ask you public library to buy this brilliant book if you don't want it personally. As Charlie Chase says in our namesake film, "It's a darb".

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UNVEILING A VIRTUAL VARIATIONS

By Colin Eatock
The Globe and Mail - Toronto

A SOFTWARE PROGRAM THAT CAN EXACTLY REPRODUCE PERFORMANCES OPENS A PANDORA BOX OF QUESTIONS

Glenn Gould, the only Canadian classical musician ever to achieve cult status, would turn 74 today if he were alive. And the 24 years that have passed since his death have done nothing to dim his fame. His recordings continue to sell, documentaries have been made about him, and he's been the subject of many books and article. There's a Glenn Gould Foundation, a Glenn Gould Award, and a concert hall in the CBC's Toronto headquarters called the Glenn Gould Studio. In fact, Gould has so much presence in the world today that the CBC still occasionally gets letters from people asking how to contact him.

And today at noon, in that Glenn Gould Studio, contact will be made with the spirit of Gould-in a manner of speaking. Although the eccentric pianist famously retired from the concert stage in 1964, Gould will be heard to play Bach's *Goldberg Variations*. It isn't a recording or a broadcast or a performance in the ordinary sense of these words. John Q. Walker, the computer whiz and amateur pianist behind this event, calls it a "reperformance."

"There's a piano on stage, with no bench," he explained recently from his office in Raleigh, N.C. "The keys are going, and the pedals are moving up and down-and some people may find that disconcerting. The audience will hear the entire *Goldberg Variations*, which takes about 38 minutes."

The piano being used for this event is a Yamaha Disklavier Pro, an instrument that can record and play back keystrokes with extreme precision. The people at Yamaha cringe when it's called a "player-piano," but in a very sophisticated, high-tech kind



With Glenn Gould as a backdrop, John Q. Walker demonstrated his company's music-capturing technology at the ideaCity conference in Toronto last June.

of way, that's what it is. In today's event, it will be used to play Gould's version of Bach.

So how does Gould's interpretation get into the instrument? Since 2002 Walker's research company, Zenph Studios, has been developing a computer program that can extract from a recording of piano music the data necessary to reproduce it in minute detail. "There are about 10

"There are about 10 different musical attributes that we analyze, including pitch, moment of impact, strike velocity, duration, how the note ends, and the angle of the key when it's depressed. We can do everything we want with the instrument through the computer."

-John Q. Walker

different musical attributes that we analyze," continues Walker, "including pitch, moment of impact, strike velocity, duration, how the note ends, and the angle of the key when it's depressed. We can do everything we want with the instrument through the computer."

Gould first recorded *The Goldberg Variations* in 1955, and that recording will be faithfully reproduced by the Disklavier Pro. For two years, Walker has been using movements of Gould's Goldbergs to show off his technology around North America: He's been in Toronto twice already, giving demonstrations at the Japan Foundation and at the ideaCity conference last June. But today's event will be the first Gould "performance" of the complete *Goldberg Variations* in 25 years.

It's fitting that Walker is bringing his invention to Gould's hometown. "The many people in Toronto who heard him live will get to experience that again," he says. "At the Japan Foundation, some people who knew him, and heard him play, started crying."

The live event was initiated by James Hayward, a retired Bell Canada manager. He met Walker last year in New York at a convention of the Audio Engineering Society, where he heard a demonstration of Zenph's technology. "I just about fell off my chair," Hayward recalls. "It couldn't believe the subtleties and the nuances I was hearing. So I started working, contacting the Canadian head of Yamaha, trying to sponsor John to come up to Toronto." Hayward also talked to the CBC. "I found the idea fascinating and perplexing," says Eitan Cornfield, who is producing the event for CBC Radio Two.

Perplexing indeed. The concept of a dead pianist somehow giving a "live" performance opens up a Pandora's box of issues. Who owns copyright on a pianist's keystrokes? Is it appropriate, using this technology, to improve on a recorded performance? How are today's

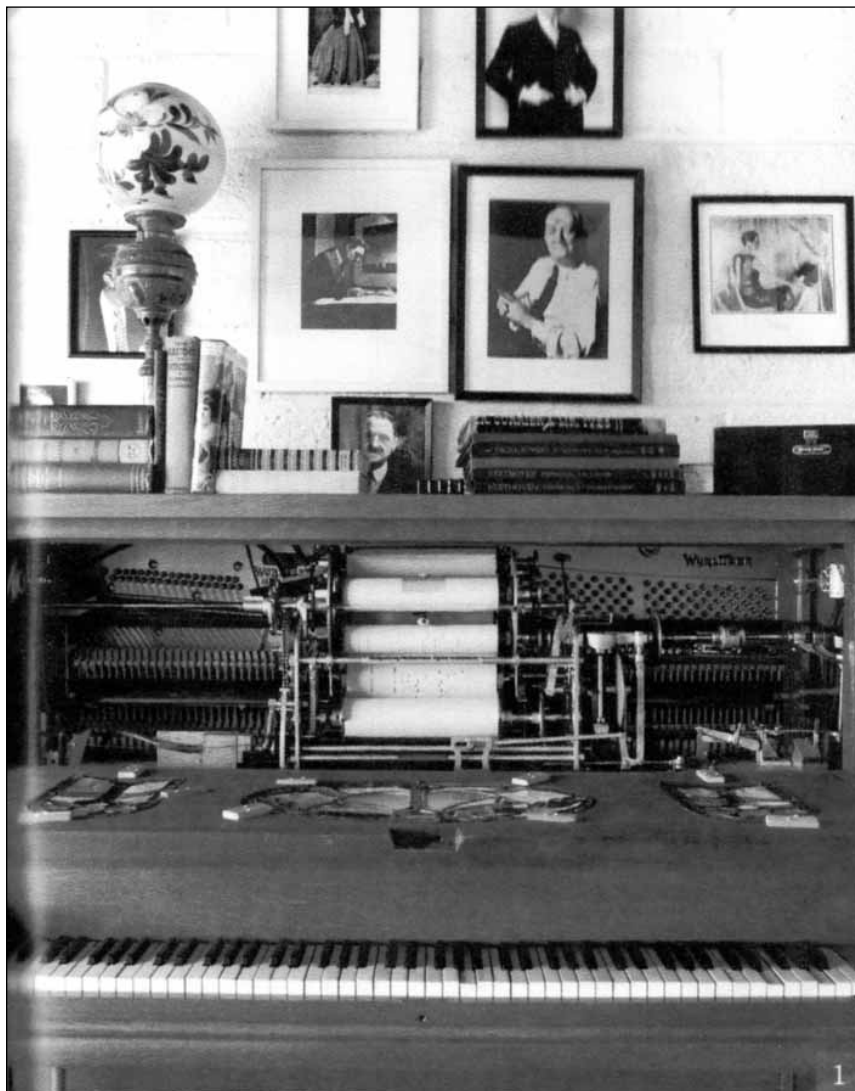
young pianists to compete in a world that can hear concerts by the greatest interpreters of the 20th century? And in a classical-music culture that already suffers from a chronic lack of newness, isn't this just fetishizing the past?

In defense of his work, Walker rhetorically asks, "Is your argument that old things should have poorer sound quality?" As for today's performers, he feels that his efforts should encourage, rather than discourage, them. "If you're a young performer, you should go make novel interpretations," he says. "The more interesting your performance can be, the more value it has." And he says it's appropriate to use Gould, a technophile who was always interested in innovative developments, as his guinea pig.

Despite the unanswered legal, critical, commercial and even ethical questions, Walker's ideas have already struck a chord

in the music business. Immediately after today's concert, Sony BMG Masterworks will record the new rendering of Gould's *Goldberg Variations* for a CD to be released next year.

Following the *Variations*, Walker intends to recreate recordings by the composer-virtuoso Sergei Rachmaninoff and also the jazz legend Art Tatum. And while, at present, his computer program only works with piano music, he foresees the day when it might be more broadly applied. "Instruments that are plucked or struck are easier than things that are bowed or blown into," Walker explains. "The violin is going to be very hard."



EUGENE O'NEILL NATIONAL HISTORIC SITE

California

Submitted by Bill Dean

When Eugene O'Neill, newly crowned Nobel laureate in 1936, needed to escape the fishbowl of fame, his wife, Carlotta, led him back to her native Northern California. The couple bought 158 acres in the Las Trampas hills, 30 miles east of San Francisco, and built the Tao House, with a sublime view of Mount Diablo.

Isolated beyond a long, gated driveway, the Tao House features a black tile roof, dark-blue ceilings and colored mirrors-blending O'Neill's interest in Eastern philosophy with his wife's focus on California style. O'Neill's study, where he did much of his best work, overlooks a courtyard, a barn and oak-dappled hills. Living in the Tao House from 1937 to 1944, he wrote *The Iceman Cometh*, *Long Day's Journey Into Night* and *A Moon for the Misbegotten*.

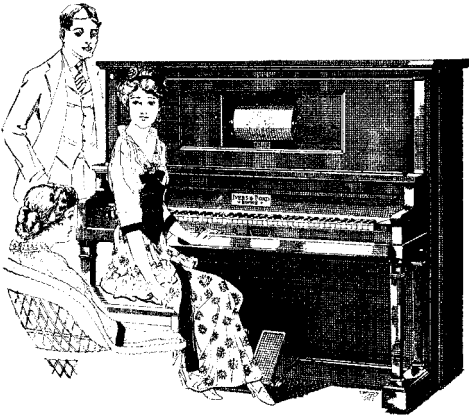
Scheduled for demolition in 1974, the Tao House was saved by the Eugene O'Neill Foundation with the help of actor Jason Robards, who mounted benefit productions of *Hughie*. The state of California then purchased the property and handed it over to the National Park System in 1980. Tours (offered Wednesday to Sunday at 10 a.m. and 12:30 p.m.) include the house and orchards; occasionally plays are staged in the barn. Visit nps.gov/euon for reservations.

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IR, WHAT IT IS AND WHAT IT DOES

PART II - CONTINUED FROM LAST ISSUE OF AMICA

By Wilberton Gould, Member N.A. of P.T., New York City
From The Tuners' Journal - November, 1927



THE WIND MOTOR

The wind motor is the prime mover of the transmission, and rotates in one direction only, irrespective of the position of the transmission control lever, that is, whether it is on "play" or "re-roll." Under no circumstances should oil or grease be used on the motor. All bearing and connecting links should work freely, and there should be no lost motion in the felt or leather bushings; otherwise, the moving parts are apt to be noisy.

The slide valves should operate smoothly and silently. Should the faces of the valves or the face of the motor show wear, remove the valves and note the type of the connecting wires on the slides. In order that the valves may not be thrown out of their correct travel when replaced use a perfectly smooth sandpaper block that is absolutely square on its face, and with No. 1/0 sandpaper dress down the valve face of the motor until it is perfectly smooth. Repeat this operation on the slide valves. Finish off with No. 6/0 sandpaper, dusting well, and work Dixon's dry powdered graphite on the face of the motor and the slide valves until the entire surfaces are well covered. Then reassemble the valves in their proper rotation.

Slide valves that are warped or twisted should be replaced with new ones. Should the face of the motor or the faces of the slide valves be gummed up they should be cleaned off with the best grade of benzine and regraphited.

On wind motors that have been in use for a few years several "birdies" may be found chirping, or the motor may be asthmatic. Should such a condition exist look at the rubber cloth on the motor pneumatics. It is pretty certain that small holes will be found in the cloth, which allow outside air to enter the pneumatics. To correct this condition disconnect the arms from the pneumatics so that they may be extended fully, and proceed as follows: cut from pouch leather as many patches about the size of a five-cent piece as may be required. Clean the cloth thoroughly, and trace around the edge of each leather patch about one-eighth of an inch with cold fish glue. Place a patch squarely over the center of each hole in the pneumatic, which should be extended to its fullest, and which will afford a fairly firm surface to work on. Do not smear glue all over a patch, as it will cause undue strain on the motor. Use the same method as when putting on a new valve pouch. Such repairs will prolong the life of the motor and are very effective, but should the rubber cloth be stiff or hard the safest plan is to recover with new cloth.

Test the motor for tightness by turning it over by hand in the direction of its normal travel. If the resistance in each pneumatic is equal the motor should be tight. In testing, close the supply nipple with the hand or with a piece of air-tight leather.

The chain from the motor sprocket to the driving sprocket on the transmission should have just a little "lag," or slack, so that when the motor is running on re-roll at high speed the chain will not jump either sprocket. On most types of wind

motors there is an idle wheel and spring to compensate for slackness in the chain.

THE TRANSMISSION

It has truly been said that "cleanliness is next to godliness." How much more smoothly would the player action perform its task, and how much more musical satisfaction would be derived from the efforts of the performer, if all parts of the action were clean. That is the ideal condition we strive for, but alas! how hard it is to achieve, and largely through a lack of foresight on the part of the owner.

In order that the transmission may function properly it is necessary that all moving parts be clean and operate smoothly, and that all congealed grease and dirt be removed. See that the felt on the lower and upper brakes is clean, and that the top brake wheel is free from scum. With the transmission in the play position, inspect the top brake spring and see if it has the proper resistance. Do the same with the lower brake spring when the transmission is in the re-roll position. Then clean off the upper left-hand carrier shaft, and put a drop of oil on it. Test the springs and the bottom take-up spool for side play, and adjust them, but take care not to throw the spool out of alignment. Then with a good grade of grease, grease the transmission and chains, but not the top brake. Do not overdo the greasing, as its object is more to silence the operation of the transmission than to lubricate. A small bottle of benzine is a very valuable asset to the tool kit, and can be used to great advantage.

THE SHIFTING DEVICE

Of shifting devices for centering the music roll there are two types in general use, the mechanical and the pneumatic. The manufacturers who use the mechanical or frictional type cover the adjustments in

their service manuals. It is extremely important to read these instructions carefully before attempting to make any adjustments, as extreme care must be used in adjusting the "U" hook.

The pneumatic type of shifting device is operated on the balanced air principle, and is normally under exhaust, or reduced air pressure, and so long as neither tracker port is opened in the tracker ear control type the pneumatics will remain centered, but the moment either of the tracker ear ports is opened outside air will enter the exposed port and upset the balance of either pneumatic, and cause the shifter to move the music roll either to the right or to the left. In the balanced valve type the same procedure is followed, and with the same results, but in the balanced valve type, which is controlled from the tracker bar ports, it is essential that all dust be kept removed from the tubes, bleeds and all channels leading to the valve box, as the shifting device. When the transmission is in the re-roll position this type of shifting device is usually centered by means of either a lock pouch or an auxiliary pneumatic, so as to prevent a weaving motion of the music roll on re-roll, with consequent damage to the edge of the paper, especially on the speedy re-roll, and also to prevent the shifting pneumatic from operating on re-roll, should one or other of the tracker ears, or tracker bar ports, be exposed to outside air. The care and adjustment of the pneumatic type of shifting device is fully covered in the manuals of the manufacturers, and should be studied carefully.

Both types of shifting device are extremely simple in operation and are very sensitive in action.

THE TEMPO GOVERNOR AND REWIND CONTROL

The tempo governor gives but little, if any, trouble except under extremely adverse temperature conditions, when a slide valve may become warped or gummed up from some foreign substance on its face. Should a slide valve become warped the wind motor will creep, even though the tempo indicator be at 0. It is a good plan to inspect the tempo slide valve, and remedy any defect noted. If the valve is covered with leather the leather

should be removed and the wood surface of the valve sanded down squarely and smoothly before replacing the leather. Clean off the valve face in the tempo guide slot, and at the same time clean with fine sandpaper the guide wire which passes through the felt bushing into the tempo box.

Where there is a metal plate in the tempo box sometimes the plate becomes gummed up. Clean it off with benzine. Also inspect the small spring on the slide valve, and graphite the board covering of the tempo box. Inspect the leather nuts on the guide wire to see if they are intact, and replace if needed. See that the tempo lever moves freely and does not bind in its guides. On some types of actions where the knife valve is separate from the tempo box it is wise to inspect the knife valve for leaks. A slight leak through the knife valve will affect the efficient operation of the player. Both the face of the knife valve and the face of the valve port should be perfect in their fit; if there is any leak it will readily be detected by a black smudge along the side of the knife valve port. Sanding the faces of the valve and the port may remedy this, but if very bad the faces should be planed down to gauge and thoroughly graphited with dry graphite.

The motor governor spring should be tested while the transmission is in play position, and strengthened or weakened as the case may require. Look also at the pneumatic stop screw, when the tempo is at 0. The motor should just creep at 10. Adjustment is made on the tempo guide wire which runs into the tempo box. Should the motor slow down under heavy pumping adjust the spring tension, and if this does not give relief, as a last resort only adjust the stop screw on the governor pneumatic. Slowing down of the motor indicates too weak a spring, and speeding up indicates too much tension on the spring.

On re-roll the top action should be cut off, so that no notes will speak. Should notes speak, look at the action cut-off valve; it may be warped or off its seat, or not cover the re-roll port, in which case it will be necessary to open the re-roll and action cut-off and seek the trouble. There may be a small bit of dirt on the valve seat, or the valve may be warped, or the leather nuts may be stripped. In the type of action cut-off valve which has a large

pouch it may be that the pouch has shrunk. If this is so, proceed the same as with an ordinary valve pouch.

In squaring off a warped re-roll or an action cut-off valve care should be taken that a perfectly square surface is made, and this should be tested by a "T" square. Also see that the connecting joints are free, but that they do not have too much motion. It is always a wise plan to keep friction down to the minimum with any moving parts, as friction causes undue waste and unnecessary exertion on the part of the performer.

When a pneumatic action has a very speedy re-roll there is danger of damage to the side of the music roll from riding the flanges of the roll. There is also danger of the paper buckling on re-roll, and in the case of some electrically driven players this causes the electric to cut off, which is very annoying to the owner. It is a simple matter to remedy this objectionable feature. Open up the re-roll valve box, and restrict the re-roll valve opening. By using a piece of heavy felt the opening may be reduced one-quarter to one-half the original size, as the case may require. For good results the re-roll should not be faster than 130 or 140. One or two trials will show which is the most practical restriction, one-third or one-half. It is not a good policy to strengthen the take-up spool brake to overcome a speedy re-roll, particularly on the foot-impelled player. This causes increased friction, and heavy pumping is the result.

(To be continued)

The incompetent tuner cuts prices because he recognizes the fact that he lacks ability. Can you afford, Mr. Association Tuner, so to stigmatize yourself?

- Part III - VALVES AND THE VARIOUS UNITS OF THE PLAYER ACTION

By Wilberton Gould, Member N.A. of P.T., New Your City

Service, as defined by Webster: "An act of one who serves."

It is one of God's greatest gifts to

mankind, for who is happy who does not serve? Hence it follows that service requires sacrifice. It is the foundation stone of every enterprise. Whatever it may be, its success or failure depends upon whole-hearted co-operation.

And may service and sacrifice continue to be the keynote of our progressive Association-The Author.

(Continued from February, 1928)

THE SILENCER VALVE

The functions of this unit are (a) to cut off the top action while the transmission is in the play position, (b) to silence any speaking note on the music roll that is passing over the tracker bar and (c) to increase the speed of the wind motor, causing that part of the music roll that is not desirable to pass quickly over the tracker bar. Therefore, this unit may be called the "silencer" or speeder unit.

This control valve is usually placed on the control slip near the "play and re-roll" lever, or it may be placed in the spool box on the bottom plate under the take-up spool. It is operated by means of a push button and a pallet valve and is, in some types of actions, controlled by the play and rewind lever when it is placed in the "silent" position.

In some types of pneumatic actions the wind motor may speed up under heavy pumping, but not under normal pumping (unless there is a broken connecting tube from the pallet valve to the silencer button). Should the motor speed up under heavy pumping look at the spring pallet valve under the key bed, remove the rubber tubing, and with a short piece of tubing connect to the pallet valve block, and test for leaks. There may be a small bit of dirt under the pallet, or the spring may be too weak to permit the pallet lip to cover the nipple snugly. To overcome this strengthen the spring.

Again, the rubber tubing may be broken at the brass nipple, or the brass nipple may be loose in the wooden block. In some types of actions the pallet valve is connected through a two or three-way wood block that has two or three channels in it. Leaks may develop in this two or three-way block through shrinkage of the wood, which allows a slow seepage of outside air to pass between the outer edges

of the brass nipples; and while it is not noticeable under normal pumping it will be under heaving pumping. The remedy is a small amount of heavy shellac around the offending nipple.

In shellacking the nipples, care should be taken not to force the brass nipple too far in to the block, as it is apt to stop the channel and prevent the unit from acting, especially on re-roll, in certain types of actions.

THE AUTO SUSTAINING PEDAL PNEUMATIC

The purpose of this unit is to raise the dampers away from the piano strings and to prolong or sustain the musical tone or tones. This unit may be a one, two or three-valved unit, depending on the design of the maker, and is controlled in two or three different manners; that is, (a) from the tracker port through the sustaining or loud pedal switch in the spool box, (b) by means of a lever on the control slip, or (c) by means of a push button-controlled pallet valve on the control slip. If other conditions are equal, this unit is rapid in action, and seldom gives any trouble.

Remember that the types of valves in this unit are the same as in the pneumatic action, and that they require the same remedies. Should this unit fail, under long usage, to function in the proper manner the valve or valves may become noisy in operation, which indicates too much valve motion. The remedy is the same as in the case of ordinary valves, that is, to build up the top seat of the valve with paper punchings. The levers connecting from the control slip should be free, with no binding or friction. By inspection, means will be found to regulate lost motion, although in the older types it may be necessary to build up on the arm of the pneumatic by means of felt or leather punchings.

The push button control that is located in the control slip has a pallet valve, and is "teed" into the tubing coming from the loud pedal switch in the spool box. Should it fail to act in the proper manner, it requires the same remedy that has been explained for the speeder or silencer pallet valve.

THE AUTOMATIC

SOFT PEDAL

This unit is controlled through a tracker bar port on the right side, and its function is to raise the hammers upward to the strings in the grand type and forward in the upright. In some types of reproducing grands the action shifts, as when the left pedal is used on the piano, and may be used in combination, that is, to raise the hammers and shift the action at the same time, which give exceedingly fine shading to the reproduction of the music. Provision is made to take care of lost motion in the shifting or lifting mechanism, which is covered fully in the service manual of the action in question. Should the valve and the bleed fail to operate in the proper manner, keep in mind that it requires the same attention as any other valve. In a following article in this series the function and operation of the pedal governor, or pedal regulator, will be treated.

THE DIVIDED HAMMER RAIL

The divided hammer rail is controlled by levers on the control slip, marked "bass" and "treble." Or it may be of the button, pallet valve control type. Although, as a rule, the hammer rail is divided in two parts, as mentioned, in some types of actions the rail is divided in three parts, "bass," "treble" and "tenor."

In the button controlled type hammer rail division there is a pallet valve, connected to the lifting pneumatic, which pneumatic may be installed in the upper part of the piano and connected directly with the hammer rail. Or it may be placed underneath the key board and connected by means of metal rods to the hammer rail, and does not act until the button is depressed, admitting outside air to the valve. In the hammer rail which is divided in three parts the three ports on the control slip are always exposed to outside air, and do not act unless one of the ports is closed with the tip of the finger. In this type there is also provision for adjusting the travel of that portion of the rail that is raised toward the strings. These adjustments are treated in the service manual of the maker.

When the divided rail is controlled by levers on the control slip the levers should act freely without binding, lost motion or

noise when coming back to rest after being released by the fingers. In the valve controlled type there are valves and bleeds which require the same care and remedies as ordinary valves.

THE BELLOWS, OR EXHAUSTER

This unit, which is known by several different names, namely, "bellows," "exhauster," "pump," and so forth, is used for the sole purpose of reducing the atmosphere within the pneumatic action and, in conjunction with a system of equalizers, to maintain reduced air pressure of the alternating pressure of the feet upon the foot pedals, and in every case is of sufficient size and of sufficiently sturdy construction to meet the most extreme demands on it, either of heavy or soft pumping. This unit will rarely give any trouble, even under adverse conditions.

Pallet valve trouble may develop in a

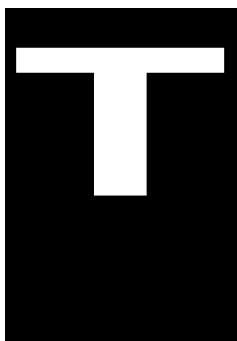
player piano where a combination of foot pump and electric drive is used. That is, where the foot pump, or exhauster, has stood idle for considerable time the outside valves may become inoperative, on account of the valves sticking to the outer leaf of the exhaust pneumatic. The remedy is to remove the unit and slip a thin, flat steel, such as is used to slip under a loose bridge, under the outer edges of the leather valve and work around the edges so as to loosen it. Be careful not to force the small spring upward too much. If this is done the valve will not seat tightly.

It is an actual fact that the exhauster, or bellows, gives little, if any trouble under normal conditions, and will under actual test outwear two or three pneumatic stacks. It is a good plan when the unit is removed from the piano to inspect the exhaust springs, both the inside and outside springs. To inspect the inside

springs remove the small packed panel on the face of the bellows, or the exhauster. If the springs are found on the weak side they may be strengthened by grasping the points of the springs and bending outward, or they may be weakened by placing the blade of a heavy screw driver at the inside bend where the leaves are riveted and bending inward, starting from the bend upward and pressing in at an even pressure while working upward toward the tips of the springs. Feeder springs should be of equal strength in pairs, otherwise the foot "feel" will not be correct.

In the next article in this series, I shall deal with the electric motors before going into the electric expression players.

(To be continued in the next AMICA Bulletin)



THE AMICA ADOPT-A-PIANO PROJECT

By Art Reblitz

Why "Adopt-A-Piano"?

A primary goal of AMICA as stated in our Bylaws is "to encourage the restoration of automatic musical instruments to a condition consistent with the original intent of their manufacturers." With this in mind, one of our Founding Members, Richard Reutlinger, proposed an "Adopt-A-Piano" campaign to help finance restoration of one or more automatic pianos that are displayed where the general public may see and hear them play. With greater public exposure, we hope to stimulate more people to become interested in these musical treasures and perhaps become members of AMICA.

The Significance of Virginia City and Nevada City, Montana

Richard Reutlinger originally had the idea for AMICA to restore an instrument

for the Bovey Collection in Virginia City and Nevada City, Montana. What is the significance of these towns, and why did Richard and AMICA board members consider this to be a good location for the project?

Virginia City, Montana saw one of the largest discoveries of placer gold the world has ever known—yielding over 100 million dollars in \$16 per ounce gold. Organized as a permanent city in 1863, it never suffered a major fire, and the first building still stands today! Virginia City was the second capital of the Montana Territory, from 1865 to 1876.

Charles and Sue Bovey, preservationists originally from Great Falls, Montana, discovered Virginia City in the early 1940s, and began acquiring many of the historic buildings and their original contents, opening them for display at no charge to the public. Inspired by Henry

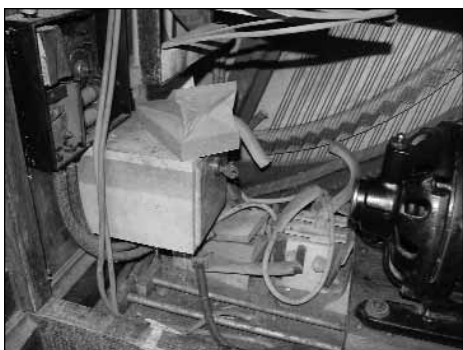
Ford's Greenfield Village in Dearborn, Michigan, they also began collecting historic buildings from other places in Montana to save them from destruction, first reassembling them in their "Old Town" in the Montana State Fairgrounds in Great Falls, and later moving them to Nevada City, two miles down the highway from Virginia City. Over the years these



The Wurlitzer DX orchestrion in the Nevada City, Montana, Music Hall, before restoration.



Interior view of the unrestored DX, which remained in this location in the music hall since Charles Bovey acquired it from the Five Mile Inn near Butte, Montana on August 7, 1959.



Inside bottom of piano, after removing most of the mouse debris.



Stains left from mice in keybed.



Keys ready to be cleaned.

treasures were joined by dozens of other historic buildings and furnished with tens of thousands of antiques.

When the media called Virginia City “The Colonial Williamsburg of the West,” Bovey quipped “we prefer to think of Williamsburg as the Virginia City of the East.” To this day it remains a unique spot in the western United States. Driving into Virginia City is nothing short of taking a time machine back to the old West gold rush days. Relaxing on the balcony of the Fairweather Inn, one needs very little imagination to become part of the 19th century, if only for a few hours.

One of America’s Largest Public Collections of Automatic Instruments

Virginia City never became a ghost town, so antiques from the 1860s all the way through the 1920s were considered to be authentic furnishings, and Charlie began assembling a major collection of coin pianos, orchestrions and band organs. The Butte Piano Co. of Butte, Montana was a major distributor of Seeburg, Mills and Coinola instruments, so many of Bovey’s finds came from the surrounding area. He later acquired most of the assets of the Molinari company, maker of barrel organs and pianos, and the B.A.B. Organ Co. (both of Brooklyn, New York) including seven band organs, many rolls and tools, which he moved into the Nevada City Music Hall. With this acquisition, the music collection became one of the largest publicly displayed orchestrion and band organ collections in the United States, located in one of the largest groups of preserved buildings in the entire West.

Ozzie Wurdeman and his family spent their summers at the Bovey Restorations maintaining the instruments from the early 1950s through 1972; Art Reblitz continued this work from 1973 through 1979; and the late Curt Baarley spent time there in the 1980s and 1990s.

Charlie Bovey died in 1978, followed by Sue in 1988. Through their son Ford’s and curator John D. Ellingsen’s years of nonstop effort, the state of Montana bought the Bovey Restoration properties in 1997. Although many of the orchestrions were damaged in a terrible fire at the Bale of Hay Saloon in the 1980s, many others and most of the band organs remain on display, although many now are in need of repairs.



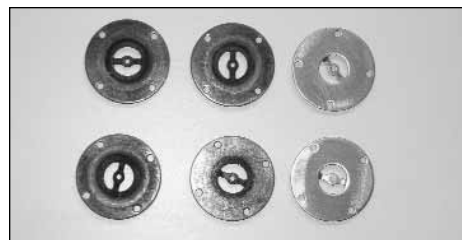
Piano disassembled for unstringing and cleaning.



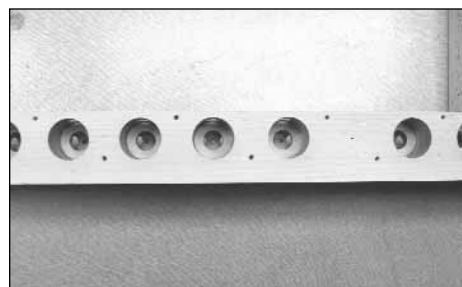
Restringing in progress.



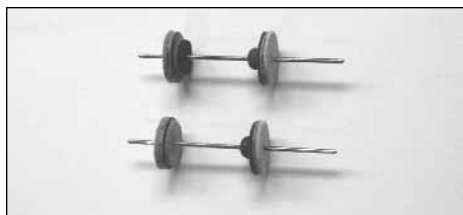
Back view of pneumatic stack before restoration.



Inside valve seats before and after lapping.



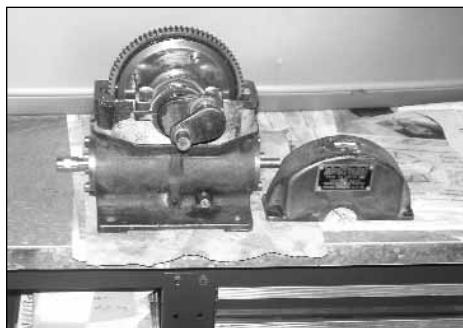
Outside valve seats after filling voids and lapping.



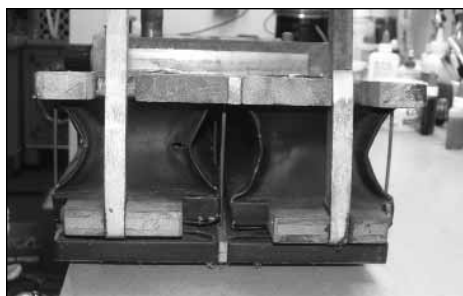
Stack valves ready for installation and calibration.



Recovered pneumatics being glued to one deck.



Gear standard cleaned and ready for repainting.



Holes in leather on vacuum pump.



Pump split in half, ready for cleanup.

Many of today's enthusiasts and collectors first became interested when they saw music machines in a public display, including one of AMICA's founding members, Richard Reutlinger. The following is his description of his experience at the Bovey Restoration and why he suggested it as an ideal location for AMICA to "Adopt-A-Piano":

"I first knew Virginia City in 1956 when I was working in Yellowstone Park for the summer. We would hitchhike the 75 or so miles on weekends to enjoy the musical instruments and see the melodramas at the Opera House. My first experience with a Photoplayer was the large Cremona in the Opera House and I vowed, one day, I would have one.

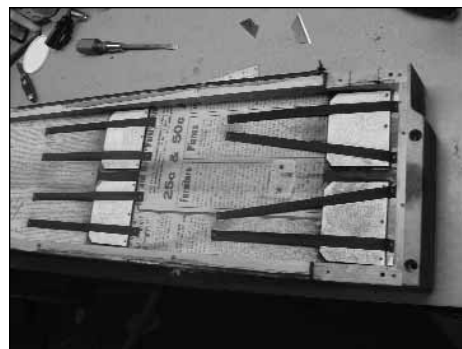
"As with most states today, Montana faces economic problems and the expense of maintaining the whole collection of buildings and artifacts makes the preventative and ongoing maintenance of the musical collection far down the list."

80,000 Visitors a Year—Great Publicity for Automatic Instruments!

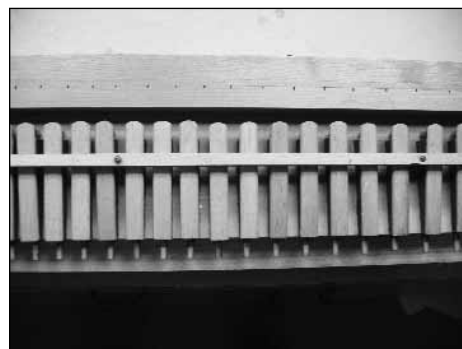
Richard Reutlinger continues: "I've been going to Virginia City every summer for the past ten years enjoying the Montana countryside, the friendly people, the theater, and musical instrument collection. The Music Hall in Nevada City still attracts a large number of tourists—estimated at 80,000 per year from all over the country—and I watch their initial enthusiasm for the instruments fade as many barely wheeze out a tune. I began to think some help in restoration of this very public collection would be a good way for AMICA to fulfill one of its major goals of restoring mechanical instruments and help educate the public to the joys of these wonderful instruments."

Why the Wurlitzer DX Orchestrion?

During the 1920s there were at least five roadhouses on the highway from Butte toward Virginia City, originally named the "One Mile Inn," "Two Mile Inn," etc. The "Five Mile Inn" was a Wurlitzer distributor, and the building is still there today. An old story said it still contained two "new old stock" Wurlitzer Automatic Harps, two Wurlitzer DX orchestrions and many parts and music rolls in the 1950s. Charlie Bovey tried to buy them but the owner thought the offer



Inside of pressure pump, showing original flap valves, straps and newspaper seals.



Pipe chest pneumatics after recovering with new pneumatic cloth.



New hammers installed, action regulated and stack being installed.



Detail showing new buckskin on catchers.



The restored pumps and gear standard installed, vacuum reservoir ready to be installed.



Close-up of the gear standard and connecting rods.



The pipe chest and two ranks of pipes installed inside back. The violins show, with the stopped flutes hiding between them and the soundboard. The massive piano cabinet and plate provide support for the string tension without the usual back posts.



Automatic music roll changer and other parts installed above keyboard.

was too low, so Ozzie Wurdeman later went there to buy them as Charlie's agent.

Ozzie succeeded in buying the harps and DX pianos, and removed them with the help of AMICAN Doug Mussell's father and his pickup truck. Charlie gave one DX and one Harp to Ozzie as a commission and kept the others, installing the DX in the Nevada City Music Hall and the Automatic Harp first in the Bale of Hay Saloon, and later in the Wells Fargo Coffee House where it remains today. The harp indeed appeared to be new and played quite well, but the DX no longer played. It sat on display but unplayable in the Music Hall until 2006. (Ozzie sold his DX to Mussell, and when the Mussell Collection was recently acquired by AMICAN Ed Kraus, the DX was still there and still playing reasonably well. Ozzie sold the second Wurlitzer Automatic Harp to Steve Radjenovitch of Minneapolis; its whereabouts today are unknown. In the 1980s, the late George Baker was able to purchase the remaining Wurlitzer parts and music rolls from the Five Mile Inn, selling some large PianOrchestra lamps and other misc. parts to collectors in the Chicago area.)

While I worked for the collection in the 1970s I never heard the DX play and always thought it would be worthy of restoration. With other orchestrions lost in the Bale of Hay fire, it is even more important now as one of the few orchestrions with pipes—and the only one with a roll changer—in the collection. I thought it was still in pristine unrestored collection inside, and that it probably needed only recovering of the pneumatics and bellows and replacing of tubing and hoses, compared to some of the band organs, which needed substantially more work. Because it has pretty stained glass and hanging lamps, pipes and a cast iron roll changer with no pot metal parts, I suggested that it would be an ideal candidate for the first Adopt-A-Piano project.

Restoration

The DX was delivered to our shop in Colorado Springs on January 17th, 2006, by Jack Frost, the Bovey Restoration's Chief of Maintenance. When I removed the fronts from the cabinet, two things took me by surprise: the amount of mouse damage, and the amount of wear to the



The piano action and left side of roll changer.



Interior view of the completed Wurlitzer DX. The cabinet still has its original finish, with a coat of Watco oil finish applied to make it a little shinier.



Bob Grunow (left) and Art Reblitz packing small parts for the move back to Montana.



Tom Zook with carton containing John Motto-Ros' brochure pedestal.



The DX ready to be padded and strapped into Larry Emmons' trailer.



The trailer backed up to the front entrance of the Nevada City Music Hall, originally a dining hall in Yellowstone National Park.



Staff members of the Bovey Restoration, Virginia and Nevada Cities, Montana preparing to remove piano from trailer: John Ellingsen (Curator of History); Janna Norby (Curator of Collections); Heather Hurd (AmeriCorps lead volunteer).



Taking the piano off the moving dolly: John Ellingsen, Larry Emmons (kneeling), Heather Hurd, Jack Frost (Chief of Maintenance).

piano. Unfortunately, since I had last seen it in 2001, it had become the habitat for a large family of mice, and now housed an accumulation of nest material, skeletons, droppings, and rat poison that filled two large trash bags. Also, the piano had been played so much before Charlie Bovey acquired it that the hammers were worn out, the stack valves were caked with coal dust, and the pump leather had holes in the folds. The tuning pins were also loose. The job would take longer than anticipated.

The following photos show various phases of the restoration, including a few "before" pictures of the piano, mouse damage, restringing the piano, installing the new hammers, restoring the pneumatic stack, pump, pipe chest and gear standard, reassembling the piano, and the completed job. To see the caption for each picture, hover over it with your mouse.

The decision was made to operate the DX on 50 cents per play instead of the original nickel, so a new Monarch coin mechanism was purchased and installed on a pedestal next to the piano. This has a push-pull coin chute that can be adjusted to take from one to eight quarters, allowing the cost to be adjusted in future years if warranted by inflation. As a side benefit, in the unlikely event that anyone tries to steal the money, they won't break into the piano. The Monarch mechanism was made by Monarch Tool and Die, the same company that supplied coin accumulator mechanisms to many of the coin piano companies in the old days.

Dave Ramey Memorial

Dave Ramey—a fine restorer of orchestrions for fifty years, builder of numerous Encore Banjo replicas and new Ramey Banjo-Orchestras, and friend to many collectors all over the country—passed away on July 21, 2006. Several of his close friends in Chicago suggested that an additional contribution be made to the Adopt-A-Piano project in Dave's memory as a lasting tribute to his work. We are proud to dedicate the completed restoration to his memory.

Moving the DX Back to Nevada City

Larry Emmons and Tom Zook, members of the AMICA Rocky Mountain Chapter from Wyoming, picked up the completed piano on October 20, 2006, and



Staff member Klaus Mackensen (Maintenance) examines the newly-restored DX.



John Ellingsen and Larry Emmons listening to the Wurlitzer play for the first time since it was brought to the Nevada City Music Hall!



The completed Wurlitzer DX with its leaded glass front installed, ready to perform for the 80,000 people who visit Virginia City and Nevada City each year. The AMICA membership brochures to the right will help to raise public awareness of our group and automatic musical instrument collecting.

Larry returned it to the Nevada City Music Hall on October 23. Larry and Nevada City staff members unloaded it and set it up immediately inside the front door of the Music Hall, next to a Mills Single Violano. The stained glass windows, which had been removed from the piano for safekeeping in Montana, were installed, and the coin box was placed on its pedestal next to the piano.

Publicizing AMICA

Our current President, John Motto-Ros, contributed a beautiful new display rack mounted on a pedestal with a fancy cast iron base, to hold AMICA brochures for the public. The brochures are stamped with Nevada City identification to help the Membership Secretary know when a new member has joined after seeing the display.

Acknowledgments

The following individuals and groups have contributed materials or money to the Adopt-A-Piano project. If we have left any names out, please contact the webmaster and we will be happy to add yours.

The following chapters and individual members made cash contributions to the project: Founding Chapter, Chicago Chapter, Midwest Chapter, Richard



The AMICA Adopt-a-Piano team. Seated, left to right: Dick Kroeckel, Tom Zook, Don Hein. Standing: Larry and Judy Emmons, Bob Grunow, Art Reblitz.

Reutlinger, Lady Liberty Chapter, Rocky Mountain Chapter, Tim & Lynn Baxter, Sierra Nevada Chapter, and Richard & Antonia Kloian. Joe Hilferty supplied an original tracker bar at a discounted cost; Don Teach supplied six new roll changer spools and rolls at a discounted cost; and

Reblitz Restorations supplied all other restoration materials at cost, and labor at a discounted cost. Larry Emmons and Tom Zook picked up the piano and took it back to Montana. We also thank John Ellingsen, Jack Frost, Janna Norby and Jeff Tiberi of the Montana Heritage Commission, Amy Sullivan of the Montana History Foundation, Mike Edwards and Dave Calendine for their help.

The restoration work was performed by Reblitz Restorations (Art Reblitz, Bob Grunow, Don Hein and Rex Kennedy) and Dick Kroeckel.

Historical facts, proofreading and photographs for this web page were supplied by John Ellingsen, Judy and Larry Emmons, Don Hein, Janna Norby, Art Reblitz, Richard Reutlinger and Tom Wurdeman.

JOHANSSON PLANT WELTE-MIGNON & SONS, INC

Dr. Kukral,

The mother of one of your students wrote to me re. your interest in our building-unfortunately, it is rather limited, but I've uncovered a few items in our archives.

Best of work with your research-please keep me apprised of your findings, if possible.

Denise D. Van Buren

*Central Hudson Gas & Electric Corporation
284 South Avenue
Poughkeepsie, NY 12601*

Johanssen Plant Purchased by Central Hudson

Announcement was made recently of the purchase by the Central Hudson Gas & Electric Co., of the Johanssen plant on the south road, Poughkeepsie, to provide central storeroom facilities for the entire Central Hudson System. The plant is situated on a large tract of land



Johanssen Plant on South Road

with side track facilities and is expected to lend itself admirably to the purpose for which it was acquired. Plans are not yet complete for the utilization of this property, but it is stated that in addition to store room purpose a portion of the building may be used to house engineers and possibly others of the general organization because of the crowded condition of general office quarters on Market street.

Many a man sits around wondering why he doesn't get his pay raised when that is the reason.— *Columbia Record.*

Corresponding Letters concerning property on following pages.

WELTE-MIGNON CORPORATION

Builders of the World Famous

WELTE PHILHARMONIC REPRODUCING ORGAN

Residence, Church, Concert, Lodge, Hotel & Theatre Organs

Organists' Personally Recorded Music Records

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665 FIFTH AVENUE
NEW YORK
TELEPHONE
PLAZA 8761

FACTORIES
297-307 EAST 133RD ST.
NEW YORK
TELEPHONE
MOTT HAVEN 5200

ADDRESS REPLY TO

NEW YORK November 12, 1925.

Mr. William S. Gellert,
3 Cannon Street,
Poughkeepsie, N. Y.

Dear Sir:

We are in receipt of your letter 10th inst, written in connection with your examination of the title to real property conveyed by Deed dated September 8, 1919, from M. Welte & Sons, Inc. to C. E. Johansson, Inc.

The Alien Property Custodian's connection with M. Welte & Sons, Inc. could not conceivably effect the said transfer of title.

It is true that during the war the Alien Property Custodian seized the German owned shares of stock in M. Welte & Sons, Inc., and thereupon caused the election of new directors and officers, responsive to the government, who conducted the business of the corporation for a period of time. The corporation itself thus continued its operations under Government stock control.

All the shares of stock in M. Welte & Sons, Inc., which the government took over and held for a time were sold by the Alien Property Custodian, at public auction in the City of New York and purchased by a syndicate of important men here. Thereupon and on April 21, 1919, the Government owned shares were cancelled, new shares were issued in lieu thereof to the new owners, the Government directors resigned, new ones were elected and thereafter the affairs of the corporation were conducted by directors and officers representing the new stockholders.

We find, by reference to the Minute Book, that on September 8, 1919, the board of directors of the corporation adopted resolutions authorizing the conveyance to C.E. Johansson, Inc.

Subsequently and on March 17, 1920, Welte-Mignon Corporation was incorporated and organized to take over and conduct the business formerly conducted by M. Welte & Sons, Inc. and the business has since been conducted under the former name; but this does not effect, in any manner whatsoever, the transfer of title referred to.

We think the foregoing will give you the desired information but we shall be pleased to assist you in any further way if you call upon us.

Yours very truly,

WELTE-MIGNON CORPORATION

ALIEN PROPERTY CUSTODIAN

ARLINGTON BUILDING
VERMONT AVENUE AND H STREET

WASHINGTON

November 12, 1925.

Mr. William L. Gellert,
3 Cannon Street,
Poughkeepsie, N. Y.

Dear Sir:

In re: M. Welte & Sons, Inc.
CM 2304.

We have for acknowledgment your letter of November 7, 1925, in which inquiry is made as to title to real property situate in the town of Poughkeepsie, Dutchess County, New York State, the title to which was once of record vested in a corporation named M. Welte & Sons, Inc.

Our records disclose that the Alien Property Custodian, in accordance with the terms of the "Trading With the Enemy Act," acting as trustee, seized 1762 shares of common and 2997 shares of preferred stock of the subject company, together with certain patents and patent rights belonging to alien enemies.

Subsequently the Alien Property Custodian sold these shares of stock as such, together with the aforementioned patent and patent rights, at public auction on March 21, 1919. The highest bidder at this auction was H. E. Mitchell, New York City, and associates, and the highest bid was \$100,000. This bid was referred to the Advisory Committee on Sales and recommended to the Alien Property Custodian by this Committee for acceptance. It was finally accepted by the Custodian, and the necessary transfers and payments made.

Our records disclose further that M. Welte & Sons, Inc. maintained a plant for the purpose of its incorporation in the city of Poughkeepsie, county of Dutchess, state of New York. All land upon which this plant was erected was donated to the said corporation by the Poughkeepsie Chamber of Commerce, and was conveyed to the said corporation by the said Chamber of Commerce by deed, dated December 23, 1912, which said deed was duly recorded in the office of the Clerk of Dutchess County in Liber 378, of Conveyance at page 50.

Mr. William L. Gellert

November 12, 1925.

At the time the said M. Welte & Sons, Inc., took title to the said premises, the title was fully examined and insured by the New York Title & Mortgage Company, and a title insurance issued under No. 36542.

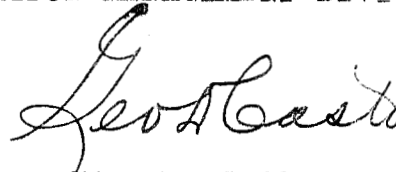
From a careful reading of the foregoing, you will observe that the Alien Property Custodian did not seize the corporation, nor did he seize any of the assets thereof. The seizure related specifically to a definite number of shares of common stock and a definite number of shares of preferred stock, together with certain patents and patent rights appertaining to the corporation aforesaid. It is, therefore, obvious that any act of the Custodian could in no way invalidate title to realty of the corporation in question, or place any cloud upon said title.

I hope I have made myself perfectly clear and adequately specific, but if you desire any further information, I shall be glad to forward any that we may have which may be of assistance to you in this matter.

Yours very truly,

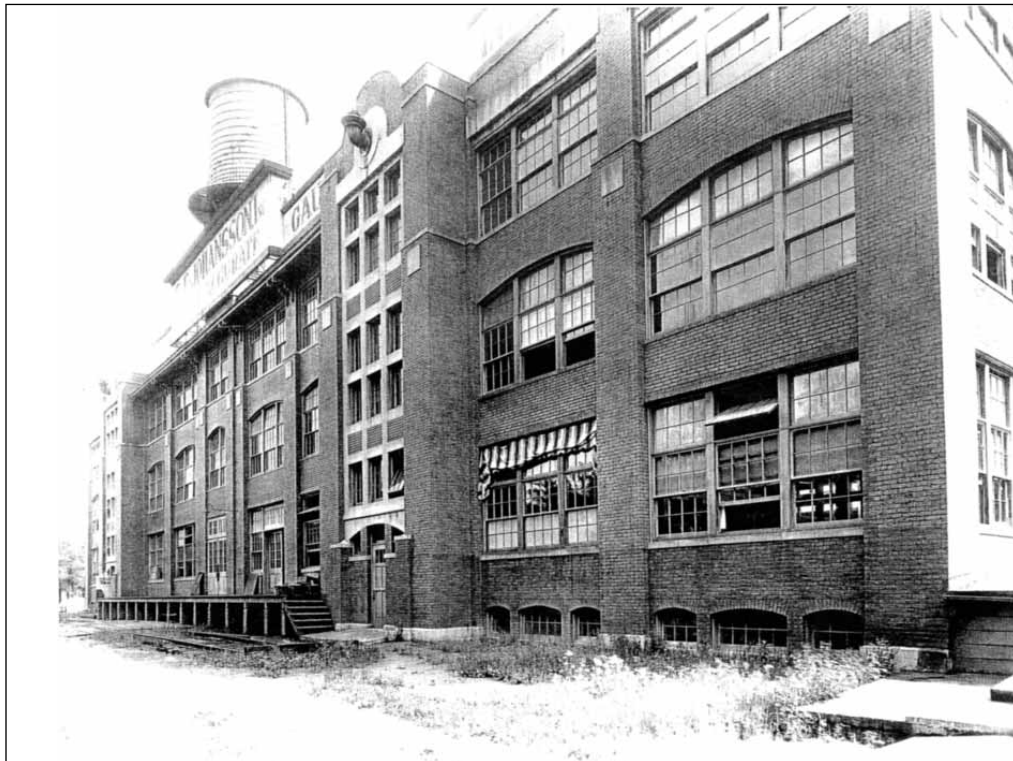
CORPORATION MANAGEMENT DIVISION

By



GEO. D. CASTO.

GDC-GM



B OOK REVIEW: THE RAGTIME KID

By Larry Karp - Poisoned Pen Press, 2006

Sedalia, Missouri, in the late nineteenth century provides the framework for this richly detailed recreation of the history of ragtime. Using many actual people in both real and imagined situations, Larry Karp (a member of the Pacific Can-Am Chapter of AMICA) creates a plausible explanation for how Scott Joplin's music came to be published, with a contract that paid royalties to the composer. Such recognition was extraordinary. In a time of racial hatred, when Civil War memories were fresh in the minds of people on both sides of the conflict, a young, largely unknown black composer could have expected only a small lump-sum payment from a music publisher.

The story begins when fifteen-year-old Brun Campbell, "The Ragtime Kid," runs away to Sedalia, hoping Joplin will take him as a pupil and teach him to play true ragtime, despite the fact that he is white. Brun happens upon a murdered woman, a crime which provides tension and intrigue throughout the book. However, *The Ragtime Kid* is much more than a suspenseful mystery. It examines the beginnings of ragtime from both the artistic and business viewpoints, and shows how shady publishers tried to take advantage of the black composers.

Brun proves to be an able piano student whose likeable personality eases his

way into Sedalia society. Unfortunately common sense is not his strong point, and he makes a few crucial blunders that leave him embroiled not only in the murder investigation but in the theft of Joplin's music.

Rampant racism permeates the plot. By making a generalized problem specific to the music business, Karp illuminates the glaring injustices of prejudice and shows its chilling effects on individuals.

Legendary pianist and composer Scott Joplin comes to life as a man with big dreams of concert halls and ballets, who has an unshakable faith in his own artistic talents. A creative spirit, he is single-minded in his efforts to put the notes in his head onto paper. Being black at a time when the Klan was still active only makes Joplin more determined to prove that his music is not mere "colored entertainment," but deserves classical status.

However, it is not Brun Campbell and Scott Joplin, or the complicated plot, or the complex cast of characters, or even the meticulous historical research that make *The Ragtime Kid* memorable. It is the music. The glorious syncopation of ragtime is systemic in this work, shining forth from the page every time Joplin or Brun plays a tune. The characters love ragtime; the author clearly loves ragtime.



Because the music is held in such high esteem, any reader who has ever tapped a toe to *The Entertainer* or *Maple Leaf Rag* will be enriched by this novel. When I finished reading it, I rushed to my piano roll collection, then played all of my ragtime rolls with a fresh appreciation of the men who made them possible.

Reviewer: Peg Kehret, award-winning author of 45 books, including *Small Steps: The Year I Got Polio*.

Sent in by John Motto-Ros

E NCORE BANJO AND WURLITZER IN HOTEL

By Marv Dealy
Sutter Creek Gazette-Nov-Dec 2006

1910 INSTRUMENTS
TO PLAY IN LOBBY
OF AMERICAN
EXCHANGE HOTEL

The American Exchange Hotel is proud to host two wonderful musical instruments from the past, provided courtesy of John Motto-Ros of the Sierra-Nevada Chapter,

Automatic Musical Instrument Collectors' Association (AMICA).

John will have two instruments on display in the newly refurbished hotel lobby, both circa 1910, during the

Christmas Open House, December first through third. One is an Encore Banjo and the other is a 44-note note Wurlitzer Pianino. You're welcome to stop by and drop your nickel into the slot and hear these wonderful instruments play. If you don't have change, John will use a nickel of his own.

Both of the instruments you'll be able to see and hear are typical of the type of entertainment that might have been offered at the American Exchange Hotel in 1910. By the late 1890s coin operated pianos made in America were popular in penny arcades, saloons and other public amusement places.

By 1912 the smaller 44-note coin pianos had been replaced with larger, more musically elaborate coin pianos and orchestrions (a large mechanical instrument resembling a barrel organ that produces sound in imitation of an orchestra) made by Wurlitzer. Proving quite popular, these were soon found in taverns, saloons, ice cream parlors, candy stores and amusement parks.

Many of these machines were owned by route operators, similar to people who own vending machines today. They put the coin-operated machines in public



These wonderful coin operated pianos will be on display at the American Exchange Hotel during the annual Christmas Open House, thanks to John Motto-Ros. Pictures courtesy of John Motto-Ros.

places and shared the money taken in with the proprietor. The better operators changed the music rolls frequently so the machines would play the latest popular music and kept the machines in good working order.

The enactment of prohibition virtually spelled the end of the large orchestrions, with few made after that time. However, the government's effort to stamp out drinking led to the creation of

many speakeasies, which were small venues ideal for small keyboardless coin pianos and orchestrions, and thousands of small machines were manufactured and sold.

Beginning late in 1928, coin pianos began to be replaced by much cheaper electronically-amplified jukeboxes. Very few route operators wanted to pay the storage costs to keep hundreds of obsolete coin pianos, and many were carted off to dumps. A number of instruments were bought by business owners, some of whom took the instruments home and kept them in relatively good working order. Others were found in the possession of descendants of the original owners and had often been store in damp basements or leaky

garages.

Come by and enjoy the music these beautiful instruments provide, and marvel at the workmanship that was necessary to put them together. Enjoy the opportunity to hear them during the traditional holiday Open House in Sutter Creek, December first through third.

(source: Art Reblitz, co-author Treasures of Mechanical Music and John Motto-Ros)

IN MEMORY

Sent in by David Caldwell

Billy was a well known member, avid collector of Piano rolls and also a customer of mine for many years.

- David Caldwell

WILLIAM "BILLY" ALLIGOOD

Mr. William "Billy" Alligood age 61 of 420 E. Main St. Washington died Friday December 29, 2006.

Graveside services will be held 2:00 PM Sunday December 31, 2006 at

Oakdale Cemetery and will be conducted by the Rev. Phillip Jethro.

Mr. Alligood was born in Beaufort Co. on February 18, 1945 to the late Walter F. and Eleanor W. Alligood. He was a graduate of Washington High and East Carolina University and was the director of Cardio-Pulmonary for Pungo District Hospital.

He survived by his best friend Ken Thornton, his sister in law, Dorothy Alligood and his nephew Floyd

Alligood Jr. all of Washington. He was preceded in death by his brother Floyd Alligood Sr. on December 4, 2006.



The family will receive friends at the home of Dorothy Alligood, 392 Old Bath Hwy. Washington, NC 27889.

Paul Funeral Home of Washington is serving the Alligood family.

NEW PIANO ROLLS & RECUTS

New from David Caldwell

400 Lincoln Lake Ave., N.E. Lowell, MI 49331 • Phone (616) 897-5609 • DavidWFromMi@webtv.net

LATEST NEW AMPICO RECUTS

- 30053B** Theme from "The Godfather". P/B Liberace. There's no horsing around on this one! Liberace plays Godfather Theme beautifully. \$16.00
- 000000** Beer Barrel Polka. P/B Liberace. Standard player piano roll fodder here! Great variations on a number that become one of Liberace's signature numbers! \$12.00
- 208491** I'm Looking Over A Four Leaf Clover. P/B Perkins. Ray Perkins is one of Ampicos great pianists who didn't make enough rolls. One of the best known songs of the 1920s. \$12.00
- 2641B** That Spanish Rag. P/B Forth. Early Ampico recording that is Rare, Rare, Rare!! Nice number with super playing too! \$12.00

New from David Saul - Precision Music Rolls

1043 Eastside Road, El Cajon, CA 92020-1414 • davesaul@pacbell.net

AMPICO

- 213131** Betty Co-Ed-Played by Arden & Ohman 12/30
- 213171** Never Swat a Fly-From "Just Imagine" Fox Trot-*DeSylva-Brown-Henderson*-Played by Vee Lawnhrst 01/31
- 213181** I'm Yours-Fox Trot-*Harburg-Green*-Played by Victor Arden & Adam Carroll 02/31
- 213461** Yours and Mine-Fox Trot-*Nelson-Burke*-Played by Frank Milne 05/31
- 214461** Falling Star-Fox Trot-*Jack Rich-Al Vann*-Played by Bob Edgeworth-Summer, 1933
- 214541** Shadow Waltz-Waltz-*Harry Warren*-Played by Robert Farquhar 09/33- A Busby Berkeley spectacular in "Gold Diggers of 1933"
- 214741** Did You Ever See a Dream Walking?-Fox Trot-*Harry Revel*-Played b Victor Arden 01/34
- 215021** The Very Thought of You-Fox Trot Recording-*Ray Noble*-Played by Victor Arden 10/34
- 215301** I've Got an Invitation to a Dance-Fox Trot-*Symes-Neiburg-Levinson*-Played by Harry Shipman, 03/35
- 216373** 1. Good Night, Sweet Dreams, Good Night; 2. Shadows on the Moon; 3. Let Me Day Dream; 4. How Can Your Forget?; 5. Always and Always-Played by Frank Milne Fall/38
- 216623** Selections from "Louisiana Purchase"-1. You're Lonely and I'm Lonely; 2. You Can't Brush Me Off; 3. Outside of That, I Love You; 4. It's a Lovely Day Tomorrow; 5. You're Lonely and I'm Lonely-Played by Frank Milne-Spring 1941
- 71293** Dinner Music No. 12-1. Lover, Come Back to Me; 2. Smoke Gets In Your Eyes; 3. Serenade-Played by Frank Milne 09/34
- 71343** Outst. Hits of the Day (FTM No. 27)-1. Rain; 2. Be Still, My Heart; 3. Give Me a Heart to Sing to; 4. Lost in a Fog; 5. Happiness Ahead-Played by Frank Milne 01/35
- 71843** Dinner Music No. 18-1. I'll Never Smile Again *Ruth Love*; 2. I'm Stepping Out With a Memory Tonight *Allie Wruble*; 3. Where Was I? *W. Frank Harling*; 4. The Nearness of You *Hoagy Carmichael*; 5. Orchids for Remembrance *Peter DeRose*- Played by Jeremy Lawrence-Spring 1941

... continue

New from Kukral Collection, Edition 2007

216 Madison Blvd., Terre Haute, IN 47803 • Phone: (812) 238-9656 • Kukral@rose-hulman.edu

Welte-Mignon Licensee Piano Rolls:

CLASSICAL WELTE-MIGNON

- No. 286 Ansoerge: *Ballade for Piano*, played by Konrad Ansoerge.** From a very rare Purple Seal issue, this jumbo size roll (nearly 140 feet) is a dramatic and descriptive Ballade in the style of Chopin or Liszt. Konrad Ansoerge (1862-1930) was a student of Liszt and later taught in Berlin and Prague. The Ballade for Piano, recorded in 1905, is the only Ansoerge performance and composition issued for the Licensee system. \$29.00
- No. 459 Bach: *Fugue in C major*, played by Michael von Zadora.** The music of J.S. Bach is not commonly found on piano rolls, and this Fugue is arranged for piano by the great Italian master Busoni and recorded by his student Michael von Zadora in 1905. Only 3 other fugues of Bach were offered by the Welte company. \$14.00
- No. 7197 Chaminade: *Autumn*, played by Marguerite Volavy.** This is a bold and dramatic piece that I can easily envision Madame Volavy grandly performing! Enthralling and sweeping as a colorful Autumn storm, this large Welte roll from 1925 easily outshines the Ampico and Duo-Art recordings. Highly recommended. \$16.00
- No. 420 Chopin: *Nocturne, Op. 9, no. 3*, played by D'Albert.** This work comes from a set of noble nocturnes Chopin composed soon after arriving in Paris, when he was just 21 years old. Recorded by the celebrated Liszt student Eugene d'Albert (1864-1932) in his first Welte session in 1905, this beautiful roll is reproduced from a rare Poughkeepsie issue. \$15.00
- No. 1444 Chopin: *Nocturne, Op. 62, no. 1*, played by Ernest Schelling.** One of 3 Chopin selections recorded by Schelling in 1907, this is a rarely heard Nocturne of complex haunting beauty. Earnest Schelling (1876-1939) was an American prodigy and student of Chopin's pupil Mathias. A very large and scarce roll. \$19.00
- No. 3045 Debussy: *Two Preludes: Girl with the Flaxen Hair (Book I, no. 8); The Bottle of Wine (Book II, no. 3)*, played by Rudolph Ganz.** This is a very rare recording because it includes the fun little prelude "The Bottle of Wine," not found on any other reproducing roll! Ganz (1877-1972) recorded these selections in 1913 and this roll is reproduced from an early Poughkeepsie issue. Some of the best of Debussy works recorded during his lifetime, this is a must have for the Welte collector! \$15.00
- No. 1276 Grieg: *Norwegian Bridal March*, played by Edvard Grieg.** Some of the most important reproducing rolls are composer played and anyone with a Welte-Mignon piano has the opportunity to own (if they can be found!) many of the earliest recorded artists. I own all of the Grieg recordings on Welte, Ampico, and 78s and believe this one to be the best. Norway's greatest composer comes to your home! \$12.75
- No. 7820 Ganz: *Qui Vive! Grand Galop de Concert*, played by Don Ricardo.** Astonishing, exciting, and musical fun comes to your piano in a flashy grand gallop that flies from one end of your keyboard to the other! This will always be a showpiece on your piano. Highly recommended. \$12.75
- No. 7813 Hubay: *Scenes from the Czardas, Op. 32, no. 4*, played by Richard Singer.** Don't worry if you don't recognize the composer, you are guaranteed to enjoy this roll! Like Brahms' Dances and Liszt's Rhapsodies, this stunning composition builds in tempo and force in a true Hungarian manner. Composer Jenoe Hubay (1858-1937) was professor of violin in Budapest for many years, and Richard Singer accompanied him on several tours. A fantastic and exciting recording! \$16.00
- No. 423 Liszt: *Scherzo and March*, played by D'Albert.** Another rare recording from the 1905 session of Liszt's celebrated student Eugene D'Albert. An extremely large roll (over 100 feet), this copy was made from a scarce Poughkeepsie issue of this thrilling barnstormer, often played by D'Albert for encores at his concerts. Challenging to perform and magnificent in a grand style, this roll will test all the notes of your piano! \$24.00
- No. 757 Liszt: *Hungarian Rhapsody No. 2*, played by Yolanda Mero.** Do you own this performance? If not, you should! This well-loved and most famous of Liszt's many Rhapsodies is like no other. The young Hungarian virtuoso Yolanda Mero (1887-1963) adds flair and youth to this performance recorded when she was barely 18 years old. This is my favorite version out of all the rolls made for Welte, Ampico, and Duo-Art. No collection is complete without this large roll! \$19.00
- No. 492 Liszt: *Rakoczy March*, played by Ernst von Dohnanyi.** Another great patriotic march by Franz Liszt! Everyone will recognize the bold melody and triumphal meter of this grand tour de force. Dohnanyi (1877-1960), a noted composer and pianist, was born in Bratislava and made his debut in 1897. He settled in America after WWII and taught at Ohio University and Florida State. Salute! \$15.75

Continued . . . CLASSICAL WELTE-MIGNON

- No. 6438 Rachmaninoff: *Polka de W.R.*, played by Sylvan Levin.** A wonderful selection by the great Russian pianist and composer and played by Sylvan Levin, who also recorded Rachmaninoff's 2nd Concerto for Welte-Mignon. "W.R." is the composer's father and here is his polka, embellished and rewritten by his son. Original copies of this roll are impossible to find. \$14.00
- No. 7031 Saint-Saens: *Etude in the Form of a Waltz*, played by Magdeleine Brard.** A brilliant and outstanding showpiece! Exciting, filled with melody and surprises, this piece was always an encore of the great Alfred Cortot and here it is played by his greatest student. Surpasses all other recordings. Highly recommended. \$14.50
- No. 2270 Strauss: *Wine, Women, and Song*, played by Richard Epstein.** Few pianists play a Johann Strauss waltz better than Richard Epstein! Born in Vienna in 1869, he excelled as a soloist and accompanist in a society when the waltz was king. This recording of "Wine, Women and Song," was made in 1910 and evokes, at least to me, the Vienna of old. I honestly believe the best waltz renditions are always heard on the Welte-Mignon. \$13.00.

POPULAR WELTE-MIGNON from the Teens and Twenties!

- 6630** "*Cla-wence, Don't Tweak Me So Wuff*," played by composer **Harry Jentes**. Composer played popular rolls are pretty rare on reproducing pianos. This is the only Harry Jentes song played by him for Welte. The words are a scream and will be included on a separate sheet upon request. Fox-Trot, 1924. \$12.50
- 6875** "*Red Hot Mama*," played by **Malcolm (Johnny) Johnson**. A hot jazzy number from October 1924, later reissued as roll number 75107. Johnny Johnson rolls are some of the best of the "Jazz Age" and highly desirable. Hot stuff. \$12.00
- 75291** "*Side by Side*," played by **Vee Lawnhurst**. This well-known tune from late 1927 has extra verses and choruses and who could play it better than Vee Lawnhurst! Her rolls are fun and filled with musical surprises. A really great roll. \$13.00
- 3764** "*Some Girls Do and Some Girls Don't*," played by **Lisle Embree**. This Poughkeepsie issued roll from 1916 is so rare that it is not even listed in the big purple Welte-Mignon book by Smith and Howe! This up tempo One-Step is truly played in the "ragged time" style before WWI. Very rare and with a title like this, how could you go wrong? \$12.50
- 6598** "*Take Oh Take Those Lips Away!*" played by **George T. Le Clair**. A hot fox-trot from the 1923 Ziegfeld Follies and played by the mysterious George Le Clair. A jazzy number that captures the sheik and flapper era! \$12.00

88 Note PIANO ROLLS from the Kukral Collection

- US 41734 "Charleston,"** played by **Robert Shoemaker**. I have 8 copies of the Charleston on piano rolls and this one really captures the sound of the 1920s Charleston dance craze! My personal favorite right here on "US the Best". Original copies are always played to death and worn out. Everyone needs this roll for their next party. \$12.50
- Supertone 10013 "Dill Pickles Rag,"** by **Charles Johnson**. This is not a roll for ragtime purists, but for those who want the greatest and craziest arrangement of this classic ragtime number. I learned about this roll from Robin Pratt and it soon became a real showpiece for my player piano. So much fun to play. Guaranteed a winner! \$12.50
- Supertone 4281 "Doin the Racoon,"** played by **John Honnert**. Another great roll that captures the sound of the 1920s. This is a Supertone Deluxe roll made by Capitol and played by AMICA honorary Johnny Honnert. Put on your baggy pants and pork pie hat. Boola Boola! \$12.50
- Supertone 4202 "I Can't Give You Anything but Love,"** played by **Charles Garland**. This is the original Fox-Trot dance version from the "Blackbirds of 1928," and not a mushy version from later years. A great song and a great arrangement that makes a piano really sound good. \$12.50.

QRS 20239 Smetana: *Overture from the "Bartered Bride"*

QRS 32613 Smetana: *March from the "Bartered Bride"*

These 2 rolls are sold only as a set. The Overture is an early and accurate score transcription on a rare and very large QRS roll of Smetana's delightful and melodic Czech national opera "The Bartered Bride." The 2nd roll is arranged by A.L. Maresh and contains selections arranged in a lively processional march. I came to appreciate the works of Bedrich Smetana when I lived in Prague. His music is quite scare on piano rolls. \$28.00

PLEASE VISIT THESE SUPPLIERS OF RECUT ROLLS

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www.bluesrolls.com
robdeland@bluesrolls.com
Phone: (847) 548-6416

Bob & Ginny Billings: Rock Soup

14010 Rim Rock Drive, Reno, NV 89521
perforator@sbcglobal.net
Phone: (775) 853-4659

Leedy Brothers Music Rolls

4660 Hagar Shore Road, Coloma, MI 49038
www.leedyrolls.com
Phone: (269) 468-5986
Fax: (269) 468-0019

Larry Norman: Rollertunes

www.home.earthlink.net/~rollertunes
rollertunes@earthlink.net
Phone: (540) 721-7188

Don Teach: Shreveport Music Co.

1815 E. 70th Street, Shreveport, LA 71105
donteach@shreveportmusic.com
Phone: (318) 798-6000
Fax: (318) 797-4572

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pianola@aol.com
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QRS Music Technologies, Inc.

1026 Niagara Street, Buffalo, NY 14213
Phone: 1-800-247-6557
Fax: 1-716-885-7510
www.qrsmusic.com

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360 Lawless Road, Jamestown, KY 42629
Phone: (270) 343-2061

David Saul: Precision Music Rolls

1043 Eastside Road, El Cajon, CA 92020-1414
davesaul@pacbell.net

Joyce Brite: Player Piano & Musical Music Exchange

<http://mmd.foxtail.com/Exchange/>
<http://mmd.foxtail.com/Exchange/rollpage.htm>

Tim Baxter: Meliora Music Rolls

www.members.aol.com/meliorarol/index.htm
meliorarol@aol.com

Scott Boelman: Lazy Dog Piano Rolls

www.lazydogpianorolls.com
sboelman@cox.net
One Olive Street, Ladera Ranch, CA 92694
Phone: (949) 218-0108

David Caldwell

400 Lincoln Lake Ave., N.E., Lowell, MI 49331
Phone: (616) 897-5609
DavidWFromMi@webtv.net

Dick Hack: Hack Mechanical Music

2051 Chesapeake Road, Annapolis, MD 21409
rhack1@verizon.net
(410) 279-5859 Cell Days
(410) 757-2164 Home Evenings

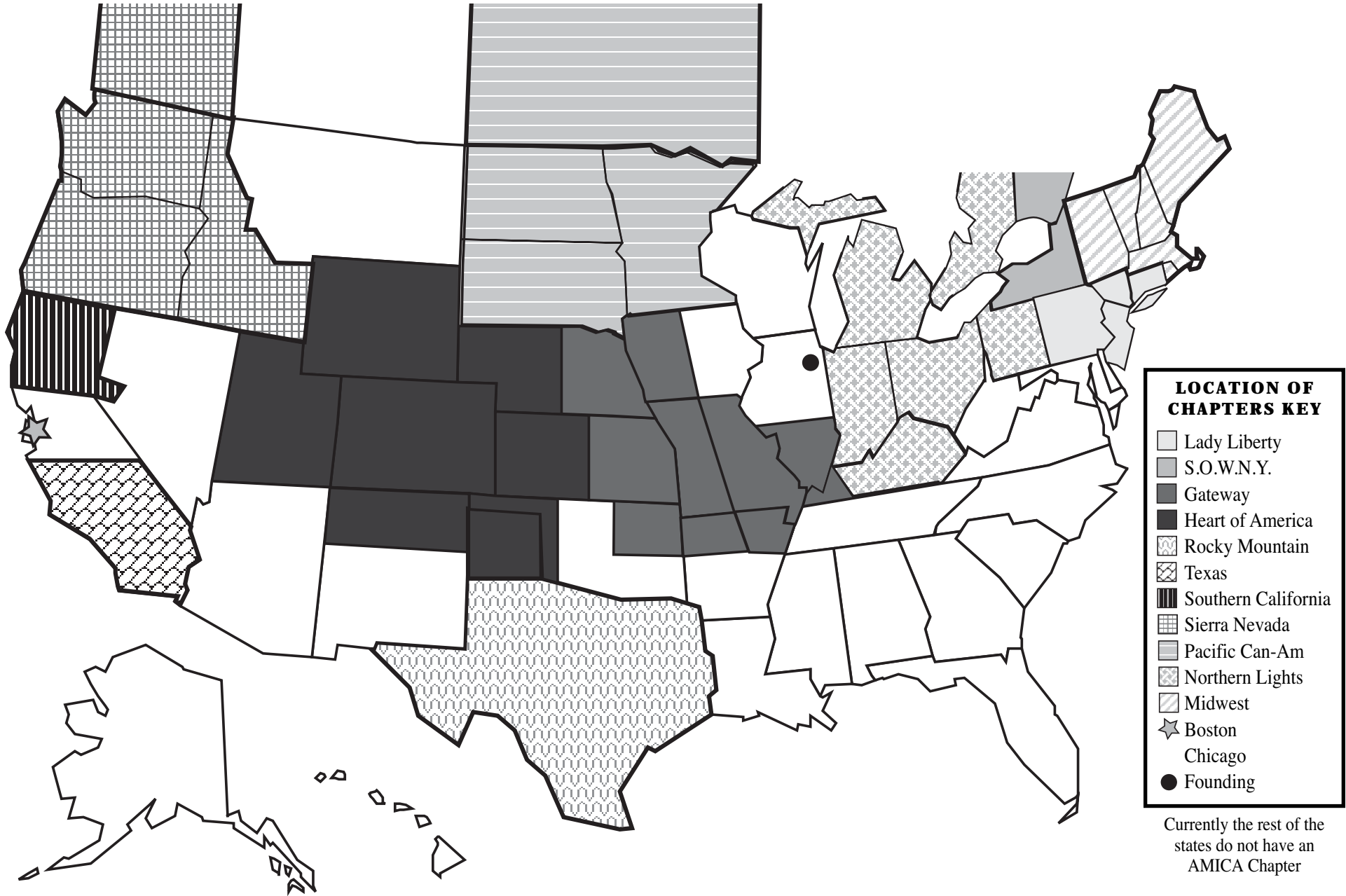
Frank L. Himpls: Valley Forge Music Roll Company

604 Linnet Road, Audubon, PA 19403
(484)-250-7046 roll shop
(610)-291-1841 my cell
<http://www.valleyforgemusicroll.com>

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MAP of the AMICA Chapters



News From The Chapters



BOSTON AREA CHAPTER

Reporter: Donald M. Brown

President: Bill Koenigsberg

Fall Meeting-November 5, 2006

The Boston Area Chapter gathered for our fall meeting on a clear day at the home of **Phyllis and Phil Konop**. We have had meetings here before so the turn out was 18 by my count.

The partial list of things to see and hear at this visit included: 1929 Seeburg KT Special Orchestrion; 1939 Seeburg Jukebox; 1929 Mills Violano-Virtuoso; 1927 Weber Duo-Art Reproducing 5'8" Grand Piano; 1917 Knabe 5'8" Grand Piano with a 1924 Ampico-A Reproducing Mechanism; 1916 Steif Welt-Mignon Reproducing upright piano; c. 1905 Cremona A-roll Coin Op. Piano; 1920 Wilcox & White Angelus Upright Expression Piano; c. 1898 Piillard 13" Cylinder Music Box; 1898 Regina 15.5" Disc Music Box; c. 1897 Capital cuff Box model A; Various other items: old radios, cob organs, disc & cylinder phonographs & 2 carousel horses.

This meeting began with the usual social gathering around the food table or browsing the instruments in the Music Room. We were provided with a program of musical selections to be performed at this meeting, prepared by **Dorothy Bromage**. The theme was Accompaniment rolls. These were produced by Ampico, Duo-Art and Welte. These were played by a pianist using sheet music for a singing, violin solo, vocal solo or group. The artist plays only the accompaniment (similar to Music Minus One). The rolls at this performance are from Dorothy's collection and provided accompaniment for live soloists. Dorothy also brought

bound roll catalogs with data on these rolls. **Ken Volk** videotaped the program.

There were six numbers and featured a live solo by our hostess Phyllis; a song Danny Boy, sung by **Alfred Sidel**, tenor; Songs My Mother Taught Me with soloist Dorothy Bromage on electronic keyboard; Polonaise Duo-Art roll plus live soloist by Phyllis Konop; Liebslied Duo-Art roll plus solo by Dorothy; and finishing On The Road To Mandalay with solo sung by Alfred Sidel. There was an encore with all of us joining Alfred Sidel singing the Main Stein Song and The Old Refrain, with song sheets.

This program took much planning and coordination and it was very entertaining. The credit goes to Dorothy and it was as enjoyable as the funny auction we had at the last meeting. Notes to all of this: Alfred Sidel was a boy soprano in a choir, and a lyric tenor in the 80s barber shop group. Dorothy's keyboard has 77 tones and was set for best volume to match grand piano accompaniment volume.

We had a short business meeting and the nominating committee has slate OK'd. This was following by a description of the house and Music room by both Konop's and the tale of the "NEW Mills Violino Virtuoso. There was a shipment of these instruments to France in 1929 and the economy left a group of them in storage until very recently. The cases were in poor shape but the machine was in good condition. The new mahogany case presents a never owned before instrument that performs wonderfully well today. The roll mechanism does work, but today's selection were played via a MIDI connection to tracker bar and digital memory recordings. This supply's a large library of music. Everyone had a good time today.

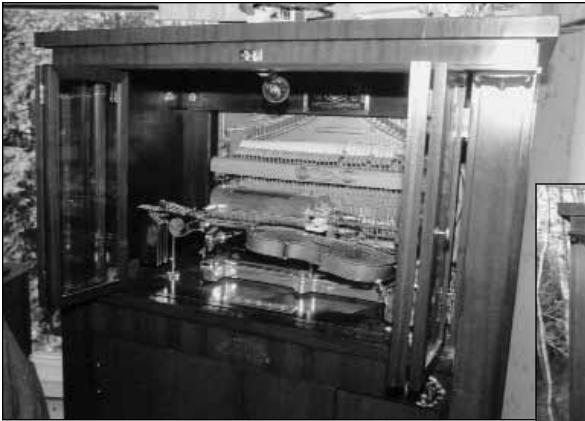


Dorothy reads from roll catalog



Ken Volk video, Dorothy at keyboard, Alfred Sidel sings

The coin-op piano



The Mills Violano-Virtuoso



The Mills Violano-Virtuoso



Joe Lavacchia and Dorothy live duet



Phil tells about his house, Phyllis at her grand piano



Part of the assembled members



Dorothy plays keyboard to accompaniment roll

Recital of Accompaniment Rolls

Boston Area Chapter AMICA Fall Meeting

November 5, 2006

*Home of Phil and Phyllis Konop
Harvard, MA*

Piano solo-Phyllis Konop
"Meditation"
(Cecile Chaminade)

"Danny Boy" Ampico No. 30091-G
(adapted from traditional Irish melody by Weatherby)
Played by Carl Lamson
Soloist: Alfred Sidel, tenor

"Songs My Mother Taught Me" (Op. 55, No. 4)
Ampico No. 59601-F
(Antonin Dvorak)
Played by Richard Hageman
Soloist: Dorothy Bromage on electronic keyboard

...continue

“Polonaise” Duo-Art No. (Op. 40 No. 1)
Duo-Art No. S-3109-6
(Frederic Chopin)
Played by Josef Hoffman
Soloist: Phyllis Konop

“Liebesleid” (Love’s Sorrow) Duo-Art No. 12828
(Fritz Kreisler)
Played by Georges Enesco
Soloist: Dorothy Bromage on electronic keyboard

“On the Road to Mandalay” Ampico No. 62073-G
(Oley Speaks/words by Rudyard Kipling)
Played by John Duke
Soloist: Alfred Sidel, tenor

Encore



CHICAGO CHAPTER

Reporter: Curt Clifford

President: Kathy Iverson

Our annual Holiday party was held early in December at the home of our chapter secretary, **Carol Veome**. Carol has a collection of vintage phonographs, music boxes, and a vintage Wurlitzer jukebox, a Steinway Art Case Duo-Art reproducing piano, a Seeburg G Nickelodeon and a recently refurbished Mills Violano Virtuoso. We were doubly treated to find out she also lives in a historic dwelling once owned by baseball great Gabby Hartnett (Chicago Cubs catcher from 1921 to 1940). All members were invited to bring a musical holiday memory from the past, such as a piano roll, music box disc or record, for a ‘show and tell’ demonstration with a short story of its significance.

Approximately 40 members attended as our president **Mel Septon** opened the business meeting. First on the agenda was election of officers for 2007 & 2008. The officers for the next two years are:

Kathy Iverson, President.

Barry Schultz, Vice President.

Carol Veome, Secretary.

Joseph Pekarek, Treasurer

Curt Clifford, Reporter to National.

We received a very warm and sincere thank you letter from the family of Dave Ramey Sr. for the donation to the Adopt-a Piano fund made by the chapter in his name. Also under new business were the chapter nominations for the AMICA International Award and the Leo Ornstein Award. Before adjournment, **Curt Clifford** announced there

were a few items from the past to be given away. These items included copies of the 1985 recording of the Chicago Youth Symphony Orchestra called “A London Razzle Dazzle” and some programs from July 16, 1983 American Chamber Symphony recital at the Bismark Hotel Pavilion Theater, “Rachmoninoff Plays Chicago.”



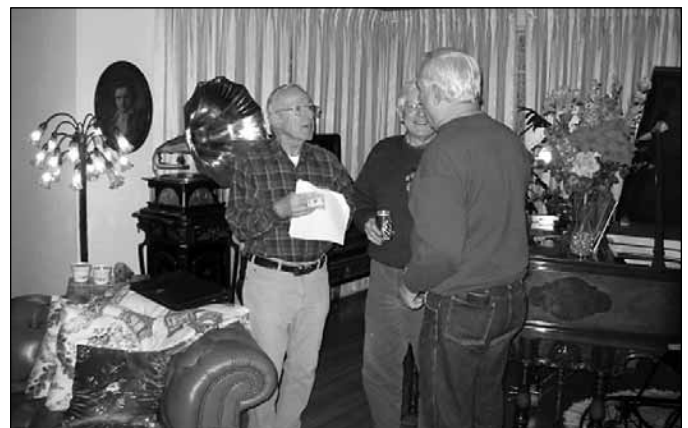
A hearty farewell from outgoing president Mel Septon



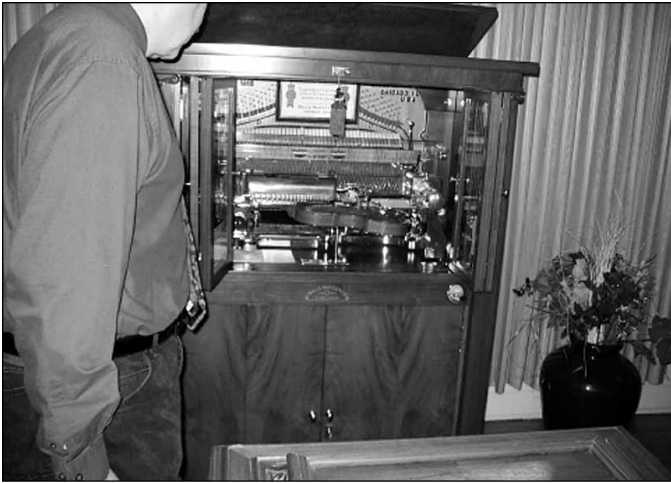
The Seeburg G



Rob Deland and Al Choffnes discussing musical memories



Treasure Joe Pekarek notifies members of the 2007 dues



The recently refurbished Mills Violano Virtuoso



HEART OF AMERICA CHAPTER

Reporter: Greg Filardo

President: Tom McAuley

HEART OF AMERICA RALLY LAURITZEN GARDENS, OMAHA, NEBRASKA OCTOBER 7-8, 2006

On October 6 there was a gathering of Heart of America Chapter members at the Comfort Inn, a stone's throw from Omaha's Henry Doorly Zoo. There were registrants from Arkansas, Colorado, Missouri, Nebraska and Iowa. The total number of participants amounted to 37 AMICAnS. The venue was the sprawling Lauritzen Botanical Gardens, on the shores of the Missouri River, overlooking Council Bluffs, Iowa.

The fact that the Gardens are long and winding allowed the 13 Monkey Organs, 2 Band Organs and countless player accordions to play without interfering with each other or additional festivities that took place during the weekend. Prayers for good weather were answered and the sun shone brightly most of the time.

Saturday found all of our musicians eager to show off their talents and the crowd enthusiastically responded to the notes following the path of the tram. That same weekend many local owners of antique tractors parked their vehicles along the main path for review. In addition, there was a brief ceremony commemorating the 1st anniversary of the Sunpu Gate at the entrance to what will be the Japanese Garden. The accompanying entertainments included Tai Kwon Do demonstrations and Taiko drummers. This gave some musicians a chance to take a break and enjoy the festivities.

The evening activities included a trip to the home of **Bob and Joyce Markworth** who own the largest theater

organ installation in the state of Nebraska – in their house. After a brief chapter meeting, where Gateway and Heart of America voted to merge, we had dinner followed by an organ concert performed by **Jerry Pawlak** who traveled from Lincoln, Nebraska to join us. Jerry played quite a range of music and then followed it with a singalong and a silent movie (Laurel and Hardy "Pie Fight"). The climax was a duet with Jerry playing the organ and our own **Bill Thacker** playing the piano.

Sunday cooled off a little, but it was great weather to once again put our best foot forward and bring our music to the community. For sure this was one successful event due to the many members that drove "the extra mile" to entertain Nebraska with our unique entertainments. The photos tell the rest of the story!

Jerry and Betty Golmanavich



Bob and Joyce Markworth



Gary Craig



Mike & Sandy Schoepner

*Bill Thacker
at the piano*



Cynthia Craig



Charles Tyler's grandson, Kenny Rogers



Tom Griffith



Gordie Davidson and Tom McCauley

*Leonard and Billie Railsback
band organ*



David Wilder



Betty Golmanavich and a guest artist



Ken Hodge, our guest from Parker, CO



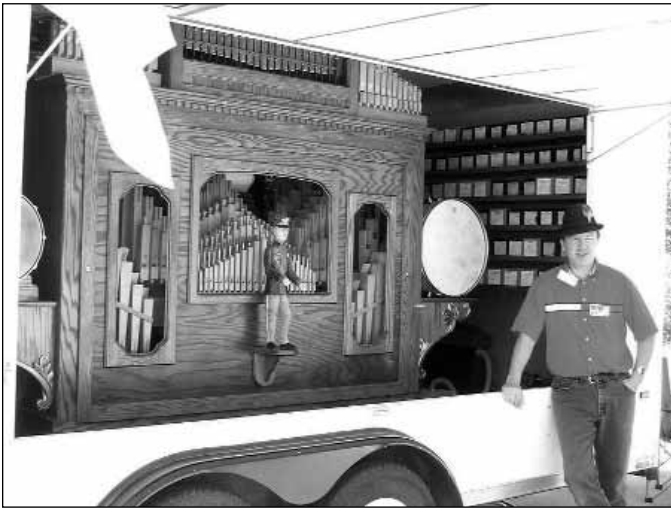
Mary and Yousuf Wilson



Charles and Dee Tyler



Newlyweds, Judy and Mark Tousley



Rick McDowell and his Newmatic

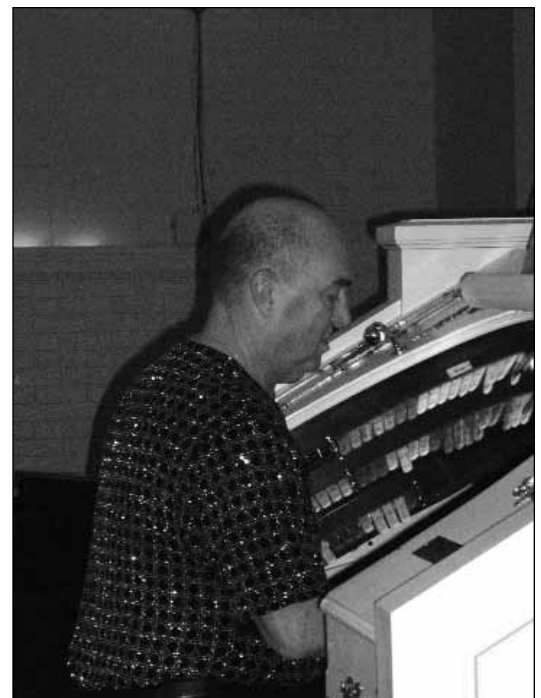


Linda and Gerald Koehler



Marlene Beckman

*Jerry Pawlakat
Markworth's
organ*





ROCKY MOUNTAIN CHAPTER

Reporter: *Larry Emmons*

President: *Jere Debacker*

AUGUST 19, 2006

The Rocky Mountain Chapter held a summer 2006 get-together at the home of **Don and Ginger Hein**. On August 19th approximately 30 members ventured the drive to the Hein's Arvada Colorado home, some from 450 miles away in northern Wyoming. As members arrived the conversation quickly was dominated by those who attended the wonderful convention in Chicago. **Fred Wilson's** photos of the Krughoff and Sanfilippo collection tours were enjoyed to the point that his laptop battery died. The Hein's kept the long distance travelers awake with super performances from the Wurlitzer CX. The CX was also a great way to pinpoint the location, just open the car window and listen for the right house.

An enjoyable afternoon was provided by the Hein's Voigt Oryelbau Café Organ. A book played instrument that was intended for a small space, very pleasant to listen to. The Cremona G was freshly tuned and working like new, or maybe it was that new John Ferrell A roll. Several of those ended up in our pianos shortly after the Chicago affair. When someone sensed a bit of silence, the Weber Upright Duo-Art was placed into service.

We held a chapter meeting mid afternoon. The AMICA "Adopt A Piano" project was first on the agenda. We sent \$250 to AMICA International for the "Adopt A Piano" fund. This is the instrument from Virginia City, Montana that is being restored by **Art Reblitz**, **Don Hein** and **Bob Grunow** and others to highlight Automatic Music in a location which attracts as many as 80,000 people annually. It should be ready to be re-delivered to Montana sometime this fall. Art may have an open house for others to see it, too.

Fred Wilson's treasurer's report indicated that there are 33 paid members, perhaps 50 people with spouses and significant others. The Holiday Party this year will be at the **Bill and Rosanna Harris** collection in the Denver area in December. We decided to have another meeting this fall, and October 21st was tentatively selected for a meeting in Longmont, Colorado. The **Deckers** and **Jud Murphy** will host. Flyers for the '08 convention in LA were distributed.

The business meeting was followed by a pot luck dinner. Later, Art graciously answered questions about various issues on member's instruments. Thanks Art, and Bob Grunow as well. Our meeting was a bit past due, but the attendance and enthusiasm show that the Rocky Mountain Chapter is alive and well!



Don and Gingers's Voigt, Don is at the right of the instrument.



Don Wick and Don Hein inspecting the Voigt.



Tom Zook, Dick Kroeckel, Louise Lucero, Jeanie and Art Reblitz. Perhaps talking shop but more likely listening to Dick's experience playing the funeral parlor organ.



*These folks are enjoying the Duo Art. From left to right:
Wes Melander, Don Hein, Ken Hodge, Berry Weiss,
Don and Eula Hergenreter.*



*Ann and Jim Enix, Jere Debacker and Jud Murphy
waiting for the Wurlitzer to rewind.*



SOWNY CHAPTER

Reporter: Garry Lemon

President: Mike Walter - (716) 656-9583

SUMMER 2006

Our members once again visited **John and Janet Johns** in Canada's capital city, Ottawa. The Johns arranged a 'behind the scenes' viewing of the mechanical instruments at the Canadian Science and Technology Museum. Our guide, Anna, explained her role as curator and the museum's role as steward of the collection. With her white gloves, she demonstrated the instruments, overviewed the acquisition, storage, maintenance and display of the collection. Seldom do the instruments undergo a complete restoration as the conservator's role is to maintain the instruments in an 'undisturbed version'. She explained the delicate balance between retaining originality and provenance with the reality of cost and storage.

The largest instrument, a 1924 Duo-Art Knabe grand, was mechanically restored before museum acquisition. We listened to Olga Samaroff play Debussy's 'Clair de Lune'. The Knabe's colorful harmonics are well suited to the impressionistic composition. Provenance is important to both collector and museum and this piano has an interesting history as it once resided in Rideau Hall, home of Canada's Governor General. We also listened to a Gerhard Heintzman piano that was converted into an orchestrion. Since the museum mandate is to maintain the instrument as acquired, no efforts will be taken to convert the instrument back to its piano origin.

The smallest instrument, a Regina music box, is skillfully hidden in a book and opened with a large key. It was purchased in 1978 for \$200.00. This is the oldest instrument in the collection and was made in Switzerland. The brightly colored pictures of children on toboggans, couples on skates and sailors on frozen lakes demonstrate how the Swiss marketers used scenes familiar to Americans to sell their product.

Another Swiss instrument, a 14 inch cylinder box, plays 18 tunes. It was purchased in 1975 for \$875.00. Its preservation included re-pinning and re-bushing. Tony Missi, conservator and piano tuner, had an opportunity to learn new skills from a clock maker, Harvey Ballard, who performed the repair. Correcting the governor is the next project to be undertaken. Other mechanical devices include a pianola that adjusts for height to the piano key bed and features an adjustable sustain pedal.

After the museum visit, John and Janet invited us back to their home for an evening of music, talk, wine and

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Web Page at
www.amica.org



delicious food. The dinner table is close to Janet's orchid greenhouse. John designed the greenhouse so the delicate flowers could withstand the long, cold Ottawa winters and the hot, sunny summers. John is a retired scientist and uses his analytical skills and wood working talents to rebuild both the piano and its player mechanism. He has rediscovered the clean sound in an upright, Canadian made, Weber piano. Although this piano appeared to have its original stringing, John noted that there were certain notes that were most difficult to tune. Upon disassembly and measuring the gauge of string, John noted that the piano had a most unusual problem. This piano had notes that sometimes shared two different wire gauges. Once the correct scaling was determined, accurate tuning was again possible. John also has a Steinway upright player and it has an authoritative, powerful sound, well suited for the quick articulation of stride and ragtime playing.

The Chickering grand with Ampico A drawer is an evolving project. It has the tonal characteristics that the young Glenn Gould preferred for his Bach playing. A dry, clean tone and a strong bass make this a treat to play. An informative tech discussion on inharmonicity of the bass notes and demonstration of the techniques to resolve these concerns was given by Serge Desforges, a local piano technician and piano rebuilder.



Stella music box



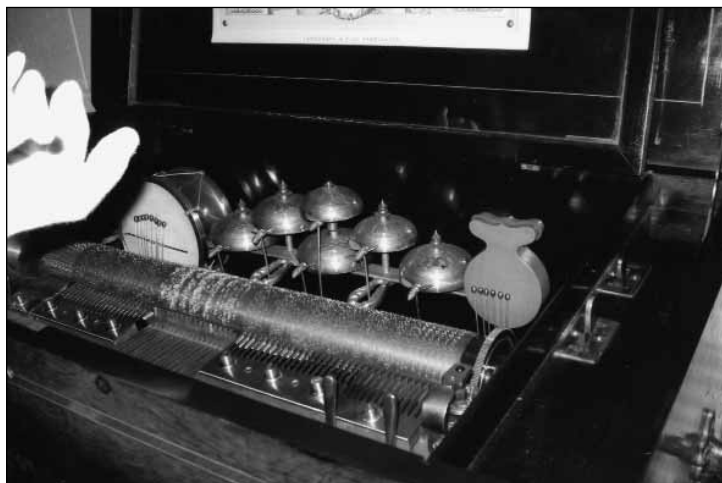
John Johns and Mike Walter at the Steinway Duo-Art



Chapter members and Ottawa visitors at the museum



Enjoying supper



Cylinder box



Knabe grand (ex. Rideau Hall)



Regina music box



Selection of small musical instruments



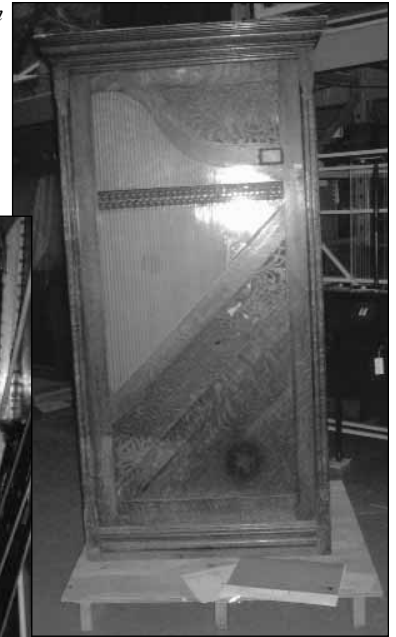
Mechanics of the Weber player (Welte)



John's Chickering A Ampico and guests

Polyphon

Hugh Lecaine's predecessor to Moog synthesizer (McGill Univ.)



Gerhard Heintzman (piano converted into orchestrion)

AUTUMN OF 2006

Audrey Cannizzarro and **Bill Lukasiak** invited us to their home in Orchard Park, a Buffalo suburb known for its Quaker origins and maple trees. The fall colors were glorious and Audrey and Bill had their home decorated for Halloween.

Audrey has a new home for her Weber Duo Art grand piano. It sits high up in a loft and the rolls are stored in a nearby double closet. Although the piano and the mechanical player are waiting for restoration, the instrument is complete and in good original condition. We all brought something for the meal and we all left with memories of warm hospitality. Bill's triple apple sauce, Audrey's country style ham and Polish sausages, Nika's Asian barbecued brisket, Chris's home made raspberry pie and Anne's selection of Canadian cheeses were much enjoyed. Jan's dill dip and pumpernickel bread is an all time favorite treat!

After supper, President Mike conducted a meeting that included discussion of the feasibility of sponsoring the 2010 AMICAN convention. Both he and treasurer Holly talked enthusiastically about the Chicago Convention. Mike also brought the pump from his recent acquisition, a Nelson Wiggen nickelodeon from the early 1920's. Mike set the pump in motion and we noted the efficient design allowing both vacuum and pressure from the same unit. The cabinet is veneered in walnut and is in the rare style 2. The stained glass is in itself a work of glazier's artwork and features 'bow' shaped pockets of centrally located and highlights the symmetrical design. Mike is busy preparing his nickelodeon for the 2010 convention.

Let us remember our friend and long time SOWNY member, Howard Root. Howard passed away in early September. He shared his interest in musical instruments with his friends and taught us by example to enjoy our times together. He was an avid golfer and his wife Lori tells us that a memorial tree and bench will be presented to his favorite golf course. Our thoughts and prayers to Howard's family.



Enjoying supper at Audrey and Bill's home



Mike and the Nelson Wiggen vacuum and pressure unit

VISIT THE AMICA WEB PAGE at www.amica.org



Piano Roll Repair Clinic

I will be offering a one-day Piano Roll Repair Clinic. The clinic will be limited to no more than four students in any one session to enable the instructor to give a high level of individual attention. The course will consist of all aspects of roll repair and roll box repair. Each student will be supplied with;

- 1) A roll repair table, value \$150.00
- 2) All supplies: tape, glue, end flanges, pull tabs when necessary and up to five new boxes when necessary.
- 3) Students will have access to a computer with the John Miller piano roll label making program. Label paper and spray adhesive will be supplied.
- 4) Students may bring their own rolls or they may select from our inventory of several hundred unrestored rolls at \$1.00 each.
- 5) Tuition is \$225.00 and the student keeps all their repaired projects and the roll repair table.
- 6) Restaurant facilities for the noon break are about a mile away.
- 7) Numerous hotels are in Columbia, Missouri, which is 11 miles to the south of the facility.

You can test your newly repaired rolls on any one of six different player instruments, from an Ampico A to a 192 pipe player pipe organ. The schedule is to be announced at a later date. For further information contact Tom Hutchinson at <hutweb@tranquility.net>.

Tom Hutchinson
Surgeon, Missouri

(1-07)

ADVERTISING

GENERAL INFORMATION ABOUT

ALL ADVERTISING IN THE *AMICA BULLETIN*

All advertising should be directed to:

Mike Kukral
216 Madison Blvd.
Terre Haute, Indiana 47803
Phone: 812-238-9656
e-mail: kukral@rose-hulman.edu

Ad copy must contain text directly related to the product/service being offered. Extraneous text will be deleted at the Publisher's discretion. All advertising must be accompanied by payment in U.S. funds. No telephone ads or written ads without payment will be accepted. This policy was established by a unanimous vote of the AMICA Board at the 1991 Board Meeting and reaffirmed at the 1992 meeting. **AMICA reserves the right to edit or to reject any ad deemed inappropriate or not in keeping with AMICA's objectives.**

The *BULLETIN* accepts advertising without endorsement, implied or otherwise, of the products or services being offered. Publication of business advertising in no way implies AMICA's endorsement of any commercial operation.

AMICA PUBLICATIONS RESERVES THE RIGHT TO ACCEPT, REJECT, OR EDIT ANY AND ALL SUBMITTED ARTICLES AND ADVERTISING.

All items for publication must be submitted directly to the Publisher for consideration.

CLASSIFIED AD RATES FOR AMICA MEMBERS:

1-50 Words	\$10.00
51-100 Words	\$20.00
101-150 Words	\$30.00

Non-member rates are double for all advertising.

DISPLAY ADVERTISING

Full Page — 7 1/2" x 10"	\$150.00
Half Page — 7 1/2" x 4 3/4"	\$ 80.00
Quarter Page — 3 3/8" x 4 3/4"	\$ 45.00
Business Card — 3 1/2" x 2"	\$ 30.00

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.

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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)

**“Repetition does not transform
a lie into a truth.”**

- Franklin D. Roosevelt

FOR SALE

5,000+ PLAYER PIANO ROLLS. All in Boxes and in playable condition. \$1.25 each plus shipping Rich Ingram rollguyrich@yahoo.com (760) 244-ROLL (7655) (1-07)

20 BLUES AND RAGS 88 NOTE ROLLS. One odd roll 13 1/4" long with pins in ends-Metrostyle Y9360 Intermezzo Op. 117 No. 1 Send SASE long envelope, Jim Polsene 1424 N. 5th St. Manitowoc, WI 54220 920-682-0999 (2-07)

1912 BEHR BROTHERS RECORDO PIANO (original electric-not converted). Prototype? Fair condition. Operational. Needs work. Best offer. Findlay, Ohio 419-423-6685 (1-07)

MILLS VIOLANO VIRTUOSO “Single” in Mahogany case, complete mechanical and case restoration, “Midi” system installed and maintained by Haughawood Music Co, nice library of roll and “Midi” music included; WEBER UNIKA beautiful Oak case from famous Chicago area collector and recent mechanical work by D.C. Ramey Piano Co., will consider partial trade; COINOLA “X” with bells, Oak cabinet; SEEBURG “E” with xylophone “A” roll piano with art glass scene; WURLITZER 1015 Jukebox; SEEBURG V-200 Jukebox; ENCORE BANJO “Ramey” replica, some original Encore items used in assembly, many rolls; Cylinder music box 10 tune; Cylinder 14 1/4 inches long inlaid mosaic top \$3,500.00; Cylinder music box 20 tune, 2 tunes per turn, cylinder 7 1/2 inches long, lid with tune sheet \$3,000.00. All items professionally restored and refinished. J. Uhler, Box 126, Ingomar, PA 15127; 724-940-4331. (1-07)

1923 KIMBALL WELTE-MIGNON Licensee Reproducing Player Grand piano, 5'2", serial #350911. Restrung, new hammers, action regulated, refinished, includes original matching bench and 20 rolls. Welte-Mignon mechanism completely rebuilt. Bodine motor/Minarik speed control for accurate tempo. Incredible expression! \$9,000. Call Ron Olsen 763-535-6662 or write 4155 Quail Ave. N., Robbinsdale, MN 55422 (2-07)

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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; E-mail: DavidWFromMI@webtv.net; phone: 616-897-5609. (1-07)

Player Grands \$5,000 up; 1000 QRS Ampico, Duo-Art Rolls \$5.00 up-victor pianos.com 305-751-7502 (3-07)

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INSTRUMENTS. Art Reblitz' Award-winning reference that brings history, musical and technical information to life with hundreds of spectacular color photos. 448 oversize pages. Get your copy today! \$120 plus \$5 S/H (single copy USA ground shipment). MECHANICAL MUSIC PRESS-A, Wild Ammonoosuc Rd., Woodsville, NH 03785. 603-747-2636. <http://www.mechanicalmusicpress.com> (2-07)

WANTED

NON-PROFIT PIERCE HALL COMMUNITY CENTER seeks donation of an 88 note electric player piano in good working order to compliment our building's restoration. Pierce Hall was built in 1916 and a resident player piano was used for many years to compliment Town Hall activities. Contact Bill Zucca, 94 Park Row, Rochester, VT 05767, (802-767-4270) zuccawt@adelphia.net (1-07)

SHEET MUSIC to go with Duo-Art roll #10828 "Hungarian Dance, No., 1" (Brahms) played by Maurice Dambois. First piano part only, G minor. First piano part on roll does not conform to printed music "Brahms Hungarian Dances for Piano Duet." Information appreciated. Bromage - 978-670-1269; bromaged@comcast.net (1-07)

"STANDARD PLAYER MONTHLY" magazines wanted for use in this bulletin. Will buy or borrow. Mike Kukral, 812-238-9656, Kukral@rose-hulman.edu. (1-08)

"MALOOF" BRAND PIANO ROLLS. Mike Kukral, 812-238-9656, Kukral@rose-hulman.edu (1-08)

ARTICLES FOR THE AMICA BULLETIN PLEASE!

I need your help if you don't want to see blank pages in the future. The Publisher. (1-08)

TANGLEY CALLIOPE WANTED. Looking for an indoor style Tangley Calliope with muted volume and organ style cabinet. Also looking for an advertising vehicle customized by the Tangley Factory with a Tangley calliope installed in it. Martin Roenigk, 75 Prospect Ave, Eureka Springs, AR 72632. 479-253-0405. E-mail mroenigk@aol.com (6-06)

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

RED WELTE MIGNON piano rolls (T-100). Paying top dollar. Mike Kukral 812-238-9656 or Kukral@Rose-Hulman.edu (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, PIANOLA@aol.com 419-626-1903 (6-06)

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. (1-07)



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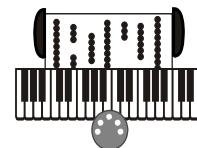
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Foto E. Lopez, Tallit

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