AMICA MINNEAPOLIS 2005
June 29th – July 3rd
(TENTATIVE SCHEDULE)

Wednesday, June 29th

- Registration
- International Board Meeting
- Optional half-day sightseeing tour
- Hospitality Room open
- Pumper practice

Thursday, June 30th

- Welcome breakfast with Foshay Tower video
- Foshay Tower and Mill City Museum visit /vintage bus shuttle
- Lunch on your own
- Heights Theater: Organ concert, movie and Miss Jane’s Parlor
- Dinner on your own
- Pumper Contest
- Hospitality Room open

Friday, July 1st

- Breakfast and James J. Hill House video
- Pavek Museum of Broadcasting, Chain of Lakes tour, Ron Olsen’s Residence
- Box lunch at Como Park Pavilion
- Carousel, Conservatory, Zoo and amusements at Como Park
- Transportation Museum tour
- Scandinavian Smorgasbord and tour of James J. Hill House
- Nicholson House (next door) for dessert, organ concert and fireworks
- Hospitality Room open

Saturday, July 2nd

- Breakfast on your own
- Workshops
- Lunch on your own
- Mart and free time
- Banquet
- Hospitality room open

Sunday, July 3rd

- Farewell Breakfast and Business Meeting
- Optional Home Tours
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Front Cover: AMICA member John Babey owner of Cleveland Piano Service from The Cleveland Press - March 14, 1960. John is still an active member of AMICA at age 90.

Inside Front: AMICA Minneapolis 2005 Convention Schedule

Back Cover: Bob and Joe Calabrese of Cleveland try out the new keytop piano player March, 1960. Note that the player is sitting on top of a player grand, probably a Welte! Photo from the Cleveland Press by Paul Toppelstein. Sent in by Robin Pratt, Midwest Chapter.

Inside Back Cover: Welte Ad from Hampton’s Magazine 1908, submitted by Mike Kukral

MEMBERSHIP SERVICES

New Memberships .............. $42.00
Renewals ....................... $42.00
Additional $5.00 due if renewed past the Jan. 31 deadline
Address changes and corrections
Directory information updates
Additional copies of Member Directory . . . . $25.00
Single copies of back issues
($10.00 per issue - based upon availability)
William Chapman (Bill)
53685 Avenida Bermudas
La Quinta, CA 92253-3586
(760) 564-2951
e-mail: shazam32@earthlink.net

To ensure timely delivery of your BULLETIN, please allow 6-weeks advance notice of address changes.
Dear friends,

A couple of months ago I asked you to send to our publisher a story about your favorite piano or musical instrument. I am not the only one interested in your story! Our secretary, Bill Chapman, has received an e-mail from Stephanie Angelides, an Associate Producer for the PBS program “History Detectives”. That program is looking for intriguing stories about musical instruments. If your instrument has an interesting past, it (and you) might become a part of PBS history. A program such as this would be seen nationwide and be a fantastic opportunity to promote our hobby (and our organization also). Sharpen your pencils, turn on your computer, or do whatever you have to do. Write a short note to:

Stephanie Angelides,
Associate Producer,
History Detectives,
Lion Television,
304 Hudson Street, 5th Floor,
New York, NY 10013
212-206-8633 Phone, 212-206-8636 fax
Stephaniea@liontv.us

and tell them about your instrument, and what makes it so special or mysterious.

Another note of interest... Our organization has been receiving invitations for a number of years to attend the Atlantique City Antiques Show. This is one of the largest antique shows on the east coast. The invitation includes a free booth (worth $1,000) and entry passes for two people per day during the show. Additional individuals can enter at a reduced rate. This is another golden opportunity to promote our organization to a large group of collectors! If anyone is interested in attending, please let me know and we’ll see about getting you connected to the right people.

Happy listening!
Mike Walter

I am excited about the cover photos of this issue for at least two reasons. First, these photos capture a time period often neglected and rarely documented in the history of automatic roll playing instruments (the 1950s to the early 1960s). And secondly, these fine photos of AMICA member John Babey (today still active at age 90) and Bob and Joe Calabrese come to us from the city of Cleveland, one of America’s great centers of musical culture and history. I have often noticed that AMICA activities and membership concentrate around certain urban nodes such as Chicago, San Francisco, and Philadelphia, and believe that it would be interesting and beneficial for AMICA members to construct a local history of collectors, instruments, collections, and local activities. Perhaps these photos will inspire this effort, starting with Cleveland. I can only imagine what AMICA member John Babey could tell us in an interview with his 90 years of life experience!

In other matters, I wish to thank and acknowledge the wonderful and unexpected hospitality of AMICA members Howard and Margery Sanford of North Miami, Florida. While I was attending an academic conference in Miami, Howard (whom I’ve never met before) picked me up at my hotel and I was treated to a great evening of music and dinner at his comfortable home, including a look at Margery’s book collection of Dickens (my favorite author). What a pleasant surprise and truly delightful evening in sunny Florida. Thanks again.

Until next time,

Mike Kukral, Publisher
Terre Haute, IN
Hi Mike,

Hope the AMICA Bulletin didn’t get banned from the mail after showing the picture of the desperadoes at the Denver Convention! (We enjoyed it - thanks)
The purpose of this Email is about our new acquisition - a Model 1203 Kimball Player Transistor Organ (it plays regular 88-note piano rolls operated with a vacuum system like a player piano). They were made in Jasper, IN and discontinued in the early 1970’s (?) and now parts for it are very rare. Do you know anyone in your area (since you are close to Jasper, IN) that has one of these. If so, we would like to get in touch with them. We need some of the plastic block valves which are extremely difficult to repair. We have researched the internet and found some used ones, but we keep hoping there is someone around Jasper or that area who has some sitting in a dusty box on a back shelf?

Regards,

Don Johnson
& Bob Andersen
(Michigan)

Hi Mike:

Subject — Tech Tips
The Rubber Band Blues
In my opinion, a rubber band should not be placed around a player piano roll. It is a tedious and useless endeavor to unwrap the rubber band and then to repeat the tedious and useless effort to rewrap the piano roll with the rubber band. There is no reason to do so. Both operations are destructive and readily result in tearing the leader and perhaps inflicting finger cuts.

My piano player has been enjoyed by all my grandchildren from the time they could reach the pump pedals. The youngest is now 23 and the oldest is now 33 and so you can readily envision the hundreds and perhaps thousands of times the piano rolls have been played. They still enjoy the player piano when they visit, which, of course, is not often enough and now I am waiting for the great-grandchildren to reach the pedals.

Just imagine the tears on the roll edges and cuts of tiny fingers that could have resulted if every time they wanted to play a roll they would have to carefully remove and replace the rubber band. Which of course they won’t do, nor should they be required to do so, in their excitement and pleasure of playing the player piano.

Young fingers would have to carefully adjust the roll properly to accommodate the rubber band, off and on. Can you picture young, healthy youngsters carefully removing the band and just as carefully replacing the band, especially with friends around helping? Of course not! The rolls are to be enjoyed by all and with no basic restrictions other than simple instructions in the care in placing and removal from the piano roll mechanism.

Use of rubber bands — only when the rolls are to be shipped.

Sincerely,

W. S. Albert

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Dear Mike,

In the “From the Publisher’s Desk” greeting in the Nov./Dec. AMICA Bulletin, I was pleased to note the reference to your home-based continuing education program for the player piano and other instruments. I thought you’d be interested to know that last fall I initiated a home-based seminar called “Player Piano-101” as per the enclosed flyer and certificate of completion. I’m sure that similar activities are conducted by other members and Chapters.

For several years I’ve been entertaining senior citizens and the unwell in rest homes, senior centers, and nursing homes with crank organ programs. Audience participation is encouraged, and recognized with certification as an “Apprentice Monkey Organ Grinder.” At our Chapter’s rallies

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+++ SEMINAR MUSIQUE +++

This certifies that ____________ has attended and participated in the unique educational and entertaining seminar

PLAYER PIANO 101

and has gained enhanced knowledge and appreciation of player piano history, mechanisms, music and music media, playing techniques and related arcana. Featured instruments included a 1918 Kimball foot-pumped upright, a 1926 Knabe 5’4” Ampico Model A Baby Grand electrified piano and vintage piano rolls.

at Cinema Avenue
Lancaster, California
A. D. ____________

Instructor &
AMICA Member
similar tokens of recognition are provided by many of the instrument operators to members of the public who take a turn at making music. These mementos are highly-prized by recipients—one person told me with a chuckle that he’ll be the only attorney in his firm so-qualified and will proudly hang the certificate in his office.

And of course we have the AMICA Brochure and Membership Applications at hand all times!

Best regards,
Kenneth E. Hodge
AMICA Southern California Chapter

CERTIFIED APPRENTICE
MONKEY ORGAN GRINDER

This is to certify that the holder of this certificate did obtain the rank of
** MONKEY ORGAN GRINDER APPRENTICE **

by means of musical demonstration of artistic expression, rhythm, and
steady cranking tempo using a Verbeek Model C instrument.

Hodge Monkey Organ Grinder Academy
42846 Cinema Avenue
Lancaster, California 93534 USA

<< Musicus Mechanica Eternae >>

RHYMES WITH ORANGE  Hilary B. Price

Contributed by R. Reutlinger

BOUND BULLETINS

Dear Friends,

We are in the process of reducing the over stock of bound AMICA bulletins. These volumes cover the years 1971 to 2003. If anyone is interested in acquiring a single volume or a complete set of these bound volumes for the cost of postage and packing please contact Tom Hutchinson by e-mail at hutweb@tranquility.net or by US mail.

Tom Hutchinson
15361 Hopper Rd
Sturgeon MO 65284

There are a limited number of bound bulletins available and will be distributed on a first come, first served basis. Get your order in early so you won’t be disappointed!
The Northern Lights Chapter of AMICA cordially invites you to the 2005 convention in Minneapolis June 29 - July 3. Everything is in place; the only thing missing is you. Although many of the events are covered in the January/February and the current bulletins, let me walk you through the convention.

On Wednesday, for those of you that won’t be attending the board meeting, you can sign up for the bus tour of Minneapolis and St. Paul. You will stop at the world famous Walker Art Center Sculpture Garden, Minnehaha Falls, and view our beautiful lakes and parkways. You will also see parts of grand old St. Paul, the St. Paul Cathedral, and the Minnesota State Capital.

On Thursday during breakfast we will view a videotape of the Foshay Tower, the symbol of our convention. After breakfast a restored 1954 City bus will shuttle groups between the Foshay Tower where we will take in the breathtaking views from the 31st floor observation deck and then on to Mill City Museum. The Mill City Museum is a unique museum that illustrates how in the late 19th century Minneapolis was the milling capital of the world. You can then take a walk on the James J. Hill stone arch bridge and view St. Anthony Falls that powered the early mills.

In the afternoon we will board buses for a 15-minute ride to the historic Heights Theatre in Columbia Heights. You will enjoy an organ concert and silent film with accompaniment by resident organist Carl Eilers. You will also be treated to a great performance of Miss Jane’s Parlor. This is a unique performance by Jane Romanos and QRS’s own Bob Berkman. Jane sings a variety of songs accompanied by Bob on his 88 note Pianola “Push-up”. Bob produced a series of piano rolls to provide accompaniment and serves as “Pianolist”. Thursday evening, of course, is the pumper contest.

Get a good night’s sleep because Friday is jam packed with an incredible array of sight seeing and activities. In the morning we will split up into three groups and take turns visiting the Pavek Museum of Broadcasting, touring our beautiful lakes and Minnehaha Falls, and Ron Olsen’s beautiful home and collection of reproducing pianos. The Pavek Museum is home to one of the finest collections of radios and TVs in the nation. Brush up on your Automatic Musical Instrument trivia since you may be a contestant on a radio quiz show.

After a box lunch at beautiful Como Park in St. Paul, you can take a ride on the Cafesjian’s Carrousel and tour the newly expanded conservatory. We will then board the bus for a 5-minute ride to the Minnesota Transportation Museum where you will walk through vintage passenger cars, see a steam engine in the process of being restored, and take a ride in “Big Red” a vintage diesel locomotive.

You will then travel a short distance to the James J. Hill mansion located on St. Paul’s Summit Avenue for a Swedish buffet dinner, tour of the lavish estate, and music from the open consol of the George Hutchings (1006 pipes) pipe organ. After dinner we will walk next door to AMICA members Dick and Nancy Nicholson’s residence (Louis Hill home, son of James J.) and enjoy dessert and an organ concert by our own chapter president, Phillip Baird. He will perform on a 1914 3-manual, 38 rank Aeolian Residence pipe organ set in a grand second story ballroom.

I hope you are not tired yet because you will then leave the ballroom and walk down the grand staircase to the terrace over looking downtown St. Paul and Harriet Island and view the Taste of Minnesota fireworks.

On Saturday morning you can attend the workshops and the mart in the afternoon. We recommend that you take a nap and get out your dancing shoes because you will find it difficult not to dance to the music of Jerry O’Hagen’s 13 piece orchestra and the sweet vocals of Charmin Michele. Although it costs $5 more, we recommend you order Minnesota’s signature Walleye dinner.

After the farewell breakfast on Sunday morning, we hope you can stay and visit our members’ open houses.

If you have time, extend your visit to Minnesota. Besides the sites of the cities and the Mall of America, we have 10,000 lakes and the strikingly beautiful North Shore of Lake Superior. You will never forget a trip to the North Shore. For further information about travel in Minnesota www.exploreminnesota.com or call 1-888-TOURISM

We hope you can join us. Looking forward to seeing you.

Don Barton,
Chairman AMICA Minneapolis 2005
2715-4th St. S.E.
Minneapolis, MN 55414
612-378-1102
bartonpiano@aol.com

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Jerry O’Hagen’s 13 piece Orchestra and vocalist Charmin Michelle will provide the entertainment for the Saturday night banquet. Jerry O’Hagen and his Orchestra is a classic Big Band specializing in Swing and Ballroom dance music. Their play list includes the Waltz, Rhumbas, Sambas, Cha Cha, and Polkas in addition to Swing. The full instrumentation includes four saxes, three trumpets, two trombones, piano, bass, and drums. Jerry O’Hagen leads the full band on clarinet.

The band was founded in 1990 by Jerry O’Hagen. Jerry studied music at Bemidji State University, University of Minnesota, and Berklee School of Music in Boston. He has been an arranging student of Johnny Richards, who was Stan Kenton’s chief arranger and Joe Rapso, who wrote music for the TV show Sesame Street.

The band features musicians who have played with such big name entertainers as Glen Miller, Larry Elgart, Mel Torme, Artie Shaw, Guy Lombardo, and Ray Charles.

Charmin Michelle - taste and understatement. Swing and savoir faire. Grace and grooves. Intimacy and panache. Singer Charmin Michelle delivers them all.

Ms. Michelle’s savvy art is both fresh and timeless. Her controversial style recalls such earlier greats as Billie Holiday and Nancy Wilson. Yet it is free of any tiresome camp or easy nostalgia. Charmin Michelle truly understands, feels and puts her imprint on swing singing. Born in Birmingham, Alabama, Charmin moved to chilly Minnesota while still a small child. She has called the land of Prince and Bob Dylan home ever since, though the singer is no stranger to the pleasures and pitfalls of the road. Charmin has had both fun and hair-raising experiences entertaining US troops around the globe. In addition, since 1998 she has performed in Jazz festivals throughout Spain, Portugal and France with the Tuxedo Big Band that hail from Toulouse, France. (Excerpts from Michelle’s biography)

Quite a few of the Twin Cities female jazz singers are brassy, bluesy, gospel-bred belters, who know Aretha Franklin as well as their Billie Holiday. The girlish Michelle certainly doesn’t fit that outgoing mold. Her understated art is more about gentle persuasion, precise storytelling and easy swing. (Excerpts from November 22, 1998, Minneapolis Star tribune review, Tom Surowicz)

Saturday Morning Workshops

Piano Roll Scanning

– Terry Smythe

This will be a live demonstration of the construction of a modest low-cost roll scanner, then a demonstration of scanning 88n, 65n, 58n and reproducing piano rolls, followed by their conversion into MIDI files suitable for playing on a midi driven solenoid piano, and pianos equipped with an e-valve system. Workshop will be conducted by Terry Smythe, who will have MIDI files available for performance on suitable pianos on display at the convention.

Terry Smythe, a 35 year member of AMICA, some 15 years ago appealed for a method of capturing the content of decaying piano rolls into some kind of electronic form. As the development of roll scanners by some very clever people emerged worldwide, Terry built his own roll scanner and has scanned well over 2,000 rolls, converting all into MIDI form. For further information, see Rebirth of the Player Piano.

Ampico? Duo-Art?, or Welte?

Choosing and Finding a Reproducing Piano

– Mel Septon

We will discuss the criterion that should be used when trying to find and
purchase a reproducing piano. Topics will include player type, brand of instrument, size, type of music, and cost of restoration. We will also discuss how to locate an instrument and how to negotiate the purchase.

Mel has been a member of AMICA since 1978 and has been rebuilding automatic musical instruments since 1973.

**MIDI (Musical Instrument Digital Interface)**

– **Ed Copeland**

A discussion on the basic uses for MIDI in various types of automatic music devices. Using a MIDI interface like a tracker bar, any automatic musical instrument can be operated using a computer or MIDI sequencer. This is an entry-level discussion, and will not delve into encoding and decoding electronic signals to create music, but rather how to use off the shelf components to introduce your 1920s computer to your 21st century computer.

Ed has been rebuilding pipe organs and player pianos for 25 years. Ed is currently overseeing the installation of the Wurlitzer Organ at the Heights Theatre and the installation of a MIDI playback unit on the Louis Hill Aeolian Pipe Organ.

**Piano Roll Labels - Recreating the original label for your roll boxes**

– **John Miller**

A presentation on how to recreate roll box labels using John’s “Piano Roll Box Label Maker” software. To date John, with the help of fellow collectors, has compiled over 1100 examples of different labels, from the very common to the more exotic European and orchestron labels.

John is a woodwind instrument repair technician and part owner of Haas Musical Instrument Repair located in New Brighton, MN.

**Sousa’s Mystery March**

– **Paul E. Bierley**

In doing research on Sousa I recently stumbled upon this obscure composition while on a busman’s holiday. I drive to Detroit each summer to hear concerts by Leonard B. Smith’s great band out on Belle Isle. Their brilliant style of playing has always reminded me of Sousa’s band. It was a surprise to learn that Vane Kensinger, Bass clarinetist in the band, had formerly played with Sousa. An introduction was promptly arranged, thanks to Leonard Smith. More on maestro Smith later.

Mr. Kensinger aroused my curiosity when he spoke of an unknown Sousa march which he had played with the Sousa Band in Minneapolis back in 1929. It was called “Foshay Tower Washington Memorial,” and it had suddenly disappeared from the band’s library. The bandsmen never knew what had happened to it.

It took some serious snooping to find out why this piece vanished and why it remained unknown for three and a half decades. It is often said that the truth is more exciting than fiction, and the story behind this march bears this out.

Let’s go back to the Labor Day weekend of 1929. A beautiful new building had just been erected in the heart of downtown Minneapolis. It was called the Foshay Tower, having been financed by Mr. Wilbur B. Foshay. This man was a fantastically successful public utilities magnate. He had just built his third financial empire, having control of water, electricity, telephone, gas, and street railway interests in twelve states, Canada, Mexico, and Central America. In addition, he had controlling interests in many other businesses.

Foshay’s building was no ordinary building. It was thirty-two stories tall, towering above the city. A huge rotating beacon of eight million candlepower guided airlines great distances away. Foshay’s lavish ninety thousand dollar suite occupied two floors of the building and was complete with a gold-plated bathtub.

More important than the building’s size was its unique shape. As a boy, Foshay had been impressed by the Washington Monument. Recalling this impression, he had the building patterned after the Washinton Monument and dedicated to the memory of George Washington, the great patriot and father of our country.

At this point another great American Patriot entered the scene—John Philip Sousa. Foshay was a believer in big things, and what could be bigger than engaging the incomparable Sousa Band
to add vitality to the three-day building dedication ceremony he was planning? This was to be one of the most extravagant events ever held in the Northwest. He personally invited governors of all the states, congressmen, judges, clergy, and dignitaries from several foreign countries—all expenses paid.

In consideration of the magnitude of the event, Sousa was inspired to compose a new march. Demonstrating his capacity for thinking up colorful titles, he honored Foshay, the memory of George Washington, and the new skyscraper by calling it “Foshay Tower Washington Memorial.”

The commemoration was something to behold. Foshay had commissioned the famous American sculptor Hiram Powers to model a marble bust of Washington, and from this two others were cast in bronze. He also commissioned another piece of sculpture called “Scherzo” by Harriet Frishmuth of New York. These were unveiled with due formality.

Sousa’s band played several public concerts each day, featuring the new march.

Many dedicatory speeches were made, the most notable being made by Secretary of War James W. Good, who was presented with an expensive watch. Foshay received a piano manuscript of Sousa’s new march.

A missile designer for North American Aviation, Inc., Mr. Bierley (author) plays tuba with the Columbus Symphony Orchestra and the Columbus Brass Quintet. He is also assistant conductor of the company’s concert band.

The Foshay Tower today, still prominent in the Minneapolis skyline.

The March King in his seventies was still going strong.

Mrs. Helen Sousa Abert in September, 1964. She located her father’s manuscripts which had been missing for 35 years.

“The Works of John Philip Sousa”

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THE MINNESOTA MARCH (1927)

It seems incredible that an institution would refuse a composition by a composer of Sousa’s stature, but this happened in the summer of 1927 in Minneapolis. Clarence W. Spears, coach of the University of Minnesota football team, had verbally requested the march for his school in 1926; the following year the march was formally requested by the alumni organization. When the time came for the dedication of the march at the Minnesota State Fair on September 3, 1927, the delegated alumni representative was out of town, and Lotus D. Coffman, president of the university, was asked to accept Sousa’s manuscript of the march on behalf of the university. He refused, however, because he felt the march should be presented at a university function, not at the state fair, and he was wary of commercial implications. Nevertheless, the dedication ceremony was held, and the Sousa manuscript was accepted by William F. Sanger, president of the MN State Agricultural Society.

Sousa used Indian themes in the march, though sparingly, because he had been impressed by the number of Indian names in Minnesota. He later added field drum and bugle parts upon the request of Colonel Frederick G. Stutz, commanding officer of the 206th National Guard Infantry Regiment of Minnesota. The march’s title was chosen in a campus contest, and the words were written by Michael J. Jalma, band director at the U. of MN.

Sousa used Indian themes in the march, though sparingly, because he had been impressed by the number of Indian names in Minnesota. He later added field drum and bugle parts upon the request of Colonel Frederick G. Stutz, commanding officer of the 206th National Guard Infantry Regiment of Minnesota. The march’s title was chosen in a campus contest, and the words were written by Michael J. Jalma, band director at the U. of MN.

MSS: a) Bd 15pp; 24Feb1927 Sands Pt. [UI]
b) Pi 4pp; 24Aug1927 np [Minnesota State Fair History Museum, St. Paul, Minn]

Pub: Fox
©: Bd: Fox 26Sep1927; ren JPS & HSA 13Jun1955
Also pub for pi and for orch but not ©

DAUGHTERS OF TEXAS (1929)

A curious fact about “Daughters of Texas,” which was dedicated to a Texas college, is that two completely different marches were written. The college never knew of the first version, which was conscripted for another use. This fact has not heretofore been made public. (The mix-up in titles was discovered by accident. I examined the band score at the Sands Point home in 1965. The Library of Congress also listed a band score. Thinking it unlikely that there would be two such scores, I examined the one at the Library of Congress and found that it was actually the “Foshay Tower Washington Memorial” march.)

After an evening concert in Denton, Texas, on October 19, 1928, Sousa was approached by Marion Benson and Margaret Marable and other representatives of an all-girls school; they presented him with a petition signed by seventeen hundred students asking him to compose a march for them. The school was the College of Industrial Arts, now known as the Texas Woman’s University. Flattered, Sousa beamed one of his seldom-seen smiles and replied: “It is impossible to resist the request of seventeen hundred charming Texas girls, and if you will send me some of your college songs I will incorporate them into a march.” (This story was told to the author by former Sousa Bandsman Edward J. Heney in an interview on February 8, 1964, and verified by a story in the Fort Worth Record-Telegram of November 20, 1928.)

Either the college songs were not sent or else Sousa decided against using them, because he proceeded to compose the first version of the march without them. At the head of the first band score was the inscription “Daughters of Denton.” “Denton” was scratched out and replaced by “Texas” in another person’s handwriting. A piano manuscript of the same march, apparently made later, was titled “Daughters of Texas.”

This version of the march was never published, becoming Sousa’s “mystery” march. Just at this time, a Sousa Band tour for the 1929 season was hurriedly scheduled. There were no plans for a tour that year, but an attractive offer to appear in Minneapolis was made by utilities magnate Wilbur B. Foshay of that city, and a tour was built around that engagement. A skyscraper fashioned after the Washington Monument was being completed, the building now known as the Foshay Tower. A fabulous four-day celebration was to be held, one of the main attractions being Sousa and his band. Realizing the importance of this engagement, Sousa decided to dedicate a march to Foshay and his impressive building. Apparently thinking there was insufficient time to compose a new one, he took the school march and used it in Minneapolis as the “Foshay Tower Washington Memorial” march.

As it turned out, there was sufficient time to compose a second march, because the second version was completed before the tour began, and both marches were featured on tour programs. The second march was published as “Daughters of Texas,” but the “Foshay Tower Washington Memorial” march was never published, for reasons given in the discussion of that march.

MSS: Bd 12pp; 19Aug1929 Sands Pt. [LC]
Pub: Church (pi); Presser (bd; pi)
©: Pi: Church 2Apr1930; ren JPS & HSA 10May1957 again 19Jul1957

FOSHAY TOWER WASHINGTON MEMORIAL (1929)

This obscure march has perhaps the most interesting history of any of Sousa’s compositions. It might well be called his “mystery march.” (A more detailed story of this composition may be found in my “Sousa’s Mystery March,” Instrumentalist, February 1966.)

Sousa and the managers of the band were undecided about making a tour in the fall of 1929, but Wilbur B. Foshay of Minneapolis resolved their dilemma by making a lucrative offer for the band’s services over the Labor Day weekend. Foshay was a public utilities magnate and had constructed a unique thirty-two-story building in downtown Minneapolis which came to be known at the Foshay Tower. Because of his fascination with the Washington Monument, Foshay had the building fashioned after it. A gala celebration was planned for the dedication. Governors of all the states and many other dignitaries were invited to Minneapolis at Foshay’s expense.

continue...
Sousa thought that such a gala event warranted a new march but evidently felt there was insufficient time to compose one. He had just finished a march for the lady students and faculty of the College of Industrial Arts in Denton, Texas, however, so he “borrowed” it. The “borrowed” march had been called “Daughters of Texas,” but he re-titled it “Foshay Tower Washington Memorial.”

Because of an apparent change in schedule, he would have had time to compose a new march for the Foshay occasion. But in the meantime his copyist had already extracted parts for the band and had affixed “Foshay Tower Washington Memorial” to them. So he made use of the extra time to compose a completely new march for the ladies at the school—actually a better one, according to march aficionados. This then became the “Daughters of Texas” march, and the ladies never knew of Sousa’s secret switch! (At the Library of congress there are two 12-page manuscripts with the title “Daughters of Texas.” The one with the title altered from “Daughters of Denton” to “Daughters of Texas” and dated July 4, 1919, is actually the “Foshay Tower Washington Memorial” march. The other, dated August 19, 1929, has the title “The Daughters of Texas” and is the one which eventually was published as “Daughters of Texas.”)

The stock market crash came two months later, and Foshay’s financial empire collapsed. In an ensuing investigation it came out that the W. B. Foshay Company had misrepresented its stock and had been guilty of illegal manipulation. In an eventful trial, one of Foshay’s former secretaries managed to seat herself as a juror and caused a hung jury. (The secretary was convicted of perjury. She and her husband apparently consummated a suicide pact, and they were found dead with their children.) Later, however, Foshay was convicted of mail fraud and imprisoned.

Sousa did not want his name associated with the Foshay scandal and quietly withdrew his march from the public. He died before Foshay was imprisoned, and his family has since withheld the march from publication. Meanwhile, Foshay was serving a fifteen-year term in a federal prison. After three years, President Roosevelt commuted his sentence, and he was released on parole. Ten years later, President Truman granted him a complete pardon.

Once out of prison, Foshay copyrighted Sousa’s march and made several attempts to have it published. Sousa had presented him with a copy in 1929, and Foshay had incorrectly reasoned that it was Sousa’s last march. But apparently the Sousa family had informed several publishers of the circumstances, and Foshay was unable to find a publisher willing to go against their wishes.

More than three decades after the “Foshay Tower Washington Memorial” march had disappeared, Sousa’s daughter Helen discovered the band parts in the archives of the Sands Pointe estate. Almost coincidentally, there was a movement in Minneapolis to convert the top floor of the Foshay Tower into a museum. The Apache Oil Corporation, new owners of the building, conducted a survey to determine public sentiment concerning Foshay’s past history. The consensus was that Foshay had merely had the misfortune of being caught doing what many other corporation executives had done without detection. Because of this and Foshay’s subsequent record of public service, the public had forgiven him. So the museum was begun.

Representatives of the Apache company explained the situation to Sousa’s daughter Helen, who agreed to permit her father’s march to be played at the opening of the museum. After preparations had begun, however, she changed her mind. The march was not played, other scheduled events were canceled, and the museum was quietly opened in the spring of 1967.

The march eventually received another hearing, however, at quite a momentous occasion. When it was announced that John Philip Sousa was to be enshrined in the Hall of Fame for Great Americans, the Sousa family decided that this might be a good time to re-premiere the march. So on August 23, 1976, the march was performed by the U.S. Marine Band—the first time in nearly forty-seven years.

Today the Foshay Tower stands as a landmark in Minneapolis, tribute to Wilbur B. Foshay—and George Washington. In the museum may be found memorabilia attesting to Foshay’s association with the “March King.”

MSS: a) Bd (entitled “Daughters of Texas” but actually the “Foshay Tower Washington Memorial” march) 12pp:4Jul1929 Sands Pt. [LC]
b) Orch 15pp; 19Sept1929 Urbana, Ill. [In possession of U.S. Marine Band.]
c) Pi (entitled “Daughters of Texas” but actually the “Foshay Tower Washington Memorial” march) 2pp; nd np [LC]

©: Pi: Wilbur B. Foshay 26Feb1951

“Foshay Tower Washington Memorial” was indeed Sousa’s “mystery march.” After a scandal in which the public utilities magnate Wilbur B. Foshay of Minneapolis was the central figure, Sousa would not allow publication of the march. It went unperformed for over forty-five years.
Roll scanning has made significant advances in recent years, applying technology to possibly the most obvious yet hardest of all conservation and preservation topics, the replication of aging and disintegrating piano rolls. This article describes how Richard Stibbons’ Mk3 BT roll scanner circuitry has succeeded in the ‘holy grail’ task of creating a perfect replica piano roll.

**Summary:** A Spencer Chase / Richard Stibbons scanner equipped with Stibbons Mk3 BT electronics and a Dynalimage CIS array has been refined to give sufficient accuracy for a roll master can be extracted from the resulting scan image. The development process has identified sources of inaccuracy within the scanner and generally-applicable techniques to eliminate these errors. Exact replica rolls have been perforated from these masters, demonstrating that the whole process is viable.

Roll scanning and roll master re-creation
Roll scanning is the process of reading a music roll into a computerized form that can be used for any purpose, such as cutting new rolls or operating old or new instruments directly. This uses the same technology as domestic flatbed scanners, hence the term roll scanner. The ubiquity of computers makes scanning fundamental to the preservation of rolls of all types, as well as providing the basis for secondary activities such as operating instruments directly.

Roll master re-creation is the process of understanding how the roll was originally manufactured so that errors arising from the scanning are removed and the computer works to the same accuracy as the original perforators in the roll factory. This allows exact replica rolls to be made, and maximises the accuracy of any secondary activity.

**Reasons for replicating the master roll**
Replication of the original master from which a perforated paper roll was created is the highest aim of roll scanning. Roll masters are not literally replicated, because they were originally large cardboard rolls, but re-created in a computerized form. The rationale is that if you start with the master in this form you can do anything with the music – cut new rolls, operate player pianos fitted with electronic valves, or simulate a performance for playing on modern instruments – all without introducing any errors.

Why is this so? The simple answer is that virtually all rolls were punched in fixed rows, where punches will occur only in one row or the next, but never in between: the roll is a digital storage medium. Scanning simply counts the distance from the start of the roll to each note event, giving an analogue, and hence inaccurate, representation of the roll. If instead you count in rows, you have an exact representation of the original roll – a perfect digital copy. This can be done by applying knowledge about the original roll’s creation to the scan.

Once the master has been recreated, you have perfect and complete knowledge about the roll, and anything you want to do after this can be done to the accuracy of the original roll. If you stick with the analogue version all its timing errors are carried through to whatever you do with it, and frequently amplified along the way. This is particularly true when making recut rolls, where imposing the punch-row spacing of the perforator over the (different) row spacing of the original roll causes surprisingly obvious and audible errors. However, even analogue uses of the scan, such as operating instruments directly, benefits from the recreated master because of the way it removes timing errors from the basic scan, and in so doing allows the accuracy of the scanner itself to be calibrated.

**Historical overview**
Roll scanning itself is not of major significance – it simply adds optical technology to the pneumatic, electrical and mechanical technologies previously used to extract data from perforated paper. The ability to store the extracted data on electronic media marked the start of the modern era of scanning, but did little more than act as a substitute for the paper roll. The most familiar such system is the Marantz Pianocorder, but at least two systems were produced, by Wayne Stahnke and Peter Phillips, to operate pneumatic pianos.

From having the performance in ‘streaming’ form on a tape to extracting the note events into a list in a computer is a fairly small step. Such computerization of the scanned data adds the ability to edit and manipulate it. The key advance we are concerned about here is the manipulation that converts the analogue scan data to a replica of the perforation master.

The first serious and sustained roll master replication exercise was probably that of Wayne Stahnke, who described his by-then completed methods in the Mechanical Music Digest in March 1996, and used them to practical advantage in his Rachmaninoff-Bösendorfer CDs. He started with a pneumatic roll reader (from the mid 1970s, for the IMI Cassette Converter system and later projects) and later moved to an optical system. He has been offering commercial scanning and roll master re-creation since the mid 1990s.
Within UK Player Piano Group circles the topic of recreating roll masters was already well established by 1996. Rex Lawson had raised the topic as part of his work developing a perforation-level roll editor software suite for his Perforetur rolls, and the topic was publicly discussed in the PPG bulletin during winter 1994/5 when Rex explained precisely why rolls should be copied punch-for-punch, digitally.

Richard Stibbons started his roll-scanning attempts in the mid 1990s, and described his progress in PPG article “The PC Pianola” in December 1995. Soon afterwards he adopted the master replication idea, described very thoroughly in September 2000. This led directly to the launch of the Rollscanners group in February 2001.

The aim of this group has been to focus and publicize scanning efforts worldwide, encouraging sharing of progress and knowledge, a radical shift from the earlier essentially private attempts.

The Rollscanners Mark 3 BT scanner

The scanner used during this evaluation in based on a prototype chassis and paper transport built by Spencer Chase. The project described here involved adding the imaging device and driver electronics, and interpreting the resulting scans.

The rollscanners group identified the Dyna Image DL408 CIS (Contact Image Sensor) array as a suitable device for taking the image of the roll. This is the type of device used in older A3 photocopiers and flat-bed scanners, having a resolution of 300 dots per inch. Although A4 scanners (8.5” long) are commonplace, they are not wide enough to deal with a piano roll. Longer arrays are far less common and much more expensive. Bob Pinsker obtained some 50 of these arrays from the supplier, their entire remaining stock, and redistributed them at cost (so secondhand Mustek A3EP scanners are the only ready source for them now).

The advantage of the CIS array is that it is small and totally self-contained, using a series of rod lenses to transfer the image to the sensing elements that span the entire width of the array. Its disadvantage is a very low depth of focus of only 0.3mm which, as explained later, has caused problems. Newer CCD (Charge Coupled Device) technology as used in digital cameras is more complex if only for the fact that the sensor is tiny and requires an optical system to focus the image onto it, although it gives much greater depth of focus. CCD scanning has not been tried yet.

Two electronics designs have been used to implement the CIS array. The first was Gene Gerety’s ‘Rollscan-1’, designed and built between March and December 2001 but then delayed by problems that took some 18 months to overcome. To keep the project moving, Richard Stibbons revisited his older and simpler scanner design in light of experience, looking to implement a basic version of the scanner board. In December 2002 he produced his “Mark 3 Bit Twiddler” circuit design, which was duly converted into a real circuit board with the assistance of Terry Smythe (with connectors made by Albert De Boer). The new board was immediately up and working. The Mk3 and Rollscan-1 boards are plug-compatible so are interchangeable, and either would suffice for the work described here.

The earlier Stibbons/Chase scanners were constructed to produce images of 180 lines per inch along the roll, increased in the new Mk3 scanner to 360 lpi along the roll and 300 lpi across it. The lengthways resolution is simply a matter of paper movement between each scan line, in this case driven by a stepper motor synchronized to the scan board. The increased resolution was chosen to ease the extraction of the roll master from the scan image, although in many cases lower resolutions are good enough. If the original roll master can be re-created, any higher resolution merely slows down the scanning for no gain. The necessary resolution depends on the roll’s perforation step-size and its condition.

The simple board design limits the image to black and white, a clipper adjustment on the board controlling the level of the boundary between black and white. The board plugs into the parallel port of a PC: the standard PC ports being rather slow, a LAVA parallel-PCI port card was identified as the fastest available (some 3 times quicker than the PC’s own port). With this a roll can be scanned at some 2.5 feet per minute, transmitting the image one bit per port clock cycle – the parallel port being the limiting factor. A more recent development transmits two bits for every clock cycle, which raises data transfer sufficiently that the CIS array scan limit now becomes the limiting factor. The gain in scan speeds is perhaps 50%.

The software creates an image of the roll in a special ‘CIS file’ format. This keeps file sizes down by using a compression technique only applicable to black and white images, storing only the points in each row where the image changes from black to white or vice versa (run length encoding).

Although flat-bed scanners always use reflected light, roll scanners tend to give better results with transmitted light that separates holes from dirt on the roll. CIS arrays come complete with a built-in cold-cathode fluorescent light, which has the vital flicker-free behavior. The scanner works hundreds of times per second, so can see the flicker of a mains-frequency tube. Modern starter-free fluorescent lights are suitable because they operate the tube at a very high frequency: here a 12” light from a DIY store is used, the light level matched to the scanner sensitivity with neutral-density film.

As reported more fully below, this system has proven sufficient to extract the full perforation matrix from typical Ampico and Duo-Art rolls, which are perforated around 30 rows per inch. The scan-decoding software is now limited by manufacturing imperfections in the rolls themselves, and not by
any deficiencies of the scanner. Given that there is no further information to be extracted from the roll once the matrix is identified, nothing will be gained from increased scanner resolution. The simple Mk3 design therefore does all that is required for a successful scanner.

Future developments may involve greyscale or color scans. Greyscale offers more information about the edges of perforations and allows their position to be tracked in software, and would make identification of the perforation matrix easier. Color could identify printed information such as words or dynamic/tempo markings. All of these would require major software changes.

Because this scanner is a prototype and not a model for others, many specific details of its design have not been given here because they shouldn’t be copied. Details of the Mk3 circuit can be located at www.iammp.org/scannerdesign.htm.

Extracting the roll master

In early March 2003, Richard loaned me his now-complete prototype scanner to try various hardware and software ideas, particularly to see whether it would be possible to improve its accuracy to enable roll masters to be replicated from its scans.

Interpreting the scan

Simply building a scanner is not enough. You need to be able to interpret the results of the scan, which is simply a black and white image of the roll. This being a computerized operation, a computer programmer is required. Richard Stibbons supplied a basic program to perform an analogue interpretation of the CIS file, but the aim of the project is to perform a full digital interpretation.

In any roll, the roll master’s grid of perforations will be distorted for various reasons, such as unstable paper dimensions, physical damage, or manufacturing errors. (The term ‘grid’ refers to the punch row locations along the paper and the locations of punches across the row.) On top of this are any distortions that arise from the scanner itself. A vital facility of interpretation software is to cope with these distortions in order to identify the underlying grid, so that a perfectly regular master can be extracted from the irregular image. This converts the original fuzzy and irregular image to a crisp and completely regular one. The distortions necessary to achieve this reflect the distortions in the scanned image, and in principle each can be assigned to a particular cause.

In the Rollscanners group, Anthony Robinson and Warren Trachtman have been working on software to extract the roll master information from the scan images. This article is illustrated with the Robinson software, which was worked on in parallel with the scanner.

The Robinson approach is to place a ‘stretchy’ grid on top of the roll image, showing where punches can lie: a perforation can occur only at the grid points. The grid is aligned manually, the user locating some punch rows and the software interpolating between these rows. Each user-located row has drag handles at both ends to allow vertical or horizontal adjustment, allowing any paper distortion to be tracked. The user inserts as many rows as are needed to get all the grid points to lay in the middle of the image’s punches – the poorer the roll or scan, the more manual location points are required. The software will automatically identify where the scan has perforations at the grid points. If all is well, the new punches will exactly align with the scan – otherwise further manual alignment is required (although some errors, such as folds in the roll, prevent the matrix from being identified). Errors show fairly clearly, and punches can be manually added or removed. The black fringes around the punches in the diagram arise from the fuzzy edges of the image, and the white dots show the grid points.

The Trachtman software adopts an entirely different approach, using a mathematical analysis to shift the start and end points of the scan image to their grid positions. This is a “predictor-corrector” algorithm, so called because you first predict where the point should be, then correct the measurement, then use the corrected measurement to make the next prediction, and so on. The implementation chosen is a form of Kalman filter, which allows for gradual drifts in the underlying grid, such as will occur from perforator non-linearity or paper warping. The advantage of an algorithmic approach is that it is very fast. The disadvantage is that it will place events in the wrong row when scan errors exceed half a punch row, or add/drop whole rows when there are insufficient perforation start or end points to keep the predictions synchronized to the roll. Luckily the rolls of greatest interest, for reproducing pianos, tend to have numerous short perforations along their edges to keep the algorithm aligned. Statistical analysis of how much correction has been performed indicates the likely accuracy of the result: many events shifted nearly half a row suggests problems.

The two software approaches are highly complementary, the slower manual approach allowing the faster automated one to be verified, and permitting interpretation of some scans that cannot be processed automatically.

Errors arising from the scanner

Initially, the scans proved to be very hard to match to a grid, because there were numerous sudden shifts. These were not the type of errors expected to arise because of paper distortion, which is a fairly gradual and smooth process. The sudden and frequent discontinuities were therefore likely to arise from a problem within the scanner.

Capstan drive slippage

It was observable that from time to time the paper stopped moving because of slippage in the capstan drive system. It was quite probably slipping microscopically rather more often. This system has a hard rubber roller (the capstan) driven by a stepper motor synchronized to the scanning software, a weighted pinch wheel pressing the paper against the capstan so that friction moves the paper. By progressively increasing back tension until roll slippage was induced it was observed that slippage occurred for a short while at the same point of every capstan rotation, indicating an uneven spot. The substitution of a softer pinch roller, tape recorder style, stopped the obvious slippages by improving contact with the capstan, and within reason...
heavier weights can be applied until contact is maintained at the weakest spot.

Focus errors

Eliminating slippage did not remove all the glitches in the image. A sample can be seen in this image showing two separate scans of the same roll, with an obvious distortion of the fifth slot from the left yet the images realigning nearly immediately. All the longer slots are two punches long so should appear the same size, which they obviously do not. This sort of timing error is highly unlikely to arise from slippage, because overall the images are of the same length, and there is little chance that each scan would slip precisely the same amount yet at different places. More significantly, the errors were not consistent across the roll.

Observing the paper as it passed over the CIS array, held flat by bars at either side but unsupported for about an inch in the middle, it was obvious that it was bobbling up and down in small patches independently across the roll as it moved across the array. This is a serious problem, because of the CIS array’s 0.3mm depth of focus. Anyone who has used an old-fashioned photocopier will recall just how rapidly the image becomes unreadable at points where the paper curls up – the same was happening to the roll image.

The Mk3 board converts the scan into a black-and-white image, so at some point in the change between dark (no hole) and light (hole) the electronics flips from ‘on’ to ‘off’. If the image goes out of focus, the transition becomes spread across a greater distance, and hence there is more latitude for the position where the ‘edge’ appears to be. The exact effect is determined by the clipper setting on the scanner. The diagram compares the same slot in- and out-of-focus. The nature of the timing errors being observed strongly suggested this was the cause.

This is an important point: in black-and-white scanning, a vertical movement of the paper manifests itself as an unknown horizontal movement of the position of the punch edge – which is exactly the same as a timing error! Loss of focus cannot be observed directly in a B&W image, and it’s easy to miss the effect unless using a tool such as the master recreation software.

All the scanners I have seen have illustrations of having adopted a similar paper path, flattening the paper over the scan array. This does not reflect the way that original player systems worked, and shows a lack of thought about the physical nature of the material being handled. Paper is stored in a curved form, and naturally adopts this shape when unrestrained. It takes energy to flatten the paper, which behaves as a spring that stores this energy. As with any physical system, the paper will adopt the least-energy position at all times, this being its familiar curved shape. In an unsupported design, as the paper passes over the scan array it always tries to curl up, and how far it manages to curl depends on the perforation pattern and the uneven physical state of the paper, so there is a persistent shifting and rippling of the paper as it moves.

Flattening the paper is therefore inviting it to spring up and down, and introduce errors into the scan! Although some builders have tried to use restraining devices to hold the paper flat, this is really introducing one undesirable feature to overcome another. A more logical approach altogether is to leave the paper in its curved form as it passes over the scanner, so giving it the least possible inclination to move. This does away with the need for any restraints, and is also rather kinder to the paper.

The scanner was accordingly dismantled and a trial curved paper path created from a length of plastic guttering from the domestic scrapheap, with a narrow slot cut in it for the array. This fortuitously proved to have exactly the right thickness so that the focal point of 2.5mm above the top of the CIS casing coincided with the surface of the plastic when the array was mounted directly on the lower surface: the height of the moulding also gives the right paper path without having to adjust the original paper transport. The plastic also gains an electrostatic charge from the paper movement, which holds the paper flat against the plastic – as long as this does not induce excessive drag it is beneficial. Self-adhesive aluminium tape was applied to the plastic to limit the electrostatic drag.

This approach proved to be remarkably successful, and the timing glitches pretty well vanished – scanning the same roll time and time again gave the same results. A sample of the worst error from a duplicated scan is shown above. It’s hard to tell the difference even at this scale, and this is the worst in the roll. All very satisfactory, a victory for some basic physics theory and rather low-tech engineering!
Azimuth errors

Another problem that had been observed in some rolls was a rapid change in azimuth, the angle of the paper’s passing across the array. While rolls do wander from side to side, which must mean a gradual change of azimuth, this is a relatively gradual process. The scans showed this happening over the space of a few inches, so this was presumably a scanner problem rather than one on the roll itself.

The obvious cause of this was the pressure bar (on the left in the picture) which in this particular machine can rise independently at either end: it was intended as an end-of-roll detector, and was made rather lightly. With some rolls this bar bobbles up and down as the roll moves, probably as a result of paper stresses or warped roll cores. If one side of this bar rises, this changes the geometry of the paper path, and it can be seen that the paper will indeed pass at an angle across the CIS array (this is a well-known effect, used in Hupfeld player mechanisms for roll tracking). In this case, simply holding down the bar does the trick, but some re-engineering of the end-of-roll detection is still required. The general rule is that the paper path must keep the roll square-on to the scan array at all times.

Connection lead errors

It was observed that repositioning the scanner’s connection lead altered the quality of the images produced. Some were fairly crisp (left), while others exhibited a great deal of fuzziness arising from random horizontal displacement of individual rows (right). These poorer-quality images also contained a number of rogue lines, either all-black or all-white (see the top punch on the right).

Trials with shorter leads, screened leads and higher-quality twisted-pair connections showed that the fuzziness and rogue lines are an artifact of the connector lead. A simple screen made out of kitchen foil wrapped round the flat connector and insulated with parcel tape significantly improved the image. The conclusion is that flat cable connections should be kept as short as possible, and that higher-quality connections probably are worthwhile. The precise cause has not yet been established.

Errors cut into the roll

At this point, fairly satisfied that the grosser errors in the scanner had been overcome, some trial scans were made of rolls selected for their ages and styles of manufacture, using the matrix recreation software to identify inconsistencies in the matrix that would either indicate further scanner errors or deficiencies in the roll.

Rolls were manufactured with a widely-varying number of perforation rows per inch. Earlier Duo-Arts used 21 rpi, but this was later increased to 31.5 rpi. Ampico mostly used 30 rpi throughout their production. Some European rolls, particularly those made by Hupfeld, used substantially higher perforation rates. The matrix replication software needs to be able to cope with all of the rates likely to be encountered. So far, most rolls have been interpreted reliably and repeatedly.

Some rolls have proved to be more problematic. They still show lurches in the perforation grid too big for the current software to cope with. When they are looked at more closely, and scanned with a domestic flat-bed scanner, it is clear that they were manufactured poorly, and that the punch rows really do vary wildly, as shown in the double-size image below, where the width of the bridges is obviously very uneven (arrows show the widest and narrowest bridges). The replication software can be manually guided to a certain extent, but it will be a significant challenge to deal with errors that are over half a row in distance because at this point the right position for the perforation is no longer obvious.

A commonly-seen problem is a cyclic offset to the grid, which is assumed to reflect an off-centre component in the perforator’s paper advance. The scanner does not have any component of the size needed to produce the observed period of 2.8". This sort of effect can be seen when two copies of the same roll are placed together, so is not a scanner artifact. Even if two rolls are punched on the same perforator in separate batches they will probably have started at a different point in the cycle and the perforations can be observed moving apart and then back together.

Another problem that has been observed is misalignment in the perforator, particularly the positioning of Themodist/Duo-Art accent holes relative to the note perforations. In this example, aligned to the bass and treble themes, it can be seen that the treble is significantly earlier than the bass, the effect compounded by the note perforations being skewed.

The analysis of these problems shows that the scanner is now good enough to identify manufacturing errors in rolls, and no more accuracy will be gained from additional scanner resolution. No doubt further research can be done on rolls to determine aspects of their manufacture that are hard to analyze in conventional observation.

Software for representing roll masters

Almost all perforators these days are computer-controlled. To create the replica roll they need software that can accept the master roll with embedded perforation pattern. This is not the approach that has been adopted for recutting to date, where bridging patterns are imposed by the perforator software.

Because an important part of the Rollscanners philosophy is to share results openly, avoiding existing private standards seemed wise, and there also seemed to be little point in devising

continue...
yet another private standard when a perfectly good public one exists.

The global standard for computer music files these days is MIDI, and it seems logical to use this as the basis for a standard roll mastering system. This system would be able to accept roll masters created by the Rollscanners group, analogue roll scans (i.e., those scans not converted into roll master form), and standard MIDI performances.

**MIDI background**

MIDI is not a particularly easy form of data to handle in software. Its origin is the control of electronic devices in real time using an 8-wire connector. The means of storing this information in a computer is the MIDI file, which adds detail about sheet music notation and omits some of the real-time aspects. The whole thing overall works well and is highly flexible, but the individual controls are inconsistent, making software implementation rather hard. It's not appropriate to describe the whole file and all its complexities here, but some aspects are important to the approach taken for piano roll manipulation.

The most important aspect of music after the actual notes themselves is the timing of the notes. MIDI manages this using two controls. First is the musical beats per minute, stored as 'tempo' in microseconds per beat (which allows integer values to be used, far simpler than fractional BPM values). The other control is the MIDI ‘division’, which is the number of counting pulses that are used to create each beat (this value is sometimes confusingly referred to as ‘Pulses Per Quarter Note’ or PPQN). The pulse is therefore the smallest unit of time (or more strictly, smallest fraction of a beat) that can be represented in the file. To get finer timings, larger numbers are required: typical are 96, 120, or even higher: all must be multiples of 24.

The actual clock time of each pulse is calculated as Tempo / Division (this is clearer if considered by its units: ms/beat x beats/pulse = ms/pulse). Because the tempo can change at any point, the clock time must be calculated as a running sum from the start of the file.

MIDI files, just like piano rolls, are used to represent two different forms of music: sheet-music transcriptions and hand-played performances. When representing sheet music, ordinary notation in bars, beats, etc., is used. To make this into a musical performance, tempo must be controlled by entering tempo events to create a ‘tempo map’, which gives exactly the same information as the red Metrostyle line on a piano roll. A sequencer device will automatically control playback to match the tempo.

The other form of music represented in MIDI files is a live performance. In this, the MIDI ‘beats’ will not match those in the music. Instead, an arbitrary tempo value is allocated (typically 120 BPM) and left unchanged throughout. All the timing is provided by the performance, which looks nonsensical if shown in music notation form. The MIDI division determines how precisely the performance timing is measured.

**Using MIDI to represent music roll masters**

In a roll, the smallest unit of time is the perforation row. In MIDI it is the pulse. It is therefore extremely easy to adopt the MIDI file format to represent rolls: at the simplest, all that needs to be done is to state that one pulse equals one punch row, although for practical reasons of compatibility with electronic MIDI playback device it may be better to have more than one pulse per row.

Given this basic timing, the other MIDI values can be set to match. These values control playback of the performance. A useful technique is to set the Beats Per Minute value to the roll tempo: conveniently, the two have a similar numerical range. The MIDI division (pulses per beat) is then simply calculated from the pulse and BPM values. These values are arbitrary and do not affect the perforation pattern.

Many rolls contain ancillary perforations as well as those for notes, and these may simply be allocated a MIDI note number. MIDI has 127 possible different notes, with middle C defined as note 60, so there is adequate room for most roll formats. Because piano rolls usually stick to a 9-to-the-inch grid, any hole in the tracker can be allocated the nearest number on this grid, giving a standard representation for any type of instrument. Other types of roll may adopt a different technique to allocate note numbers, and only a few rolls exceeding 127 notes need to use more complex techniques. As long as the MIDI-to-perforation mapping is clearly defined and adhered to, the precise details of it are not important.

This approach gives a perfect representation of the pattern of perforations in the originating roll. It does not directly represent either the row spacing or punch sizes of the original roll. These are added in the form of MIDI text events using an agreed suite of keywords. How they are interpreted depends on what the master roll is used for.

**Other roll file formats**

Formats commonly used are: PRF (Richard Tonnesen) and WEB/ANN (Wayne Stahnke), WEB giving the notes and ANN a separate file describing things such as tracker bar layouts. These stick solely to piano data and are therefore simpler than MIDI.

Computers traditionally work with data in blocks of 8 binary digits, where each block can represent numbers from 0 to 255. This far exceeds the number of notes on a piano keyboard: using just 7 bits gives range 0 to 127, which is easily enough. This leaves the 8th bit to be used to state whether the note is ‘on’ or ‘off’. This technique forms the basis for the vast majority of piano roll mastering formats.

Tonnesen files consist of a simple sequence of “time interval, note event” data pairs, one pair for each note event. Timing is in perforator rows (540 per foot), and if the number of rows exceeds 255 a ‘dummy’ event is inserted. Stahnke WEB files are very similar, as are Laguna perforator files. Differences are in the small details such as headers and the separators between events. All of these formats give a simple repeating pattern in the file that is very simple to interpret.

MIDI has “time interval, event type, note number, note velocity” for each event, and can also have other types of data in the file that has to be identified and handled. It uses from 1 to 4 8-bit blocks to represent time, depending on the size of the number, and to make matters even harder sometimes omits the event type. The lack of a simple repeating data pattern in the file makes interpreting it substantially more complex. The additional data items make the files some 50% larger than the piano-only formats, although this is no longer of any significance.

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If the master is to be used for driving another perforator of identical construction, all that needs to be done is to punch the pattern of events in the file, ignoring all playback information. If the perforator is different, allowances may need to be made, as discussed below. These decisions are the responsibility of the perforator operator and cannot be embedded in the file.

Roll-master MIDI files can be edited in the same way as any other MIDI file, and can even be played on a computer sequencer if you can stand the repetitions and all the ancillary tracks! The use of a single MIDI pulse per row for rolls tends to give values for tempo and division that are unusual, and not all devices will play these files at the correct speed. For this reason, a greater number of pulses per row have proven to be more practical. As long as the file records what this value is the actual number is irrelevant.

For conventional electronic playback, roll-master MIDI files can be processed in the same way as those created from analogue scans, which basically involves removing bridges and allowing for the smearing effect of tracker bar sizes. The timing can be converted to a more usual form. Ancillary tracks can be used to simulate MIDI dynamics.

Converting conventional MIDI files to music rolls

The vast majority of rolls are made with a perforator having a fixed spacing between each row of punches. Given a particular roll tempo and the perforator characteristics, the time per row can be calculated, and the MIDI time divided by the row time to give the number of rows for each MIDI event.

However, music rolls are not the same as MIDI files for a number of reasons both musical and technical, so there are choices to make during the conversion. Some of them are:

Tempo variation. MIDI files created from musical notation may well have a tempo map to make them sound adequate when played back automatically by the computer (files from the internet sometimes contain rudimentary tempo maps). Unlike a MIDI sequencer, a Pianola can (and should) control tempo during performance, so it may be desirable to ignore any tempo events and leave tempo decisions to the pianolist. This also permits the traditional roll manufacturing technique where musical divisions are represented by an exact number of punch rows, to give the highest possible timing precision for short notes. However, if a metrical representation has a high-quality tempo map representing a specific performance, or fully-automatic playback is intended, the tempo map needs to be used.

Paper acceleration compensation. The takeup spool diameter increases as paper builds up, so paper speed increases over the tracker bar. Hand-played performances expect to leave the player’s tempo control alone, so paper acceleration compensation is required. This is not necessary or desirable for metrical rows where the pianolist’s control of tempo will include the acceleration compensation. The vast majority of original dance music rolls do not compensate for acceleration, because maintaining the fixed punches per beat gives the vital stability from beat to beat that dancers require, which is far more important than the gradual acceleration throughout the roll.

Tracker bar and perforation sizes. Rolls are strengthened by skipping punching for a number of rows to create bridges. These must be of adequate but not excessive width. Only a limited number of row spacing / perforation pattern combinations work out successfully for a particular perforator. The tracker bar’s port height determines the minimum spacing between notes: a roll that has been cut fairly slowly can have difficulties with closely-spaced notes not playing.

Perforating replica rolls

Using the scanner and software described above, it has been possible to replicate the perforation matrix of a number of Duo-Art rolls, both the early coarser ones and the later higher-accuracy ones. Even better news for roll collectors is that it has then been possible to perforate copies of some of these rolls using the Laguna perforator (built by Steve Cox and now owned by the author). For the record, my first replica roll was Duo-Art 6286, which came off the perforator early in the morning of 23 May 2003.

Replicating Duo-Art rolls using the Laguna perforator

Having worked through all the above preliminaries, and written software to perform the transformations, it was possible to attempt to replicate some rolls using the Laguna perforator. The sample roll chosen for the first attempt was Duo-Art 6286, Round Grim Totems, played and composed by Alberto Jonas. It was selected in part because it is by some way the shortest Duo-Art in my collection!

The illustration is a comparison of copy (left) and original (right) rolls, which shows fairly conclusively that they contain the same perforation pattern. The peculiarities of the expression code pattern are the easiest guide for comparison. The more attentive reader will also quickly spot that the copy is slightly shorter than the original. This arises from differences between the perforators.

The Laguna perforator has slightly smaller punches than original Duo-Art machines, and different perforation rows
advances. It uses a stepper motor to move the paper, a number of steps being required for a single perforation row. One step represents 215th of an inch, and the machine was designed so that 6 steps per row gives a correct bridge when two rows are omitted. This gives 36 rows per inch, the intention being to have relatively fine step rate to allow for analogue copying of original rolls (where everything is simply moved to the nearest row). This is not really fine enough, as the finer type of original rolls used 31.5 rows per inch – the original Laguna setup will introduce errors of very nearly half a punch row in analogue copying. Something like 50 rows per inch would be needed to achieve passable accuracy.

To produce a perforation replica roll was therefore taking the machine away from its designed operation. Given that steps are 215 to the inch, a number of different row rates are achievable simply by altering the number of steps per row, which is easily done in software. For the purposes of replicating an original roll, the obvious choice is the row rate that is the closest match to the original. As can be seen in the table, this can be done with fairly small error.

<table>
<thead>
<tr>
<th>Steps per row</th>
<th>Rows per inch</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>215.00</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>107.50</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>71.70</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>53.75</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>43.00</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>35.80</td>
<td>Intended rate for normal operation</td>
</tr>
<tr>
<td>7</td>
<td>30.70</td>
<td>Closest to 31.5 rpi ('63 ratchet'): 2.5% longer</td>
</tr>
<tr>
<td>8</td>
<td>26.90</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>23.90</td>
<td>Closest to 23.5 rpi ('47 ratchet'): 1.7% longer</td>
</tr>
<tr>
<td>10</td>
<td>21.50</td>
<td>Closest to 21 rpi ('42 ratchet'): 2.4% shorter</td>
</tr>
</tbody>
</table>

The size of the perforations has to be taken into account when considering row rates, because the two together determine the width of bridges. A trial perforation of a number of perforation patterns and row rates was undertaken to see which combinations give adequate bridges. The effect of a 215th inch step is that the bridge widths vary by this amount between adjacent stepping patterns: although it sounds a fairly small distance, it is fairly significant when considered against the width of a bridge.

Ratchet’ was the Aeolian factory term for roll step rate, being the number of steps per two inches. The best match for ‘42 ratchet’ perforation pattern is 10 steps per row, which gives 21.5 rows per inch. This gives a copy about 2.4% shorter than the original roll. To get a bridge at this resolution, a single perforation row is omitted. As can be seen in the skip patterns diagram, the optimum step rate for a punch-miss-punch pattern is probably 9 steps per row. With 10 steps the bridge is a little too wide.

However, looking at another 42R roll that uses bridged slots, it can be seen that the copy and original rolls are fairly similar in appearance, with maximum bridge widths about the same in both (the copy being more consistent than the original but with fuzzier perforations). So, the 21.5 row per inch rate just about makes an acceptable match for the original roll.

Ideally, when the perforations are a little smaller, it would always be best to err on the slightly lower side to keep bridges about the right size. As can be seen in the table, the 47R and 63R best-match rates both give a slightly longer roll. 63R rolls use a double skip to create a bridge, and the 7-step rate gives over-width bridges: a 6-step rate would be safer but give rolls about 10% short. 47R rolls use single skip bridging, which at a 9-step rate gives ideal bridges: these rolls were originally perforated with smaller punches than Duo-Art rolls, so are a better fit to the Laguna machine.

This exercise has shown that although 215 steps per inch sounds very accurate, each step still represents about 14% of an original row, so there could be cases where the best match would still be 7% wrong, which would not really be acceptable. As it happens, there is a fairly close match to the common Aeolian rates. There are some easy fixes that can help here, such as half-stepping the paper drive (a cheap chip is available to do this).

**Thoughts on using replica master rolls**

Perforator designs vary widely. For the purpose of making replica rolls, the issues are their punch sizes and the step rate they can achieve.

A traditional design would have a fixed punch set and mechanical drive, possibly with interchangeable gearing for the step rates to be produced. A stepper-motor driven perforator can change its step rate via software to match the roll master being used, but needs very fine resolution to be able to match original perforator rates accurately. Recent perforators have opted for around 1000 steps per inch, the exact size ideally being a common factor of all the roll types that the machine is designed for. If truly exact length replication is needed it can be achieved by adding or removing a step between rows: with fine-enough resolution this is unnoticeable although it can show as uneven bridge widths. Another alternative is to use a continuous paper feed which can in theory meet any step rate, although not particularly easy to control in software.

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continue...
The limiting factor for a perforator is how its punch sizes match those in the original roll. Bridge widths and inter-note gaps must remain within an acceptable range for the playback instrument to operate successfully, and bridges also need to be wide enough to perform their paper-strengthening function. While the Laguna perforator uses fairly small punches, many modern machines have over-sized punches (aiming to deliver more air to poorly-functioning players). Both approaches compromise the ability to replicate original roll perforation patterns at their original length while keeping the paper webbing within bounds.

The truly significant factor for judging a roll is the performance it gives, not the exact length of the roll: if the pattern of perforations is correct, the roll speed can be compensated to give perfect playback timing. This type of tempo compensation can be seen in different production runs of original rolls when different perforators were used. There are knock-on effects from varying the paper speed, such as differing buildup acceleration as the roll progresses (although this also arises if a copy of exact length is punched on paper of different thickness to the original). Frankly, these issues are irrelevant given the limited accuracy of most player pianos’ tempo control and the care taken to set it for playing a particular roll!

**Conclusion**

Although this is not the first time that roll images have been interpreted into a perforation matrix, it has been achieved here with relatively lightweight, low-specification equipment that is within the reach many enthusiasts equipped with fairly modest engineering and electronics skills. Earlier devices have tended to use expensive parts and far more complex construction to achieve the same results. The use of sophisticated software to analyse the scanned image has allowed substantial improvements to be made to the basic accuracy of the scanner, and now allows manufacturing faults in the roll to be corrected. Using the resulting master to operate a perforator has identified the qualities required to produce accurate copies of original rolls, and ways to work around the limitations of individual perforators. The approach of combining hardware and software has been demonstrated to achieve results well in advance of traditional approaches.

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**Passion for Piano**

Early-20th century player pianos captivate a former businessman, MU researcher

Tom Hutchinson is a zoologist, anthropologist, business man, carpenter and mechanic. His real passion, however, is in the music produced by his seven player pianos.

The 69-year-old Columbia resident started his unusual collection decades ago. Of the pianos he owns, three are in his workshop, one is in Mexico for refurbishment, and the rest — including a Nickelodeon made in 1913 and a combined player piano and player organ made in 1925 — occupy a 200-square-foot room in his house.

“It’s a sense of accomplishing something of beauty,” Hutchinson said about playing the mechanical piano. “You don’t need to ask someone ‘Could you play that again?’ And you don’t need any audience either. Just sit here, and you can sing to your heart’s content.”

Hundreds of music rolls are piled up beside the pianos, a small fraction of Hutchinson’s collection of 3,000. Most date back to the ’50s and ’60s, but some are more than 100 years old and have grown yellow over time and fragile with age.

“He is really crazy about that,” said Lillian Song, a friend of Hutchinson’s. “He searches for piano rolls every day on eBay, and sometimes he would be really sad if he didn’t find anything or if he failed in his bidding on one he likes.”

Most piano rolls cost $2 to $3 apiece online, but some can be more expensive, ranging from $15 to $20. Whenever he receives a roll he has purchased, Hutchinson examines it and does repair work. He tapes the little cuts on the edges or irons the wrinkles out. Sometimes he even colors the worn corners of the box with a black marker and prints new labels to replace the old ones.

On a recent afternoon Hutchinson carefully pulled out a punched paper roll from a little black box and mounted it to the scroll of the 1913 Nickelodeon. He pulled down the lead and pressed the lever. The keys started moving fast, and the room at once brimmed with jazz — “It Had to Be You.”

“For nobody else gave me a thrill, with all your faults, I love you still. It had to be you,” he sang loudly to little blue words printed by the right side of the rolling paper.

By Xin Li
March 6, 2005

From The Missourian
Columbia, Missouri
It’s a far cry from what Hutchinson was doing 30 years ago, when he taught anthropology at MU and was a doctoral candidate in zoology. He brought to Columbia 40 South African galagos, or bushbabies, as well as 10 years worth of data he collected on the animals. He was only 18 months away from rounding up the final data for his study and finishing his dissertation.

Everything was on the right track for a bright future in academia, if not for that freezing night in December 1973. It was 18 degrees below zero, Hutchinson remembered clearly. When he walked into the lab, his animal caretakers stopped him. “Tom, you’d better sit down,” they said.

It turned out that an electrical malfunction had stopped the heating in the library building for the whole night. By the early morning, all his animals had frozen to death.

“Have you ever seen a grown man sitting on the ground, pounding the floor, cursing and crying?” Hutchinson said. “It completely changed my life.”

Without his galagos, Hutchinson couldn’t continue his study, and the accident killed his zeal for academic life. After one year of teaching, he left MU to open a jewelry store, Rockhutch, on Ninth Street. Five years later, booming business allowed him to buy a building at 1013 E. Walnut St., and he renamed it Columbia Sterling.

Though Hutchinson gave up his academic ambition, he never forgot about his school-age hobby of making things by hand. It might be a wooden table, a duck call or a wooden pen. Once he invented a wood polish when he didn’t have any handy.

“When I have an idea, I pursue it,” he said.

So when Hutchinson discovered the fun of player pianos 25 years ago, he became an enthusiastic collector. Both his combined player organ and piano, and the nickelodeon are under the brand name Coinola and were produced by Operators Piano Co. But they have different stories behind them.

The player piano debuted in America in the 1890s. Numerous classical and popular musical pieces were recorded on the punched paper rolls. Its popularity swept the country until talking movies and radio entered the market in 1930s and took away its charm. However, even today player pianos are among the most sophisticated mechanical musical instruments.

“There are CD player pianos today, but still Tom prefers the old ones,” Song said. “He felt that if there is no paper rolls he can’t read the lyrics while playing.”

Divorced and with four adult children whom he calls workaholics, Hutchinson finds his warmest company at home with his pianos and music. Several times a week, he comes into his piano room to sing to the melody. Sometimes he shares the joy with neighbors and friends.

Once he hosted a party for fellow cast members from a play. Forty people sang with two player pianos — one in his workshop and the other in his house. Guests scurried with piano rolls from one to the other until 4 a.m.

“They kept saying ‘I want to hear this one, I want to hear this one,’” Hutchinson said. “It’s really a wonderful machine to have.”

Dear Mike,

As General Secretary of the International Vintage Phonograph & Mechanical Music Society (see your list of Affiliated Foreign Societies) I just received the Jan/Feb issue of AMICA Bulletin. As usual I read it with special interest, since our documentation files and our House Museum are particularly devoted to the ins and outs of the player piano, of which we have 12 instruments on display. In the way of reproducing pianos we have a red Welte, 3 Duo-Arts, an Ampico upright and a Triphonola grand. What is still lacking is a good 180cm (6’) Mason & Hamlin or Chickering Ampico grand.
In a presentation for Dutch AES-members in the Utrecht Museum from Musical Clock to Street Organ, where all relative artifacts can be seen and heard in working condition, he gave an overview of all forms recorded music has taken in the past, since the application of pinned cylinders, phonograph discs, tapes and rolls for automated pianos. A very rare tape was reproduced, containing a BBC broadcast of Sept. 17, 1944, announcing the dropping of Allied Paratroops near the Rhine River in Holland, illegally recorded by Nijsen’s colleagues on a Philips-Miller studio machine.

During the first quarter of the 20th Century, the Player Piano or Pianola was the sole medium to which famous piano soloists entrusted their playing. At first a bit shy to accept a fully pneumatic system and perforated paper rolls, artists like Paderewski, Horowitz, Rachmaninov, Busoni and hundreds of others could soon fully endorse the fidelity of their recordings by placing their signature on the rolls. This confirmed that a piece could be reproduced from copies of the roll exactly the same way it was played by them in the studio. Only after the invention of radio and gramophone things were changing, but then roughly a number of 2 million expensive pianola’s and reproducing pianos had been sold in America, Great Britain and Continental Europe.

Only around 1930 piano recordings on disc and paper rolls existed next to each other, but the self-playing real instrument was highly preferred by the soloists of the day and the public who could afford it. Restored reproducing pianos containing Welte, Hupfeld Triphonola, Ampico and Duo-Art reproducing systems (with dynamic tracks punched on the sides) still provide a true-to-life and beautiful rendition of the original playing, as could be heard in the Museum.

Kees Nijsen who also has a collection of these instruments at home—where he receives historians and piano experts for the International Vintage Phonograph & Mechanical Music Society—is now trying to become up-to-date with computer possibilities of the 4 modern piano versions that have made attempts to replace the pneumatics by electronics. Firms like Bosendorfer, Yamaha, QRS, and Pianodisc have applied floppy discs and CD’s to control relays for each piano key, mostly at the instigation of an American, Wayne Stahnke. Piano hammer speeds, measured during recording, require exacting mechanical control during replay, since magnets and relays are clumsy elements as compared with computer signals. Voltages for the magnets are measured in 128 stages of force as a consequence of hammers crossing a light beam to provide signals for the recording computer. Opto-electronic recording provides via MIDI fantastic extra possibilities for couplings with an orchestra and DVD combinations.

But these recent technical innovations can never replace the charm, the authenticity and historical value of those paper rolls recorded by last century’s famous pianists and played on a well-restored pneumatic reproducing piano!
ATTENTION ALL SELECTRA OWNERS!

Since buying my Western Electric Selectra I have gotten very interested in the remaining machines. I am putting together a “Survivors List” of Selectra machines. I would like all members who own or know of a Western Electric Selectra, even if the Selectra mechanism was removed, to send me the following:

- Serial Number (located on pinblock near center)
- Model B (cabinet style) or Model S (with keyboard)
- Case wood type (Oak or ?)
- Is the Selectra intact?
- Does it have a paper label or etched plate for the Tune Selection Controller?
- Owners name and State
- Any other information about the machine

I would also like to know if any members have Selectra rolls, tune cards or literature they would be willing to share so they can be copied. If anyone has extra parts I would like to hear about them, as many surviving machines are missing parts.

Currently I am having the “Selection Controller” label reproduced. This label was used until about 1927 when the etched dial starts to be used based on the data collected so far. Once I have the data collected I will publish the findings (omitting owners names if desired) in the Bulletin.

Bob Stewart
3225 85th Street Unit D
Kenosha, WI 53142
rstewart6@wi.rr.com

TRUE PIANO MAN

He’s skilled at making old mechanical instruments work again

Bill Kromer’s hobby is plain for all to see: He has a player piano on his enclosed porch, two in his living room, and two in his dining room, all in various stages of repair.

Kromer, 75, who spent his professional life fixing televisions and radios, taught himself how to restore pianos. Reference books are of little practical help, he said: “They tell you what to do, but they don’t tell you how to do it, do they? You live and learn the hard way.”

Kromer remembers each of the dozens of player pianos, nickelodeons and carousel organs that have passed through his hands over the years: where he found it, how much he paid for it or what he "Over the years, I’ve brought all kinds of stuff home," says Bill Kromer, at his Wayne home. Behind him is a carousel organ he restored. He spent his professional life fixing TVs and radios, player pianos, nickelodeons and organs, and taught himself how to restore pianos. Since most player pianos are at least 100 years old, if he can’t find a replacement part, he has to craft it himself, he said. The wood trumpet shown is not a restoration but completely all new. The flowers on the panels were done by artist Sheryl McCready who has since passed away. The design of the front and side panels was made using a very small picture from a reprinted catalog of the French Marenghi Organ Company from the early 1900’s. All the pipes are copied from those in my 1899 DeKliest organ. The resonators are of wood and not brass and the first row is octave violin pipes and not brass piccolos. The organ ‘plays’ A Style 125 Wurlitzer recut music rolls. All parts, roll frame, friction drive, drum and cymbal beaters suction and pressure pumps, crankshaft and gears, are new copies of the later model Wurlitzer designs. To drive the organ a wooden support with a 1/3rd H.P. motor, pullies and a jackshaft is attached to the top of the case. A 14 inch pulley is on the crankshaft to get the speed down to under 100 rpm.

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swapped for it, how much work the restoration involved, and what new tool he needed to find to make it work.

Chance seems to play a significant role in his finds.

“I was doing a job in a house on the south side of Wayne, and I went in the basement and there was a spinet player piano sitting there!” he said, clutching the lace tablecloth of his dining-room table in excitement at the memory.

He is continually amazed that people are unaware of the treasures that sit unused and collecting dust in their basements or attics. One time, he was installing a television antenna at someone’s home and stumbled on just the right kind of metal-cutting lathe that he needed.

“Over the years,” he said, “I’ve brought all kinds of stuff home.”

His wife, Ruth, nodded and rolled her eyes at this understatement. After 53 years of marriage, she is used to her husband’s habits.

“He just can’t be still,” she said. “He’s always thinking of something.”

“He’s the original Mr. Fix-It,” said West Chester piano technician Philip Jamison, who has referred customers to Kromer. “He started with radios and TVs, and then, I guess, he moved back in time to player pianos…He always has some huge project he’s working on.”

One of the pianos in the dining room is electrified, which means that if you drop a quarter in the slot, a piece of stained glass and two lamps in the case will light up, a carousel on top of the piano will spin, the exposed bellows will pump, and the vintage strains of “When I First Met Mary” or “I Love The College Girls” will blare.

Kromer said he much prefers the fox-trots and waltzes of the early 20th century to “that new music” of the 21st century.

Each piano has thousands of parts for Kromer to tinker with. Some pianos have not only a keyboard, but also a tambourine, a marimba, a bass drum, a cymbal or a triangle, all synchronized by the perforations on the music roll. And given that most player pianos are at least 100 years old, finding replacement parts is a problem. If he needs a new “repeating beater” or “snare beater backup” he has to craft it himself.

In his jam-packed basement he has a complete wood shop and metal shop, along with the cabinets and inner workings of pianos he has salvaged along the way. In the basement, he also keeps the old Wurlitzer music rolls and hundreds of neatly labeled cardboard boxes containing spare parts.

Kromer said he enjoys solving problems—tracking down the right piece of aged wood for an organ pipe, fixing a stuck piano key, or discovering a miter saw at a bargain price—as much as the finished product.

“I just love to do things,” he said. “And I thank the good Lord for the brain I have.”

He also refuses to get sentimental about his projects, no matter how many hours he puts into them. That ornately finished, hand-painted carousel organ in his basement, for instance?

“If somebody comes around with $25,000, they can have it!”
# Mason & Hamlin Pricelist

**Contributed By Doug McGee**

## Grand Pianofortes with The Ampico

<table>
<thead>
<tr>
<th>Model</th>
<th>Description</th>
<th>Finish</th>
<th>Length</th>
<th>Price</th>
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<tbody>
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Mason & Hamlin Pianofortes

Mason & Hamlin CO.
146 Boylston Street, Boston
313 Fifth Avenue, New York
The J.P. Seeburg Piano Company of Chicago was one of the top names in the automatic piano and orchestrion business in America. In the 1920's it was THE leader and had the lion's share of the business (in the earlier 1900-1920 years Wurlitzer was dominant).

Beginning about 1907 this firm entered the market with a series of coin-operated 65-note pianos which used the type "A" roll. Some of these very early Seeburg instruments were made by the Marquette Piano Company, for which firm J.P. Seeburg was a sales outlet, but soon this affiliation was dropped and the Seeburg company was on its own.

America's Best Seller! The small Seeburg "L," called at first the "Cabinet" piano and later, the "Liliputian," was made by the thousands. More Seeburg L's were made than were any other single type of coin piano in America. Today these perky little instruments are popular with collectors.

While a few retail piano houses here and there have in the past made a success in this line, they have been as a rule larger concerns who have been able to conduct a separate department of their business in charge of specially trained experts.

Within the past few years, however, there has been such a remarkable development in these instruments as to eliminate any objections or prejudice that may exist against them so far as the regular piano trade is concerned.

In the first place, the coin controlled piano has been perfected to such an extent mechanically as to no longer need the constant attention of men especially versed in the construction as was formerly the case. No tuner who has had any experience with player pianos will have any difficulty in meeting the requirements necessary in properly caring for a coin controlled instrument.

"Last, but by no means least, the introduction of really artistic cases has aided in opening up avenues for the installation of such instruments in places which were formerly closed to them and has proved the finishing touch, so far as the piano trade is concerned, as with this last development instruments are now available which the piano dealer need not hesitate to place in his wareroom for fear of detracting by their appearance from his regular stock of instruments.

J.P. Seeburg, president of the J.P. Seeburg Piano Company of Chicago, has won an important position in the coin controlled electric piano field and especially as a consistent and successful exponent of their adaptability for handling by the regular piano trade.

Circa 1911 Seeburg factory scene showing "Style C - Art" pianos being made.

Within a few years the large and ornate Style G and Style H orchestrions were added to the Seeburg line. These and other early Seeburg instruments were distinguished by their rich and colorful art glass fronts. Mr. N. Marshall Seeburg, son of J.P. Seeburg, informed the author that Seeburg pioneered the use of decorative art glass in coin piano cases in America.

The "Music Trade Review," issue of October 26, 1912, did a feature story on the then-young Seeburg firm. We reprint it herewith as it provides a contemporary view of this illustrious company:

"The J.P. Seeburg Piano Company"

THE J.P. SEEBURG PIANO CO., Makers of Coin-Operated Pianos.
"Dealers the country over are rapidly awakening to the fact that opportunity for increased business and enhanced profits is to be found in coin controlled instruments.

This Seeburg showroom of the pre-World War I era shows several photoplayer, coin pianos, and orchestrions on display. (From "Put Another Nickel In.")
“Not only for his creation of ‘art cases’ as applied to coin controlled pianos is he entitled to much credit, but the character of the Seeburg instruments throughout and the innovations of a practical character which are being continually embodied in them, together with the policy of constant improvement in the smallest detail, wherever possible, stamp their maker as a progressive of the highest type.

“Glancing back over the career of Mr. Seeburg leads one to believe that he has been all his life training definitely, albeit unconsciously perhaps, for the particular branch of the musical instrument business in which he is engaged. A practical piano maker, versed in all branches of the actual construction of pianos, factory superintendent, piano action manufacturer, manufacturer of player actions and large dealer in electric coin controlled pianos — these are the successive steps which preceded the foundation of his present business, which has made wonderful strides in a comparatively short period of time. Surely a man of such training and knowledge might be expected to do large things and to produce an instrument well balanced in every part. Such a man would naturally demand that the piano itself be a good instrument.

This private club entertained its patrons with Seeburg G orchestra music in 1912. The colorful Style G was one of the most popular Seeburg instruments.

capable of bearing the excessive strain imposed upon it, that the actions be the best obtainable for the purpose, that his pneumatic mechanism be constructed upon scientific and practical lines, that no part of the instrument be slighted at the expense of any other, while his knowledge both of the regular piano trade and of the coin controlled business would naturally suggest innovations and improvements, adapting it to a wider field of usefulness and new channels of distribution.

“Adjoining the manual training high school which Justus P. Seeburg attended when a boy in his native town of Gothenburg, Sweden, stood the Malinios piano factory, where the young man spent considerable time outside of school hours, and made up his mind that when he learned a trade it should be that of piano making. After he had finished school he came to this country, and on his arrival in Chicago sought employment in a piano factory.

“He was speedily put through the different departments of the factory as his mechanical aptitude and interest in his work became manifest, and soon was known as an expert action finisher and regulator. After six years spent with another factory in this capacity he went with one of the largest concerns in the west in charge of the construction of one of their makes of instruments.

“In 1895 he went to Rockford, Illinois, and became one of the organizers of the Kurtz-Seeburg Action Co. After a couple of years he sold his interest in the business and, returning to Chicago, became interested in a new company engaging in the manufacture of pneumatic player actions and player pianos. (This was the Marquette Piano Co., maker of “Cremona” instruments — Ed.) When this company later brought out an electric coin operated piano, Mr. Seeburg was quick to see the opportunity before this type of instrument. He then withdrew and organized the J.P. Seeburg Piano Co., marketing the coin operated output of the (Marquette) company. The business developed so rapidly that he soon decided to engage in the manufacture of electric coin operated pianos. His associates in the J.P. Seeburg Piano Co. enthusiastically supported him in his move and factory quarters were secured on Clybourn Avenue. In a few months the Seeburg electric coin operated piano made its appearance.

“Besides doing an immense local retail business, Mr. Seeburg soon commenced reaching after the wholesale trade, going after the regular piano trade as well as route operators. Many dealers quick to realize the value of a Seeburg agency, have built up a most profitable business with these instruments, displaying the handsome art styles in their

Part of the old Seeburg factory at 1500 Dayton St. in Chicago. From this location thousands of coin pianos were shipped in the 1920’s.

OSBORN PIANO PLAYER CO.
Minneapolis, Minn., December 24, 1911.


Gentlemen —

We are mailing you flash-light photos of the Shubert Theatre, St. Paul, showing auditorium and pit where we have placed one of your Style G Orchestra Pianos. This theatre is playing stock this season, and using the 6-6" to place of an orchestra with the best of satisfaction. It has been in over three months and we have not had a single call to it. In fact we have had so little trouble with your complete line that we feel you have the best there is on the market. Of the seventy or more instruments we have had from you the past year, not one has failed to work when connected to the electric current.

Thanking you for many favors and wishing you success, we are,

Tours very truly,

A. D. Osborn.
warerooms and in their windows, side by side with regular pianos of famous makes.

“The company is now shipping the Seeburg pianos to all parts of the country, and has important business connections on both the Atlantic and Pacific coasts. Successive additions to the factory quarters on Clybourn Avenue being insufficient to keep up with the demand for the company’s product, they moved the past month to the new modern manufacturing building at 415-417 South Sangamon Street, near Van Buret, where they have doubled the space formerly occupied by them, and with the addition of much new machinery will double their output.

“A late addition to the line is the Seeburg violin piano, style E. In this unique and beautiful instrument a variety of musical effects can be secured by the simple manipulation of a handy button. Either a straight piano solo, combination violin (pipe) and piano effects, combination mandolin and piano, or combined violin, mandolin, and piano can be obtained at will. Like all of the Seeburg innovations it has met with instant demand.”

Seeburg in the 'Teens

The 1910 - 1920 decade was a good one for the coin piano business in America. During the earlier part of this era coin pianos were catching on with the public, and just about anyone who put an electric motor and coin slot in a piano found a ready sale with it. In such an atmosphere Seeburg, with its line of several different piano styles and with its growing system of distributors, had just about all the business it could handle.

By the middle of the decade Seeburg moved again — this time to factory quarters at 413-419 West Erie Street in Chicago. A large line of theatre pianos was introduced. Called “Pipe Organ Orchestras,” these instruments generally had a center or “console” unit flanked by two side cabinets. The side cabinets contained pipes, drums, and sound effects. Over a dozen different styles of theatre pianos were produced. These used regular Seeburg orchestration rolls, either Style G or Style H (usually), as originally made for Seeburg orchestras with the same name.

Seeburg pianos were immensely successful, and it is probable that over 1,000 were sold — mainly at prices in the $3,000 to $5,000 range.

Sensing a demand for such a product, the J.P. Seeburg Piano Company introduced a small keyboardless piano. Originally called simply the "Cabinet" model, the designation was soon changed to the "Lilliputian" or, more familiarly, the "Style L." This particular instrument went on to be the most popular type of coin piano ever produced in America. Thousands were originally made and, of that number, hundreds still survive today.

Sensing also a demand for large theatre pipe organs the Seeburg firm formed a company to produce "Seeburg - Smith" theatre organs. Several dozen installations were made and some sales literature was printed. However, the organ division was soon sold as Seeburg found that its sales and service abilities were in the line of smaller instruments.

Throughout the 'teens Seeburg experimented with many different types of instruments. Some, such as the Phono-Grand (a combination expression piano and phonograph, introduced in 1917), achieved a modest sales success. Others, the P-C-A (a coin piano built in the phonograph-like Phono-Grand case) for example, were dropped quickly from the line when sufficient sales or demand failed to materialize.

1918 price list of Seeburg organs. Note the generous markup from wholesale to retail! The Style L noted here is the orchestra; the later Style L "Lilliputian" appears on this list as "Cab." M, P, Q, R, and S are photoplayers. Note the incredible markup on a Style H orchestra. It's too bad our parents or grandparents didn't buy a half dozen and save them for us!

The outstanding success of the J.P. Seeburg Piano Company was due in part, of course, to the durability, attractive appearance, and general excellence of the Seeburg instruments. But the business ability of the firm must be given a generous share of the credit also.

Unlike many other firms, Seeburg standardized its parts as much as possible. The roll mechanism which went into the small Seeburg Style L cabinet piano contained many of the same parts as the mechanism which went into the large Style H Solo Orchestra. This simplified servicing the instruments, training technicians, and keeping parts inventories.

Seeburg did not have company-owned sales outlets but, rather, relied upon piano dealers in various cities. These dealers were given a wholesale discount which was extremely generous and which, no doubt, was a prime reason why dozens of different dealers promoted the Seeburg line for all it was worth.

As examples of this discount schedule we note that the popular Style G orchestra retailed for $5200.00 (in 1916) but cost the dealer just $650.00 — a profit to the dealer of $850.00! The small Style L piano netted the dealer a profit of $200 when it sold for the $350 list price! By way of comparison we note that another manufacturer of orchestrations had a popular model which listed for $2100.00 retail — with a $1700.00 wholesale price. It is no wonder that Seeburg instruments were so popular with piano dealers!

In addition, the Seeburg Piano Company generated quite a few inquiries itself — and passed them along to local dealers. Seeburg thus helped the dealer to sell Seeburg instruments. A letter loaned to us by Mr. Don MacDonald, Jr., serves to illustrate how Seeburg worked hand-in-glove with its outlets. We don’t know whether or not a sale was ever made, but certainly Seeburg put forth quite a bit of effort on behalf of its dealer, the Sanders-Dreyer Piano Company of St. Louis, Missouri:

"To the Sanders-Dreyer Piano Co.

Gentlemen:

J.J. Reilly of the Princess Theatre, Alton, Illinois, has been dickering with us for a "Celesta Deluxe Player Pipe Organ." I saw him yesterday and was talking with him on the telephone today..."

"It might be well for you to make a trip to Alton and see Mr. Reilly. You know how that your wholesale price on the 'Celesta' is $1085 and we have quoted him a price of $2250. I am enclosing a cut (illustration) of this instrument for fear that you have none at hand so if you care to go to Alton and see this man it is barely possible that you can get him interested..."

"J.P. Seeburg Piano Company"

In the 'teens were introduced the popular Style K and KT cabinet pianos. These, through a process of evolution, became the familiar "Seeburg Eagle" instruments — one of the mainstays of the Seeburg line. The Style K featured a piano and mandolin in combination with an extra instrument — either a xylophone (usually) or a rank of violin or flute pipes. The Style KT was essentially a Style K in a slightly larger case and with a tambourine, triangle, and castanets added.
This drug store soda fountain dispenses chocolate malted milk shakes to the accompaniment of Seeburg piano music. Taken in the "good old days" this photograph appeared in the 1913 Seeburg catalogue.

Seeburg in the 'Twenties

By the early 1920's Seeburg was the dominant firm in the coin piano business in America. The widespread adoption of Prohibition had closed the market for large instruments such as the Style G and H orchestrations (which were kept in stock but which were made only in exceedingly small quantities after 1920) and had opened up a new market for cabaret type instruments—style B pianos such as the Style L and the popular K and KT.

During the 1920's Seeburg concentrated on cabinet instruments. A novelty was provided by the Seeburg "Grayhound," a cabinet piano with a diorama of eight racing dogs. The KT Special, a cabinet orchestra introduced in 1925, was immediately successful.

From a large complex of buildings at the corner of Blackhawk and Dayton streets in Chicago Seeburg produced several thousand pianos per year—probably about 15,000 from 1920 to 1927.

When doing research for "Put Another Nickel In," we obtained from Mr. N. Marshall Seeburg an interesting revelation. In Mr. Seeburg's own words: "One interesting sidelight is the fact that we (the J.P. Seeburg Piano Co.) bought and owned the Western Electric Piano Company. It was necessitated by our desire to stimulate more competition among the Seeburg dealers who had exclusive territories and really needed competition. That is why none of our officers appeared on the [Western Electric] board in order to cover up the ownership."

It seems probable that in the 1920's Seeburg acquired what was left of the business of the Marquette Piano Company ("Cremona" instruments), the firm with which J.P. Seeburg had first worked in the coin piano trade years earlier.

By 1927 Seeburg's coin piano business had slowed to a trickle. The factory was converted for the production of coin operated phonographs (the early models of which were made in the cabinet piano case and which used vacuum pumps and pneumatic mechanisms for part of their operation). Again, Seeburg showed its market awareness and dexterity by leaving the coin piano business at the right time, as such it was one of just a handful of coin piano makers to stay in business—although in an entirely different product line.

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MARCH 1, 1924

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Prices Include Free Installation
With Five Coin Slot Boxes

FORT SIDE INN


My Dear Mr. Weil:-

The Seeburg Orchestration, Style "H", which you sold me for the Dining Room, is certainly giving great satisfaction. All the former instruments I had gave me a great deal of trouble. I am sure the style "H" is a very good investment for me. I will be very glad to recommend this instrument to any friends who will want to make such an investment.

Yours very truly,

William O. Green, Prop.

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Seeburg Automatic Instruments

Seeburg Automatic Instruments

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Seeburg Automatic Instruments
ROLLS FOR SEEBURG INSTRUMENTS

Cover from a Seeburg roll bulletin of the late 1920's. Seeburg owned the Automatic Music Roll Co.

The following types of rolls were used on Seeburg automatic instruments:

"A" rolls: This type of roll contained provision for the piano, mandolin attachment, one extra instrument (usually a xylophone or rank of pipes), and limited expression effects. This was the basic Seeburg piano roll and was used on most types of coin pianos without drums or trap effects; instruments such as styles A, B, C, E, F, K, L (Cabinet), Grayhoud, and P-G-A.

"G" rolls: Used on small and medium size instruments with drum and/or trap effects. Styles of instruments using G rolls include: KT, KT Special, E Special, KT Special, E Special, G, and smaller sizes of Seeburg photoplayer. The "G" roll has the same width (11/4") and the same hole spacing (6 holes to the inch) as the "A" roll, but has extra perforations for drum and trap effects and other controls. The "G" roll is identical in arrangement to the type "4K" roll used on other orchestrations made by Nelson-Wiggen and Western Electric.

"H" rolls: Used on the large J and H orchestrations; also on most types of large Seeburg "Pipe Organ Orchestra" photoplayers.

"MSR" rolls: Same basic format as the type H rolls, but usually without orchestration (provision for drums and traps). Feature pipe organ arrangements; intended for use on large Seeburg photoplanes and on the later piano pipe organ instruments such as the "M.O." and the "Celesta D-Luxe."

"XP" rolls: 11/4" wide 9-hole-to-the-inch rolls with semi-reproducing expression effects used on the Style X keyboard coin-operated expression piano and on the Phono-Grand combination piano and phonograph. The "XP" roll format is the same as certain Apollo (made by Melville Clark Piano Co.) roll specifications.

The above are the main types of Seeburg rolls. In addition "HO" and "MO" rolls (the initials probably represent "Home Organ" and "Mortuary Organ") were made for self-contained pipe organs; a piano pipe organ instrument introduced in 1927 was advertised as using "1R" rolls, but we've never seen an actual roll of this type; the Style Z Selective Roll Piano played a 6-tone "special cut 65-note electric reed roll" (according to the original catalog description), but we've never seen one; regular 88-note home pipe organ rolls could be used on certain types of Seeburg instruments including the Style X and Phono-Grand and on certain Seeburg photoplayers equipped with an 88-note roll frame (in addition to a G or H roll frame).

The Automatic Music Roll Co. sold rolls cut for it by the Clark Orchesters Roll Co. of DeKalb, Illinois. Very early Seeburg rolls were of three types designated as A, SS, and SSS. About 1914 or 1915 these designations were changed to A, G, and H respectively.

"A" rolls which fit on many types of Seeburg pianos (and those of other makers, too) were sold under Automatic Music Roll Co., Clark, Lind, Capitol, Columbia (same as Capitol), U.S. Music Roll Co., Marquette, and a few other names. "G" rolls were sold by Automatic, Clark, Capitol, and Columbia. "H" rolls were sold by Automatic.
SEEBURG Keyboard Pianos with Mandolin Attachment (Styles A and B).

**STYLE "A"—"The Studly Performer"

Unique and attractive. Notable for its simplicity of construction and finish. Includes: New and sturdy rack of music and one-key action; over-hanging copper keys, three action throughout; fully revolvz cardboards. Fitted in oak or mahogany, walnut or oak extra cost. Art glass panel, design subject to change without notice.

Equipped with automatic low and soft central, remote regulation. Uses Style "A", 33-note, non-selection voice roll with the famous SEEBURG automatic rewind system.

Height: 4 feet, 11% inches. Width: 3 feet, 1 inch. Depth: 2 feet, 4% inches. Weight, loaded for shipment: 150 lbs.

**STYLE "B"—"The Artistic Automatic"

Handsome and reasonable. Its appearance is a distinct factor in creating an impression. Noted for its ample size of wear and tear. Double-sprung horizontal case. Finished in oak or mahogany, walnut or oak extra cost.

Art glass panel, design subject to change without notice.

Equipped with automatic low and soft central, remote regulation. Uses Style "B", 33-note, non-selection voice roll with the famous SEEBURG automatic rewind system.

Height: 4 feet, 11% inches. Width: 3 feet, 1 inch. Depth: 2 feet, 4% inches. Weight, loaded for shipment: 350 lbs.

Styles A and B: These two styles are the same mechanically. The Style B cases have fancier art glass and trim and were originally sold for $25 to $100 more than the A styles. Many, many different Style B variations were made; a few of the more interesting ones are shown on these pages.

The above illustration shows the roll system, pump, reservoir, and other lower components of a typical A or B Seeburg piano. Seeburg instruments were built ruggedly and could take a lot of wear and tear with a minimum of servicing. They were probably the most durable American coin piano in this regard.
SEEBURG Keyboard Pianos with Mandolin Attachment

SEEBURG Pianos with Mandolin and One Rank of Pipes (Styles E and F)

Above: A view of the elaborate art glass scene from a Style C – Art piano. The scene is rich with green foliage, blue water, azure sky, and other chromatic features. This basic case was made with art glass lamps on the front posts in the early days; later the lamps were omitted. The same case, but built slightly deeper, was also used for the Style E Violin.

The Land of the Midnight Sun is the motif of this Style B.

Art glass scenery on a Style B

Early Style E pianos offered the buyer a piano with mandolin attachment and the choice of either violin pipes or flute pipes. The Style F (pictured below and right) differs in that its case is higher. Style E sold for $950 in 1918.

A Style F provides music for a soda parlor circa 1912.

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SEEBURG Pianos with Mandolin and Xylophone (Style E)

The Style E of the 1920's featured a xylophone as the added instrument. During the late teens this particular case design (with two coach lamps, an art glass scene with a wooded landscape, sometimes with clear glass "sky" to permit a view of the interior) could be purchased with pipes [violin or flute] or with xylophone. Some catalogues list the Style E with pipes as the "Style E" and the Style E with xylophone as "Style EX."

Left: Noted ragtime pianist Max Morath admires a Seeburg E in the Roehl Collection.

Below: Xylophone from a Style E.

SEEBURG (Style L or "Cabinet" Piano)

The Style L is the smallest cabinet model ever made by Seeburg. The cabinet has a mahogany finish. The Style L cabinet has a full length front door extending from top to bottom. Later styles have two doors: the top in front of the roll mechanism and the bottom doors. Early models have a reciprocating pump mounted on the right side wall of the bottom of the case (see illustration to the right). Later models have a box-type 4-part pump hidden behind a large pulley (see illustration center above). The art glass is more or less standard. The only variation is that some have a clear glass "sky" portion in the scene to permit a view of the music roll as it plays.

Seeburg Style L: In the early years this style was known as the "Cabinet" model. Later, the designation was changed to the "Style L" or "Lilliputian." Today collectors fondly know the Style L as the "Seeburg Junior."

There are several variations of the Style L. Most are in quartered oak wood, but a few are in mahogany. Earlier models have two full length front doors extending from top to bottom. Later styles have four doors: two at the top in front of the roll mechanism and two bottom doors. Early models have a reciprocating pump mounted on the right side wall of the bottom of the case (see illustration to the right). Later models have a box-type 4-part pump hidden behind a large pulley (see illustration center above). The art glass is more or less standard. The only variation is that some have a clear glass "sky" portion in the scene to permit a view of the music roll as it plays.
SEEVBURG GRAYHOUND RACE PIANO

"Grayhound"—Automatic Piano combined with 8-dog race. A wonderful novelty. Dimensions—Height: 51 1/2"; Width: 36 1/2"; Depth: 26 1/2".

Seeburg Grayhound: (Or “Greyhound” — both spellings were used). This interesting and lively coin piano is basically the same as a Seeburg L but is in a slightly larger case. When a nickel is dropped in the slot a pack of dogs whirl madly around a center post. Within less than a minute the dogs slow to a stop. The one whose nose is closest to the finishing post is the winner. Such a piano was a great attraction for taverns. The losing bettor was a candidate to drop the next nickel into the piano or, more likely, to buy the next set of drinks! These were made until the very late 1920's. A specimen in the Coade Collection has a completely modernized and redesigned pneumatic stack with all of the pneumatics scarcely the width of a finger and all arranged in a single row (rather than stacked in deck as per usual); the pneumatics are built as an integral unit with built-in valves.

SEEVBURG P-G-A COIN PIANO

Seeburg P-G-A. (or just PGA, without hyphenation — it was described both ways). The P-G-A was evidently a measure whereby cases ordered for the Seeburg Phono-Grand (see description on a following page) were utilized to make coin-in-the-slot pianos once it was realized that the Phono-Grand was not going to be a good seller. An art glass panel and coin slot were added to the outside; “A” roll mechanisms were put on the inside — and the result was the P-G-A. The P-G-A means “Phono-Grand, A-roll”. Evidently only a very few P-G-A pianos were ever made.

SEEVBURG STYLE Z

Style Z — Selective Roll Piano. Little is known concerning the Style Z, except that it was short-lived and few were sold. It used a six-tune roll (probably a special “A” roll) and had a tune selecting device. The catalogue description read: “The newest Seeburg invention. Height 4'10", width 5'3", depth 2'6". Plays a special cut 65-note electric rewind roll. The big feature of this marvelous instrument is that the person dropping the coin can select the particular number they wish to hear played. Program of music printed in plain view in special slot arrangement on piano; selection is made by simply turning indicator opposite name of piece desired. Ornamental slot arrangement showing music program and full directions for selecting the number to be played.”

—Page 606—
Styles K and KT: These instruments were second only to the Seeburg L in popularity and total numbers manufactured. Basically, the Style K is a cabinet piano with mandolin and an extra instrument — a rank of violin pipes, a rank of flute pipes, or a xylophone. Early models were with pipes; late ones with xylophone. The K uses a standard type "A" coin piano roll. The KT is the same as a K, but in a slightly deeper case, and with the addition of castanets, triangle, tambourine, and (rarely) snare drum. The KT uses the type "C" or "AX" roll which is scored to accommodate the extra percussion effects. Early models featured art glass with a scene of two dancing girls (other variations occur, but most were with the dancers). Later models were standardized with the spread eagle design. These latter instruments are called "Seeburg Eagles" by collectors today. The K and KT instruments were very popular, and thousands were sold from the mid-teens to the late 1920's. Quite a few, mostly of the xylophone K and KT type, survive today. When pipe models and xylophone models were being made concurrently for a few years the models with violin or flute pipes were known as "Style K" and those with xylophone, as "Style KN." Just before the KT Special was introduced some eagle-design cabinet orchestrations were made with KT Special components.
Interior of a late Style K with xylophone. This style could be ordered two ways: with single stroke or repeating xylophone beaters.

Interior view of an early Style K with violin pipes. The upper front panel, which was removed when this picture was taken, is of the dancing girl type. The K and KT instruments with pipes were costlier to make as they required a pressure system to operate the pipes, in addition to the regular vacuum system for the piano, mandolin, and controls. The K and KT with xylophone could use the same vacuum system and required no pressure system at all and, hence, were more economical to produce.

Interior of late Style KT with xylophone. Note the castanets, triangle, and tambourine near the top of the case.

Upper part of a Style K with pipes (this particular K with pipes has an eagle (front). The pipes are of the harmonie flute variety with tiny holes drilled at the nodal points (midway up the pipe).

Interior view of a Style KT with violin pipes (front has the eagle glass). These late eagle machines with pipes are very rare and are highly desired today.

Style C — The “Xylophonian.” 54-note piano with xylophone and mandolin. (Do not confuse with earlier Style C — Art, a keyboard piano with mandolin. Introduced circa 1925. Center art glass is of a “theatre curtain” motif and is quite similar to the sides of the art glass used in the KT Special. Catalogue description follows: “A winner. Designed especially to provide in a small case the added novelty of the xylophone without cramping the tone chamber... Finished in silver gray highlighted in gold; or in dark oak. Ornamental art glass of special design subject to change.”

--- Page 608 ---
Seeburg KT Special: Sold as: "Ballroom favorite. Designed to serve in places requiring the ultra-supreme in automatic orchestral development. Elimination of keyboard reduces instrument to convenient dimensions."

The above-pictured instrument was found in a Chicago basement by the author in 1965. The information as to its location was given to Harvey and Marion Roesh who lost no time in acquiring it. Now restored, it is a prized part of the Roesh Collection.

In "Player Piano Treasury" Harvey Roesh quotes a September 2, 1925 article pertinent to the release of the then-new KT Special: "The popularity of the new KT Special, the latest addition to the Seeburg line of instruments, was presaged by the fact that the initial order for the instrument was for fifty. This came from one of the Seeburg dealers who saw the first KT Special which was turned out earlier in the year. The attractive design, the beauty of the finish, and the number of special features won the dealer immediately and the order for two carloads was placed."

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Overall interior view of the E Special. This instrument, introduced in the 1920's, was produced only in small quantities. Far more popular during this era were the keyboardless or cabinet style orchestrions.

**STYLE "E SPECIAL" — The All-Purpose Orchestration**

Designed to serve a dual purpose—that of an automatic orchestrion, and that the convenience of the keyboard, piano can be manually played.

Double speeded, hardened case, finished in mission oak, or dark mahogany. Service door in upper panel set with ornamental art glass. Interior of case finished in black lacquer and designed to look as if made of solid wood.

Engraved with hard wood and soft, Curtis, tempo regulator, special shock absorber device for all orchestrion instruments. Tone Style "C". 63 note, semi automatic, 41 note, automatic. A genuine SEEBURG automatic rewinding system.

Height: 6 feet. Width: 3 feet. 3 inches. Depth: 2 feet. 9 inches. Weight: seven hundred and fifteen pounds.

Below the keyboard is the xylophone. It is of the reiterating or repeating type and will sustain a note (by rapidly vibrating a beater) when a tracker bar hole is uncovered. The instrumentation of the E Special is identical to that of the KT Special.

At the upper left inside of the E Special is the tambourine. The E Special uses "G" (or "X" — the two are the same) roll. As the E Special (and KT Special) has more instruments than a G roll can accommodate, a switching device permits one hole to operate two instruments.

Upper right of the E Special — showing the snare drum, wood block, and triangle. By means of a switching device the wood block and triangle play alternately from the same tracker bar hole.

Lower right of the E Special — showing the bass drum and cymbal (which operate from a single beater). In addition the bass drum has two smaller beaters for tympani or kettle drum effect.
SEEBURG STYLE X EXPRESSION PIANO

MASTERCRAFT. Designed for demanding departments requiring a repertory of instrument combinations. Also recommended for home use, where a smaller piano is desired in oak, satin or mahogany finish. Impressive mark of seven and seventeen positions, operating separate bass, three treble, and two tone buttons. Piano and cabinet 45 in. long, 26 in. wide, and 43 in. high. Special design made with graded reads: teacher's and student's quarters or homes; also capable of handling large social or concert rooms. Front of fall cabinet round corner. Volume normally adjusted Style 'X' 6 to 10 electric reproducing roll.""
Seeburg Style L Orchestron

Seeburg Style L Automatic Orchestra. Uses "G" rolls and contains the same instrumentation, except one rank of pipes instead of two, as the Seeburg G orchestra.

Above: Seeburg Style L with rank of flute pipes. Left: Seeburg Style L with rank of violin pipes. The Style L orchestron was produced only in limited numbers and is quite rare today. Do not confuse this Style L designation with the omnipresent tiny Style L cabinet piano. (Svoboda and Klavestad collections)

STYLE G—Art Style ORCHESTRON

Seeburg G Orchestron: While 95% or more of the Style G orchestrons made were of the style with torches pictured at the left, there were some other colorful and interesting varieties. At the right is a type with sailing ships and boy musicians (Givens Collection); just below is the earliest style of G with hanging lamps, mirrored outer panels and with two inner panels with tropical birds. Two hanging lamps are above the mirrors. Some of these have one rank of metal and one rank of wood (instead of two ranks of wood) pipes; at the lower right is a colorful style with an escutcheon and sailing ship design (Ex. A.C. Raney Collection; now in the Benson Collection).

STYLE "G"—Art Style Orchestra


Above: Catalogue description of the Seeburg Style G orchestra. Called the "Art Style," this is one of the most attractive of all American orchestrions. Many different music rolls featuring excellent arrangements were made for the Style G. Today collectors consider the Style G to be a prime addition to any exhibit of automatic musical instruments.

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Seeburg Style G orchestrion from the author’s collection. For years this was a featured attraction in Valente’s Nickelodeon Tavern in Chicago. I have always had a soft spot in my heart for the Seeburg G. The very first orchestrion I ever heard anywhere was a similar instrument in the Roehl Collection. On my first visit there in 1960 I heard the tune “Japan.” Since then that tune has always brought back memories whenever I’ve heard it again (on a G roll recut by Flemington, N.J., collector Ed Freyer).

Early Seeburg G’s (and other Seeburg orchestrions) had “Upright Grand” on the fallboard decal. Slightly later ones had “Orchestron” in straight letters (as in the catalogue illustration at the left). Still later ones had “ORCHESTRION” in gracefully flowing letters – as shown above. Most Seeburg G’s were equipped with nickel slots; a few had dime slots; fewer still had quarter slots.
SEEBURG STYLE J ORCHESTRION

Style J Orchestration: This orchestration was made in several designs: the usual type as illustrated at the right (note that the description mentions "SSS" rolls — the early name for "H" rolls), the rare type as illustrated above, and also in a case virtually identical (except for the art glass treatment — the Seeburg has sailing ships; the Peerless has a spectral goddes in flowing robes) to that of the Peerless "Wisteria" orchestration. Oak (mostly), walnut, and mahogany were the wood finishes available. The design at right is of stunning beauty. The art glass panels in the front posts are lighted from within.

SEEBURG STYLE H ORCHESTRION

STYLE "H" — Solo Orchestration

Music, sylphphone: 64 pipes, giving violin, viola, oboe, flute, clarinet, and Schaeffer effects; manuals attached, bass drum, tambourine, tambourine, and tambourine effects.

MASKED MARVEL. Equal to seven man orchestra. Equipped with precision soft action control, enabling instrument to render wonderful solo effects.

Double-reed and reed instruments are finished in mission oak; (silver-gray finish by special order); equipped with two hand-motion wood grained, instrumented. Temperance, automatic, and automatic, typical of the combination of automatics.

Tempo regulator, automatic lead and soft control, plus special Style "H", 18-note, transcription music, with manually SEEBURG automatic control system.

Height: 2 feet, 6 inches. Width: 4 feet, 4 inches. Depth: 2 feet, 19 inches.

Seeburg Style H Orchestration: If anyone were to award a prize for the most ornate keyboard orchestration design ever produced in America, chances are that the Style H would win it uncontested. With its two statues (named Strength and Beauty — a closeup of "Beauty" is shown at the right), its four large and colorful art glass panels, its three hanging art glass lamps, and the overall elegance of the case, the H is awesome and impressive.

STYLE H
SOLO—ORCHESTRION

The H was a popular model, especially in the 1911-1926 years (although this style was made as late as 1926), and hundreds were sold. Nearly all were of the standard art glass design as pictured at the above left. Most were made of quartered oak wood; a few were produced in mahogany.

The H roll features a separate solo section. The treble piano notes can be shut off, permitting the violin or flute pipes to play solo melodies.

-Page 614-
Above: Upper interior view of a Seeburg H orchestra. Now a part of the Givens Collection, this instrument saw years of service in a Toronto, Canada, restaurant. It is a late instrument and was one of the very few H's made in the 1920's. At the very top can be seen the snare drum (left) and bass drum. The latter has three beaters; the two small side ones are for the tympani effect. Between the two drums are the black castanets. The two ranks of pipes, harmonic flutes in the foreground and, behind them, the violins, rise from right to left. In the foreground is the xylophone.

Left: This ice cream parlor of 1912 went all the way and invested in a Seeburg H.
AMPICO NEW RECUTS P/B “THE ORIGINAL PIANO TRIO”

202611  LOVELY DOVE from “The Rose of Stanboul” Romberg. FoxTrot…A really rare roll and a delightful one at that! Great pianistic tricks in this clever and singable roll.

202711  LIST'NING ON SOME RADIO from “Ziegfeld Follies”. Stamper…this tune from the follies was a huge success. It is possible the trio actually played this selection in the Follies.

203161  PACK UP YOUR SINS & GO TO THE DEVIL from “Music Box Revue”. Berlin…This roll takes the cake! It is all over the place on the piano and is as popular today as it was in the twenties. Great favorite.

202491  A Song Of India. FoxTrot…Originally a vocal solo from the Rimsky-Korsakov opera “Sadko” this fox trot novelty arrangement will have you bursting out in laughter.

202711  I'LL BUILD A STAIRWAY TO PARADISE from “Geo White Scandals” FoxTrot. Gershwin…Probably the most sought after piano trio rolls ever issued. This Gershwin/Piano Trio roll is a real show stopper you will play many times over.

202451  GEORGIA..FoxTrot…Donaldson…Great Walter Donaldson number played with a great southern style by the Piano Trio. Many artistic/Pianistic tricks in this one make it really memorable performance.

202671  DO IT AGAIN from “The French Doll” FoxTrot. Gershwin…Another delightful Gershwin/Piano Trio roll. A rare original that is very difficult to find, probably due to the fact that the owners played it until it disappeared.

203091E  TOOT TOOT TOOTSIE! GOO’ BYE. Kahn-Erdman…This is the best Ampico roll ever made by the Piano Trio. An outrageous and all over the keyboard recording. Long sought after by musicians & collectors alike.

OTHER AMPICO ROLLS

212001E  NOW I’M IN LOVE. FoxT.C Major. Yellon-Shapiro, P/B Wright/Johnston.

205831  ALBANY BOUND. Henderson. P/B Lopez. The “drive” in this roll imitates the locomotives heading south! A truly outstanding arrangement of another song that has become a standard today.

207541  BYE BYE BLACKBIRD. FoxT. Henderson. P/B Lange. A standard for all time is this Henry Lange roll. An Amica Honorary & a gentleman who was a great pianist/musician.

210351  ST. LOUIS BLUES. Handy. P/B Carroll. This is really one of the most outstanding Ampico rolls played by Adam Carroll. He captures the feel of the W. C. Handy piece with variations in the style typical of the blues/jazz age.

DUO-ART NEW RELEASE

18565  SWEET ONE. FoxT. Jolson/Leith. Al Jolson is still famous to this day & was a composer as well as a performer. This is a snappy arrangement of a Jolson song by Aeloian arranger/artist Ernest Leith.
Hello Collectors,

Piano Roll Auction # 71-280 is now on the web site and open for bidding. The auction features Ampico, Duo-Art, & Welte reproducing rolls; Recordo expression rolls and 65 & 88 Note rolls. If you would like to have a hard copy of the auction to look over, it can be downloaded from the web page in Microsoft Word format or Adobe Acrobat Reader format. The number of rolls being offered has been increased, as I am not running as many auctions per year as in the past.

Click this link or paste it in your browser to see the auction: http://www.pianorollcenter.com/auction.htm

The Spring 2005 Tenth Anniversary list of Leedy Brothers recuts is now on the web page. We have a nice selection of Ampico and Welte rolls. For the Ampico the Melodies In Blue No.2, and For the Welte, the complete Haydn Surprise Symphony. A hard copy of the Leedy Brothers list can be downloaded from the web page in Adobe Acrobat Reader format.

Click this link or paste it in your browser to see the Leedy Brothers List: http://www.pianorollcenter.com/rolls.htm

If you have no interest in the piano roll auctions or recuts, please notify me, and I will delete you from the email list.

Regards,
Bennet Leedy

New Roll Releases -
Leedy Brothers 10th anniversary list: Spring 2005

Please send us your order by mid-March as we plan on shipping orders in mid-April.

WELTE LICENSEE MUSIC

C-7649 RHAPSODY Op79 No1 B MINOR Brahms, played by Evelyn Howard-Jones. An eloquent performance of this late romanttic masterpiece. Howard-Jones shows the power and beauty of Brahms’s famous piano composition.

C-7545 C-7546 C-7547 C-7548 SURPRISE SYMPHONY Haydn, played by Richard Singer and Samuel Reichmann, conducted by Fritz Reiner. This is one of the greatest symphonic journeys recorded for the Welte. Beautiful and truthfully played in the early classical style. Quoting from the Welte Licensee catalog: “Haydn finding his English audiences inclined to take a nap during the slow movement resorted to this joke to wake them up. The slow movement begins with repeated pianissimo; but at the 16th measure culminates in an unexpected crash of the whole orchestra.” It’s a must have recording to add to your collection.


Y-75069 LET IT RAIN, LET IT POUR played by Vee Lawnhurst. Another terrific roll by Vee from June 1925.


Y-75469 BREAKAWAY played by Jack Wehrlen. By far the best recording of Breakaway! It’s a great jazzy roll. Recorded in October 1929, just before the stock market “crash”.

Y-75556 YOU DIDN’T KNOW THE MUSIC and I Didn't Know the Words played by Ruth Ferguson. This wonderful song was originally introduced by Leo Reisman’s Orchestra with pianist Eddy Duchin. Ferguson gives us a particularly poignant performance. An Aeolian recorded Welte roll from December of 1931.

AMPICO MUSIC

63933-H BALLADE Op38 No2 F MAJOR Chopin, played by Phillip Gordon. One of Chopin’s most moving works. It starts with a beautiful melody that alternates with a potent second theme-a work that’s highly recommended.

65533-G IMPROMPTU Op29 No1 A FLAT MAJOR Chopin, played by Lucie Stern. Wonderful recording of this rarely heard composition. It’s beautifully played and written; and alas, it shows that Chopin occasionally had trouble finding an ending to his compositions!

55184-H WALTZ Op29 No2 C SHARP MINOR Chopin, played by Leo Ornstein. The 1925 Ampico catalog describes this roll as “a dance poem, representing the feelings of an unhappy lover at a ball.”
Continued... AMPICO MUSIC

70543 HUNGARIAN RHAPSODY No12 Liszt, played by Arthur Rubinstein. A B coded roll. The most lyrical of the rhapsodies is superbly played by Rubinstein. Again from the catalog, “the 12th is made up of dances with pronounced accent and decided rhythm welded into a superb pianistic work by the great composer-pianist.”

70841 ARAGONAISE & THAIS MEDITATION Massenet, played by Milton Suskind & Alexander MacFadyen. Both are B coded and presented on one roll. Meditation is one of the most beautiful of all of Massenet’s compositions. Today it’s often performed on the violin with piano accompaniment. The Aragonaise is a lively sketch from the opera El Cid.

60491-H BURLESCA No5 G MINOR Scarlatti, played by Vincent D’Indy. It’s written in the baroque style which has a light buoyancy and comic spirit that is a sheer delight. One of two Ampico recordings by this famous French composer. Also one of the few works of Scarlatti’s for the Ampico. It’s a highly recommended roll.

51372-D MY CASTLE IN THE AIR played by Pete Wendling. Nice early roll by Wendling.

222011-F STEALING played by The Original Piano Trio. Great performance by the boys! Recorded in 1922.

213691 I FOUND A MILLION DOLLAR BABY played by Victor Arden. A terrific B coded roll from October 1931.

213761 GOOD NIGHT, SWEETHEART played by Arden and Carroll. One of the best songs of the era-the American version was introduced by Rudy Vallee. It soon became the standard closing number for dance bands. Brilliantly recorded B roll from December 1931, by the best piano duo in the business!

214943 1. AFTER ALL, YOU’RE ALL I’M AFTER; 2. SHE LOVES ME NOT played by Victor Lane. These songs were sung by Bing Crosby in the 1934 move After All, You’re All I’m After. A nice B coded roll from June 1934.

215611 HERE’S TO ROMANCE played by Victor Lane. Fine recording from December 1935 A B coded roll.

216073 MELODIES IN BLUE NO. 2: 1. My Melancholy Baby; 2. I Can’t Give You Anything But Love; 3. They Didn’t Believe Me played by Frank Milne. A splendid selection of “blue tunes” expertly arranged and played by Milne. It is a B coded roll from spring of 1937 - companion to the roll we issued last fall.

71403 RUMBA MEDLEY: 1. Dust On The Moon; 2. Carioca; 3. Peanut Vendor played by Arden, Carroll and Ohman. Three wonderful rumbas on one roll. Carioca was danced by Fred and Ginger in their first movie together Flying Down to Rio. The Peanut Vendor was a popular Cuban song El Manisero introduced into the U.S. with English lyrics by Dan Azpiazu at the Palace in New York. A B coded roll originally released in 1935.


PLEASE VISIT THESE SUPPLIERS OF RECUT ROLLS

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News From The Chapters

CHICAGO CHAPTER
Reporter: Kathy Stone
President: Mel Septon

Our last meeting of 2004 for the Chicago Area chapter was held at the home of Carol Veome. All who attended were quickly put into the holiday spirit as Carol and many donors put on a magnificent spread of holiday treats. To the delight of all present our gracious hostess was more than happy and willing to demonstrate various pieces in her collection, some with holiday music ready to play like her Seeburg G Nickelodeon, and her Wurlitzer juke box filled with seasonal songs from Bing Crosby to Homer & Jethro. Many were also fascinated with her collection of music boxes and antique wind up phonographs.

President Curt Clifford called his last meeting to order and after a brief business meeting the floor was open for the election of new officers for 2005, 2006. Newly elected officers for the upcoming term are Mel Septon, president; Carol Veome, Secretary, Joe Peckarek, Treasurer, Curt Clifford, Reporter, and George Wilder, Board representative.

Former president Bob Taylor announced he is now in possession of sixteen file cabinets of AMICA reprint brochures and that they are now sorted, classified, indexed and available for a nominal cost.

Playing the Steinway. Richard Van Metre, former chapter president, getting ready to put the Steinway DuoArt through its paces.

Around the music box. Former chapter president Margaret Bisberg demonstrates one of the many music boxes.

Juke Box. Our gracious hostess Carol Veome in front of her Wurlitzer juke box.

Our Meeting. Members gather in preparation of the business meeting.

Barry Leedy in front of the Seeburg.
The Pacific Can-Am chapter of AMICA met Saturday, December 11, 2004 at the Kent, Washington home of Jack and Mary Lou Becvar. We always enjoy their hospitality and gracious welcome. Their home is filled with many wonderful collections, all decorated for the holidays. We were again treated to the Mighty Wurlitzer (minus the tuned sleigh bells which were dismantled for rebuilding), Marshall and Wendell Ampico upright and Moller Artiste Roll Player for the organ. With all three it is possible to play piano rolls through the organ, Moller Artiste rolls through both, and everything is MIDI-fied, too. The tunes are almost endless.

We were surprised and saddened to hear of the illness of our own Ray Parkinson of Vancouver, Canada. Our thoughts are with him at this time.

Officers were elected during the business meeting portion of the afternoon. All of us thanked Peg Kehret for her outstanding organizational skills and for having interesting themes or events.

Kurt Morrison and Ron Babb continue the chapter project of rebuilding the Knabe Ampico at the Paramount Theatre in downtown Seattle. This was the original home for this piano. After a long absence it has been returned to the lobby mezzanine and will play for tours and other theatre functions. Our chapter is donating any necessary funds to the project, but it is Kurt and Ron that have done the work to preserve the historical significance of this piano. It plays and expresses now and many people that hear it from below do not know that it is being played from a roll. We hope to generate new members or at least new interest in our hobby with this instrument.

Our white elephant gift exchange followed. We were forced to set some ground rules to limit thievery and finish in a timely manner without throwing a wet blanket on the fun.

Our potluck followed. As usual, we had more food than counter space. For those who left hungry, we accept no responsibility or blame.

After collection of 2005 dues, we disbanded until our spring meeting.
Texas Chapter Meetings, 2004

Texas Chapter members enjoyed 4 wonderful meetings in 2004 although we were a bit remiss in reporting them.

Sal & Elaine Mele started the year off in February with a dinner meeting followed by an organ and choral concert at their church nearby. Sal gave members the tour of musical instruments which included their 1926 Welte Grand in a Kranich & Bach case, 1924 Steck Duo Art upright, 1895 Kimball Victorian style reed organ, 1846 Prince Melodium and their beautiful 1921 Steinway M grand with the QRS Pianomation MIDI system. Elaine & daughter Celeste served a delicious lasagna dinner, and after dessert we went to St. Rita’s Catholic Church to hear the organ/choral concert. It was a wonderful afternoon and evening full of music and socializing for all of us.

In May members met at the Olden Year Music Museum in Duncanville to see the private collection of Homer DeFord. Mr. DeFord and his sons narrated interesting stories and information about his vast collection of rare automated musical instruments - early televisions, victrolas, Edison phonographs (and many beautiful phonograph horns), music boxes, nickelodeons, Mills violin, etc. etc. The largest instrument is a 1901 oak Aeolian Orchestrelle. This meeting was a real treat for members and guests.

Bill & Sharron Boruff hosted the October meeting in their home in Dallas. They have a Knabe Ampico grand piano, Victor Orthophonic phonograph and wonderful collection of records, an Edison Opera Cylinder machine and many music boxes and organettes. Everyone especially enjoyed the Wurlitzer Pianino with piano, mandolin, flute, violin and xylophone – it was played frequently during the afternoon. Sharron had her famous “cherry-cream cheese dessert” and many other goodies to make the visit even more enjoyable.

In December Mike & Maureen Barisonek hosted the Christmas dinner meeting at their home in Arlington. They have a Weber Duo Art upright piano, a beautiful Olympia disc music box and several exquisite Palliard cylinder music boxes that we enjoyed hearing. Maureen showed her lovely doll collection – each time we visit Maureen has a new doll and Mike has a new musical instrument it seems. Each visit is always a special treat. After dinner we had our annual gift exchange which is always a lot of fun.

We send a large thank-you to all of the hosts in 2004 – and we are looking forward to another active and fun year in 2005.
Promote a contest for the composition of a piece for Monkey Organ

Regulations:
- Admission to the contest is granted to composers born after 31/12/69.
- The compositions must be original, have never been executed and have not received any prize in other contests.
- The theme of the composition is free and shall comply with the technical specifications included in the contest announcement.
- The duration of the piece shall not exceed three minutes.
- For each composition, the full score shall be submitted in three copies.
- The judgement of the Examination Committee is unquestionable and final.
- Each work shall be anonymous, marked by a watchword submitted together with a closed envelope marked with the same watchword and containing the registration form duly filled in and signed.
- Three compositions will be selected: these will be made on punched cardboard and executed by a hand organ the evening of the prize awarding ceremony.
- The pieces sent will not be returned and will contribute to the creation of the contest repertoire.
- The compositions will be selected by a Committee including the Director of the conservatory “B. Maderna”, acting as Chair and by experts appointed by the conservatory and AMMI representatives.
- PRIZES: First prize 500.00 Euro and a tag, second prize: a tag, third prize: a tag.
- The composition will be created for 29 note barrel-organs.
- The scale to be used is the one indicated on the side.
- The jury reserves the right not to award any prize if none of the candidates is deemed eligible.
- The pieces shall be sent by registered mail in a closed envelope to: Concorso AMMI-Via Monticino 485-47020 CESENA (FC) ITALY
- Fax ++39/0547345077-mail: info@ammi-italia.com by June 30, 2005.
- Registration to the Contest implies the acceptance of these regulations.

Technical specifications for the Composition Contest for “Monkey Organ”
The composition to be created is for 29 note barrel-organs.

The scale to be used is the one indicated on the side.

Minimum metronome time possible: \( \frac{1}{15} \) (crotchet).
Maximum metronome time possible: \( \frac{1}{15} \) (crotchet).
Minimum rhythmic figure possible: \( \frac{1}{15} \) (demisemiquaver).
The use of a cluster shall be limited to the length of a \( \frac{1}{15} \) (crotchets).
Maximum duration of the music piece: 3 minutes
For information please email: info@ammi-italia.com
ADVERTISING

GENERAL INFORMATION ABOUT ALL ADVERTISING IN THE AMICA BULLETIN

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Ad copy must contain text directly related to the product/service being offered. Extrananeous 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 ADVERTISING RATES FOR AMICA MEMBERS:

- 1-25 words ........ $10.00
- 26-50 words ....... $20.00
- 51-75 words .......... $30.00
- 76-100 words .......... $35.00

Because of the low cost of advertising, we are unable to provide proof copies or “tear sheets”.

Non-member rates are double the above amounts.

DISPLAY ADVERTISING

- Full Page — 7½” x 10” . . . . . . . . . . . . . . . . . . . . . . . . $150.00
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Loose Sheet or Insert Advertising: Inquire

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

PAYMENT: U.S. funds must accompany ad order. Make check payable to AMICA INTERNATIONAL.

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 first week of the even months.

(REV. 4-05)

FOR SALE

1914 STEINWAY OR DUO-ART GRAND #161135. Completely restored mahogany case, piano action and player action with original perfect ivory. Includes custom bench, beautiful external pump cabinet, rare 72 roll front cabinet and 150 Duo-art rolls. $17,950. Call 509-248-4145, or email gdiandbob@nwinfo.net for more info or a flyer with photos. (2-05)

AUTOMATON PICTURE, two motions, 5” x 7”, MBSI Orlando table favor, tune choice: Edelweiss or It’s a Small World, $40 each, ppd (ground USA), Dick Leis, 6138 Guilford Drive, New Port Richey, FL 34655 email & PayPal: Dixleis@aol.com (2-05)

5 FREE PLAYER PIANOS and many parts, all unrestored.
Call J. Couture 419-877-5390 evenings. (2-05)

Positions open for the "Bumbling Bruder Tour" June 14 - 28, 2005; tour includes Germany, Switzerland and Holland; information may be obtained from Ron Opp, 918-786-8988 or hopp@icinet.net. (2-05)

1914 STECK DUO-ART 5’2”; Ivory keys, rebuilt but requires some repair work from 2 years of storage, bench, 67 large and 42 small Duo-Art rolls included for $5200. Contact: Yale H. Crandall, 5329 Fountain Palm St., Las Vegas, NV 89130, phone (702) 396-8305. (2-05)

AELONIAN ORCHESTRELLE STYLE V, beautiful dark oak case, playing well with pedals or blower, 24 rolls, $5,800. Howard Sanford, Miami, FL 305-932-7972 (2-05)

HANDMADE BARREL AND PNEUMATIC ORGANS made in Germany. With moving figures and a lot of humorous surprises. See: www.magic-mechanical-music.de Musik & Spiel Automaten Geratetbau, Ing. Hansjorg Leible, D-79400 Kandern/Holzen, Kirchstr. 2; Tel: 07626-7613, Fax 07626-971009 (6-05)

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