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THE AMICA BULLETIN

AUTOMATIC MUSICAL INSTRUMENT COLLECTORS' ASSOCIATION

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VOLUME 44, Number 4 August/September 2007

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AMICA BULLETIN

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Submitted by David Bonner. See article on page 113


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AMICA INTERNATIONAL

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Amica International
PRESIDENT’S MESSAGE

This has been my first year as your President, and I have really enjoyed it. It has given me the opportunity to communicate (via correspondence, telephone, and e-mail) and personally meet many people I would otherwise never have known. The instruments give us an excuse to get together, but the relationships developed as a result of our common interest are the real bonus. Now is the time to step forward and get involved at either the chapter or international level—the rewards far outweigh the work.

AMICA is now on YouTube.
Check it out at http://youtube.com/watch?v=woi5c-10HG0.

Several years ago, the Sierra Nevada Chapter made a video of automatic musical instruments narrated by Chapter Vice President Doug Mahr. I sent the video to Website Manager Karl Ellison and he edited and made it into a YouTube presentation with a leader and follower screen plugging AMICA. The information is now posted on the AMICA Board Members site and should also be listed on the amica.org site soon. Karl has also volunteered to do the same if others send VHS TAPES of AMICA events.

In a few days, Nadine and I are off to the 2007 Convention in Germany and Holland. We are looking forward to visiting old friends and meeting new ones.

John Motto-Ros
mottoros@sbcglobal.net

FROM THE PUBLISHER’S DESK

Our cover story in this issue features artist Judith Sidorsky. When she died in 2003, she was probably the last surviving person to have recorded reproducing piano rolls for any of the big three companies in America during the 1920s. [The last living major artist who recorded a large number of reproducing piano rolls in the teens and twenties was probably Leo Ornstein who died in 2002 at the astonishing age of 109.] How the story of Judith Sidorsky and the articles and photos in this issue came to be are quite interesting if you believe in coincidence.

Earlier this year I placed my usual roll order with Bennet Leedy of Leedy Bros. Music Rolls and bought a Welte-Mignon roll that Bennet had discovered in a large collection in Detroit. It is an unnumbered roll played by Sidorsky and not found in any known compilation or catalog of Welte rolls. A few months later, I received a call from AMICA member Ken Caswell in Texas and he asked me if I had ever heard of a Judith Sidorsky because someone had brought an old Welte roll to his home to hear but it was in unplayable condition. The person with the roll was David Bonner and he had written a book about Judith and was given this roll by her son. Well, it all started coming together in my mind and soon we had a wonderful cover photo for the AMICA Bulletin, a reprinted article about her making the roll, a new article by David Bonner, and the roll being recut by Leedy Brothers all in the same year. Some things just fall together at certain times.

Mike Kukral
Publisher
Judith Sidorsky, pretty fourteen year miss, winner of the recent Detroit Piano Playing Contest, came to New York City last week, to record her playing of the C Sharp Minor Scherzo, by Chopin, for the Welte-Mignon (lic.) reproducing rolls. She was chaperoned by her mother, Mrs. Aaron Sidorsky and both were the guests of the Auto Pneumatic Action Company and the De Luxe Reproducing Roll Corporation which made the recording. She played for the recording early Monday morning at the recording studio on West Fifty-first Street.

It was Miss Sidorsky’s first visit to New York and she frankly confessed it thrilled her almost as much as having the opportunity to record her playing for posterity.

“When I played for the recording just now, I made myself think of the thousands of people who would listen to it after the rolls are made and sold,” she said. “I like to play before a large audience so that was why I tried to think of the thousands all over the country who would listen to my recording. I love to play Chopin. The number which I played in Detroit and which I have just recorded for the Welte-Mignon, the C Sharp Minor Scherzo of Chopin is my favorite.” Miss Sidorsky frankly admitted she does not care for jazz music. She does not believe it will ever be true, but they amuse me mightily.”

Miss Sidorsky, who is in her second year of high school, fondly admits her ambition is to become a concert pianist. Her latest triumph was a fine start in that direction. “Bendetson Netzorg, her instructor, will not allow her to appear in public for the next few years, more than once or twice a year,” Mrs. Sidorsky said. “Judith takes this philosophically as she is very attentive to what her teacher says. She has already refused several fine offers to play professionally.”

Judith’s mother deserves most of the credit for developing her love for music and her talent. Soon after Judith’s ninth birthday her mother started to “teach her the notes.” She showed surprising aptitude for the work and it wasn’t long before she gave so much promise the best professional teachers obtainable were employed to instruct her.

And then, when she was eleven, she was asked to play for a concert from the studio of radio station WCX, Detroit. She accepted. It was her first public appearance. “I was awfully scared,” Judith admits. “But then, I couldn’t see the audience, so it wasn’t as bad as it might have been.

Learned of Contest from Friends

“My school friends first told me about the contest and urged me to enter it, knowing that I play the piano and have been studying for a long time.

“I read all about it that night in the Detroit times and made my application. You don’t know how happy I was when I remained one of the seven in the finals.”

Here Mrs. Sidorsky broke in. “Judith could hardly go to sleep, she was dreaming and hoping to win, every night. ‘If I win, mother, we are going to get that Steinway grand we want so much,’ she said to me. So when Judith was adjudged the winner she did not have to think what piano she wanted. Her heart was already set on the Steinway which Grinnell Bros. have presented to her.”

Her appearance before the crowded ballroom of the Book-Cadillac Hotel in the contest was not her first appearance before a large audience. Miss Sidorsky has quite a reputation as a talented pianist in her home city of Detroit and has played at various civic affairs and the recent Music Supervisors Convention.

Her playing at Detroit fairly astounded the audience and the judges. The choice as winner was unanimous.

Miss Sidorsky claims. “Now, however, I’d rather play in front of an audience than over the radio. There’s more thrill when a couple of thousand men and women are watching you.”

Thrill there may be, and fame there may be, but the real reason that Judith studies hard and plays well is that she is a lover of music. Her mother never had to force her to study. She went to the piano and spent more of her spare time there. She still goes. She averages about four hours a day in practice.

And every once in a while she makes a public appearance, either in recitals or in big concert.

Judith is a typical 14-year-old girl. She is exceptionally smart in school. She’s pretty and vivacious. Her successes seem to have been unable to “spoil” her and she takes compliments on her work and answers questions with a laugh that seems to say: “All these wonderful things may be true, but they amuse me mightily.”

Perhaps Judith will not be the only Sidorsky to earn musical fame. Her younger sister Rebecca, has reached her ninth birthday and has started as Judith did, “learning the notes” from her mother.

“And she’s just as good or better than Judith was when she started,” Mrs. Sidorsky claims.
After seeing the sights of New York, Miss Judith had her picture taken at the recording studio as she listened to her own playing on the Welte-Mignon (lic.) reproducing piano. She then okayed the roll and finished one of the most thrilling experiences she ever had.

“We will have to hurry home to Detroit now,” she said, “because I have to catch up with high school lessons.”

Immediately after listening to her recording Judith Sidorsky and her mother, signed the following statements:

“After hearing my record on the Welte-Mignon (Licensee) Reproducing Piano I was greatly impressed with the possibilities of the educational value to the musical students being able to hear the interpretations of the world’s pianists and the great help and incentive it is to me in my study.”

Her mother also signed the following testimonial:

“When I first heard the Welte-Mignon (Licensee) reception of Judith’s playing, I was genuinely moved and felt like crying from joy. I felt greatly repaid for all the hard work.”

BIOGRAPHICAL SUMMARY OF JUDITH SIDORSKY GRENELL

By David Bonner

Four years after making her Welte-Mignon rolls, Judith began studying with Olga Samaroff at Juilliard, where she met and married fellow Juilliard pianist/conductor/teacher Horace Grenell.

In 1934, along with Horace, Rosalyn Tureck, and nine other pianists, she performed at Radio City Music Hall in a program billed as “12 Grands” — with all dozen pianists playing simultaneously, as the Rockettes danced around them.

Under Samaroff’s tutelage, Judith won the prestigious Naumberg Prize in 1935. Her Town Hall debut in 1936 received favorable reviews from Olin Downes and the other New York critics. She concertized frequently through the remainder of the 1930s, including many appearances with orchestras sponsored by the WPA, and also several times with the Philadelphia Symphony under Eugene Ormandy.

A self-styled “freethinker” who never hesitated to speak her mind, Judith eventually tired of Samaroff’s Victorian ways, and also the career path that had been chosen for her. By the end of the decade, she had abandoned the life of a formal concert pianist, and instead devoted her time to raising a family, and focusing on her true love: painting.

Meanwhile, she and Horace frequently lent their musical talents to radical political causes, often associated with the American People’s Chorus, which Horace conducted. Judith also began working as a music teacher at various progressive nursery schools in Manhattan, which provided the inspiration for a children’s record club called Young People’s Records, founded by Horace in 1946. She wrote numerous records for the company, much of it based on material worked out in her nursery school classrooms. (Horace went on to launch several other notable record labels, including Children’s Record Guild, American Recording Society, Music Treasures of the World, and Desto.)

Though no longer an official concert performer, Judith made occasional orchestral appearances in the ensuing years, including the Detroit Symphony in 1944 (under Ossip Gabrilowitch), the Chautauqua Symphony in 1961 (under Walter Hendl), and the Plainfield (NJ) Symphony in 1962.

In the 1970s, Judith and Horace relocated to the mountains of North Carolina, where she developed a friendship with her new neighbor Lili Kraus, and often accompanied Lili’s daughter, Ruth Pope, in local recitals of German lieder. Well into her 80s, she also gave numerous solo concerts in benefit of the various community music organizations in the area.

Until age 86, she taught music and art at a nearby community college, where her fiesty personality was a big hit on campus. After retiring, a group of devoted adult students continued to gather at her home most Saturdays until her death in 2003 at age 91.

Judith never performed on any commercial phonograph recordings. However, at least one of her WPA concerts was broadcast, and she gave several recitals on WQXR, so perhaps somewhere out there a lacquer or two are waiting to be discovered.

Hi Mike

A friend just gave me this photo of a young workman installing tubing in a Duo-Art piano from the late 20’s. I believe the photo is from a Music Trades magazine of that vintage. Thought it might be of interest if published in the bulletin. It certainly proves that much of this work in the factory was done with the pianos upside down.

Just had a wonderful meeting here at our home with the Chicago chapter and others. Had almost 40 here, so a good group.

Sincerely,
Doug McGee
Sturgeon Bay, WI

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AMICA SILENT SALESMEN

By John Motto-Ros

Here are three photographs of our AMICA Brochures on display at three different locations. I would like every AMICA member to look for a place to display our brochures as silent salesmen—for example, music stores, antique shops, piano stores, museums to name just a few.

Ice Cream Parlor, Sutter Creek, CA

Dan Zelinsky, Musee’ Mecanique, Fisherman’s Wharf, San Francisco, CA

Debence Antique Music World, Franklin, PA
America’s Songs, the Stories Behind the Songs of Broadway, Hollywood, and Tin Pan Alley

They didn’t ask me, but I could have done it—-I could have put one or more piano roll numbers after the title of the songs in this book. A case in point is one of my favorites, “The Best Things in Life are Free.” (Ampico #2094718 played by Adam Carroll) It is in the front of the book on a list of all the songs with the pages where they can be found. This is helpful, because the chapters are organized by decade and alphabetical by title within each year. America’s Songs could be mistaken for a history book.

“The Best Things in Life Are Free” was written by Buddy DeSylva (words), music by Lew Brown and Ray Henderson, released in 1927. A photograph of the three of them is on page 71. The song was featured in the “college musical” Good News, in which coed Connie Lane is from a lower social class than halfback Tommy Marlow, so he reassures her that a lot of things make up for a lack of money.

Continuing with Ampico, I was only a little way down the list of songs when I came across 1929’s “Ain’t Misbehavin’,” with words by Andy Razaf, music by “Fats” Waller. Razaf once related how they were walking down the street in New York with a manuscript in hand when a pigeon with perfect aim soiled the sheet. Waller cried, “That’s good luck!” Then he added that he was sure glad “…elephants ain’t flyin’!” On page 67, there is a good picture of Fats in action at a piano.

Besides consulting The Complete Catalog of Ampico Reproducing Piano Rolls, 1977, compiled by Elaine Obenchain, I also used the 1987 catalog Duo-Art Piano Music, of Charles Davis Smith and found the 1925 song “Alabama Bound” is listed in both (Ampico #205831E and Duo-Art #713098). The words are by Buddy DeSylva and Bud Green, with music by Ray Henderson. Although Al Jolson introduced the song, it soon became associated with Eddie Cantor, who interpolated it into the Broadway musical, Kid Boots.

How about Welte rolls? Another of my favorites is “Dancing in the Dark.” Sure enough, there is an article about the 1931 song by Howard Dietz, music by Arthur Schwartz. As in all the stories of the songs, the work of the lyricist is described, calling my attention, in this case, to the way Dietz used alliteration and repetition. Two other songs by them are “Alone Together” (1937) and “You and the Night and the Music” (1934). Schwartz came up with the melody to which Dietz added the words (in contrast to Gilbert & Sullivan who did it the other way around). With predictable complaints from neighbors, the pair frequently worked in New York hotel rooms that had a piano.

In the 30s, a popular vehicle for current music was the review, and The Band Wagon is where “Dancing in the Dark” was heard. I enjoy my Welte licensee roll played by Frank Milne (#Y75537) and found it listed in The Welte-Mignon-Its Music and Musicians (1994) compiled by Charles David Smith and Richard James Howe. A look at the Ampico catalog finds the song (#213631) which also appears in the Duo-Art catalog (#0825).

Of course, there are QRS and other 88-note rolls. Without actually doing the research, I am betting that the QRS company has recorded every tune in America’s Songs. I did check the Billings Rollography, Volume One QRS Word Rolls 99-6000 (1990). “Alabama Bound” (#3017) and “Dancing in the Dark” (#5181) both appear as do the other songs mentioned above.

The date range of songs included in America’s Songs goes from 1910 (“Some of These Days”) to “New York, New York” of 1977, and the extensive bibliography shows where the authors got the material. In addition to recounting each song’s inspiration, creation, and enduring popularity, the book shows how these standards mirror American life. All I have to do is look at my roll collections to get a like impression. The same goes for my large collection of sheet music.

The authors come with excellent credentials. Philip Furia is the Chair of the Department of Creative Writing at the University of North Carolina Wilmington. You may have heard him as a guest on radio and television programs or read his books such as biographies of Irving Berlin, Ira Gershwin, and Johnny Mercer.

You may also have heard Michael Lasser’s nationally syndicated public radio program, “Fascinatin’ Rhythm” on the air since 1980. (It won a Peabody Award.) A former English teacher and theater critic for newspapers, he now lectures on his favorite subjects. I was fortunate to meet him at the National Heritage Museum in Lexington, Massachusetts when he presented “Songs of WWI.” As he pointed out when signing my book, “Remembered songs give us an emotional history of our lives.”
Current Research Results for Recording Dynamics
by Ludwig Peetz

Das Welte-Mignon-T100-Aufnahmeverfahren:
Aktuelle Forschungsergebnisse zur Dynamikerfassung


This article is based on an article of the same title in the journal of the Society for Self-Playing Musical Instruments, Das Mechanische Musikinstrument (DMM #89, pp. 7-24), published in April, 2004.

1. Comparison of Early Systems for Recording Dynamics

Music transcribers have existed since the 18th century. The first, by Johann Friedrich Unger, whose “draft of a device which automatically transcribes everything that is played on the piano” was illustrated completely by Jürgen Hocker in DMM journals 26 and 27 /1/. Another example, “Melograph und Melotrop von Carpentier” was published in DMM journal 60 by Jürgen Ehlers /3/. Capture of the agogic, which refers to the exact chronology of the notes played on the piano, can be considered to be the level of technology at the end of the 19th century. We shall now turn to the question of recording dynamics.

Recording System by Binet and Courtier

In 1896, the second annual volume of the compilatory publication “L’Année psychologique” was published. It comprised of scientific studies from the “Laboratoire de psychologie physiologique de la Sorbonne” in Paris /4/. In the article “Recherches graphiques sur la musique” by Binet and Courtier, the oldest known device to record dynamics was completely described. In this device a rubber tube is clamped and adjusted under the keyboard so that every key press uniformly but very slightly deforms the tube. This deformation creates a week pressure wave with amplitude.
proportional to the strength of the key press, thereby capturing the volume information.

A sensitive membrane manometer then transfers the pressure wave to the transverse motion of a pen, which records the chronological sequence of the depressed keys onto a steadily unrolling sheet of paper. Through this setup, the total pressure from all keys is recorded.

The anthology with this article, which was also likely known to Welte, can be found in the university library of Freiburg. It is published with further information in the German translation by Hans-Wilhelm Schmitz in DMM Journal 61. Hans-Wilhelm Schmitz had already pointed out that after reading this article, we should no longer ask whether it was actually possible to record an individual performance.

Indeed, this French article provides proof that the construction of a T-100 compatible system for recording dynamics was the level of technology in 1896. It was done by the division into two hose and transcriber systems for bass and treble, as well as the addition of a note transcriber.

Such a system with both membrane manometers and corresponding transverse transcribers is depicted in Fig. 4. The overall dynamic levels for the bass and treble are recorded in the curves on the right and left sides of the recording roll. The note transcriber records all the agogic information in lines in the middle of the roll.

Such a recording roll can be seen in Fig. 5 though it was not created by the hypothetical recording system of 1896. Instead, it was created by an equivalent but actually existing system, the Welte-Mignon-Licensee recording system, approximately 25 years later.

The Freiberg T-100 recording system for individual dynamics and the “seismographic Licensee method” are constructed according to different principles. Unfortunately they have occasionally been treated equivalently or confused with each other in the literature.

Recording of Individual Dynamics by Welte-Mignon T-100, Hupfeld DEA and Philipp’s DUCA

The three early reproducing piano systems, Welte-Mignon, DEA, and DUCA, utilized a capturing system for recording the dynamics of individual notes. As with comparable inventions in other fields, recording systems were usually not patented. A patent publication would have enabled illegal copies of the recording system by competitors. Generally, it was difficult to prove these as copies, and so the patent suffered a high risk of becoming useless, because the only use of such a patent, to grant licensing to a competitor, did not seriously come into question. As secret discoveries, company secretiveness as well as “In-house-know-how” protected these systems far better. Therefore, technical information for the early recording systems is rather sparse.

The T-100 recording system was first described by American collector Richard Simonton around 1950. The recording system functioned electrically: a graphite pin fitted under the keys was immersed in a mercury bath, the depth of which was governed by the strength of the key press. The variable resistance led to different currents, which controlled the...
electromagnetic pressing of a rubber roller onto a running roll of paper. This created lines of various forms and widths, in which the agogic and dynamic information was contained.

In 1911, Ludwig Riemann published the pneumatic principles of the DEA for capturing dynamics of individual notes in his book “Das Wesen des Klavierklanges und seine Beziehungen zum Anschlag” /13/. Every key was connected to a recording device by 5 tubes which corresponded to the dynamic levels pp, p, mf, f, and ff. Pens marked 1-5 lines onto a running roll of paper for each keystroke, thereby recording the agogic and dynamic information. Riemann provided the first information about the Hupfeld recording system in 1906 /14/.

In his dissertation “Das Welte-Mignon-Klavier, die Welte-Philharmonie-Örgel und die Anfänge der Reproduktion von Musik” /14/, Peter Hagmann referred to this recording method as a course method, which it actually would have been if only the 5 dynamic levels had been evaluated /15/.

In the corresponding drawing, Ludwig Riemann concealed the beginning of the lines by circles, likely by order of Hupfeld. However this region is the most interesting for the exact evaluation of the dynamics, because the short time interval between the start of the individual lines for a note contain exact information about the speed of the key, which determines the volume. Even two lines are sufficient to calculate the speed of the keys from the time difference of their start according to the two-point method.

In the photograph in Fig. 7, Joseph Hofmann is playing in the Hupfeld recording salon. The series of 5 small tubes per key connecting the piano to the recording device is clearly recognizable in the small photo.

The capture of dynamics in the Philippus DUCA system occurred, according to reports of former employees, through a wax cylinder which was fixed above the strings across the entire width of the recording piano. A blade was attached to each hammer by a spring. With each strike of the strings, the blade swung further than the hammer according to its speed, cutting notches of various depths into the wax layer. The wax roll spiraled so that every note was marked onto the spiral for up to 11 minutes of playing /18/.

According to information from Hans-Wilhelm Schmitz, who has investigated the recording piano, there was a recording mechanism for the agogic attached to the piano keys. Unfortunately at the time of investigation, the historically meaningful recording mechanism was already removed, forgotten, and accordingly disposed of as junk.

Fig. 7: Joseph Hofmann in the Hupfeld Recording Salon /17/

2. Description of the Welte-Mignon T-100 Recording System by Simonton and Crank

To operate a Welte Philharmonic organ which he had purchased in fulfillment of a childhood dream, Richard Simonton required music rolls. After the end of World War Two, he wrote Edwin Welte, whereupon a barter system of music rolls for food developed. It was from this trading agreement that a personal friendship developed between Richard Simonton, who visited Freiburg many times, and Karl Bockisch as well as Edwin Welte. This friendship lasted until the deaths of both inventors of the T-100 system. Because this system had not had any economic value since the Thirties, he received first hand knowledge of one of the best kept secrets of the world of mechanical music instruments: the T-100 recording system for capturing dynamics.

According to Simonton, the recording system consisted of thin graphite pins which were attached to the keys with a spring. The pins were immersed in a pool of mercury as soon as the corresponding note was hit. To reduce oxidation effects, a layer of oil was applied onto the mercury. According to strength of the attack, the pins were immersed at various depths into the mercury so that a small electric resistance, and therefore a larger current, for loud notes. Quiet notes produced a high resistance and therefore a
smaller current. Both pedals were similarly fitted with mercury-graphite contacts.

A conductor existed from every contact to a separate transcriber, which consisted of a parallel arrangement of a number of narrow pivoted rubber disks. These ink soaked disks, which were tapered outward, were pressed onto a moving roll of paper by electromagnets, according to the current, so that narrow lines were marked for quite notes and wide lines were measured for loud notes, as long as the note was held. This made it possible to capture both the chronological sequence of the notes, the agogic, as well as the dynamics, in every detail, onto the recording roll.

The ink was electrically conductive. After completion of the recording, the recording roll was modified in a chemical bath and could immediately be played back for the artist on a “Play-Back Vorsetzer” which was specially constructed for this purpose. The Vorsetzer operated electrically and only two existed worldwide /21/.

Finally, the original roll was processed and the dynamic information of each individual note was transformed to a corresponding perforation in the control track and transferred to the production master-roll. The commercial rolls were then copied from this matrix.

In a contribution to the internet discussion of this topic in 2000, published in the MMD archive /25/, James Crank confirmed the description of his friend Simonton, who had since died, and with whom he had very intensively discussed the operating mode of the recording system. He added that not only the line width was decisive for the evaluation of dynamics, but also the temporal increase in width. For a strong hit, a faster increase in width to a maximum would result, for a weak hit, a slower increase to a narrower end width resulted. Furthermore, Jim Crank believes he remembers that the inked rubber disks were driven so that they were constantly rotating. Richard Simonton was a proud owner of several graphite pins as well as several meters of an original recording roll with ink tracks of varying widths. Additionally, he owned a deteriorating photo of the inside of the recording device /26/.

It is unclear what happened to these historically valuable objects. Simonton donated a part of his note roll and several transcriber pieces to the University of Southern California. In the “Simonton Collection,” the objects in question are not catalogued /27/. His sons, Richard Jr. and Robert could not provide any information as to the whereabouts either /28/.

According to the memories of James Crank, the carbon pins had a diameter of approximately 1/8” (approx. 4 mm) and a length of 1.5-2” (approx. 37-50 mm). On one end, they were copper plated for 3/16”. The graphite pins, presumably intended as replacement parts, were blunt on each end /28/.

Interesting is the discovery of approximately 120 private letters by Edwin Welte, and 40 by Karl Bockish to Richard Simonton. These show how deep Simonton’s friendship was to the inventors of the Welte-Mignon /29/.

The statements by Simonton and Crank are compatible with various Welte publications and further statements by Edwin Welte and Karl Bockish on this topic. The statements are also realistic for someone versed in the technical possibilities of 1900.

3. Welte-Mignon T-100 Recording system: “high tech” or “low tech”?

A hypothesis is defined as a scientifically founded assumption which is formulated such that it can be confirmed (verified) or refuted (proven wrong) through experience and experiments.

According to the high-tech hypothesis, Welte owned a dynamics-capturing recording device corresponding to the description by Richard Simonton and Jim Crank. The question which has been unanswered until now is just “how did it operate?” Admittedly, it is difficult to generate a high-tech hypothesis of the exact construction and operation of the T-100 recording system on the basis of the available descriptions.

On the other hand, advocates of the low-tech hypothesis claim, that Welte did not possess any dynamics-capturing recording system whatsoever /30/- a claim which implicitly slanders Richard Simonton and both his sons, Jim Crank, and all the members of the Welte corporate management at that time. In this respect, I find the low-tech hypothesis unacceptable. In my opinion, it contains a collection of scientifically unfounded speculation and refutable hypotheses.

Regarding the advocates of the low-tech hypothesis, I make the accusation that they have not familiarized themselves with the technical possibilities available around 1900. They appear not to be willing or able to make elementary observations about the functionality of this system, let alone conduct simple experiments and tests.

A low-tech hypothesis states, for example, that a dynamics-capturing system from 1904 could not have functioned without an amplifier, even though it is clear that metal, therefore also mercury, can conduct electrical currents very well, and that carbon slip contacts transmit high power and currents in generators and motors. Therefore graphite, likewise, is a quite good electrical conductor. Since carbon pin-mercury contacts have a low resistance and are able to deliver very high currents and powers; the requirement of an amplifier is consequently absurd.
Incidentally, relatively high powers are necessary for proper operation of the T-100 recording system. In order to receive exact time information about the key speed, the rubber rolls must react to the motion of the keys practically without a time delay. This is only possible when the accelerated mass of the rubber roll is small, and the accelerating force generated by electromagnets is large. Another low-tech hypothesis states that it was not at all possible to immerse the graphite pins to varying depths in the mercury baths because the range of motion of the keys when playing the piano was always the same, namely 10 mm, regardless of whether the keys were played loud or soft. On the one hand, this argument neglects the double triggering of a forte-piano, which enables a quick repetition of notes, even before the key has returned to its rest position. On the other hand, the hypothesis is also wrong in the lower region of the key motion. Attempt the following test on a piano or a grand piano: Press any key with a small force so that a soft note is created. When you finally press the key further with maximum force, you will notice that you can move the key a few millimeters further down. This proves the hypothesis of a constant travel of the keys false.

I have taken the trouble to quantitatively investigate this effect by means of weights. The effect is achieved through the progressively elastic pliability of the felt found under the keys. I have likewise investigated the force-motion relationship by means of a pattern from my grand piano. The height of the unloaded felt is 6 mm. When the felt is pressed together with a force F, the width is reduced. At 60 N, it is still only about 3.9 mm thick, which corresponds to a 2.1 mm motion of the key. The four points denoted by open circles, come form force-motion measurements on the keys. They fit well in to the pure felt characteristic curve. The experimental result is clear: a graphite pin mounted under the key can actually be immersed to various depths into a mercury bath, according to the strength of the key press. Admittedly, as it will later be shown, it is not the depth of immersion (i.e. the position of the keys), but rather the speed of immersion (i.e. the key velocity) which is decisive for the dynamics.

4. Reconstruction of the Hg-C Sensors

Reconstruction is understood as the rebuilding of the original condition of deteriorated or partially preserved cultural monuments. In contrast to restoration, reconstruction is performed for artwork, technical apparatuses or instruments for which the original condition is no longer recognizable, but instead can only just be inferred. (See also the article by Bernard Häberle about repair, renovation, and restoration /31/)

The scientific procedure here is as follows:

The problem of the development of a recording system to capture all details of the agogic and dynamics also confronted Edwin Welte and Karl Bockish in their time. It will be investigated by means of theoretical considerations and practical experiments considering only the knowledge and technical possibilities at the time of Welte.

This problem will be solved under the following constraints:

1.) all partial solutions are technologically as simple as possible, but are optimal in terms of the proposed problem, and
2.) solutions are compatible with all technical descriptions from the Welte Company, Richard Simonton, and Jim Crank.

Next, it makes sense to determine the measurement region of the Hg-C sensors. This area is a result of the technical fundamentals of the piano.

On my grand piano, I have measured the height of the most important key positions by means of a sliding gauge, where the normal position has been assigned to a height of 10 mm. The following values were found:

| Minimal height to sound a repetition: | 3 mm |
| Attack of a pp note with minimal force: | 0.85 mm |
| Attack of a ff note with maximum force: | -2 mm |

This shows a force dependence of the key motion of almost 3 mm between pp and ff attacks with a constant force.

In order to determine if a note will be repeated, it must be examined whether or not the key has crossed the minimal repetition height (This would produce a new note. If the height is not crossed, the old note would be held). Overall, the measured distance is approximately 5 mm.

Problem: Surface waves

We shall now address one of the first sub-problems: Every solid object which is immersed in a fluid generates surface waves. The variable surface height caused by these waves leads to disruptions in the precision of the Hg-C sensors. These disruptions must be minimized through the choice of pin shape and direction of motion. By means of the simplest experiment, which you can reproduce at home without difficulties, the following results are obtained:

When the blunt end of a pencil (or a wooden rod) is immersed perpendicularly in the water’s surface, strong waves with high amplitude are generated. The waves are even stronger when the motion of rod is at an angle to the surface normal or contains transverse or rotational components. When the pointed end is similarly immersed into the water, the waves are smaller. Clearly, the wave strength is minimal when the pointed end
is immersed into the fluid exactly perpendicular to the surface.

Because the piano keys follow a curved path when played, graphite pins would be immersed into the mercury at an oblique angle with a transverse motion component if they were rigidly attached under the keys. Since this is inefficient due to the strong generation of surface waves, the graphite pins must consequently move independently of the key and exactly perpendicular, pressed from below by a spring on the key.

With this knowledge, a meaningful design of the Hg-C sensors can be reconstructed, and the following question can be answered:

**What was in the wood box under the keyboard?**

In a self-supporting wood structure, screwed in from beneath the piano keyboard, the front and back faces can be opened for adjustments, as is suggested in the original photographs.

Underneath each key, holes are drilled through the bottom of the keyboard and wood structure. A rod passes through these holes and fits precisely through a guide bushing attached on the upper side of the wood structure. The rod extends the vertical motion of the key under the keyboard. A threaded bushing is affixed to the male threads on the rod. The carbon graphite rod is screwed into the lower side of the bushing. Through the screws, the length of the graphite rod can be adjusted, thereby varying the resistance of the graphite.

When adjusting the overall height of the setup, which is necessary for the exact positioning of the contacts relative to the surface of the mercury, the threaded bushing can be turned relative to the rod. Doing so then loosens bolt S2 on the retainer (B2) of the spring which then can turn in the slip ring of the bushing, although the height of the retainer remains constant. After the height has been adjusted, the retainer is again fixed by bolt S2. Through bolt S2, the spring, retainer B1 (adjustable in height), and bolt S1, a secure conducting connection between the graphite pin and the guide bushing is guaranteed. Through this setup, the electrical connection for the recording device can be brought advantageously to a fixed point. At the same time, the spring has the task of pressing the rod attached to the graphite pin onto the key from underneath so that the rod follows the motion of the key. The spring constant and the initial tension are not critical because it is only the secure pressing of the rod onto the key must be guaranteed. The initial tension of the spring can be set by the varying height of retainer B1.

The important tip of the graphite pin, designed to minimize waves, additionally has the advantage that the conductivity (the reciprocal of resistance) changes continuously, starting at zero for a downward of the key. The continual variation reduces the generation of sparks caused by the inductance of the electromagnet in the recording system.

In order to avoid the oxidation of the surface of the mercury, which is primarily caused by impurities in the base metals and which results in an isolating skin which can cause contact problems, the highest quality mercury must be used. Additionally, the surface must be protected with a suitable oil layer.

For the theoretical calculation of the resistance of the Hg-C contact between the mercury and the connection, we will consider the serial resistor connection of infinitesimal graphite planes. Integrating these planes results in the total resistance $R(h)$ of the white frustum in Fig. 13. Additionally, the total resistance, $R_{tot}$ contains the resistance $R_1$ of the cylindrical part of the graphite pin above the frustum, $R_1$, as well as the total resistance of the connecting lead and windings of the electromagnet $R_S$. When we choose the special case, $R_1 + R_S = R_0$, the interesting case results where the total resistance, $R_{tot}$, is inversely proportional to the depth of immersion, $h$, and the conductivity $Z_{tot}$ is directly proportional to $h$. 

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**Fig. 11: Wooden box under the keyboard of the Welte-Mignon recording piano**

**Fig. 12: Possible construction of the Mercury (Hg) - Graphite (C) sensor**
The conductivity, \( Z \), which is reduced during immersion into the mercury, was measured with respect to the height, \( H \), of an arbitrary point of the graphite pin. In position (A), initial contact with the mercury surface starts, and the conductivity is practically zero. Because of the high surface tension of the mercury, a dimple grows from (A) to (B), but the damp graphite surface does not increase significantly. Therefore, in this region, the conductivity increases only marginally. Between (B) and (D), the conductivity increases linearly as the height, \( H \), of the pin decreases (corresponding to an increasing immersion depth). At position (C), approximately half of the tip is immersed. Starting at position (D), the entire apex is immersed, and the conductivity remains constant as the pin is immersed deeper. This illustration clarifies the trend from the theoretical analysis with a line between (B) and (D). When using a pencil lead, the linear region is approximately 5 mm long. For a 12 V potential, the current increases linearly from 0 to approximately 4 A over 5 mm. The Hg-C sensor discussed here is a distance measuring system. It outputs a proportional current with a high sensitivity of 0.8 A/mm at a voltage of 12 V. This system is best suited for the posed problem.

5. Further Research Results

Roller Writing Technology

The proof that Welte worked with writing rollers exists in the almost completely preserved American Welte Philharmonic recording device in the Swiss Museum for Automatic Instruments (Stauffacher Collection) in Seewen. The recording organ which was used in Freiburg and operated differently also used a writing roller as the sketch of the recording system shows in an article by Kurt Binninger /32/:

The form and function of the writing roller resembled the color writer of the Morse Telegraph, widely known in the second half of the 19th century /33/ (see Fig. 16).

In contrast to the Welte-Mignon recording system, in both organ recorders,
the thin writing rolls was made entirely of metal and did not contain a rubber border because dynamics did not have to be recorded for an organ.

The principle proof that elastic rollers created different line widths at varying pressures was successful both for round as well as sharpened and ground cross sections. That showed that an extremely pointed angle in the outer elastic material leads to a buckling motion upon loading. Round and sharp rollers result in a decreasing, nonlinear relationship between the line width and the applied force.

As opposed to the Organ Recorder /32/, the rollenschreiber system could be slightly modified: An additional rubber coated drive roll for the rubber rolls would prevent the ink from drying and insure an even flow of ink.

The Coulombs force law for an electromagnet and iron plate system reveals a nonlinear relationship between the line width, \( B \), and the current, \( I \). Because the Hg-C sensor permits a continuous path measurement with linear current characteristics, there is generally a nonlinear relationship between line width, \( B \), and key position.

**Sparking in a Hg-C Sensor**

An electromagnet has a high self inductance so that a spark is generated at low voltages and currents when the Hg-C sensor is opened and closed. Sparking accelerates the amount of impure metals dissolved in the mercury and leads to the formation of a dangerous Hg vapor. Therefore it makes sense to align the point of the graphite pin so that the Hg bath does not evaporate. In this configuration, a small current flows even in the normal position of the keys, thereby practically eliminating sparking.

**Pressing the Rubber Rolls on the Paper Rolls**

In the normal position of the keys, all of the rubber rolls could be pushed onto the paper roll with a slight force. This technology would have the advantage of a very easy possibility of adjustment: the depth of immersion of every graphite pin would have to merely be adjusted so that the corresponding rubber roll would mark a small line on the paper. Furthermore, all rubber rolls were driven so that the additional drive roll could
be omitted in the modified system. An additional advantage would be that no acceleration of the rubber roll would follow for an impulsive attack on the paper roll. Instead there would merely be a continuous, non impulsive increase of the pressing force.

**Equivalence of Hammer Velocity and Key Speed**

Several of the proponents of the Welte low-tech hypothesis believe that solely a measurement of the hammer speed when it contacts a string will produce an exact measurement of the volume of a piano note. A measurement process at that time, developed in 1911 by Nystroem, a Melodiograph, was too prone to failure for a commercial implementation recording for the reproducing pianos /34/, and so this method first became used at the end of the 1920s in the Spark-Chronograph process in the AMPICO B /35/.

In fact there were several experimental pianists who attempted to elicit tones, through the direct manipulation of the strings or through the manual hitting of the hammer on the strings of a piano or grand piano, but the majority of hobby and professional pianists use the traditional method of playing at the keyboard. At the very least, the best pianists in the world have the ability to precisely control the volume of the note on the keyboard. Therefore, the basic approach of Karl Bockish and Edwin Welte to measure and reproduce as close as possible the key speed is fully equivalent to measuring the hammer speed. If a Vorsetzte exactly reproduces the instantaneous velocity of all the key motions as in the original recording on a recording piano (or another exactly prepared piano), then the chronology of the volume on playback would correspond exactly to the recording. A more exact result cannot be achieved through direct measurement and reproduction of the hammer speed.

**Note Generation at the Trigger Point**

It was already known at the turn of the 20th century that the generation of notes on a piano is determined at the point where the motion of the hammer becomes independent of the motion of the keys. This independence, or trigger point, would normally be identified with the pressure...
point (PP) of the keyboard also indicated as the hammer resistance point (HR). This point is especially noticeable in hard action keyboards /36/:

“The fate of a note is determined at the HR point. That means that everything which should take place in order to give the note the desired strength and color occurs in the instant where the whippen passes this point, with the exception of pedal effects”*. All other motion before and after this point such as the pressure and manipulation of the key levels only gives the player the illusion that something is happening, though the sound really no longer changes.

* Tobias Matthay had already pointed this out in 1905 in this “Act of Touch” (Longman’s, London). His important conclusion is still not generally accepted to the degree it deserves.” (quote from: /36/).

In the construction of a piano, the pressure point PP (HR point) corresponds to the point as the key moves down, where the jack angle reaches the regulating button. The jack, which until now had transmitted the key motion to the hammer, then loses contact with the hammer butt. After this point, the hammer motion can no longer be influenced by key motions; the hammer moves under the momentum transferred from the keys (impulse and rotational momentum) under the force of gravity (and negligible friction) to the strings.

I have measured the transfer relationship in the piano construction on a model by Renner /37/. The following image shows the perpendicular distance of the hammer head from the strings in relationship to the key position, x. At the deviation from the indicated line, it can be recognized that the hammer motion separates from the key motion at a key position of approximately 4 mm. Above this pressure point, the hammer speed is linked with the key speed by a line which corresponds here to a proportion of 5.65. Under this pressure point, the proportion is very small. A transfer of motion from the key to the hammer is no longer possible.

The final hammer speed is
established by the key position at the trigger point and the corresponding instantaneous velocity of the key. Even though it appears possible that the trigger point varies negligibly, depending on the method of attack of the pianist in the region of the pressure point, the trigger point can be well approximated by the pressure point. In this case, the final hammer velocity, and therefore volume, is clearly determined by only one parameter: the instantaneous velocity $v_0$ of the key at the pressure point.

**Determination of the instantaneous key velocity at the pressure point**

After the determination of the angle of inclination $a$ for the function $h(B)$ evaluated at the line width $B_0$ on a previously recorded calibration curve, the instantaneous velocity $v_0$ of the key at the pressure point, which determines the dynamics, can be calculated in a simple method, from the slope of the line width, represented by the corresponding angle of inclination $\beta$, and the velocity of the paper, $v_p$:

$$v_0 = -2v_p \tan(a) \tan(\beta)$$

The negative sign results from the opposite direction of the motion of the keys (downward) to the x-axis (upward). If you are only interested in the magnitude of the instantaneous velocity, the sign may be omitted.

To exactly measure the angle of inclination $\beta$, a goniometer with a vernier scale can be used. It may be advantageous to equip the goniometer with a magnifying system.

In the following figures, the possible line forms are shown for a soft and loud note, as well as a held note in comparison with a repeated note.

**6. Summary**

(1) A recording system which recorded the general dynamics of all the notes in both the bass and treble regions along the lines of a Welte-Licensee method actually developed 25 years later, was already possible in 1895/96 by modification of the pneumatic system by Binet and Courtier.

(2) Because of a time delay, dependant on the dynamics, between triggering of the playback system (the moment when a perforation arrives at the tracker bar) and the point when the hammer hits the piano strings (or when the key motion reaches the pressure point in a Vorsetzer), all information on the playback roll must be shifted ahead by different distances in comparison to its position on the recording roll. This is only slightly possible for capturing of the general
dynamics of all the notes in bass and treble regions. Therefore, a single-dynamic capturing is necessary for a high authenticity.

3) A pneumatic dynamic recording system capable of recording individual dynamics was already in use by Hupfeld in 1906. It was described by Ludwig Riemann in 1906 and 1911. A photo of the recording salon of Hupfeld can serve as further independent evidence for the description.

4) The Philippus DUCA system supposedly is an individual note recording system too.

5) The Welte-Mignon capturing system for individual notes was first described in 1950, according to information which Richard Simonton received from his first visit with Edwin Welte and Karl Bockisch in Freiburg in 1948. Many additional visits and a multitude of letters indicate a close friendship between Richard Simonton and the two inventors of the Welte-Mignon system.

6) A graphite pin/mercury sensor, as described by Simonton, generally delivers a linear measurement signal, dependant on the distance of the pin. This is shown by theoretical investigations and experimental measurements. The exact chronological position of every individual key can thereby be captured, and this contains the complete information of the playing style of the pianist.

7) By means of the information presented, a graphite pin/mercury sensor suitable for a recording device can be reconstructed here. Naturally, other sensor constructions are also possible. The details regarding how the sensor used by Welte cannot be further determined at the current state of research at this time.

8) Welte worked with writing roll technology, as the American organ recording device in Seewen proves. The description by the former Welte employee Kurt Binninger regarding Freiburg organ recording systems based on assorted operating principles is further proof that Welte worked with this technology. The writing roller technology had been highly developed in the color writer of the Morse telegraph and was applicable for industry.

9) Elastic rolls generally deliver varying line widths according to the pressure. Several experiments point to the fact that the corresponding characteristic curve is non-linear. A triggering via the electromagnet generally produces a non-linear characteristic curve. Methods are known to linearize this curve if necessary. Linearizing is not required if it is assumed that the note generation is governed by the pressure point of the piano construction, which is at least a good approximation.

10) A slight modification of the writing roller system from the Freiburg organ recording system, as described by Binninger, is appropriate for the manufacture of the Welte-Mignon recording rolls.

11) From the time function of the key position, the key speed can be determined by the first derivative in time. Within the theory that notes are generated at the pressure point, this is possible and very easy graphically with help of the angle of inclination. From his, the dynamic of every individual note can be characterized by a single parameter, namely the instantaneous velocity of the key at the pressure point. This is well suited for implementation in the perforated rolls of the Welte-Mignon playback system.

7. Outlook

According to the profile, Welte used a dynamic recording system since its introduction. According to the information from Richard Simonton, enough technical details are known to reconstruct the T-100 Recording system. This information is self-consistent and is compatible with several independent sources of information. There is no basis to doubt the truth of the high-tech hypothesis. According to the findings presented here, a single key model of the Welte-Mignon T-100 recording method can and should be built. The greatest barrier is the acquisition of suitable elastic rolls, which must be custom made having industrial quality.

For experiments, other methods to save data (oscilloscope, data recorder) which determine the key position by the current through the sensor are also possible. Comparable measurements between key position at the pressure point and the final hammer velocity would be especially interesting.

Another topic of investigation pertains to the implementation of information on the perforated master roll. It is necessary to measure the time delay between the triggering and the key position at the pressure point in regards to the position of the bellows on a well positioned Vorsetzer. This must be done with a measurement device practical in 1900 and make simultaneous use of models of the historical recording mechanism. Through this, the function between the time delay and the key speed in relation to the position of the bellows can be acquired. By a graphical inversion of this function, you get the important position of the bellows for a given key speed at the pressure point, as well as the corresponding time delay, from which the information on the perforated roll must be transferred from the recording roll.

For the question “which commands occur at what points in time so that the corresponding bellow position is reached at the appropriate time,” measurements must be carried out, to determine what influence exists from the instructions forzando forte, forzando piano, crescendo forte, crescendo piano, and possible combinations thereof, as well as the dependence of the position of the bellows. If the corresponding characteristic curve is known, then the transfer of the stored volume information on the recording roll to the perforated master roll is possible.

Usually, the result of a transfer can be checked against the recording on the perforated master roll on the recording piano. The comparison of the secondary recording roll with the primary original recording by the pianist shows the quality of the transfer. Inaccurate deviations from the original could thereby be recognized; Welte was therefore not exclusively dependant on the impression of the sound.

The process of transferring the information from the original recording roll to the master roll used for copying the commercial perforated rolls is very costly. It can likely be assumed that not all rolls were transferred with the same care. A highly valued artist rolls warrants a much higher expense than a popular hit
melody. The transfer was very successful, especially for the earliest rolls, which Edwin Welte and Karl Bockish supposedly still transferred themselves. Finally, another very difficult topic should be addressed: both of the completely electrically functioning Play-Back Vorsetzers. After a short chemical treatment of the rolls, these vorsetzers play directly from the recording rolls, which were recorded with electrically conducting ink.

8. Acknowledgments

For important information and interesting discussions, I thank: Werner Baus, Craig Broughner, James Crank, Gerhard Dangel, Jürgen Hocker, Mark Reinhart, Eduard Saluz, Hans-Wilhelm Schmitz, Peter Zergiebel

Remarks:
5. Berthold Welte was a factory owner and councilman to the Freiburg dignitaries, among which were the professors who of highly developed Freiburg Albert-Ludwig University in the Grand Duchy of Baden (1872: 212 Students, 1902:1861 students, approximately 100 instructors). The university library was already relocated in 1903 to a large new building and was classified as very encompassing at that time.
6. Berthold Welte, Das Welte-Mignon-Klavier, die Welte Philharmonie-Orgel und die Anfänge der Reproduktion von Musik, Verlag Peter Lang, Bern, Frankfurt, New York 1984; This book, which contains very valuable information, has been out of stock for many years. It is however available on the document server of the Freiburg University library in full text: http://freidok.uni-freiburg.de/volltexte/608/ (file: hagmann.pdf 2082 KB); also see: Gerhard Dangel, “DasWelte-Mignon-Klavier” by Peter Hagmann, /4/: MMD -> Archives->January 2003 -> 2003.01.09 -> 03 and Robby Rhodes, Contents of @Das Welte-Mignon-Klavier” by Peter Hagmann, /10/: MMD -> Archives ->January 2003 -> 2003.01.09 -> 04
7. Peter Hagmann, Das Welte-Mignon-Klavier, die Welte Philharmonie-Orgel und die Anfänge der Reproduktion von Musik, Verlag Peter Lang, Bern, Frankfurt, New York 1984; This book, which contains very valuable information, has been out of stock for many years. It is however available on the document server of the Freiburg University library in full text: http://freidok.uni-freiburg.de/volltexte/608/ (file: hagmann.pdf 2082 KB); also see: Gerhard Dangel, “DasWelte-Mignon-Klavier” by Peter Hagmann, /4/: MMD -> Archives ->January 2003 -> 2003.01.09 -> 03 and Robby Rhodes, Contents of @Das Welte-Mignon-Klavier” by Peter Hagmann, /10/: MMD -> Archives ->January 2003 -> 2003.01.09 -> 04
9. This image of a recording roll emanated from a publication of the American Welte Licensee firm and is published in the MMD archive /10/=/4/, in /11/=/5/ and /2/=/18/
10. The American internet archive “Mechanical Music Digest” (MMD) is available at http://www.foxtail/Archives/Digests/
12. The earliest technical information about the Welte T-100 recording system known to me, which Richard Simonton received during a visit to Edwin Welte and Karl Bockish in Freiburg in 1948, appeared in the Los Angeles Times on April 9, 1950 (available in /10/)
13. Ludwig Neumann, Franz Völker, Der Schwarzwald in Wort und Bild, Julius Weise’s kgl. Hofbuchhandlung Stuttgart (1903)
15. See /16/ p. 68-69
16. Peter Hagmann, Das Welte-Mignon-Klavier, die Welte Philharmonie-Orgel und die Anfänge der Reproduktion von Musik, Verlag Peter Lang, Bern, Frankfurt, New York 1984; This book, which contains very valuable information, has been out of stock for many years. It is however available on the document server of the Freiburg University library in full text: http://freidok.uni-freiburg.de/volltexte/608/ (file: hagmann.pdf 2082 KB); also see: Gerhard Dangel, “DasWelte-Mignon-Klavier” by Peter Hagmann, /4/: MMD -> Archives->January 2003 -> 2003.01.09 -> 03 and Robby Rhodes, Contents of @Das Welte-Mignon-Klavier” by Peter Hagmann, /10/: MMD -> Archives ->January 2003 -> 2003.01.09 -> 04
18. Dan Wilson; Philipps DUCA Dynamic Recording Piano /4/: MDD -> Archives ->January 2000 ->2000.01.27
19. The Philips recording piano was rediscovered by Hans-Wilhelm Schmitz, however without the recording apparatus (see Hans-W Schmitz, DMM 40, Dez. 1968, S. 16-22
20. One of the images authorized by Richard Simonton is available in the article “How is it possible? The Welte Technique explained” by Ben M. Hall in /11/, p. 327; very interesting information about Richard Simonton and the Welte-Mignon system is contained on pages 319-338 in this book. Further information is available in the MMD archive /10/, /21/, /22/, /23/, and /24/ are available for listening.
24. Lecture about the Welte-Mignon by Prof. Dr. John Crown and Richard Simonton at the University of Sothern California, 5. January 1964 (see /31/); Gerhard Dangel from the Augustiner-Museum in Freiburg was nice enough to provide me a live CD recording.
25. The articles of an internet discussion from the year 2000 is available in the MMD archives at the internet address in /10/ under “Welte-Mignon T100 Recording System Technology”
27. Downloads of the contents of the Simonton Collection are possible at: http://www.foxtail.com/Pictures/Welte under the heading “Other Welte documents”
28. Private communications between Jim Crank and Craig Brougher
30. Considered a protagonist, the American Jeffery Morgan, who claimed that an automatic recording system from Welte never existed, and that the claim from Welte was an intentional deception for the customers (see also: Craig Brougher, Welte-Mignon T-100 Recording System, MMD -> Archives ->July 2002 -> 2002.07.02 ->03)
33. See Bernhard Siemens, Handbuch der Elektrotechnik, Bd. 1 S. 399-401, J.J. Arndt, Leipzig, 1912 (expanded in the appendix in the new edition of the 7th edition, 1906). The first usable telegraph with colored writing was constructed by the Austrian engineer John
34. see /11/, p. 69-70
35. The AMPICO B Spark-Chronograph method was extensively described by C.N. Hickman in The Journal of the Acoustical Society of America, October 1929, p. 138 ff. This article is available at http://mmd.foxtail.com/Tech/Ampico/jasa.html in the internet for all who are interested.


37. I thank Peter Zergiebel for his very helpful procurement of the models of the piano construction

1 The Character of the Sound of the Piano and its Relationship to Strikes
3 Italics added by translator
4 Italics added by the translator
5 Museum für Musikautomaten
When was the last time you felt you made a significant difference in grand action regulation? You might say, "Every day I feel I do make a difference by going that little extra mile, maybe changing a rubber button, adjusting lost motion, or just wiping off the keys on my customer's piano."

But as piano technicians we are responsible to make a conscious effort to keep our customers' actions always at an optimum playing level. Let's begin by saying that consistency of touch is the priority here. Remember, all adjustments work in relationship with each other during playing, so if you are "out of alignment" in one area, you're out in relationship to another area, be it dip, let off, balancier height, etc. You get the picture.

While some steps of regulation are easy, like key dip for instance, up front and easy to adjust, I find that jack alignment is the most difficult to see and the most difficult to set accurately in it's relationship to the back of the wood core, (or "rosewood" as some call it), of the knuckle.

Those other ways to align the jack, usually with a straight edge, or a taut piece of thread stretched from one end to the other, are cumbersome and inefficient, not to mention neck-breaking and eye-fatiguing!

So out of necessity comes the creation of this easy to use clip-on gauge. By clipping this gauge on the top of the jack as seen in the photo, the actual alignment takes place on top and in clear view by using the adjacent knuckle as the point of reference in alignment. The jack is aligned by turning the jack-regulating button until the right or left wing of the gauge meets the back of the wood core, and you're there! On to the next one. Easy to see and easy to set! Just think of the noticeable difference you can make in the shop or in the field by using this gauge.

I can't express enough the difference one can make by making just the smallest improvement for our industry. We as piano technicians need to have a vision for our customers. So many times they are quite unaware of what their piano is supposed to feel like. So let's help them out by keeping their ducks, I mean, Jacks in a row!

The 'Nuckljac' is available at www.Nuckljac.com for $29.95 post paid through PayPal.

How to use: Simply clip the Nuckljac gauge on the top of the jack as seen in the photos...

Now the alignment takes place on top and in clear view. Just use the adjacent knuckle as the point of reference for alignment.

The jack is aligned by turning the jack-regulating button until the right or left wing of the gauge meets the back of the wood core, and you're there! On to the next one. Easy to see and easy to set!
HERE'S NO AGE LIMIT
ON CREATIVITY

From Green Bay Press – Gazette - May 28, 2007
Submitted by Doug McGee

Television viewers around the country are seeing “Do Not Go Gently,” a documentary with ties to Green Bay that redefines “old.”

As more broadcasts roll out on public TV stations, more people will be introduced to Leo Ornstein. Ornstein died in Green Bay in 2002. He was born in Russian-ruled Ukraine in 1893.

That he lived until he was age 108 is stunning, but that’s not what the documentary is about.

As seen on a preview DVD, it’s about the power of creativity among people of advanced age.

“Do Not Go Gently” teams mother-and-daughter documentary makers Eileen Littig of Green Bay as executive producer and Melissa Godoy of Cincinnati as writer; producer and director. Godoy grew up in Green Bay.

The two have worked together in the past, but this is their first documentary on the national level. They even landed venerated former TV news anchor Walter Cronkite as narrator.

A chunk of the presentation takes place in Green Bay as it delves into Ornstein. Ornstein was amazing. Stories, memories and ideas would fly from him like so many dazzling fireworks.

He had a rare achievement. He completed his last big composition while living here, and it premiered when he was 98.

Ornstein’s music has been performed locally, and he has been written about in the Green Bay Press-Gazette. His name and music are known internationally, and a new biographical book about him is due out this summer.

The documentary takes him to a new level.

“It’s been picked up by 198 public television stations,” Littig said.

In a telling sequence, the documentary presents the extraordinary Ornstein. A pianist plays Ornstein’s explosive “Danse Sauvage” from 1913 as viewers see a dramatic painting in keeping with the music’s seemingly fractured manner, William Zorach’s “Leo Ornstein in Concert—1918.”

For people who knew Ornstein in his later life, this will be an exciting sequence. It shows how difficult, daring and ground-breaking his early music is.

Ironically, it’s possible that more people will experience Ornstein through this documentary than saw him perform in concert as a star of his time.

Viewers also will experience two other artists—Arlonzia Pettway, 82, of the famed Gee’s Bend Quilters, and Frederic Franklin, a ballet dancer in his 90s.

The documentary is living multiple lives.

Along with broadcast showings, it is being seen as part of film festivals and other events.

In Wisconsin, it’s already been part of a film festival at Madison. The documentary will be tied in with a three-day program on aging June 12 to 14 in Green Bay, leading into a showing June 14 at the Meyer Theatre in Green Bay. Broadcasts on WPNE, Channel 38, will be at 6 p.m. June 23 and 1 p.m. July 1.

This is all out of the ordinary. What’s more, the documentary will prompt new thinking about the brain and imagination and how that relates to programs for Alzheimer’s patients.

ORNSTEIN CHANGES HIS MIND Submitted by Robin Pratt

First recording of favorite selection destroyed because artist changes interpretation.

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

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

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

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

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Dazzle Meets Drizzle

Submitted by Mike Kukral

Rainy weather puts damper on pianist Liberace’s 1956 concert at Akron Rubber Bowl.

By the time he left Akron, Liberace had to wonder whether the trip was worth it.

The world-famous pianist suffered a personal and professional disaster in 1956 when he agreed to headline two concerts at the Akron Rubber Bowl.

Although Liberace’s paycheck broke a record, the Akron visit led to litigation, scandal and a stalled career. Later, he called it the turning point in his life.

“Get set, girls,” the Beacon Journal teased on June 24, 1956. “Liberace will be here for an autograph party July 3.”

Wladziu Valentino Liberace, a 37 heartthrob from Wisconsin, was the star of television, movies, radio and stage. His devoted fans, mostly young and female, adored his bright smile, wavy hair and mild personality.

Liberace was a dazzling showman with a flair for theatrics. He wore jewels, rings, furs and glittering costumes, and played the piano beneath the glow of candelabra.

Youngstown promoters Frank Gorgie and David McComb signed him to a $35,000 deal to headline a Fourth of July celebration at the Rubber Bowl. Variety magazine reported that Liberace’s fee—worth $263,000 today—was the highest ever paid for a one-day gig.

Liberace and his violin-playing brother, George, would perform with 35 Cleveland Orchestra members. The program listed concerts at 1:30 and 9 p.m., midget auto races and fireworks.

Tickets ranged from $1.50 for general admission to $10 for “handshaking box seats.” The promoters expected the 35,000-seat stadium to sell out twice.

Akron Mayor Leo Berg welcomed the Liberace appearance and hoped it would lead to more concerts. He proclaimed July 4 as “Akron Rubber Bowl Day.”

“This man has filled arenas, concert halls and theaters in other parts of the country,” Berg said. “There’s no reason why he should not receive a good turnout in the city of Akron. More important is the fact that if this show is successful, it will constitute the beginning of a new era for the Akron Rubber Bowl.”

The entertainer arrived with great fanfare July 3. He spoke at a Tuesday luncheon meeting of the Lions and Rotary clubs at the Sheraton-Mayflower Hotel.

“I certainly hope all you turn out and support my appearance in the Akron Rubber Bowl Wednesday,” he told the forum. “As you know, I’m getting a helluva lot of money and I’d hate to see my sponsors get stuck.”

He was whisked to the autograph party at the M. O’Neil Co. Police had to maintain order because the store was jammed with fans. The pianist and his brother sat at a long table and signed as many autographs as possible, but the event ran too long and 500 women had to be turned away.

Fans would have been jealous of Beacon Journal reporter Betty Jaycox, who interviewed Liberace in his suite at the Mayflower. “He’s as guileless as the boy next door, as trusting and open-faced as an Eagle Scout,” she wrote. “He’s also as smart an operator as they come.”

She asked him the question the fans wanted to know: “Do you have any special girl now?”

“No. I take out several when I am home, particularly Dorothy Malone and Margaret Lindsay,” Liberace replied. “I haven’t any ideal girl in mind, and I have no preference for blondes or brunettes. I’m just waiting for the right girl to come along and I know when she does, there will be a spark I will recognize.”

There was no spark the next day. It rained and rained. Umbrella-carrying fans began to arrive at the Rubber Bowl for the first show, but the downpour only seemed to get worse.

Finally, Liberace walked onstage to announce that the concerts were washed out.

“I’m not leaving the Akron district without putting on a show,” Liberace promised.

The event was rescheduled for Friday night. There would be only one concert. Ticket sales weren’t as strong as anticipated.

Liberace fans (from left) Buckie Montgomery, Loretta Westfall and Charlene Durant huddle under a jacket while waiting for their idol to appear in the rain at the Akron Rubber Bowl on July 4, 1956.
Liberace had a few days to relax. The Mayflower staff moved a piano into his suite so he could practice. He and his brother enjoyed dinner at Walt Garner’s Embers Restaurant at 1985 W. Market Street. They signed autographs at the table.

Skies were clear for Friday’s concert. Unfortunately, only 5,000 fans attended.

“Mr. Showmanship” pretended it was a packed house. He sang, he danced, he told jokes. He left the stage to change costumes. He played everything from classical music to ragtime songs to old standards.

The acoustics weren’t good, though, and the audience had difficulty hearing. Planes from Akron Municipal Airport drowned out the music. The pianist paused to let the pilots pass.

After two hours, Liberace closed the concert with his signature tune, “I’ll Be Seeing You.”

“I hope this is the beginning of something new for the Rubber Bowl,” he told the audience. “I hope it starts a long series of entertainments that will make the bowl known the world over. Only I hope more people turn out for future shows.”

The promoters lost $65,000 on the venture. Liberace received only half of his pay and sued for the other $17,500. The case took two years to settle.

Liberace’s legal battles were just the beginning. A tabloid reporter was working on a lurid tale about his visit to Akron. Under the byline of “Horton Streets,” the July 1957 issue of Confidential magazine published a scandalous article titled “Why Liberace’s Theme Song Should Be ‘Mad About the Boy.’”

Quoting an anonymous source, the story claimed to reveal the pianist’s private life at the Mayflower Hotel. The writer alleged that Liberace tried to seduce a New York press agent:

“Arriving at the Sheraton-Mayflower Hotel, he wasted no time persuading the press agent to join him in his suite for a drink. The latter went along with the invite, figuring it was his job to keep Dimples happy. He had no idea that in a few short minutes, he would be fighting for his honor. And so it was in all innocence that he informed his host: ‘Whatever you want—I’m your boy.’ With a little coo of delight, the beamling Liberace promptly threw his arm around the flack’s shoulders and simpered: ‘That I like!’”

Calling the story “a damn lie,” an angry Liberace filed a $20 million libel lawsuit against the magazine, claimed the article was “defamatory, vulgar, rude and completely untrue.”

Liberace settled the lawsuit for $40,000 in July 1958.

Looking back a decade later, Liberace called the Akron concert a turning point. His managers had been booking venues that were too large to fill.

“The climax came in Akron, where I was booked into a 40,000-seat place on the Fourth of July at $35,000,” he said. “It was rained out, and I stayed over two days to fulfill the engagement. Well, the excitement of the Fourth was gone, and we drew 6,000. When I got back to Hollywood, the check bounced.”

He told his manager to forget about big shows. It was better to sell out a small hall than wallow in a stadium.

“Once word goes around that you drew 6,000 in a 40,000-seat house, you’re dead,” he said.

The strategy worked. Liberace’s career rebounded in the 1960s. He became the Liberace of grand mansions, piano-shaped pools, automobile collections and $100,000-a-year wardrobes.

Over the decades, the pianist returned frequently to Northwest Ohio, performing dozens of shows at such venues as Blossom Music Center, Front Row Theater and Musicarnival. His final local concert was in July 1986 at the Front Row—30 years after the Rubber Bowl appearance.

The candelabra dimmed when Liberace died of AIDS in February 1987 at age 67. He never forgot Akron. He probably couldn’t if he tried.

A MOVIE HIT Submitted by Robin Pratt

We saw a great screen production the other day on Broadway entitled “Don’t Call It Love” and throughout the production a familiar melody of great emotional appeal was used as the leit motive. Every time the heart ache of unrequited love is pictured on the screen the same story is told by this song played by the orchestra. Suddenly we recognized it. It was the old AMPICO favorite 50803—“The Song Of The Soul” which was featured in the much criticized and much praised drama, “The Climax”. If it is in your collection play it, otherwise hear it at your AMPICO dealers for it is a thrilling, inspired song which movie audiences will whistle and hum for months to come.
Those of us who have been in the hobby for a time remember back in the 60’s (and some earlier) when great discoveries were still being made of previously unknown instruments, rolls, advertising materials, etc. As time went on, fewer and fewer “discoveries” were made and we thought that in a few years all the hidden treasures of automatic musical instruments would surely be discovered.

For the most part, they were. Discoveries of original instruments relegated to basements and storerooms, or hidden behind remodeled walls grew less and less, but did not disappear altogether. But stories like the following always demonstrate that just when you think it’s over, it really isn’t.

My wife Kelly and I are enthusiastic participants in following that famed internet market place, Ebay, where anyone may buy or sell just about anything on line. One day, an offering of what appeared to be early Wurlitzer 65 note or commonly known as “APP” (for Automatic Player Piano) rolls began to appear. What was particularly interesting to me is that several of the listed rolls contained rags and rag songs that were previously unknown to me, and after a few phone calls, were unknown to other authorities of America’s first national music as well. Wurlitzer was notorious for hiring composers and using compositions that were never actually published in sheet music form, nor ever appearing on the ubiquitous 88- and 65-note foot pumped player piano roll. These titles certainly gave credibility to that; these were very rare rags and rag songs on several of the early rolls being offered. Most were in their original boxes with tune cards and most were in near “mint” original condition- cut on the early red paper Wurlitzer obtained from their German import partner, Philips. Philips sold Wurlitzer large cabinet orchestrions marketed under the Mandolin and Concert Pian Orchestra names, as well as instruments under the Paganini name used on their violin and reproducing piano combinations.

We bid on and won many of the rolls that had many previously unknown rags and rag songs; others won what they wanted, so the rolls (over 50 of them) were dispersed to a wide variety of appreciative collectors. But what made this find especially appealing was the history of how and where they were discovered; in a building formerly housing a saloon right in the city of their manufacture- North Tonawanda, NY!

Here are the words of their former owner, who bought the building that stored them since probably before the First World War, and whose desire to remodel it led to their discovery...

Oliver Street was known for having the most bars on one main street (Guinness Book of World Records), at one time. The building was a bar, boarding house,
restaurant and barber shop at one time. When my Mother owned it, it was a bar and boarding house for immigrant workers from Europe.”

“This is the room where I found them, next to the chimney in the ceiling attic. The attic, which was dry walled over soon after my remodeling began no one knew the rolls were there.”

“43 original rolls with boxes. The boxes had some damage, but most of the rolls looked clean and were in good to excellent condition. They were sold on eBay.

There you have it. Discoveries continue to be made in this fascinating hobby of ours, proving that when everyone thinks it has all been uncovered or re-discovered, something turns up to prove differently! I plan on recording many of these rags on my Wurlitzer orchestra piano in the future to share the music with yet another generation of fans. Look for the announcement!

continued...
EXCITING PIANOLA EVENT IN BRUSSELS MUSEUM

Organized by curator Joe Santi and three well known European pianolists Rex Lawson and Denis Hall from England and Wolfgang Heisig from Germany, the Brussels Musical Instruments Museum was the center of a Pianola Rendezvous May/June last.

At the same time the Museum set up an exhibition of more than twenty player pianos and piano players, all from their own collection and from elsewhere in Europe. Apart from the exhibition, concerts, conferences and guided visits, all focused on the mechanical piano as a wonderful classical and popular musical instrument that everybody could play, the invitation to three experienced interpreters of piano rolls via their own pianola push-ups together with introductions by Rex Lawson, renowned “pianolist” of the London Pianola Institute, became the hub of an important and exciting international event, drawing a lot of interested music lovers to the Museum.

Situated at the Hofberg, a ten minute walk from the Brussels Central Station, the large collection of musical instruments is now housed in an architecturally interesting Art Nouveau building, erected in 1899 for the Clothing firm of Old England at around the same time the first Aeolian player pianos were brought ashore in nearby Antwerp, straight from New York. The late Queen Elisabeth of Belgium, a great music promoter, was one of the first customers.

The haydays of the player piano and reproduction piano systems went together with the blossoming of a new musical style, a mixture of African and American ingredients: the Jazz. In the bourgeois drawing rooms and saloons sounded no longer only romantic melodies and arrangements of famous classical pieces. Very popular became the rolls with ragtime and other early forms of jazz, blues, foxtrots and the like.

Scott Votey’s “push-up”, introduced in 1895, was certainly not just a gadget but a development within the evolution of mechanical musical instruments, with an eye to the many, many owners of a piano, bought for status reasons but with nobody in the family able to play. The musical richness of a piano piece could now be brought forward, at least with sufficient feeling and proper study. This could further be enhanced by the playing of special educational rolls, with introductory texts and indications on the roll itself.

Rex Lawson’s famous lecture under the title “My daughter has a great foot for music” proved a welcome introduction for many dozens of visitors. Wolfgang Heisig from Germany, composer and interpreter of contemporary Pianola Music and who punches his own rolls, lectured on the pianola repertoire from 1930 up to the present (Conlon Nancarrow (1912-1997) and others). The Pianola Rendezvous in Brussels will be remembered as a very valuable event for and by anyone who can operate a player and is looking for new ways in roll collecting.
French pianola roll with its leader of a popular music series

Rex Lawson playing on his push-up

Wolfgang Heisig plays his own rolls
PIANOLA
RENDEZ-VOUS
AU/ IN HET/ AT THE MIM
15/05 ~ 10/06
www.pianola.be
1 cabinet piano player Aeolian, New York, ca.1910, mim
2 concert grand piano Pleyel, Paris, 1843, mim
3 player piano Ibach, Bremen / Berlin, ca.1925, coll. Dan Wilson
4 cabinet piano player Pleyela, Paris, ca.1910, mim
5 concert grand piano Steinway, Hamburg, 1868, mim
6 cabinet piano player D.W. Kern, Ontario / Canada, after 1901, mim
7 cabinet piano player built by Mr. Wilmshurst, ca.1905, donated by Rex Lawson
8 grand reproducing piano Steck Duo-Art, New York, ca.1925, coll. Ghysels, Brussels
9 pedal-electric reproducing piano Steck / Duo-Art, Gotha / London, ca.1925, coll. Invisible Musicians, Brussels
10 cabinet piano player Aeolian, New York, ca.1910, coll. Rex Lawson
11 cabinet piano player Aeolian, New York, ca.1910, coll. Dennis Hall
12 cabinet piano player casework of a Hupfeld Phonola, with Aeolian Duo-Art system built in in 2002, coll. Pianola Institute (on display until 30 May)
13 concert grand piano Pleyel, Paris, 1911, mim
14 concert grand piano Steinway & Sons, New York, 1998, mim
In the drawing-room: grand reproducing piano Ibach / Welte, Bremen / Freiburg, ca.1920, Maesto Musikwerkstatt Monschau
15 player piano Autopiano, New York, ca. 1925, royal palace, heritage of H.M. Queen Elisabeth
16 concert grand reproducing piano Weber / Duo-Art, New York, 1917, private collection, former possession of H.M. Queen Elisabeth
17 player piano Günther / Autopiano, Brussels / New York, ca.1920, mim
18 player piano Günther / Odeola, Brussels / Paris, ca.1920, coll. Chris Maene
19 player piano Günther / Welte, Brussels / Freiburg, pianolamuseum Amsterdam
20 player piano Gevaert, Gent, ca.1920, mim
21 player piano Van Hyfte, Gent, ca.1930, coll. Ghysels, Brussels

The instrument in the corner is the double concert grand piano with mirrored keyboard and pedals, Mangeot frères, Paris, 1873, mim.
Welcome to the PIANOLA RENDEZVOUS!

This small jewel of an exhibition cannot provide an exhaustive account of the history of the player piano. Although the golden age of pianolas was limited to the period between 1900 and 1930, there was a great profusion of different styles and makes; which fact alone more than accounts for the widespread popularity of these instruments. Of necessity we have concentrated on certain specific areas.

If you would like a more detailed explanation, we suggest that you book a guided tour, by contacting our educational service on 02 545 01 53, or via info@mim.fgov.be. The website at www.pianola.be also provides many useful links to related information on the world-wide web.

Nos. 1, 4, 6, 7 and 10 to 12 — Cabinet Piano Players

Piano-players, more recently known as ‘push-ups’, were particularly suited to those who wanted to purchase a pianola, but who already had their own piano. Later on, the player mechanisms were built into normal upright and grand pianos, but for a while the push-ups continued to be made, incorporating the latest inventions, such as the Metrostyle and Themodist.

Nos. 8, 9 & 16 — The Aeolian Company’s ‘Duo-Art’ Pianola Piano

The first fully authentic reproducing piano, the Welte-Mignon, was brought out in 1904. The Hupfeld DEA followed soon afterwards, and within a few years Philips Duca and American Piano Company’s Ampico as well. The world’s largest manufacturer of musical instruments, the Aeolian Company of New York, was not to be left out, and introduced its “Duo-Art” reproducing piano in 1914. Thanks to Aeolian’s typically widespread advertising, the “Duo-Art” enjoyed a great success.

Nos. 15 & 16 — Royal Instruments

It will come as little surprise that Queen Elisabeth of Belgium (1876-1965), who played both the violin and piano and who instigated the prestigious international music competition that bears her name, was the owner of two pianolas. One unsubstantiated but plausible theory is that the upright Autopiano was intended for the staff, as was the case at Buckingham Palace in London, while the superb Weber Duo-Art concert grand took pride of place in the Queen’s private drawing-room. In the showcase nearby you will find a box, decorated with the Belgian royal crest, and containing music rolls specially made for the Queen by the Aeolian Company in London.

Nos. 17 to 19 — Güntner: Worldwide Quality

Upright pianos manufactured by Jacques Güntner and his successors are to be found throughout the world. In the 1920’s this Brussels-based firm produced its flagship model in three versions; the normal upright cost around 7000 Belgian francs, the Odeola (pianola) was twice the price, and the version with a built-in Welte system cost three times as much.

Nos. 20 & 21 — Player-Pianos from Ghent

After Brussels, Ghent was the principal centre for piano manufacture in Belgium. Once the fashion for pianolas was well-established, the respected Ghent piano firms of Gevaert and Van Hyfte were not long in responding to this lucrative market.

The display on stage evokes the intimate atmosphere of a typical period drawing-room, just as it might have been in a chic apartment in Brussels around 1925. The ensemble of a table, chairs and sideboard was designed by Albert Van Huffel (1877-1935), a colleague of Henry van de Velde, and architect of the most important Art Deco cathedral in the world, the basilica of Koekelberg, in Brussels. The furniture and accessories are on loan from the Royal Museums of Art and History, Parc du Cinquantenaire, Brussels.

Please do not touch the instruments! However, in our publication, miniaagenda, and on the website pianola.be, you can find out how and when you can pedal one of our pianolas yourself.

The background music playing in the concert hall is taken from the double CD “Ignace Jan Paderewski” (Aeolia 2002), published by the Pianola Institute, on which the famous Polish musician plays his own works, as well as pieces by Chopin, Schubert, Liszt and others. These CD and other pianola recordings are available from the Museum Shop on the 2nd floor (+2 in the lift).

A collection of mechanical musical instruments, including forerunners of the pianola, can be found in the basement (-1), in the gallery entitled “Musicus Mechanicus”. There is a Fiedler player piano, back to back with an Aeolian Grand roll-operated reed-organ. Don’t miss seeing the Mazzoletti and Debain mechanical pianos, and the Stransky Hupfeld upright piano, the last of which comes from the collection of the “Invisible Musicians”, Brussels.
August 9, 1961

Mr. Eugene B. Welage
2449 Brentnell Boulevard
Columbus 11, Ohio

Dear Mr. Welage:

I have your letter of July 27th regarding the Ampico perforators. These machines were purchased from the Aeolian American Corp. a few years ago at a time when they were planning to junk them. The Ampico masters were also to be given to me, but because of the storage problem, I waited a year or so before arranging to pick them up. By that time, the company had been sold to another piano company and they did not want to let the masters out of their hands.

A year or so ago, I arranged with Mr. Larry Givens of R.D., #1, Wexford, Pennsylvania, to take over some of this equipment and restore it to a condition where he could make duplicates of old Ampico and Duo-Art rolls on a nominal cost basis.

I would suggest that you drop him a line and have him send you his list of rolls that are available so far.

Thanks for writing me and if there is any further information that I can give to you concerning this interesting hobby, please let me know.

Very truly yours,

John F. Morse

JFM/ew
THE DUO-ART RECORDING PROCESS

By Julian Dyer - May 2007
Submitted by Robin Pratt

How were Duo-Art rolls made? Here’s a brief overview of how classical ones were made. Popular music was treated differently, see later.

Making the recording

When the pianist sat down to play at the recording piano, the notes were captured directly onto a paper roll using a reiterating punch (in Aeolian’s terms, the “original” roll). At the same time, the recording editor would manipulate controls to create the dynamic codes for the accompaniment and theme - the musical background and the accented notes respectively. This can be seen here, where Reginald Reynolds is recording Max Darewski’s playing in the London studio. The two dynamic control levers are clearly visible on the console.

Once the Duo-Art recording session was ended, then, all that was missing on the Original were the “accenting” controls that would switch the system from accompaniment to theme level. There is some indication that attempts were made to record these during the performance but that such efforts were rapidly abandoned, leaving the accents to be edited in by hand afterwards.

[Incidentally, Aeolian were unusual, if not unique, in even attempting to produce directly-playable rolls from their recording machine, all other reproducing piano systems choosing to add all dynamic coding to the rolls later as part of the editing process. Aeolian were also unusual in using a reiterating perforator for recording, almost all other companies choosing to record by making pencil marks on a paper roll which were subsequently punched out by hand.]

Editing the recording

The means of editing an Original Duo-Art roll is illustrated below (this being the Duo-Art Original roll of Rudolph Reuter playing Grieg’s “Wedding day at Troldhangen”, recorded on 5th September 1919, but never issued). Here, the notes to be accented have been identified in blue pencil, and marks made in the margin to indicate where accent perforations are to be placed. These have subsequently been punched in by hand, using a single standard-sized punch, not the small “snakebite” paired-up punches seen on the final production roll.

The black patches are characteristic Aeolian corrections, here blanking-out unwanted perforations where the pianist didn’t lift the keys enough to break the electrical contact that triggered the reiterating punch which cut the original roll during the performance. Some work has also been done to the pedalling, altering its onset to avoid catching the wrong notes and extending notes that need to be held. Other than this, little has been done to the actual performance on this particular roll (but it’s not necessarily indicative, because it was never issued so may well not have been finished). It was usual to modify the dynamic coding to a greater or lesser degree to achieve the correct reproduction on a studio piano.

It was necessary to convert the Original roll into a “Stencil” (Aeolian’s term, more
commonly known as a master roll) for the rest of the production process. Stencils were much longer than production rolls, so that each individual perforation was discrete instead of being overlapped to form slots, with edge sprockets to permit synchronisation with the production machinery. Although it would seem more sensible for the editing to have been performed on a Stencil, in case it was necessary to revert to the Original, evidence such as the above shows that at least some of the editing was routinely performed on the Original.

The roll artist was expected to take part in the editing process to make sure that the final roll was correct. Some did, some didn’t, but Aeolian’s contracts required them to do it, and was clearly a substantial help in getting the resulting rolls to sound right. Here, Percy Grainger can be seen with W. Creary Woods in a somewhat contrived picture showing him checking one of his rolls. Any edits that resulted at this stage would have to be performed on the master Stencil.

The final step was, of course, to perforate the rolls. This was done either in America (at Meriden, Connecticut) or in England (at Hayes, just west of London). The picture shows the Hayes factory a few years before the introduction of the Duo-Art. The perforators read the Stencils mechanically and wore them out, so new production Stencils would have been made from time to time from the masters, which could be done exactly without introducing any errors so rolls remained consistent throughout their production life. Aeolian also sent Stencils from New York to London as the majority of roll were made in both factories: some recordings made in London were exported back to America, but there is no way of telling which these are. The Hayes Stencil store was a separate fireproof building, with each master Stencil in a separate earthenware pipe - if the Stencils were lost, the company would be out of business.

Sadly, almost none of the Original rolls or Stencils have survived for the Duo-Art, either in America or England (the same is true for almost every make of piano roll, come to that). This is the reason that it has been necessary to create machinery and software that can take a production roll and “reconstruct the master roll” from it - which is not as easy as it might sound at first - so that modern replicas can be every bit as good as the original production rolls.

**Popular music**

Popular Duo-Art rolls were made in a totally different manner to the above. In the era of the player piano, ‘Popular’ music meant ‘Dance’ music, which was indeed danced to. Dancers need an absolutely regular beat, and after a very
short period it was clearly decided that using the recording piano as described above gave poor results as the length of musical beats would inevitably waver by at least one row when the music was divided into perforator-advance rows (in modern terms, the process of creating the Stencil ‘quantised’ the music into perforator-advance rows).

For a roll, the dancers’ need was that the beat was always the same number of rows long, so the practice was for specialist popular-roll editing staff to create stencils directly. This was done either by marking the notes directly onto blank Stencils, or by use of a special ‘marking piano’ that created stencils one row at a time. This was exactly the same method that was used to make rolls for ordinary player-pianos (and indeed for almost all other roll-operated instruments). The illustrations are from slightly before the Duo-Art era and show the production of 65- and 88-note rolls at Aeolian’s London works: here, the roll editors can be seen marking the stencils, but there is no indication of how the marking piano was used.

Rolls produced using this method are usually known as ‘arranged’ rolls, and are musically perfect with each beat divided into a specific number of rows, the number selected so all the smaller note values divide exactly into whole numbers of rows. Every note therefore starts at exactly the right time, exactly what is needed for dance rolls. A common value is 24 rows per beat, which usefully divides into 3s and 4s. Perforating such a roll with 20 rows per inch typically gives a good musical tempo for dancing, so this pattern is the most commonly seen. By comparison, Duo-Art rolls of hand-played classical music mostly used 30 rows per inch to give better time resolution. This additional resolution was not needed for arranged rolls because of their exact conversion of the music into punch rows.

Whether these arranged dance rolls represent an individual’s hand-playing is a moot point. The general impression given by such evidence as exists is that for ‘name’ artists it was not uncommon to make a true hand-played recording and then construct a strict-tempo roll using the recording as a guide. The authenticity of the result was entirely in the hands of the roll editor, who could interpret the recording as they saw fit. There was no particular need to use a real recording, and many rolls were constructed directly by the roll editor - unsurprisingly, this was a specialist art with few practitioners. For Duo-Art the most famous name was Frank Milne, who was noted for his ability to draw the roll on graph paper at home with no piano present. This production method was used by almost every American roll manufacturer for popular rolls, whether for reproducing pianos or 88-note instruments.

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**IN MEMORY**

AMICA lost a long time member and good friend when Art Eltzroth died suddenly on March 28.

– Bill Boruff

**ART ELTZROTH**

Art Eltzroth, a long time AMICA member and musical enthusiast of Cleburne, Texas died suddenly on March 28, 2007. Art and his wife Dee loved music and had a large outstanding collection of Automatic instruments ranging from large band organs to a much smaller player accordion. Many of his instruments were made by Don Stinson and Dave Ramey. Art loved to host meetings at his home and always included a catered dinner with entertainment by his musical instruments and by his close friends Bill Thacker who plays the keyboard and fiddle player Jesse Miers. Two weeks prior to his death, Art initiated the planning for a joint AMICA/MBSI meeting at his home on April 20th with a band Organ Rally in downtown Cleburne on Saturday April 21st. His family wished to continue with this meeting as a tribute to Art. Typical of the meetings at Art’s home this meeting went well into the night with food, fun and entertainment. A wonderful time was had by all. The Band Organ Rally in Cleburne the following day included his Calliope, which was pulled around town entertaining young and old alike. He will be missed by his many friends and our sympathy goes out to his wife Dee, his daughters and grandchildren.
NEW PIANO ROLLS & RECUTS

New from David Caldwell

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

NEW DUO-ART SMALL POPULAR ROLLS

01271 Sweet Georgia Brown. One of the most popular songs of the 1920s! Snappy playing zips throughout makes a super performance! $12.00

713191 Sleepy Time Gal. Lorenzo/Whiting. P/B DeRose & Whelren. Another standard from the 1920s. Sinable and danceable with nice piano playing! $12.00

0843 Goodnight Sweetheart. Nobel. P/B Connelly & Pollock. Super Performance of this number Muriel Pollock. Her playing is some of the best of the Duo-Art Ladies of Aeolian! $12.00

104215 You Were Meant For Me. Pollock. Muriel Pollock plays this number made famous by Maurice Chevalier. Also revived and made even more of a standard in the movie “Singin’ In The Rain”. $14.00

713065 Oh Lady Be Good. Fox Trot. Gershwin. P/B Freddie Rich. $12.00

713024 Somebody Loves Me, “Scandals”. Gershwin. Fox Trot Played by Denny & Rich. $12.00

713194 Who. Moran. P/B Moran & Milne. One of the best recordings of this 1920s standard. Four-handed recording that fills the keyboard! $12.00

0507 Yale Blues. A really rare roll played by one of the great female Duo-Art artists. Constance Mering really has the feel for blues and it is just swinging all over the keyboard. $12.00

713125 Ah Ha. Monoco. P/B Moran. Super number played here by Alan Moran. Bouncy Fox Trot with great piano tricks! $12.00


New from Julian Dyer

5 Richmond Rise, Wokingham RG41 3XH, United Kingdom • www.pianorolls.co.uk • enquiries@pianorolls.co.uk

New rolls let you choose the music for your player piano and buy it when you want it, not just make do with what turns up. New rolls don’t have the damage and decay that old rolls suffer from. Buy your new rolls here! Scroll down for the catalogue.

These rolls are exact replicas of originals, made from “recreated master rolls” that contain each and every punch in the original roll, all in the right place, so the new rolls perform exactly the same as the original rolls. This is quite unlike the majority of roll copies, where the new perforations only approximate the originals, to the detriment of the music. For the specification of these new rolls, see The Anatomy of a Piano Roll.

Replica rolls listed here for Duo-Art instruments are copies of original rolls issued between 1914 and 1939 by the Aeolian Company in the USA and UK. These are perforated using the correct-size punches for all tracks, including the smaller “snake-bite” accent perforations. (A brief description about how Aeolian made Duo-Art rolls can be found in the page about the Duo-Art recording process.)

A number of new 88-note rolls are offered. These are primarily “arranged” rolls, taken from the sheet music and intended for the operator to add all timing and expression. Where appropriate these contain Themodist accent perforations that give more musical results on instruments equipped with this type of expression device. They will play perfectly on any standard 88-note player piano.

The number of titles available off-the-shelf is fairly limited. A much wider range of titles are available for bulk purchase, where the buyer takes the entire perforator run of four or five copies. Ask for the titles you want: you probably don’t have to find an original, because there are libraries of electronic scans that can be perforated to order!

... continue
REPLICA DUO-ART ROLLS - list updated 22nd May 2007

**British series rolls (originally issued only in Britain)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Price (£)</th>
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</thead>
<tbody>
<tr>
<td>01 In the Forest – composed and played by Cyril Scott</td>
<td>11</td>
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<tr>
<td>07 Caprice Chinois – composed and played by Cyril Scott</td>
<td>11</td>
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<tr>
<td>010 Impromptu, Op 142 No 4 – composed by Schubert, played by Claudio Arrau</td>
<td>12</td>
</tr>
<tr>
<td>032 Land of Hope and Glory – composed by Elgar, arranged and played by Max Darewski</td>
<td>11</td>
</tr>
<tr>
<td>073 Prelude Op 25 No 3 – composed by Chopin, played by Irene Scharrer</td>
<td>11</td>
</tr>
<tr>
<td>080 Entr’Acte Waltz from “The Snow Man”– composed and played by Eric Korgold</td>
<td>10</td>
</tr>
<tr>
<td>082 Oiseaux tristes (Miroirs, No. 2) – composed and played by Maurice Ravel</td>
<td>11</td>
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<tr>
<td>084 Pavane – composed and played by Maurice Ravel</td>
<td>14</td>
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<tr>
<td>086 Toccata – composed and played by Maurice Ravel</td>
<td>12</td>
</tr>
<tr>
<td>0202 Caprice – composed by Isidore Phillip, played by Jean-Marie Darre</td>
<td>9</td>
</tr>
<tr>
<td>0211 Ragamuffin – composed and played by John Ireland</td>
<td>9</td>
</tr>
<tr>
<td>0219 Le Gibet (Gaspard de la Nuit, No. 2) – composed and played by Maurice Ravel</td>
<td>11</td>
</tr>
<tr>
<td>0220 Gamin – composed by Ivor Novello, played by Marie Novello</td>
<td>9</td>
</tr>
<tr>
<td>0350 Equinox – composed by John Ireland, played by Frank Lafitte NEW</td>
<td>10</td>
</tr>
<tr>
<td>0970 Danse Macabre – composed by Saint-Saens, arranged by Liszt and further embellished by the pianist, Vladimir Horowitz (issued in America as 7447)</td>
<td>17</td>
</tr>
<tr>
<td>D577 Amberley Wild Brooks – composed and played by John Ireland. (This roll was only issued originally in ‘Annotated’ Audiographic form: the recut does <em>not</em> have the printing.)</td>
<td>9</td>
</tr>
<tr>
<td>3099 Hungarian Rhapsody No. 2 – composed by Liszt, played by Alfred Cortot. (An American recording, but seemingly never issued in America!)</td>
<td>18</td>
</tr>
</tbody>
</table>

**Standard classical series rolls (issued in both America and Britain)**

“Excerpt roll for testing” – a series of excerpts from other rolls to demonstrate the Duo-Art system. 14

“The Warriors” – composed and played by Percy Grainger (made specially for the 100th anniversary of Denton, Cottier & Daniels in Buffalo, NY, and not otherwise issued.) 10

<table>
<thead>
<tr>
<th>Title</th>
<th>Price (£)</th>
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</thead>
<tbody>
<tr>
<td>541 Zampa Overture – composed by Herold, played by Rudolph Ganz NEW</td>
<td>13</td>
</tr>
<tr>
<td>936 Sonata, Op 31 No 1 in G major. First movement. Beethoven, played by Ralph Leopold.</td>
<td>12</td>
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<tr>
<td>937 Sonata, Op 31 No 1 in G major. Second movement. Beethoven, played by Ralph Leopold.</td>
<td>15</td>
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<tr>
<td>938 Sonata, Op 31 No 1 in G major. Third movement. Beethoven, played by Ralph Leopold.</td>
<td>13</td>
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<tr>
<td>5670 Intermezzo in octaves – composed by Leschetitzky, played by Ossip Gabrilowitsch</td>
<td>9</td>
</tr>
<tr>
<td>5838 March-Jig (Maguire’s Kick) – composed by Stanford, played by Percy Grainger NEW</td>
<td>10</td>
</tr>
<tr>
<td>6096 Lotus Land – composed by Cyril Scott, played by Rudolph Reuter</td>
<td>12</td>
</tr>
<tr>
<td>6194 Etude, Op 15 No. 8 – composed by Serge Bortkiewicz, played by Lester Donohoe</td>
<td>10</td>
</tr>
<tr>
<td>6269 Nocturne, B flat – composed by John Field, played by John Hughes</td>
<td>10</td>
</tr>
<tr>
<td>6286 Round Grim Totems – composed and played by Alberto Jonas</td>
<td>8</td>
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<tr>
<td>6339 Juba Dance – Composed by Dett, played by Percy Grainger</td>
<td>9</td>
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<table>
<thead>
<tr>
<th>Title</th>
<th>Price (£)</th>
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<tbody>
<tr>
<td>Children’s March – composed and played by Percy Grainger</td>
<td>13</td>
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<tr>
<td>Dance Negre – composed and played by Cyril Scott</td>
<td>9</td>
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<tr>
<td>Gaertner Waltz No. 2 – Gaertner-Friedman/Friedman</td>
<td>10</td>
</tr>
<tr>
<td>The Sanctuary – Dvorsky/Hofmann</td>
<td>10</td>
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<tr>
<td>Symphonic Dance – composed by Cyril Scott, played by Scott &amp; Percy Grainger</td>
<td>12</td>
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<tr>
<td>Gaertner Waltz No. 3 – Gaertner-Friedman/Friedman</td>
<td>12</td>
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<tr>
<td>Hungarian Rhapsody 10 – composed by Liszt/Paderewski</td>
<td>15</td>
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<tr>
<td>Baigneuses au Soleil - composed by de Severac, played by E. Robert Schmit</td>
<td>11</td>
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<tr>
<td>Pupazetti (Caricatures) – composed and played by Alfredo Casella</td>
<td>14</td>
</tr>
<tr>
<td>Andante from Organ Prelude in E – composed by Bach, arranged &amp; played by Siloti</td>
<td>9</td>
</tr>
<tr>
<td>Fantasiestucke – Soaring – composed by Schumann/Hofmann</td>
<td>13</td>
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<tr>
<td>Two musical relics of my mother – composed and played by Percy Grainger</td>
<td>10</td>
</tr>
<tr>
<td>Zanzibar Boat Song – composed and played by Percy Grainger</td>
<td>12</td>
</tr>
<tr>
<td>New York days and nights (suite) – comp by Whithorne, played by E. Robert Schmit</td>
<td>14</td>
</tr>
<tr>
<td>Rhapsody in Blue (part 1) – composed and played by Gerge Gershwin</td>
<td>15</td>
</tr>
<tr>
<td>Brownies – composed by Korngold, played by Frances Hall</td>
<td>11</td>
</tr>
<tr>
<td>The Engulfed Cathedral – Debussy, played by Myra Hess</td>
<td>11</td>
</tr>
<tr>
<td>Free settings of favourite melodies: No. 3, Nell – composed and played by Percy Grainger</td>
<td>10</td>
</tr>
<tr>
<td>Mendelssohn concerto roll 2 – arranged for 4 hands and played by Wilhelm Backhaus</td>
<td>14</td>
</tr>
<tr>
<td>Eastern Intermezzo – composed and played by Percy Grainger</td>
<td>11</td>
</tr>
<tr>
<td>Autumn, from North Country Sketches – Delius, played by Percy Grainger &amp; Ralph Leopold</td>
<td>12</td>
</tr>
<tr>
<td>Rhapsody in Blue (part 1) – composed and played by Gerge Gershwin</td>
<td>15</td>
</tr>
<tr>
<td>Vallee des cloches – composed and played by Maurice Ravel</td>
<td>14</td>
</tr>
<tr>
<td>Carmen Variations – composed by Bizet, arranged and played by Vladimir Horowitz</td>
<td>11</td>
</tr>
<tr>
<td>Ramble on love theme from “Rosenkavalier” – composed by Richard Strauss, arranged and played by Percy Grainger</td>
<td>16</td>
</tr>
<tr>
<td>Lesghinka (Transcendental Etude No. 10) – composed by Lyapounov, played by Dai Buell</td>
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<tr>
<td>Beethoven Sonata Op2 No3 Mv1 – played by Josef Hofmann</td>
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<tr>
<td>From the Canebrake – composed by S. Gardner, played by Robert Armbruster</td>
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<tr>
<td>Moszkowski Serenata – played by Ignaz Friedman</td>
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<td>Procession of the Sardar – composed by Ippolitov-Ivanov, played by Rudolph Ganz NEW</td>
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<tr>
<td>Preludes Op 32 No 10 &amp; 8 – composed by Rachmaninoff, played by Horowitz</td>
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<tr>
<td>Bolero – composed by Ravel, played by Rudolph Ganz NEW</td>
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**American series dance rolls (originally issued only in the USA under these numbers)**

<table>
<thead>
<tr>
<th>Title</th>
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<tbody>
<tr>
<td>My heart stood still (Rogers &amp; Hart) played by Freddie Rich</td>
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</tr>
<tr>
<td>Yale Blues (Vivian Ellis) played by Constance Mering</td>
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<tr>
<td>Makin Whoopee (Donaldson) played by Frank Milne</td>
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<tr>
<td>Save your sorrow (Sherman) played by Moran &amp; Leith</td>
<td>10</td>
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<tr>
<td>Sunnyside up (DeSylva Brown &amp; Henderson) played by Pauline Alpert</td>
<td>10</td>
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<tr>
<td>Diane (Waltz) (Emler &amp; Emler) played by Constance Mering</td>
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<tr>
<td>You’re the top (Cole Porter) played by Adam Carroll</td>
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</tr>
<tr>
<td>I won’t dance (Jerome Kern) played by King &amp; Sterling</td>
<td>12</td>
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<tr>
<td>Hits from “Broadway Melody of 1938” played by Robert Farquhar</td>
<td>15</td>
</tr>
<tr>
<td>When day is done (Katscher) played by Harvey Maddon</td>
<td>10</td>
</tr>
</tbody>
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Ordering information
All prices are in UK pounds sterling. Prices for off-the-shelf purchases:
• 1 to 4 rolls: price as shown above
• 5 to 9 rolls: deduct 10% from the total
• 10 or more rolls: deduct 20% from the total
Alternatively, order a bespoke perforator batch of any title (4 rolls) and deduct 20% for that particular title. Batch-buys do not count towards the off-the-shelf discount.
All orders will be sent via Royal Mail from the UK. Postage is charged at cost, so please enquire for the full order price before sending payment.
(To give some idea of postage costs, following the price hike in April ‘07 a 10-roll order typically falls into the £9.35 parcel post range (4 to 6kg) within the UK, and 2 rolls can normally go second class for £2.30. Overseas, airmail to Europe or surface mail anywhere else for a 10-roll order is usually about 20% of the roll price, double that for airmail outside Europe.)
Payment to be sent with order. Cheques must be in Pounds Sterling and drawn on a UK bank. PayPal is accepted for non-UK buyers - a payment request will be sent once the postage has been calculated.

Rolls first issued in the 1990s by The Universal Music Roll Company, Rye (Mike Boyd)
8050 All I ask of you – composed by Andrew Lloyd Webber, played by Erles Jones.

REPLICA 88-NOTE ROLLS
Russian Rag (Cobb) played by Max Kortlander (QRS 100870)
Shepherds Hey (Percy Grainger) Special arrangement for Pianola by the composer (Meloto 35132)
Zu Zu Rag, played by Victor Arden (Rythmodik E17663)
Southern Pictures (Xaver Scharwenka) arranged (Artistyle 93603)
Footlight frolics (Sidney Torch) arranged (Themodist 30825)

NEW 88-NOTE ROLLS
88-note rolls – Themodist where noted, otherwise plain 88-note
Liszt – Transcendental studies No. 1 and 2  Themed
Liszt – Transcendental study No. 12 (Chasse-Neige) Themed
Arno Babadjanian – Elegie Themed
Arno Babadjanian – Capriccio
Nikolai Medtner – Skazka (Fairy Tale) Op 35 No. 4 Themed
Ernesto Nazareth – Escovado
Lothar Perl – American Variations on a theme of Paganini. Created by Sid O’Connell. Themed

88-NOTE ROLLS

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perforator@sbcglobal.net
Phone: (775) 853-4659

Leedy Brothers Music Rolls
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www.leedyrolls.com
Phone: (269) 468-5986
Fax: (269) 468-0019

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

Don Teach: Shreveport Music Co.
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donteach@shreveportmusic.com
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Fax: (318) 797-4572

Robin Pratt: Artist’s Choice Music Rolls
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pianola@aol.com
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Steve Bentley: Playrite Music Rolls
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Phone/Voice: (209) 632-5784
Fax: (209) 667-8241

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

Magic Melodies & Keystone
360 Lawless Road, Jamestown, KY 42629
Phone: (270) 343-2061

David Saul: Precision Music Rolls
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davesaul@pacbell.net

Joyce Brite: Player Piano & Musical Music Exchange
http://mmd.foxtail.com/Exchange/
http://mmd.foxtail.com/Exchange/rollpage.htm

Tim Baxter: Meliora Music Rolls
www.members.aol.com/meliorarol/index.htm
meliorarol@aol.com

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

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

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

Frank L. Himpsl: Valley Forge Music Roll Company
604 Linnet Road, Audubon, PA 19403
(484)-250-7046 roll shop
(610)-291-1841 my cell
http://www.valleyforgemusicroll.com

Kukral Collection: Welte-Mignon and 88-Note Rolls
216 Madison Blvd., Terre Haute, IN 47803
Phone: (812) 238-9656
Kukral@rose-hulman.edu

Julian Dyer
5 Richmond Rise, Wokingham RG41 3XH, United Kingdom
www.pianorolls.co.uk
enquiries@pianorolls.co.uk
Currently the rest of the states do not have an AMICA Chapter.
SATURDAY, MAY 5, 2007

Some 35 people attended the meeting held in Sturgeon Bay, Wisconsin, at the home of Doug and Pam McGee. We all enjoyed their new home, overlooking Lake Michigan, together with their remarkable 7’ Mason and Hamlin Ampico “A” piano. There were also several more pianos, and a memorably neat workshop in the basement. Our hosts treated us to dinner at a nice lakefront restaurant and then home-baked goodies at home.

In the absence of the President and Vice-President, the business meeting was called to order by past President Mel Septon.

Treasurer Report: Treasurer Joe Pekarek concluded that we are solvent.

New Business: Vice President Barry Schulz has reported that his health does not permit him to exercise his duties, and has asked to be relieved. Richard VanMetre was nominated as the replacement and was elected unanimously.

Enthusiastic thanks were voted for Doug and Pam McGee, and the business portion of the meeting was brought to a speedy conclusion.

Hosts Doug & Pam McGee

HEART OF AMERICA CHAPTER

Reporter: H.C. & Marlene Beckman
President: Robbie Tubbs

Friday, April 13 was a lucky day for about 40 Amicans from 9 different states who met in Grove, OK. Following a dinner at the Roadhouse Restaurant on Grand Lake we were
treated to music by the 13 member Cowbell Choir led by director, Ron Bopp. Later Ron Bopp showed slides of previous rallies and collections from past years.

On Saturday the weather was chilly (COLD) as grinders set up for a rally in Lendonwood Botanical Gardens. Despite the cold temperatures, the gardens were pretty and provided a perfect setting for a rally. In the afternoon Mary Jo Bopp guided a tour to the Angel of Hope.

A catered dinner was followed by a business meeting. Several members who have automatic accordions provided musical entertainment. Later in the evening Ron presented his show “Mechanical Music in the Movies”.

On Sunday we enjoyed a delicious breakfast prepared by Mary Jo Bopp. After breakfast Ron shared his collections of bells, whistles, and musical instruments. He also organized a mini mart for members. The entire weekend was busy and much fun.
Ted Guillaum wows the crowd with his Raffin 20/40

Jim Partrick and a 20er Strasse Orgel

Tom McAuley entertains

Mary Jo & Ron Bopp hosted a fantastic weekend.

(L to R) Tom Hutchinson & Yousuf Wilson talk shop at dinner.

(L to R) Bill Pohl, Dee Tyler, Kay Fletcher, & Gerold Koehler entertain with belly Baldwins.

Robbie Tubbs is president of Heart of America and national treasurer.

Ron Bopp explains the bells and whistles in his shop.
The Lady Liberty Chapter has been quite active in the last three months. On February 24th we had a meeting at Bob and Cathy Martin’s home in Little Falls, New Jersey. We enjoyed a concert on Bob’s 1922 Beach/Moller Theater Organ by professional organist Ralph Ringstad. Members of the New Jersey Theater Organ Society were also present. Paul Jacyk and other members also performed.

On Saturday March 31st Gary and Cynthia Craig came up from St. Louis to participate in our Second Annual Band Organ Rally in Coney Island. They entertained in Prospect Park and the next day they brought their organs to Coney Island for the Second Annual Band Organ Rally. Dennis Windsor brought his monkey organ and monkey named Joy from Lynchburg, Virginia. Joy’s performance was a big hit with the public. Our thanks to Gary, Cynthia, Dennis and Joy for helping to make our rally a success.

On April 4th we had a very special meeting at the home of Marvin and Dianne Polan. Our special guest was Herman Babich also known as Hi Babit. Hi has arranged over 300 rolls for QRS and other piano roll companies. We were delighted to have him autograph our rolls and he performed some of our favorite tunes on the Polan’s baby grand. We were also treated to a few tunes that Hi arranged for QRS but were never sold to the public due to copyright complications.

Our president Bill Maguire has agreed to open up his repair shop once a month to help members do repairs or restorations on their instruments. Bill provides the expertise and many specialized tools that come in handy.
for some tough repairs. In that spirit Eugene Saboda has made custom replacement parts in his machine shop for member’s projects. The talents of our members make being an AMICA member a real treat.

Ralph Ringstad plays Bob Martin’s 1922 Beach/Maller theater organ for Lady Liberty members and the NJ Theater Organ Society members

Veronica Verone Accompanies Ralph on the Baby Grand Piano.

Bob Stuhmer “smokes” one of the pipes as Bob Yorburg enjoys the pitch.

Bob and Cathy Martin welcomes AMICA Members and Members of the NJ Theater Organ Society

Jean and Ray Scheffy during the concert.

Dave Palter, Janet Pares and Paul Manganaro enjoy the concert and admire the Martin’s music collection

Richard Karlsson admires the pipe work inside the main chambers of the organ
Marsha Wentzell selects a new page of music to play on the theater organ

Paul Jacyk is at the console with Bob Martin and Vince Morgan

Our Northern Lights Chapter Christmas party was hosted on Sunday 3 December 2006 in the beautiful home of Randy Hammond. Randy, a long time member of our chapter and collector of some great musical instruments presented a festive dinner enjoyed by 26 members and guests.

Randy’s newest acquisition is a Steinway upright Duo-Art piano. We were delighted to hear this magnificent newly restored piano with its sister Fischer Ampico grand. We truly appreciate Randy’s vast knowledge of mechanical instruments and his chapter support.

On Sunday 10 June our chapter met for our summer picnic at the home of Michael LuBrant in Hastings, MN. Michael, our newest member, has just completed the restoration and installation of a 1926 Kimball residence organ. The organ was originally installed in a Minneapolis mansion, and then moved to a church in south Minneapolis. The fabric of the church had disintegrated to the point of collapse and Michael and friends removed the instrument within hours of building destruction.

We were given a chat on Kimball residence organs and a brief history of the company and the original owners in Minneapolis. The player system for the organ is presently being rebuilt but now plays both manually and with the MIDI system. The tonality of the instrument lends itself to both classical and theater style.

Following the presentation of our chapter president, Phillip Baird called an official meeting and then we retired to the kitchen for a tasty picnic. Our chapter is truly alive and well and we are planning a summer outing on the Mississippi with hosts Paul & Barb Watkins.

Main console of 18 rank organ

NORTHERN LIGHTS CHAPTER
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President: Phillip Baird - plb28622@aol.com

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Barb & Jerrilynn examine the china

Dr. Matson, Kevin Laker, Ron Olsen & Dale Laker examine old Kimball roll playing machine.

Jason Beyer keeping records

Randy Hammond, Ron Olsen, Tim Wheat, Bob Dumas plate up for up picnic

Host: Michael LuBrant (right) Phillip Baird (left)

Our host, Michael LuBrant

Barb & Jerrilynn examine the china

Are we having fun yet? Mr. Matson & Mr. Watkins
On Saturday, June 16, the Sierra-Nevada Chapter met at Musee Mecanique located at Pier 45, Fisherman’s Wharf, San Francisco. This meeting was arranged by chapter member Fred Deal. The Founding Chapter was also invited, especially since we were in their territory.

Musee Mecanique is one of the world’s largest privately owned collections of mechanically operated musical instruments and antique arcade machines. The collection takes you from turn of the century hand-cranked music boxes to modern video arcade games and includes more than 300 items ranging from orchestrions, coin-operated pianos, antique slot machines to small bird boxes. For years, the collection was housed in the lower level of the Cliff House. Due to renovation in 2002, it was moved to its present location.

We had a very nice turnout for this meeting, and everyone enjoyed a day in the beautiful City by the Bay.
Rosemary and Gary Will invited us to their country home in East Aurora. They live on a peninsula created by the meandering of the Cazenovia Creek. Pointing across the creek and to his older family home, Gary reminisced about growing up in East Aurora, childhood friends and his father’s business. His hard working family settled across from the local hydroelectric producer which dammed the creek and utilized the upper rapids. The hydro producer eventually closed down its operation and his father used this opportunity to purchase this most unique property. Gary and his brother are so fortunate to have acquired this property.

Gary has a large workshop and garage in which he maintains his white 1960’s vintage Ford and various woodworking and metal machining projects. The player piano is, however, on the first floor and in a room that overlooks the creek. We’re almost certain that Rosemary and Gary do indeed have their coffee breaks on the deck and listen to Victor Arden’s rippling insights into Sigmund Romberg’s ‘Lover Come Back to Me’, ‘Softly as in a Morning Sunrise’ and ‘One Kiss’. Our president, Mike, chose the piano rolls and explained to the guests the workings of the player mechanism.

Rosemary is a most thoughtful hostess and made everyone at home. She has a colorful collection of quilts and is a member of a local quilting association. Members share their stories about their favorite designs and color schemes. Pride of creation is evident in the detail. Whimsy of design is also stitches into the pattern.

Gary Shipe, owner of a Steinway AR, brought along models of piano actions from both upright and grand pianos. From his many years of tuning and regulating pianos, he explained the workings of these actions and the need to have these working proficiently before a player mechanism can achieve its performance level. He also discussed the various manufacturers of strings and how some pianos do indeed sound differently when re-strung with another manufacturer’s product line.

Although the New York Rangers and Buffalo Sabres were 1 to 1 in their NHL game, Mike managed to somehow insert the video ‘Punching a Hole…Playing a Roll’ by Harvey Roehl. An older video presentation that reminded us of how Harvey was from that generation that actually heard many of these instruments firsthand. He continues with his explanation of the marketing genius of the manufacturers and how they grabbed the attention of the public and played these machines in public places. Also on the video was a young Bob Berkman explaining the role of QRS in providing the music for these instruments.

The business meeting started off with us introducing ourselves to each other. Since there were five guests, Mike asked us to tell about our interests in music and collecting. Topics ranged from Tom and Donna Stangel’s bottle and clock collecting to Glenn and Shirley Roat’s Brunswick 78, to Tom and Chris Cardinal’s Behr Brother’s player. The meeting concluded with a discussion of the preparations for the upcoming convention of 2010. Stay tuned!
Our April meeting was a highly anticipated trip to San Sylmar, which we haven’t done for quite a while. We were allowed 60 on our tour, and we filled that and even had a waiting list.

We met at the car museum across the street, a fairly new addition. There are over 100 cars, each one more beautiful than the other. As we wandered through the rows of classic cars we all mentally decided which one was meant to be ours if fate had been kind.

These cars are beautifully restored to original, and are really works of art.

When the time came for our tour we went across the street to the main museum and there were more cars to drool over. The Grand Salon has probably the cream of the crop of wonderful cars, and we had time to check them out when Lori, our guide, called us together and she told us about some of the special cars.

Then it was up the stairs, past the lovely grandfather clock and reproducing piano to the balcony, where the collection of hood ornaments is displayed. Most of us were old enough to remember when hood ornaments were part of every car, so we could appreciate the art and beauty they represented.

As we ascended the “Stairway to Heaven” we anticipated the next part of the tour, which is the music area. Lori was kind enough to structure our tour so we heard more of the instruments than usual, which we all appreciated immensely.

The collection at San Sylmar is really wonderful, with music boxes, American nickelodeons, and the finest large European orchestrions you could ever want to see.

As Lori played the instruments for us we again mentally picked out which one we would like to have gracing our collections. It would be a hard choice, although the Hupfeld Pan has to be my choice. They are all great machines, and totally restored and playing as they should be.

Of course, no visit to the Nethercutt collection would be complete without a concert on the Wurlitzer Theater Organ, so we took seats around the room and were entertained by this wonderful musical marvel.

We are fortunate here in Southern California to have this lovely tower of beauty in our midst. We have to consider ourselves doubly fortunate that it is open to the public at no charge, and is certainly a showcase for automatic music for all to see and appreciate.

Well, we reluctantly left San Sylmar and went to lunch and then it was on to the home of Leslie Hoffman, our
Vice-President for a further treat. Leslie has a large collection of roller and cob organs, some of which are very unusual.

Everyone was happy to see the Prinsen organ from the Lilien collection, which Leslie has been working on. It was playing for the first time in a long while.

A favorite of mine was the music box photo album with a disc movement in it. It had a lovely cover, and the music box sounded really nice. It was displayed well as you entered the house.

Leslie really loves her collection, and was happy to play the different organs for us. As I say, there were some unusual pieces, and it was really interesting to see and hear them play, and to have Leslie explain them.

Also on display, although maybe not by choice, were her dog and cat. They were the hit of the show for many people, both being large, black, and very longhaired. When they sat facing away from you it would be easy to think they were mother and daughter until you realized one was feline while the other was canine.

It was really a fun visit, and we owe Leslie a big vote of thanks for having us. It is a pleasure to see someone who gets so much joy out of her collection, and after all, isn’t that what it’s all about?

Now we are looking forward to Convention in Germany and Holland in July. Time sure flies.
**May Meeting**

May was a busy month for our chapter, starting with an organ rally in the hills above Yacaipa at Riley’s Los Rios, which is a large apple farm. They have a restaurant, entertainment hall, and lot of room.

They were having their “Old Ways Days” and asked us to come up and have an organ rally for the event. We were glad to do so, and made the trek to their place.

**Jack Conway** brought his Model A truck complete with calliope, **Richard Ingram** brought a player piano, **Lloyd Osmundson** brought his Bruder organ, which sounds better every time he brings it out, **Frank Nix** brought his Limonaire fairground organ and Hofbaur monkey organ. We also had several other monkey organs brought by **Robin Biggins**, **Peter Breede**, **Robert Meyer**, **Daniel Wright** and his son **Philip**. It made a nice display for the event, and made the grounds alive with the sound of music.

There were a lot of activities and displays, and it was a fun day. There was a tractor parade, and rides were available on the tractors and in the horse drawn wagons. One of our members even took tomahawk-throwing lessons, and even managed to hit the target once. (Don’t worry, Lloyd, I won’t tell who it was.) I don’t think anyone of our group tried the knife throwing or old-fashioned clothes washing.

There were draft horses there, and demonstrations of grooming, prepping for work, harnessing, garden plowing and log pulling. The horses were beautiful, and didn’t mind our music at all, thank goodness.

We were treated to breakfast and a super lunch, with barbecued tri tip, the choice of most of our group. Lunch also included dessert, which happened to be the apple crisp or pie among other things. How can you resist when they use their own apples? (And make their own ice cream!)

Being in the hills the morning was cold, really cold! It didn’t warm up until later in the day. The hot coffee sure hit the spot.

Our next organ rally is at the South Coast Botanical Gardens on June 9th in conjunction with their fuchsia show. It should be a pleasant day, and we hope to have a good turnout.

The next week we had a barbecue at the home of **Frank and Shirley Nix**, with lots of food and good music. MBSI was invited also, and there were about 73 people. That’s a lot of hot dogs and hamburgers. Luckily Steve Nix, their son who often does chef duties at the Nix events, was available to do the cooking, with his wife Tara keeping him supplied with the staples. Unfortunately our hostess was kept busy keeping the food tables full and didn’t take pictures, so you have to use your imagination.

It was much more pleasant this year being held in May. Last year we did it in July and it was really too hot, although there was still a large crowd.

The music rooms were all open and everyone was free to wander about and listen to their favorite machines. The music house contained the Hupfeld, the Duwyn, the Imhof-Mukle, Wurlitzer CXB, Wurlitzer BX, the Banjo-orchestra, the Mortier, three Violanos, and several other machines.

The upstairs music box room was busy for a while, too, with lots of disc and cylinder boxes, clocks, and many unusual items.

The organ room contained the Ruth, and the Limonaire.

We did have a short meeting, and the main topic was upcoming organ rallies, and of course the upcoming Convention in Germany and Holland. Our treasurer assured us we are solvent.

We are still busy making table favors for the ’08 convention in Southern California. We usually have two workshops a week, and it’s a lot of fun. In fact, several people have said they are going to have withdrawal symptoms when we are done. We start early, have a good lunch, and get a lot of work done. It’s nice to have such a willing crew. (As one person, who shall remain nameless, said, “If you feed us we will come.”)
Organ Rallies

We have had two very good organ rallies in the last two months here in Southern California, which gives us a chance to take our instruments out and enjoy them. That’s what it’s all about…the outdoor instruments just don’t sound the same indoors as they do when you get them out in the open.

The first one was early in June at the South Coast Botanical Gardens in Palos Verdes. We have found the garden venue is wonderful for organ rallies. The music just really fits the site, and people really enjoy and appreciate it.

We had a good turnout, but unfortunately we were limited in size due to a wedding and parties in the gardens. We had Lloyd Osmundson as our only larger organ, and his Bruder fit the bill. Don Henry brought his miniature fire truck with a Pell organ fitted on the back (I guess if you have a fire you might as well have music while the fire is put out, although he does have a sign warning they only fight small fires, so beware.) Ralph and Gloria Schack brought their large and less large Brun organs, Rick Shaw brought his Ohrlein organ with a moveable circus scene, Robin Biggins brought his Molinari, Herb Mercer brought a Stuber, Bob Meyer and Dan and Phillip Wright brought their organs they had made themselves, Frank Nix had his Hofbauer, and Richard Ingram brought his player piano and lots of good music rolls. Ralph and Gloria had also brought a couple of extra organs, so Ardis Prescott was in the patio playing away on those. It was enough to fill the gardens with happy music, and more than one person was seen dancing along the walkways. We really appreciate the cooperation, with some of the people coming long distances to take part. It’s really a good group of enthusiasts.

There was a “crew” who took video of the event for an “Out and About” Program on a Peninsula Seniors website. They had Frank Nix as co-host, doing the job of introducing each party and their instruments. It turned out nicely, and can be seen on: http://pvseniors.org/videos.cfm for those with fast Internet connections.

The town of Sierra Madre contacted us about doing a rally on Sunday of the Fourth of July weekend. They were also celebrating their centennial, and really wanted us to come. Of course, it didn’t take a lot of arm-twisting to get us to come out.
It was a hot day, but the park has lots of trees, and there was a small breeze, so all in all we had a great day for a rally. The park was full of green parrots, and they serenaded us for a while, but I think they finally realized they were outclassed and left for other parts. They came back, though, later in the day. These are flocks which apparently started from escaped pets who found the surroundings to their liking. It’s quite a racket, and they are so well camouflaged you can hardly see them in the trees until they fly out. There are hundreds (at least, maybe thousands) of them all over the area.

There wasn’t a huge turnout of people, but those who did come by were really interested and appreciative of the music and the instruments. They seemed to be ready to sit or stand at each display and just take some time to enjoy.

As an added attraction, Jerry and Virginia Doring decided to have an informal open house for us, since they are only a short distance from the park.

Jerry’s collection is a wonder. He has some of the finest orchestrions you could want to see anywhere, and he’s always a great host with lots of stories about the history of a machine, or a tale about how we came to own it in the first place. He can keep a crowd of people interested for a long time, and this was no exception.

Everything was playing well, as usual, and he entertained us with his huge band organ to start, then going to the Hupfeld, the Weber Otero, a wonderful Losche, and then played the American machines.

When we were all about ready to leave Virginia found out that Andrew Barrett was a ragtime pianist of some note and she asked him to play the piano, which he was happy to do. We had a short concert and then Jerry remembered a few other things he hadn’t shown us yet, so we progressed into the storage room to enjoy a few more instruments.

It was just a wonderful day, filled with music and good friends. We had several of our chapter members came out just to enjoy the rally, which is always nice.

As an added note, the Golden Gate chapter of MBSI had an organ rally in Northern California, and Jerry Pell, Frank Nix and Rick Shaw went up with their instruments to liven up the scene.

It was interesting to see Craig Williams with his 125 Wurlitzer as you entered the park. When we went over to talk to Craig and find out about his 125, we were very surprised and happy to discover it was from the Ben and Mary Lilien collection. It was nice to see it playing, which it hadn’t done in a long time. I’m sure somewhere Ben and Mary are smiling to know it is out and about.

It was a lot of fun, with Sunday being Fire Truck day. The fire department had lots of exhibits set up, and even let the kids in to have a fire hose war, with participants at both ends of the field. I found out first hand the perils of trying to photograph this type of display when one of the kids turned the hose on the audience.

Another display was that of hit and miss engines. There were a lot of them.

Fremont Park is the home site of one of the early wealthy farmers of the area, with a lovely old home, the Patterson House. MBSI had a nice display of music boxes and phonographs in the home to add to the tours of the house. Of course, they blended well—a house of this type

South Coast Botanical Gardens in Palos Verdes

Rochelle Mercer, Brooke Osmundson, Roy Beltz, Herb Mercer and Shirley Nix

Richard Ingram

Rick Shaw and Darryl Smithey

Rick Shaw takes time out from the music to discuss things with Bill Blair
Don Henry and Frank Nix discuss the fire truck

Jerry Doring and his wonderful band organ which plays both B & B rolls and Wurlitzer 105 rolls

Gloria Schack, Frank Nix, Ralph Schack

Sierra Madre

The little lady (granddaughter of Richard & Mary Thomas) needs a boost, while Jack Conway looks on

Daniel Wright, Andrew Barrett, Justin Senneff, Ryan Senneff and Phillip Wright

Getting ready for the “big show”

Andrew Barrett entertains

Lloyd and Brooke Osmundson take a moment by their Bruder organ
The Heart of America Chapter will be holding a street organ festival September 28-30, 2007, in St. Charles, Missouri, as part of the Oktoberfest celebration in Frontier Park on the Missouri River. The contact person Cynthia Craig, 314-771-1244, cynth_craig@yahoo.com.
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Mike Kukral
216 Madison Blvd.
Terre Haute, Indiana 47803
Phone: 812-238-9656
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(Rev. 5-05)
AMPICO, DUO-ART, WELTE, AND 88 NOTE PIANO ROLLS.
New Recuts and Originals, including “Jumbo” and Program Rolls. Also N.O.S. QRS 88 Note rolls. Dave Caldwell, 400 Lincoln Lake Ave. N.E. Lowell, MI 49331; E-mail: DavidWFromMI@webtv.net; phone: 616-897-5609. (4-07)

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

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

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

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BOOK: WELTE-MIGNON — ITS MUSIC AND MUSICIANS by Charles Davis Smith printed for AMICA by Vestal Press. Do you have a copy you are not using that is sitting on the shelf or in a box? Let me know. Mike Kukral 503-741-0960, E-mail Kukral@rose-hulman.edu (4-07)
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