THE AMICA NEWS BULLETIN

Published by the Automatic Musical Instrument Collectors' Association, a non-profit club devoted to the restoration, distribution and enjoyment of musical instruments using perforated paper music rolls.

Contributions: All subjects of interest to readers of the Bulletin are encouraged and invited by the publisher. All articles must be received by the 10th of the preceding month. Every attempt will be made to publish all articles of general interest to AMICA members at the earliest possible time and at the discretion of the publisher.

ADVERTISING

- Classified: 10¢ per word, $1.50 minimum.
- Display advertising
  - Full page: $50.00
  - One-half page horizontal: $25.00
  - One-half page vertical: $25.00
  - One-fourth page vertical: $12.50
- Each photograph or half-tone $5.00
- We recommend display advertisers supply camera-ready copy. Copy that is oversized or undersized will be charged to correct size at your cost. We can arrange and index into appropriate categories. Send orders to: Jim Weisenborne, 5050 Eastside Calpella Rd., Ukiah, CA 95482.
- Each ad will appear on the last pages of the Bulletin at the discretion of the publisher.

Publication of business advertising in no way implies AMICA's endorsement of any commercial operation. However, AMICA reserves the right to refuse any ad that is not in keeping with AMICA's general standards or if complaints are received indicating that said business does not serve the best interests of the members of AMICA according to its goals and bylaws.

AMICA ITEMS FOR SALE

AMICA BULLETINS, BOUND ISSUES:


AMICA TECHNICALITIES BOOKS:
- Volume I (1969-1971), $5.50 postpaid
- Volume II (1972-1974), $7.50 postpaid
- Volume III (1975-1977), $8.50 postpaid
- Reprints of interesting technical articles which have appeared in the AMICA Bulletin, arranged and indexed into appropriate categories. Send orders to: Jim Weisenborne, 73 Nevada Street, Rochester, MI 48063.

PLEASE MAKE ALL CHECKS PAYABLE TO AMICA INTERNATIONAL.

AMICA STATIONERY: $3.20 (letter size), $1.75 (note size), including mailing charges. Fine quality stationery with ornate AMICA borders. Each packet contains 25 letters and matching envelopes. Send orders to: Robert Lemon, 4560 Green Tree Drive, Sacramento, CA 94823.

"They All Laughed When I Set Down At The Piano, But When IT Began To Pley." This sound and color super-8 movie, produced by AMICA members, is available for loan to AMICA members and chapters. For more information write to Howard Koff, 2141 Deodara Drive, Los Altos, CA 94022.

AMICA MEMBERSHIP RATES:
- Continuing Members: $15 Dues
- New Members, add $5 processing fee
- Lapsed Members, add $3 processing fee

CONTRIBUTIONS: All Subjects of interest to readers of the Bulletin are encouraged and invited by the publisher. All articles must be received by the 10th of the preceding month. Every attempt will be made to publish all articles of general interest to AMICA members at the earliest possible time and at the discretion of the publisher.

INTERNATIONAL OFFICERS

PRESIDENT
Bob Rosencrans
36 Hampden Rd.
Upper Darby, PA 19082

VICE PRESIDENT
Bill Eicher
465 Winding Way
Dayton, OH 45429

SECRETARY
Jim Weisenborne
73 Nevada St.
Rochester, MI 48063

PUBLISHER
Tom Beckett
6811 Cliffbrook
Dallas, TX 75240

MEMBERSHIP SECRETARY
(Charlie W. Johnson
P. O. Box 38623
Dallas, TX 75238

TREASURER
Jack & Mary Riffle
5050 Eastside Calpella Rd.
Ukiah, CA 95482

BOARD REPRESENTATIVES
-Louis Lanteri
O. C. Box 38623
Dallas, TX 75238

TREASURER
-Roy Shelso

COMMITTEES
-Technical: Mel Luchetti
-Honorary Members: Alf E. Werolin
-Arlo M. Robertson
-AI Greco
-AI Young

AFFILIATED SOCIETIES
-The Pleno
-The Player Piano Group.
The North West Player Piano Association.

CHAPTER OFFICERS

NO. CALIFORNIA
- Pres.: Howard Koff
- Vice Pres.: Phil McCoy
- Sec.: David Fryman
- Treas.: Bob Wilcox
- Reporter: Stuart Hunter

SO. CALIFORNIA
- Pres.: Francis Cherney
- Sec.: Greg Behinke
- Treas.: Roy Sheltro
- Reporter: Bill Toeppe

TEXAS
- Pres.: Carole Beckett
- Vice Pres.: Sai Mele
- Sec./Treas.: Doyle Cassel
- Reporter: Kay & Merrill Baitzley

MIDWEST
- Pres.: Benet Leedy
- Sec.: Jim Prendergast
- Treas.: Alvin Woflekuhl
- Reporter: Molly Yeckley

PHILADELPHIA AREA
- Pres.: Mal Vadder
- Vice Pres.: John Berry
- Sec./Treas.: Claire Lambert
- Reporter: Allen Ford

SOUTHWEST (So. Ontario, West NY)
- Pres.: Jeff Dep
- Vice Pres.: Bruce Bartholomew
- Sec./Treas.: Stella Gilbert
- Reporter: Jim Brewer

ROCKY MOUNTAIN
- Pres.: Robert Moore
- Sec./Treas.: Carl Paetzold
- Reporter: Jere DeBaker

NEW JERSEY
- Pres.: Dan Schacher
- Vice Pres.: Rich Dearborn
- Sec.: Richard Groman III
- Treas.: William Dean
- Reporter

IOWA
- Pres.: Dale Snyder
- Vice Pres.: Stan Peters
- Sec./Treas.: Alvin Johnson
- Reporter: Richard Parker

NEW ENGLAND
- Pres.: Alan Pier
- Vice Pres.: William Koeningsberg
- Sec.: Al Greco
- Treasurer: Philip Konop
- Reporter: Ray Magee
PRESIDENT’S MESSAGE

The publication of this issue of the Bulletin marks the tenth anniversary of AMICA International (founded in 1963, AMICA achieved its official non-profit International designation in 1969). It is hard to realize the growth of our club has experienced in the past decade. From its origin as a small local group in the San Francisco Bay area, AMICA has expanded into an international organization whose membership now numbers in excess of 1100, with ten chapters in the United States. We are indeed indebted to those original founding members, many of whom are still active in the club, for making possible renewed interest in the musical instruments we so enjoy. They are truly responsible for enriching our lives through their dedication and foresight.

Likewise, we have benefitted from locating and becoming acquainted with many of the recording artists for these instruments. As honorary members of your club, these individuals have performed at various chapter meetings as well as the AMICA conventions. Their presence has been an inspiration to all of us. Your club continues its efforts in locating additional recording artists.

We here in the Philadelphia area have been working since returning from the Dayton convention on the Philadelphia meeting about which more elsewhere in this issue. We look forward to seeing those of you who are planning to come. Like other AMICA conventions, there will be open houses following the breakfast on Tuesday, July 3rd.

We are planning to have a concert at the Athenaeum, a private library club on Washington Square just behind Independence Hall. The Athenaeum is a noted example of Italianate architecture and was restored in 1975-6 including authentic painted wood graining and marblizing. The building houses the Victorian Society in America. The room where we plan to have the concert is pictured on the cover of Antiques magazine, December, 1978.

A walking tour of the historic area of Philadelphia is also included in the program. An observation deck at the top of a new building in the area will help orient us to the variety of buildings and the general arrangement of the district.

In addition to the planned activities, the Philadelphians are encouraging those of you who can to visit other places of interest while here. Although these will not be a part of the AMICA program, you can easily make private arrangements, depending on your interests and available time. In the city itself some of you may wish to visit the renowned Philadelphia Art Museum on your own, either before or after the convention. The Barnes Foundation Art Collection in suburban Lower Merion is also outstanding as is the Franklin Institute in the city for scientific historical interest.

There will be an optional tour of three Fairmont Park Mansions. These houses were either built in this area when it was considered out in the country (as summer houses) or the houses were moved to the park when they were threatened with destruction. One of the houses we will visit is Mount Pleasant, one of the best examples of Georgian architecture in the United States. Mount Pleasant was built by a privateer (a pirate who had government sanction) and was owned briefly by Benedict Arnold. It is furnished with period antiques by the Philadelphia Museum of Art. We will be divided into groups of about 30 for the guided tour which will take about 2½ hours.

For those of you who are seriously into Americana, the Henry Francis duPont “Winterthur” Museum is well worth visiting. Alfred I. duPont’s estate “Nemours,” and the Hagley Museum, site of the original duPont powder mills along the Brandywine, both close by, are most interesting. All three are about an hour’s drive from the Ben Franklin Hotel. Advanced reservation is required for Winterthur, which offers two tours, each of which are given both in the morning and the afternoon and are of two hours duration. Reservations are also suggested for “Nemours” and the “Hagley Museum.” For further information and reservations, write:


Reservations Office, Nemours Foundation, Box 169, Wilmington, DE 19899.


If I can be of any help in answering any questions, please feel free to write to me. In the meantime, your officers and directors join me in extending best wishes for the New Year.

Bob "boomer"
President

January Cover Contributed by ROGER BOFFER.
ADVERTISING RATE OVERSIGHT

After providing you with the new rates for classified advertising on page 178 of the November 1978 issue of the Bulletin, it failed to appear on the masthead in the December issue as promised. Pending a clear head at layout time it should be there this time (the new rates!) and the slight increase in the per word cost will go into effect now for sure. An appropriate grace period allowing copy at the old 8¢ per word will be extended to those who prepared their ads based on indicated December rates and your editor will attempt to be a little more observant of the production in 1979. This might also serve as a good time to encourage you to take advantage of the last year that display advertising (one-quarter page or larger) rates will remain at the old prices. The line has been held on these for many years while paper and printing costs have risen considerably. These costs will have to be adjusted in higher display rates next year so enjoy a huge advance warning and place your large ads now!

T.B.

WILL THIS BE YOUR LAST BULLETIN? - OR RED SLASH LABELS

If you have a red slash on your Bulletin mailing label it means the Membership Secretary has not received your 1979 AMICA dues as of January 10.

Don’t delay in renewing your membership—enjoy uninterrupted Bulletin delivery—send your 1979 dues today to: Charlie Johnson, P.O. Box 38623, Dallas, Texas 75238.

CHRISTMAS GREETINGS

THE AMICA News Bulletin has received Christmas greeting cards from the North West Player Piano Association (NWPPA) in England and AMICAn Takao Koga in Tokyo, Japan addressed to all AMICAns. We appreciate these kind thoughts and express our best wishes for a happy new year in return.

FROM THE PUBLISHER

Welcome to our first THE AMICA for 1979. I hope everyone enjoyed (and survived) the holidays and their special December Bulletin cover provided by Molly Yeckley.

Congratulations to all newly elected chapter officers and our sincere appreciation to those of you who assisted your club in 1978. It is hoped that many or all chapters can organize some sort of “public awareness” program concerning our hobby in the coming year. The goals of AMICA are to educate others than ourselves to the existence, historical importance, and the saving of these mechanical instruments. Do your part in '79.

Membership renewal: remember to fill in and return your membership renewal card supplied with its detachable membership card and return envelope in the December Bulletin—it’s the only one of these you will receive. Dues not received by March 2 will result in your name being dropped from the membership list. If you have any questions relating to membership, please direct them to: Charlie Johnson, P.O. Box 38623, Dallas, TX 75238.

Bulletin: a portion of each year’s introductory message always centers around Bulletin article donations. This is old material to those who have been around since day one, but we do have new faces each year and we need them to know how the Bulletin is produced (by volunteer effort) in the hopes we may hear from them. The story of the Bulletin is simply this—virtually everything you read has been written or donated by others and without these kind submissions the Bulletin doesn’t exist. There is no “editorial staff” with the possible exception of those who were elected locally to provide their chapter reports to the Bulletin.

Ground rules: I try not to be too stringent but I would appreciate a few guidelines being followed.

a) Typewritten articles, double spaced, are preferred.
b) Please do not send photocopied material unless it is clear and good contrast.
c) Include publication dates and publisher’s address if you clip an article from a production copyrighted within the last 28 years.
d) I encourage original articles, written by members, in all categories—Forum, Rolls & Music, Instruments, Biographical Sketches, Technicalities (especially!) and Chapter Reports.
e) Photos should be Black & White glossy.

Suggestions or complaints: If you have them, be sure to write me and I’ll answer to the best of my ability. I am an elected club official and wish to be responsive—so speak out. On this matter, last year’s feedback seemed to center on use of photographs or photo quality. Even though I cover this subject periodically in publisher’s messages it doesn’t catch everyone’s eye it seems. Photos should be black & white glossy and reasonably pleasing composition. Color originals lose quality in translation to B & W. The detail that comes through in a too-dark color photo (because of the color differences) will be lost in a translation as the dark colors all translate to black. We had some of this last year. If you send out-of-focus shots or views of the backsides of people looking at someone’s grand piano I can’t work miracles and make them better! They just don’t get used. Let’s see faces—and please identify everyone in the photo. And keep in mind the balance rule that says “more text, more photos.” If you send me 18 photos with 25 lines of copy you’ll get 16 unused photos. If all this seems negative, rest assured I am all for photos and I appreciate the fact black & white processing is not as readily available as it used to be but I still must work within certain guidelines to capture a minimum level of production quality.

Please contribute: AMICA has a good publication for a club of this size and we would like to maintain this quality. Please write if you have tentative ideas for an article and I can be of assistance.

Tom Beckett

1978 BOUND BULLETINS AVAILABLE

Bound sets of the 10 issues of the 1978 AMICA Bulletins are now available for $18.00 postpaid from: Mary Lilien, 4260 Olympiad Drive, Los Angeles, CA 90043.
Bob Taylor and Pauline Alpert brunching at the Rainbow Room atop Rockefeller Center, New York City. Photo by Molly Yeckley.

AUTOMATIC MUSIC FOUNDATION

EDITOR'S NOTE:
At the Dayton Convention in June of 1978, a brief history and an outline of the goals of the Automatic Music Foundation were given at the Annual Membership Meeting by Richard Reutlinger. Dick was the first president of the Foundation as the proposal for its formation was made public at the 1973 AMICA Convention and the proposal was published in the September, 1973 Bulletin (page 2).

During the Annual Meeting at Dayton it was determined that more information was desired concerning the Foundation by the general membership. This was provided to THE AMICA News Bulletin in short order by Sally Lawrence in the form of a complete set of Foundation bylaws and a communication that a covering letter with other details would be sent to accompany the publication of the bylaws. Sally was kind enough to have the material typeset for the Bulletin but phototypesetting materials lose density in time so in the interest of saving the expense of duplicate copies or re-setting the document I have chosen to publish the bylaws without further delay and without a covering letter from the Foundation.

I am sure that other information pertaining to the proposed museum (temporarily located at the home of Richard Reutlinger), possible tax deductions for gifts, etc., will be made available for publication in the near future.

BY-LAWS OF AUTOMATIC MUSIC FOUNDATION

ARTICLE I OFFICES

SECTION 1. Principal Office. The principal office for the transaction of the business of the corporation shall be at such place in the City and County of San Francisco, State of California, as the Board of Directors shall from time to time determine.

SECTION 2. Other Offices. Branch or subordinate offices may at any time be established by the Board of Directors at any place or places where the corporation is qualified to conduct its affairs.

ARTICLE II MEMBERSHIP

SECTION 1. Eligibility. Persons in sympathy with the objects and purposes of the corporation shall be eligible for membership in accordance with the By-Laws and the rules and regulations from time to time in effect. The word “persons”, as used above, shall be deemed to include corporations, partnerships, joint-stock associations and unincorporated associations, having residence in any nation, state or territory, any private society or association, or any department, bureau or committee thereof, any public department, bureau or office, or any committee or other group of persons.

There shall be no limit to the number of members of any class, nor to the total number of members of the corporation.

SECTION 2. Classes. Members shall be classified according to contributions made as follows:

ANNUAL MEMBERSHIPS

<table>
<thead>
<tr>
<th>Membership Level</th>
<th>Contribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student Membership</td>
<td>$10.00</td>
</tr>
<tr>
<td>Friend of the Foundation</td>
<td>$100.00</td>
</tr>
<tr>
<td>Sponsor of the Foundation</td>
<td>$250.00</td>
</tr>
<tr>
<td>Patron to the Foundation</td>
<td>$500.00</td>
</tr>
<tr>
<td>Fellow to the Foundation</td>
<td>$1,000.00</td>
</tr>
</tbody>
</table>

LIFE TIME MEMBERSHIPS AND MEMORIALS

SPECIAL GIFT
Donor of a Special Gift will receive a membership card, free entry to the museum for self and guests, certificate of membership with our seal framed, membership pin and a plaque with your name on permanent display in the museum.

SUSTAINING GIFT $10,000.00
The Donor of a Sustaining Gift will receive a membership card, free entry to the museum for self and guest, certificate of membership with our seal framed, membership pin and a plaque with your name on permanent display in the museum plus a suitable plaque for your home.

BENIFACTOR $25,000.00
A Benefactor of a Gift will receive a membership card, free entry to the museum for self and guests, free entry to special programs for self and guests, certificate of membership with our seal framed, membership pin and a plaque with your name on permanent display in the museum plus a suitable plaque for your home.
FOUNDATION GIFT $50,000.00
The Donor of a Foundation Gift will receive a membership card, free entry to the museum for self and guests, free entry to special programs for self and guests, certificate of membership with our seal framed, membership pin and a head bust of yourself to be on permanent display in the museum.

A gift of tangible property given the the Automatic Music Foundation will receive a membership in proportion to the gift.

SECTION 3. Dues. Dues shall be due and payable annually at the beginning of yearly periods to be established by the Board of Directors. which periods may be established by the Board of Directors to begin at different times.

Members not paying dues within ninety (90) days of the due date shall be suspended and lose all privileges until such time as the dues in arrears shall be paid. Members not paying dues within twelve (12) months of the due date shall be dropped from membership and forfeit all privileges and rights

SECTION 4. Transferability of Membership. A membership shall not be transferable by any member, and upon any attempted or purported transfer, the membership of the member attempting such shall forthwith terminate.

SECTION 5. Termination of Membership. The Board of Directors may suspend or expel any member for violation of the Articles of Incorporation, the By-Laws, or such rules and regulations as shall be duly promul gated by the Board of Directors, or for conduct or cause unbecoming or prejudicial to the corporation or its interests, as the Board of Directors may in its sole judgment determine. Such suspension or expulsion shall be only upon the unanimous vote of all members of the Board of Directors, or by the written assent of all absent Directors. filed with the minutes of the meeting, to the unanimous vote of all Directors present at the meeting duly held at which a quorum is present.

Any member may resign at any time by delivering or mailing to the principal office of the corporation a written resignation.

ARTICLE III
MEETINGS OF MEMBERS

SECTION 1. Annual Meeting. The annual meeting of the members shall be held on the second Thursday in February of each year at 10:00 o'clock A.M. at the principal office of the corporation or at such other place within or without the State of California as shall be designated by the Board of Directors for the purposes of electing directors, considering reports for the previous fiscal year and transacting such other business as may properly come before the meeting. If the day fixed for the annual meeting shall fall upon a legal holiday, such meeting shall be held on the next succeeding full business day at the same time and place. Failure to hold the annual meeting at the designated time shall not work a forfeiture or dissolution of the corporation and in the event of such failure the annual meeting shall be held within a reasonable time thereafter.

SECTION 2. Special Meetings. Special meetings of the members for any purpose or purposes whatever may be called at any time by the President of the corporation or by the Board of Directors, and shall be called by the President or Secretary of the corporation or by any Director upon a written request signed by not less than one-fifth (1/5) of the Directors. Such meetings may be held at any place within or without the State of California designated by the Board of Directors or by the written consent of all members entitled to vote thereat. Notice of all special meetings of the members shall be given by the Secretary in writing to members entitled to vote. Such notice may be given either personally or by mail or other means of written communication addressed to each member at such member's address appearing on the books of the corporation. Such notice shall specify the place, day and hour of the meeting and the general nature of the business to be transacted, and shall be set to each member not less than ten (10) days prior to such meeting.

SECTION 3. Notice of Adjournment. Notice of any adjourned meeting need not be given unless the meeting is adjourned for sixty (60) days or more.

SECTION 4. Quorum and Voting. The presence of a majority of the voting members of this corporation present in the manner hereinafter provided shall constitute a quorum for the transaction of business at all meetings of the members. Each member shall have only one (1) vote, and may not vote or act as proxy.

SECTION 5. Voting Members. The voting members of this corporation shall be the persons who from time to time are the members of the Board of Directors. Other members shall not be entitled to vote, and no notice of any meeting of the membership of this corporation need be given to any non-voting member.

ARTICLE IV
BOARD OF DIRECTORS

SECTION 1. General Powers. The property and affairs of the corporation shall be managed by the Board of Directors, which shall exercise all of the powers of the corporation except such as are by law, the Articles of Incorporation or these By-Laws conferred upon or reserved to the members. The authorized number of directors shall be seven until changed within the limits specified in the Articles of Incorporation by a By-Law or amendment thereof duly adopted by the members.

SECTION 2. Election and Tenure of Office. The term of office of each director shall be from the time of his election and qualification until the annual meeting of the members next succeeding his election and until his successor shall have been duly elected and shall have qualified.

SECTION 3. Vacancies. A vacancy occurring on the Board of Directors may be filled by the unanimous vote of the remaining directors.

SECTION 4. Removal and Resignation. Any director may be removed from office by the vote of two-thirds (2/3) majority of the directors at the time in office at any meeting of the Board of Directors. Any director may resign by giving written notice to the Board of Directors, or to the President or the Secretary of the corporation. Such resignation shall take effect upon receipt thereof by the corporation or at any later time specified therein, and no acceptance by the corporation shall be necessary unless otherwise specified therein.

SECTION 5. Compensation. The directors shall not be entitled to receive any compensation for services rendered by them as such. With the approval of the Board of Directors. travel or other similar expenses actually incurred on behalf of the corporation by any director may be reimbursed. Nothing herein shall be construed to preclude any director from serving the corporation in any other capacity and receiving compensation therefor.

SECTION 6. Non-Liability for Debts. Directors of the corporation are not personally liable or responsible for any debts, liabilities or obligations of the corporation.

SECTION 7. Executive Committee. The Board of Directors may appoint an Executive Committee and delegate to that committee any of the powers and authority of the Board of Directors in the management of the property and affairs of the corporation, except the power to adopt, amend or repeal by-laws. Any such executive committee shall be composed of four (4) more directors in addition to the President of the corporation. The Board of Directors shall have the power to regulate all matters relating to the Executive Committee, except as otherwise provided in these by-laws.

ARTICLE V
MEETINGS OF DIRECTORS

SECTION 1. Place of Meeting. Regular meetings of the Board of Directors shall be held at any place within or without the State which has been designated from time to time by resolution of the Board or by written consent of all members of the Board. In the absence of such designation, regular meetings shall be held at the principal office of the corporation. Special meetings of the Board may be held either at a place so designated or at the principal office.
SECTION 3. Special Meetings. Special meetings of the Board of Directors for any purpose or purposes shall be called at any time by the President or, if he is absent or unable or refuses to act, by any Vice President or by any two Directors.

Written notice of the time and place of special meetings shall be delivered personally to each Director, or sent to each Director by mail or by other form of written communication, charges prepaid, addressed to him at his address as it is shown upon the records of the corporation. In case such notice is mailed or telegraphed it shall be deposited in the United States mail or delivered to the telegraph company in the place in which the principal office of the corporation is located at least five (5) days prior to the time of the holding of the meeting. In case such notice is delivered as above provided, it shall be so delivered at least four (4) days prior to the time of the holding of the meeting. Such mailing, telegraphing or delivery as above provided shall be due legal and personal notice to such Director.

SECTION 4. Notice of Adjournment. Notice of the time and place of holding an adjourned meeting need not be given to absent Directors if the time and place be fixed at the meeting adjourned.

SECTION 5. Waiver of Notice. The transactions of any meeting of the Board of Directors, however called and noticed or wherever held, shall be as valid as though had at a meeting duly held after regular call and notice, if a quorum be present, and if, either before or after the meeting, each of the Directors present at such meeting shall sign a written waiver of notice, or consent to holding such meeting, or an approval of the minutes thereof. All such waivers, consents or approvals shall be filed with the corporate records or made a part of the minutes of the meeting.

SECTION 6. Quorum. A majority of the authorized number of Directors shall be necessary to constitute a quorum for the transaction of business, except to adjourn as hereinafter provided. Every act or decision done or made by a majority of the Directors present at a meeting duly held at which a quorum is present shall be regarded as the act of the Board of Directors, unless a greater number be required by law, these By-Laws, or the Articles of Incorporation.

SECTION 7. Adjournment. A quorum of the Directors may adjourn any Directors' meeting to meet again at a stated day and hour; provided, however, that in the absence of a quorum a majority of the Directors present at any Director's meeting, either regular or special, may adjourn from time to time until the time fixed for the next regular meeting of the Board.

SECTION 8. Indemnification of Directors and Officers. Each Director and officer, whether or not then in office, shall be indemnified by the corporation against all liabilities, costs and expenses reasonably incurred by or imposed upon him in connection with or arising out of any action, suit or proceeding in which he may be involved or to which he may be made a party by reason of his being or having been a Director or officer of the corporation, such expenses to include the cost of reasonable settlements other than amounts paid to the corporation itself made with a view to curtailment of costs of litigation. The corporation shall not, however, indemnify such Director or officer with respect to matters as to which he shall be finally adjudged in any such action, suit or proceeding to have been derelict in the performance of his duty as such Director or officer, nor in respect of any matter on which any settlement or compromise is effected, if the total expense, including the cost of such settlements, shall substantially exceed the expense which might reasonably be incurred by such Director or officer in conducting such litigation to a final conclusion; and in no event shall anything herein contained be so construed as to authorize the corporation to indemnify any such Director or officer against any liability or expense by reason of any act known by such Director or officer at the time of doing it to be unlawful, nor against any liability or expense by reason of willful misfeasance, bad faith, gross negligence or reckless disregard of the duties involved in the conduct of his office. The foregoing right of indemnification shall not be exclusive of other rights to which any Director or officer may be entitled as a matter of law.

ARTICLE VI
EXECUTIVE COMMITTEE

SECTION 1. Members. The members of the Executive Committee shall serve from the time of the election of each by the Board of Directors and the qualification of each until the annual meeting of the Board of Directors next succeeding such election.

SECTION 2. Annual and Regular Meetings. An annual meeting of the Executive Committee, which shall also be a regular meeting, shall be held without notice, immediately after, and at the same place as, the annual meeting of the Board of Directors. Regular meetings of the Executive Committee may be held at such times and places as the Executive Committee may provide by resolution.

SECTION 3. Special Meetings. Special meetings of the Executive Committee may be called by the President or, if he is absent or is unable or refuses to act, by any two members of the Executive Committee, and it shall thereupon be the duty of the Secretary to cause notice of such meeting to be given as hereinafter provided. The President or the members of the Executive Committee calling the meeting shall fix the time for the holding of the meeting at any place which has been designated by the Executive Committee as a place for the holding of special meetings or at the principal office, or at any place to which all members of the Executive Committee file written consent, either before or after the meeting, with the Secretary of the corporation.

SECTION 4. Notice of Meetings of Executive Committee. Written notice of the time and place of any regular meeting, and the time, place and purpose of any special meeting, and of any meeting adjourned for more than thirty (30) days, of the Executive Committee shall be delivered to each member of that committee, and such notice for any meeting adjourned for thirty (30) days or less shall be delivered to each member of that committee not present at the time of adjournment, not less than two (2) days previous to the day of the meeting either personally or by mail, by or at the direction of the Secretary, or upon his default, by any member of the Executive Committee. If mailed, such notice shall be deemed to be delivered when deposited in the United States mail addressed to the Executive Committee member at his address as it appears on the records of the corporation, with charges thereon prepaid. The failure of any Executive Committee member to receive notice duly given as aforesaid of any meeting shall not invalidate any action which may be taken by the Executive Committee at any such meeting.

SECTION 5. Quorum. The presence of a majority of the members of the Executive Committee shall constitute a quorum, provided, that if less than a quorum of the members of that committee are present at any meeting or at any time during any meeting, a majority of the members of that committee present in person may adjourn the meeting from time to time but may not then transact any other business. The act of a majority of the members of the Executive Committee, present at a meeting at which a quorum is present, shall be act of the Executive Committee, except as otherwise provided by law, the Articles of Incorporation or these By-Laws.

SECTION 6. Resignation. Any member of the Executive Committee may resign by giving written notice to the Board of Directors, or to the President or the Secretary of the corporation. Such resignation shall take effect upon receipt thereof by the corporation or at any later time specified therein, and no acceptance by the corporation shall be necessary unless otherwise specified therein.

SECTION 7. Compensation. The members of the Executive Committee shall not be entitled to receive any compensation for services rendered by them as such. With the approval of the Board of Directors, travel or other similar expenses actually incurred on behalf of the corporation by any member of the Executive Committee may be reimbursed. Nothing herein shall be construed to preclude any member of the Executive Committee from serving the corporation in any other capacity and receiving compensation therefor.

SECTION 8. Non-Liability for Debts. Members of the Executive Committee are not personally liable or responsible for any debts, liabilities or obligations of the corporation.
ARTICLE VII
OFFICERS

SECTION 1. Officers. The officers of the corporation shall be a President, a Vice President, a Secretary, and a Treasurer. The corporation may also have, at the discretion of the Board of Directors, one or more additional Vice Presidents, one or more Assistant Secretaries, one or more Assistant Treasurers, and such other officers as may be appointed in accordance with the provisions of Section 3 of this Article. One person may hold two or more offices, except those of President and Secretary, but no officer shall execute, acknowledge, or verify any instrument in more than one capacity.

SECTION 2. Election. The officers of the corporation, except such officers as may be appointed in accordance with the provisions of Section 3 or Section 5 of this Article, shall be chosen annually by the Board of Directors, and each shall hold his office until he shall resign or shall be removed or otherwise disqualified to serve, or his successor shall be elected and qualified.

SECTION 3. Other Officers. The Board of Directors may appoint such other officers as the affairs of the corporation may require, each of whom shall hold office for such period, have such authority and perform such duties as are provided in the By-Laws or as the Board of Directors may from time to time determine.

SECTION 4. Removal and Resignation. Any officer may be removed, either with or without cause, by a majority of the Directors at the time in office, at any regular or special meeting of the Board, or, except in case of an officer chosen by the Board of Directors, by any officer upon whom such power of removal may be conferred by the Board of Directors.

Any officer may resign at any time by giving written notice to the Board of Directors or to the President, or to the Secretary of the corporation. Any such resignation shall be effective at the date of the receipt of such notice or at any later time specified therein; and, unless otherwise specified therein, the acceptance of such resignation shall not be necessary to make it effective.

SECTION 5. Vacancies. A vacancy in any office because of death, resignation, removal, disqualification or any other cause shall be filled in the manner prescribed in the By-Laws for regular appointments to such office.

SECTION 6. President. The President shall be the chief executive officer of the corporation and shall, subject to the control of the Board of Directors, have general supervision, direction and control of the affairs and officers of the corporation. He shall preside at all meetings of the Board of Directors. He shall be ex officio a member of all the standing committees, including the executive committee, if any, and shall have the general powers and duties of management usually vested in the office of President of a nonprofit corporation, and shall have such other powers and duties as may be prescribed by the Board of Directors or the By-Laws.

SECTION 7. Vice Presidents. In the absence or disability of the President, the Vice Presidents in order of their rank as fixed by the Board of Directors, or if not ranked, the Vice President designated by the Board of Directors, shall perform all the duties of the President, and when so acting shall have all the powers of, and be subject to all the restrictions upon, the President. The Vice Presidents shall have such other powers and perform such other duties as from time to time may be prescribed for them, respectively, by the Board of Directors or the By-Laws.

SECTION 8. Secretary. The Secretary shall keep, or cause to be kept, a book of minutes at the principal office or such other place as the Board of Directors may order, of all meetings of the members and of the Board of Directors, with the time and place of holding, whether regular or special, and if special how authorized, the notice thereof given, the names of those present at Directors' meetings, and the proceedings thereat. He shall keep, or cause to be kept, sufficient and appropriate records of the members and other activities of the corporation.

The Secretary shall give, or cause to be given, notice of all meetings of members and of the Board of Directors required by the By-Laws or by law to be given, shall mail the ballots for all elections by members of the corporation, and he shall keep the seal of the corporation in safe custody, and shall have such other powers and perform such other duties as are ordinarily incident to the office of Secretary of a nonprofit corporation or as may be prescribed by the Board of Directors or the By-Laws.

SECTION 9. Treasurer. The Treasurer shall keep and maintain, or cause to be kept and maintained, adequate and correct accounts of the properties and transactions of the corporation, including accounts of its assets, liabilities, receipts, disbursements, gains, losses, capital and surplus. The books of account shall be at all reasonable times open to inspection by any Director.

The Treasurer shall have charge of and be responsible for all funds and securities, receipts and disbursements of the corporation and shall deposit all monies and other valuables in the name and to the credit of the corporation with such depositories as may be designated by the Board of Directors. He shall disburse the funds of the corporation as may be ordered by the Board of Directors, shall render to the President and Directors, whenever they request it, an account of all of his transactions as Treasurer and of the financial condition of the corporation, and he shall perform all duties ordinarily incumbent to the office of Treasurer of a nonprofit corporation and shall have such other powers and perform such other duties as may be prescribed by the Board of Directors or by the By-Laws.

ARTICLE VIII
MISCELLANEOUS

SECTION 1. Contracts, Etc., How Executed. The Board of Directors, except as in the By-Laws otherwise provided, may authorize any officer or officer, agent or agents, to enter into any contract or execute any instrument in the name of and on behalf of the corporation, and such authority may be general or confined to specific instances; and unless so authorized by the Board of Directors, no officer, agent, or employee shall have any power or authority to bind the corporation by any contract or engagement or to pledge its credit to render it liable for any purpose or to any amount.

SECTION 2. Conduct and Procedure. In the absence of other authority, Roberts' Rules of Order shall govern the conduct of all meetings and procedure of the corporation.

ARTICLE IX
AMENDMENTS

New by-laws may be adopted and these by-laws may be amended or repealed by the affirmative vote of a majority of a quorum of the board members of the corporation present at a meeting duly called pursuant to these By-Laws. Subject to the right of the members, by-laws, other than a by-law or amendment thereof fixing or changing the number of directors, may be adopted, amended or repealed by the Board of Directors.

I am the duly elected qualified and acting Secretary of Automatic Music Foundation, and the above and foregoing by-laws were adopted as the by-laws of said corporation on the 17th day of September, 1974 by the persons appointed in the Articles of Incorporation who act as the first Directors of said Corporation. In witness whereof I have here unto set my hand this 17th day of September, 1974.
RECOMMENDED TECHNICAL ARTICLE
BY BILL FLYNT

Those AMICAns who might be interested in technical matters relating to piano strings are referred to a comprehensive treatment of the subject in the January, 1979 issue of Scientific American magazine. If a copy is no longer available at your newsstand by the time this notice reaches you, it may be possible to obtain a copy at your local public library.

QRS NOT GUILTY
OF INFORMATION REQUEST OVERSIGHT

THE AMICA News Bulletin has received correspondence from QRS Music Rolls, Inc. regarding their alleged lack of cooperation in a request for information from John Phillips of Australia (see 1978 November Bulletin, page 186). Mr. Phillips eventually received the QRS reply to his request in mid-October although the date on the QRS material was July 5. The November publication of Mr. Phillips’ complaint was based on his correspondence to our office dated September 7.

So it appears to be apologies all around, the people at QRS are good guys after all, and somebody is less-than-speedy at the post office, or . . . who will pass the buck next?

CONFIRMATION OF ERROR
ON FRANK LAFFITTE TAPE

Frank Laffitte writes that the title discrepancy noted by Dick Barnes in his review of the British Piano Museum cassette tape offering of Frank Laffitte’s Duo-Art recordings is correct. The tape jacket reads the Dohnanyi selection as Op. 11 No. 3 but in reality it is Op. 11 No. 1 as Dick surmised.

Honorary AMICAn Mr. Laffitte also expressed his Season’s Greetings to all members of AMICA.

IDENTIFICATION HELP NEEDED

We recently acquired a Melville-Clark Apollo upright, serial No. 21282, with the phonograph on the top left side (1912 or 1913). It has pedals and also an electric motor, spring load rewind and a 96 hole tracker bar with opening No. 2 a slot and slots at openings No. 93 and 94.

Question: what do we really have? Is this the first reproducer and if so, what kind of rolls are used. Will the Vestal Press charts for the Apollo be applicable to this piano?

We would greatly appreciate any help in the way of additional information and advice about this piano. Carl W. Kempf, 2023 Gober Ave., S.E., Smyrna, GA 30080.

DONALDSON LETTER FOUND
BY BILL BURKHARDT

I found the original of this letter (see reproduction) in the box of Duo-Art roll #103605 “My Blue Heaven” composed by Walter Donaldson and played by Robert Armbruster in January 1928. From the folded condition of the letter I would assume it may have been placed in the roll box when it left the factory. The original letter appears to have been typed but the signature is not real and is probably machine produced.

This promotional letter refers to the “new Medley Roll” which probably is Duo-Art #72238 “Walter Donaldson Popular Song Medley” containing “Sam the old Accordion Man,” “Sing Me a Baby Song,” “A Shady Tree,” “My Blue Heaven,” and “At Sundown” arranged and played by the composer in March 1928. Donaldson played several other Duo-Art popular rolls including “There Must Be A Silver Lining” (#0485) although “What Are You Waiting For, Mary?” and “Changes” were recorded by regular Duo-Art staff artists.

Duo-Art in Film

Early this year the striking new picture “Bad Company” will be released by the Associated Exhibitors, Inc., in which the Aeolian Co.’s Duo-Art plays an important part. Madge Kennedy and Conway Tearle are the stars of this production and every effort has been made to supply these popular artists with an attractive stage setting in their new picture, “Bad Company.” Because of the excellent quality of this picture both as to entertainment value and elaborateness of production, it is expected that this new film, presented by the Associated Exhibitors, Inc., will be one of the outstanding screen productions of the year.

From The Music Trade Review, January 31, 1925. Contributed by Mike Montgomery.
IT'S RESERVATION TIME
FOR 5 DAYS IN

JUNE 29 - JULY 3, 1979

★ ANNUAL MEMBERSHIP MEETING
★ 7 MEALS IN HOTEL (INCLUDING BANQUET)
★ RIVER CRUISE AND ENTERTAINMENT
★ HISTORICAL PHILADELPHIA TOURS
★ A-V PRESENTATIONS AND VIEW OF PHILADELPHIA FROM ATOP DOWNTOWN BUILDING
★ RECEPTION AND GUEST CONCERT AT ATHENAEUM
★ PRIVATE COLLECTION VISIT - NICKELODEONS, BAND ORGS, MUSIC BOXES, ETC.
★ THEATER ORGAN CONCERT
★ DINNER AT RENOWNED RESTAURANT
★ FAMOUS LONGWOOD GARDEN TOUR AND GUEST CONCERT, WITH LIGHTED WATER FOUNTAIN DISPLAY AND ORGAN RECITAL
★ FOUR TECHNICAL SESSIONS
★ ACADEMY OF MUSIC TOUR
★ JOHN WANAMAKER PIPE ORGAN TOUR AND CONCERT
★ GUEST ARTIST CONCERTS
★ ALL BUS TRANSPORTATION TO ACTIVITIES
★ EXHIBITS BY MANY NATIONALLY KNOWN COMPANIES
★ MART TABLES FOR INDIVIDUAL SALES
★ AMPLE HOSPITALITY ROOM
★ HEADQUARTERS IN THE 1200 ROOM BEN FRANKLIN HOTEL, JUST THREE BLOCKS FROM INDEPENDENCE HALL
★ PLUS THE AVAILABILITY OF ALL FREEDOM WEEK ACTIVITIES IN PHILADELPHIA, CLIMAXED BY GIANT FIREWORKS DISPLAY
★ OPTIONAL HISTORICAL FAIRMOUNT PARK MANSION TOUR - $8.00

ALL THIS, AND MORE WE CAN'T LIST YET, JUST $125.00 PER PERSON. 

Send your reservation check now for $125.00 - per person (including $125.00 - per child) for your convention packet. Include a listing of the name, or nicknames, you would like to see on your name badge.

Acknowledgement of your registration will be sent immediately - the packet - about one month before convention time. We will try to answer all your questions in future AMICA bulletins.

REMEMBER - we can only accept 250 registrations!

Send your check now to AMICA '79 ★ 3708 Woodland Ave., Drexel Hill, Pa. 19026

Are you interested in child care facilities?

Special hotel rates are additional to registration fee at $25 - $31 single, $32 - $38 double.
PIANO ROLL REVIEW

BY DAN TUTTLE

88-NOTE ROLLS

"Bon Bon" — This roll is a Long Play QRS #41850 popular medley. The songs reviewed in the roll are: 1. One Wonderful Night You Told Me You Love Me, 2. In The Palace of Dreams, 3. Maybe a Day, Maybe a Year, 4. She Used To Be the Slowest Girl in Town, 5. There's Still a Little Spark of Love Burning, 6. Blame It on the Blues.

All the songs are excerpts arranged by Al White. The best songs on the program are "She Used To Be the Slowest Girl in Town" and "Blame It on the Blues." All the songs have a good style and arrangement for the time period when this roll was produced—approximately from 1910 to 1918. There are no words but the music is well worth the pumping effort.

"I'm Thru With Love" — A very nice fox trot with a copyright of 1931 by Metro-Goldwyn-Mayer. This writer does not know the name of the composer or lyricist. The recording is a Capital Music Roll #5939 played by Jack Honnert. Mr. Honnert delivered a beautiful arrangement of a very nice song on the Capital music roll. The arrangement brings on the true style of many of the fine songs heard in the vintage 1930s motion pictures. One would almost think they were listening to a movie sound track while listening to this great recording by Mr. Honnert. The song comes to the end with a smooth and soft running of a chord. This writer can't imagine anyone owning this roll and not treasuring it.

"I'm Free, Single, Disengaged, Looking for Someone To Love" — Now is that a title or is that a title? Well, believe it or not it is a fox trot written by Tyus and Tyus with copyright by Ted Browne Music Co. in 1921. The roll is Connorized #7128 played by E. Reeves. This writer can't say too much for the music of the song and it is assumed that the pianist did as much as one could expect to arrange it. The chorus of the song could be closely compared with the contemporary composition called "Alice's Restaurant." The words are amusing in places but it is this writer's opinion that there is something missing. Something like imagination.

"Shadow Dancing" — Another disco hit from a non-stop music family. The song is written by Barry, Robin, Maurice, and Andy Gibb. The roll is QRS #10-024 played by Rudy Martin. The roll arrangement stays very close to the record disc recorded by Andy Gibb in 1978 on RSD Records, but once again this writer believes more could have been done with interpretations of instruments from the record disc and to the recording of the piano roll. If many music listeners already feel like they have been "Gibbed" and "Bee Geed" to death, you should try listening to QRS's "Shadow Dancing" at their suggested tempo. It is thought the tempo should be 85-95 instead of 75. One note to QRS—I have heard of the use of wax paper for making piano rolls, but please . . . leave the "Cut-Rite" box in the kitchen!
Makers). Custom-built pianos were also manufactured for Empress Eugenie, wife of Napoleon III, and the Czar of Russia. The great and famous piano teacher Leschetizky used the Bosendorfer and provided this piano for his students. When Arthur Friedheim played before the Court of Weimar, Liszt was present and from that time on the great master showed interest in the young pianist, asking him to accompany him on his journeys. On Liszt's recommendation, Friedheim went to Paris but, being a German, was ignored and in 1883 he left Paris. He returned to Vienna where Liszt was staying and the great master warmly recommended him to the piano manufacturer and patron of music, Ignaz Bosendorfer. This association resulted in Friedheim's success from thereon and his concerts were applauded and he gained a reputation as one of the best pianists in Berlin and Leipzig.

Upon Ignaz's retirement, his son Ludwig managed the company. The son had a thorough education and had traveled extensively making his pianos known beyond Vienna. He became an intimate friend of all the great virtuosi who came to Vienna. He furnished pianos for the music schools and the great virtuosi. He funded the Bosendorfer prize for the honored graduates of the Conservatory. The young man improved the piano and accepted modern ideas and had an admiration for the "Vienna tone" which resulted in a piano that competed successfully with other celebrated makes in France, England and the United States.

Knowing the assistance of virtuosi in recommending his piano, Ludwig established the Salle Bosendorfer Hall in 1872, a building of exceptional acoustical qualities and which became the music center of Vienna. The opening night for the hall was a recital by Hans Von Bulow. Ludwig attended all the concerts given in the hall in his lifetime.

Many pianists owned Bosendorfers and the list includes the names of Anton Rubinstein, Gustav Mahler, Paderewski, Bela Bartok, Brahms, Johann Strauss, Count Bassie, Oscar Peterson, Garrick Ohlsson, Frank Sinatra, Peter Ustinov, Yehudi Menuhin, Richard Wagner, Hans von Bulow and others. Garrick Ohlsson once described the piano as the "Rolls Royce of pianos."

(My thanks and appreciation to Mr. Holland for his kindness in replying to my letter and to the British Piano Museum for use of the pamphlets; to Mr. Frank Farmer and to the AMICAns who replied to my inquiry. e.m.f.)

OPEN SQUARE CUT NOW USED FOR ATLAS MUSIC ROLLS

Manufacturers Claim Many Advantages for the New Method of Manufacture — Prices Unchanged.

The Atlas Player Roll Co., Newark, N. J., has just sent a notice to the trade announcing that all of its popular word rolls, commencing with November releases, will contain a new open square cut.

J. C. Fonner, sales manager of the Atlas Co., states that the new open cut roll induces additional power through the pneumatics in sluggish player-pianos and makes them act instantly. It also eliminates paper dust and ragged edges in the roll.

The price of Atlas word rolls will continue as formerly and the extra length in its popular rolls will be continued. This gives the rolls three choruses in all of its popular song numbers.

From The Music Trade Review, October 24, 1925. Contributed by Mike Montgomery. (Editor's note — for those of you perhaps not familiar with the term "open square cut," the reference is to roll perforations that are punched in a square configuration rather than a round one.)
Bill's large collection. Most of the instruments are housed in a large music room which has been added to the main part of his home. In this room there are three orchestrions, a Mills Violano, and a recently acquired Estey church organ. One side of this room also accommodates the back section of an antique oak bar dating from the early 1900s. Illuminating the room are some large antique light fixtures.

In Bill's living room there is a beautiful 1924 6'4" Steinway Duo-Art grand which is connected to a 1930 multi-roll Concertola. In another corner of the room there is a petite 5' Franklin Ampico grand. Oh yes, not to be overlooked is a 1929 Capehart Orchestrope. This is one of the earliest electrically amplified commercial juke boxes. During a demonstration it unfortunately malfunctioned and proceeded to crush a few records. Oh well, maybe it could be more aptly called a Capehart "rock crusher."

This was one of those enjoyable meetings where there was something of interest for everyone. It's always a pleasure to see Bill's collection and a visit to his home is always one of the highlights of the year.

**WES CAVETT HOSTS NOVEMBER MEETING**

**BY STU HUNTER**

What? No reproducing piano? No orchestrion? How can an AMICA meeting possibly be of any enjoyment without the above? Well, you're in for a surprise because the Founding Chapter's November meeting was "un-automated" but, nevertheless, a great success.

Held at the beautifully restored Victorian home of Wes Cavett in San Francisco on the Sunday afternoon following Thanksgiving, there was a large turnout of members and guests. Wes and co-host Virginia Cheshire provided a sumptuous buffet with all sorts of tempting dishes plus an abundance of California wine to quench our thirst.

Wes, who is also a member of the American Theatre Organ Society, owns a Baldwin electronic theater organ and a flawless Steinway upright, circa 1920. These instruments provided our entertainment for the afternoon. Several guest organists played for us including the talented Jerry Miller and Dennis Minear. There were even a few AMICAns among us who "ticked the ivories."

It was fun wandering through the various rooms examining the authentic furniture and objects d'art and it's obvious that Wes has put a lot of time, hard work and detail into the restoration. Let's hope that an invitation will be extended again next year because the gathering turned out to be a most enjoyable way to spend a Sunday afternoon.
TEXAS AMICA CHRISTMAS PARTY
BY DICK BARNES

About sixty AMICAnns and guests braved the elements (a
clear, calm, starlit evening) and wended their way to the
home of Carole and Tom Beckett in North Dallas. Much
Christmas cheer was in evidence enhanced by pink chablis
again chilled to the proper temperature in the swimming pool.

The many fine instruments in the Beckett collection certainly
contribute to the enjoyment of a gathering of this type. Tom
has added a lot more rolls to his Duo-Art organ library and the
instrument rang the changes from Arthur Sullivan to George
M. Cohan. The Concertola performs flawlessly and is great

fun to watch also. Since I especially like the music popular
during the First World War I pressed button nine which
controlled “Over There” and was not dissapointed. The
arrangement included syncopation, use of counter melody and
an elaborate fanfare all neatly woven into a rousing rendition
that could have been topped only by a cymbal crash now and
then. This along with the Ampico, Duo-Art, music boxes and
orchestron made a night filled with music that was crowned
like a jewel in a magnificent setting by the style 11 Regina that
comes close to outplaying a console Mira or Empress.

As the evening reached its peak someone banged on a glass or
something to get everyone’s attention and when the sounds
died to a dull roar announced a forthcoming “surprise” in the
garage. With glasses and cups in hand, all headed in that
direction where we were shown a new Kawai grand with the
Superscope Pianocorder seated (standing?) in front of it.
AMICAn Lynn Bullock had arranged for its appearance and
proceeded to explain how delicately and softly it could play and it did very
nicely. It seems to do almost everything that Ampico or Duo­
Art pianos will do. It was a well-planned and very interesting
and entertaining exhibit that came off nicely with only one
hitch. It seems that the sustaining pedal on the piano was a bit
too stiff for the player mechanism to operate smoothly and
needed a bit of help so a garden hoe was produced and
placed on the floor with the blade resting on the pedal to
lighten the weight. This immediately brought forth questions
as to whether the hoe was included in the purchase or was it
optional equipment and could it be had in a finish to match
the piano?

Business meeting time came and it was a nice short one. New
officers were elected for the coming year and they are: Carole
Beckett—president; Sale Mele—vice president; Doyle
Cassel—secretary/treasurer; and Wade Newton board representative.

L. to r.: Noble Stidham (who volunteered as bartender), Bill
Flynt and Rose Stidham enjoy some pre-dinner wine in the
kitchen.

L. to r.: Stan Holcomb, Sal Mele, Ginny Holcomb and Luella
Telker listen to the Chickering Ampico.
The buffet dinner included beef, ham and turkey with broccoli-rice almondine that is so good along with cake, pumpkin pie and cookies. I neglected to mention the array of chips, dips and other things in evidence before dinner to sustain us before the main repast.

L. to r.: New chapter officers - Wade Newton (Board Rep.), Carole Beckett (President), Sal Mele (Vice President), and Doyle Cassel (Secretary/Treasurer). Not present were Reporters Kay and Merrill Baltzley.

Something new was added this year. We had a gift exchange. And it had rules that went something like this. Each member who brought one or more gifts was entitled to receive as many as he or she brought. One could keep the gift drawn at random or exchange it unopened with any gift that anyone had gotten up to that time. The situations that ensued can easily be imagined. The gifts included wine, foods, that souvenir roll of "San Francisco" that keeps turning up, and even a Rose and Ottilie Sutro T-shirt! The items that changed hands the most were a crystal bell shaped like an angel, the wine, and a miniature representation of the front of an old general store that had a tiny sewing machine on its front porch. The store proved to be the most popular of all and was acquired early in the game by Dorothy Langkop. She lost it and regained it many times and finally and triumphantly carried it home. It was a great, well planned party and AMICA-Texas thanks the Becketts and their co-hosts the Tonnesens, Newtons, and Baltzleys and also Lynn Bullock for his Pianocorder demonstration.

PHILADELPHIA AREA CHRISTMAS PARTY
BY DICK PRICE

Sunday, December 17th was the date for the Philadelphian’s annual Christmas party, held this year at Maryanne and Larry Cornell’s home in Drexel Hill. It was also the occasion for those involved with the ‘79 Philadelphia convention planning to get together prior to the arrival of the other chapter members. For the past four years Jesse and Barbara Macartney have hosted the festivities and it was decided they were entitled to a well deserved rest. They are still in the process of completing installation of their 1929 Skinner 3/35 pipe organ, having removed a previous fine Moller hybrid pipe organ. But Jesse decided that he couldn't live without the Skinner, so he started all over again! As Molly Yeckley wrote after visiting her last February, the marriage (Barbara and Jesse’s that is, not Jesse and Skinner) is surviving. Incidentally, the Macartney’s home will be among those included for the open houses next June.

L. to r.: Bob Lanning, Bob Taylor and Lee Lambert.

After an hour or so of socializing over champagne, hors d’oeuvres, Christmas punch and cookies, and other tempting goodies, Santa arrived in the person of chapter president Mike Naddeo, who greeted one and all, further adding to the merriment.

Following Santa’s visit, we had another unexpected visitor, Ralph Bond (of the famous Ralph and Buddy Bond duo organist team of the forties) now co-owner with his brother of a local music store, who demonstrated the Marantz Pianocorder. Our curiosity was really aroused as we listened to cassettes of all types of music ranging from classical and popular reproducing rolls and player piano numbers, to pleasant new artists’ renditions of cocktail style playing. Some of those present were so engrossed that it was difficult to leave the pianos for dinner, a delicious buffet affair contributed by those attending. Incidentally, we are hoping to have the Pianocorder demonstrated next June at the AMICA convention.

After the buffet, the Philadelphians gathered around the tree
Hosts Maryanne and Larry Cornell hugging Santa (chapter president Mike Naddeo).

for the traditional exchange of gifts, selection being by numbers drawn. Presents ran the gamut from liquor, cheeses and fruit cakes to personally-made items. As usual, everyone was vying for the Cressman's unusual metal crafts. Gloria Swanson, lucky number one, opened a package with two AMICAns about six inches tall facing each other, one holding a dozen roll boxes, the other standing beside a Duo-Art pump, all to perfect scale. The other Cressman gift was a metal plant sculpture, complete with an adorable copper winged butterfly resting near the top of one stem. Winner of the latter escaped this writer's memory. There were a variety of other clever individual creations under the tree also.

The party continued, with more champagne, music and conviviality, as those present enjoyed comparing different renditions of the same compositions on Larry's pianos. The Cornell's collection consists of a 1921 Steck Duo-Art, a 1923 Knabe Ampico, a Cunningham Recordo and Cunningham pumper—all uprights and housed in the sun room off the living room.

At this meeting we welcomed two new members to the Philadelphia Chapter, Frank and Mary Ellen Wilkenson of Malvern, Pennsylvania and Bob Lanning from Vineland, New Jersey. The Wilkensons, who recently moved here from Toledo, Ohio, have an upright Wesser pumper which they personally restored, while Bob Lanning is the proud owner of a number of instruments, including several juke boxes. He too, does his own restoration work.
The next meeting of the Philadelphia Chapter will be on Sunday, February 25th (the last Sunday instead of the customary 3rd Sunday of the month). The April meeting will be held on Sunday, April 15th. We welcome any AMICAns who may be in our area at the time. Contact chapter president Mike Naddeo for details.

In closing, all the Philadelphians join me in wishing a grand New Year of fun and musical enjoyment to all fellow AMICAns.

We were pleased to have Lauren and Joyce Peckham and their son David at the meeting. They made a three-hour trip up from Horseheads, New York, which is located near Corning down in “God’s Country.” David is a very accomplished organist and did a short program closing with a terrific medley from “Fiddler on the Roof.” David is the house organist at the Samuel Clemmons Center for the Performing Arts in Elmira, New York.

All that listening really worked up an appetite and we were all pleased when Stella and her helpers had the food table all set up. Steaming hot meat loaf and other assorted vegetables and goodies really cured the hungeries. Coffee and special Halloween cake topped off a fine dinner. It was decided to skip the business meeting as there was no new business to discuss or argue over.

Bundling up for a cold ride back home I got an unexpected surprise as the mercury had stayed right around the 60 degree mark. Something has to happen, my luck can’t hold out this long!

S.O.W. N.Y.

S.O.W.N.Y. FALL MEETING
BY JIM BREWER

Sunday the 22nd of October was one of those rare Indian Summer days giving folks one last chance to get all those little things done around the house before winter sets in. As for myself it was a chance for one last ride in the country before putting the motorcycle up for the winter. I have to admit that I had second thoughts on attending the chapter meeting at Earl and Stella Gilbert’s. The fall foliage, the smell of burning leaves—it was too perfect a setting to be happening in real life, usually only happens in books, or the Reader’s Digest. My sense of duty prevailed and at 4:00 p.m. some 25 AMICA members and I were enjoying the music of Earl and Stella’s Wurlitzer pipe organ and organette. You could say we were celebrating the 50th birthday of the organ as records show it was shipped from the factory on October 11, 1928.

Our musical program commenced with Bill Hatzenbuhler performing Bach’s “Air for G String.” From this serious “note” he went through a whole series of mood music, showing off the capabilities of the Wurlitzer. Then Earl took over the keyboard and gave a demonstration of the workings of the organ. Earl performed a number of pieces ranging from marches to “The Waltz You Saved For Me.”

Mrs. Victoria DiBello of Eggertsville was our hostess for the November meeting of SOWNY on the 12th. As usual, the George Steck Duo-Art got a workout all through the social
hour. The main business was the nomination of prospective officers. The election will be at the next meeting. The plans for the Christmas party were set into effect—it is planned to be a most tasteful, old-fashioned event to be hosted by Jim Brewer.

The aroma of food made quick work of the remaining business and within next-to-no-time tables were set up and a buffet line formed. The serving platters of baked ham, vegetables and salads were quickly emptied. As you might expect, the Duo-Art supplied the dinner music. Coffee and a delicious coffee cake rounded out a very enjoyable meeting.

"Eat your vegetables" Mrs. DiBello tells Jeff Depp.

After dinner, Bill Hatzenbuhler gave a recital going from Beethoven to the lighter side of Percy Grainger. Unfortunately I had to leave rather early so as not be be wasted when I shuffled into work at 5:00 a.m. the next day and so cannot elaborate on the remainder of the meeting.

Prior to the regular meeting there was a short executive session involving the 1978 officers. We tried to ascertain the direction we were headed as a chapter. In addition, we organized the agenda for the regular meeting, the most important item being the selection of new officers for 1979.

Peter Brown called the business meeting to order. The meeting was fairly brief, consisting of periods of comment and discussion on a variety of topics ranging from immediate chapter business to the up-coming national convention in Philadelphia. We brought the business meeting to a close by voting on a new slate of officers. Two of the positions voted on, as of this writing, are not finalized due to the fact that the individuals involved were not in attendance and therefore unable to agree to the positions. The remaining officers are as follows: President - Dan Schacher
Vice-Pres - Richard Dearborn
Treasurer - William Dean

The business meeting was adjourned and we spent the remainder of the afternoon enjoying the music and a marvelous buffet prepared by Dolly and Fred.

ED EVERETT HOSTS NEW ENGLAND

BY RAY MAGEE

What could be more beautiful than a cool, clear, day, trees painted with all the colors of fall, introducing yet another
New England winter, and George Gershwin playing “Rhapsody in Blue.” All these things were shared by 34 AMICAns and their friends as they gathered at the home of Ed Everett for the fall meeting of the New England chapter. Unfortunately Mr. Gershwin was unable to attend but his music was ever-present as Ed’s model A Chickering Ampico grand delivered a beautiful rendition of that famous composition.

Before the formal meeting, Mr. Everett and members of his family demonstrated many of the musical instruments in the Everett collection. One particularly intriguing piece was a Regina 27-inch changer music box which featured a mechanical connection to the wall behind it. This caused the music to echo all around the second floor in the manner of a giant loudspeaker.

After partaking of some of the musical delights and coffee, cake, etc., the meeting was called to order by president Alan Pier. Alan introduced the host, Ed Everett, to the group and expressed thanks for the hospitality and the sumptuous array of food and drink offered for the group’s enjoyment. Mr. Everett then gave a fascinating historical sketch and a demonstration of his Bursens cafe organ with 74-note Z-fold books. The history of this magnificent instrument includes a five year layover in a storage warehouse when it was discovered that the advertised height was one foot in error resulting in either a modified doorway or a new home. Mr. Everett chose the latter.

Bill Koenigsberg and Judy Welch admiring the Regina music box.

Two decisions were made as far as future chapter meetings are concerned. The first is a compilation of a chapter scrap book. This book will include pictures of places visited and instruments seen. Meetings such as the recent one at Clark’s Trading Post in Woodstock, New Hampshire could be highlighted very nicely with such a format. The second decision was to have technical information sessions or workshops at the meetings. In these sessions, a person with experience in a certain area would run a small symposium on that topic. The first in this series will be a presentation on “Rebuilding Ampico B Valves” by William Koenigsberg. Future workshops will include roll repair, furniture refinishing and a demonstration showing that Ampico and Duo-Art expression regulators are functionally identical.

Bill Koenigsberg mentioned that he had located a former official (treasurer) of the American Piano Company in the Boston area who was willing to be interviewed. It was suggested that those interested compile a list of specific questions designed to fill in those gaps (of which there are
many) in the administrative history of the organization. It was intended that several AMICAns be present at the meeting with a good tape recorder and that the interview take place as soon as possible.

Some discussion was held regarding the use of a new pressure sensitive tape made by 3M which could be used for neat roll repairing.

After the business meeting was adjourned everyone meandered about, examined Mr. Everett's instruments in closer detail, and had many helpful conversations and "information trades" on all aspects of pianos. Also at this time, the chapter "market basket" took place. Here local members traded and sold rolls and other items of interest to collectors.

The get-together broke up around 6:30 p.m. and everyone made their way home after a totally delightful day of music and friendship.

**Technicalities**

---

**CABLE COMPANY ELECTRIC TRACKING DEVICE**

*BY JACK NIEWOEHNER*

I recently rebuilt a 1910 Cable Euphonia player piano which has what I thought was a rather interesting feature, an electro-pneumatic tracking mechanism.

The tubing chart for this piano shows a spool box with only a thumbscrew for lining up the roll with the tracker bar. However, this piano was equipped with a "Cable Electric Tracking Device."

The restoration of the tracking device required the usual recovering of pneumatics plus cleaning the small metal disc valves operated by the electro-magnets, cleaning the contacts, and replacing the large "A" size dry cell battery with a pair of "D" cells.

The tracking device works quite well. However, because it uses a guide on only the left side, the roll must be in good condition to track properly. The mechanism requires only a gentle touch to shift the roll and when working and properly adjusted does not damage the edge of the rolls as was evidenced by the good condition of the old rolls with this piano.

**DIRECTIONS FOR CARE OF CABLE ELECTRIC TRACKING DEVICE**

One dry cell battery is placed in lower left-hand corner of piano. To replace battery it is simply necessary to disconnect it from the wires. The wires run up behind the piano plate and strings and terminate in junction block 1.

Pneumatic unit 2 is made with two pneumatics upon opposite sides of a center movable wing 17, which is connected with a cam shaft 3 so that movement of wing 17 causes movement of a cam (not shown) on right side of roll box. Movement of the cam shifts the music roll right or left as may be necessary to make the music track correctly.

Two magnets, 11b and 12b, are mounted upon the back of the pneumatic unit 2. Each magnet raises a valve to admit suction from player action through tube 4 into one of the pneumatics and thus controls movement of center wing 17 and the shifting of the music roll in either direction. Wires 5 and 6 connect with junction block 1.

Main switch 7 is so designed that when there is no air in the player action the circuit is broken. There should be a gap between spring 7 and plate 8 when the player is not in use. When playing, pneumatic 9 should bring spring 7 and plate 8 into contact.

Tracking detector 10 connects with a swinging vertical switch-arm 19, which plays between two contacts, 11 and 12. Contacts 11 and 12 are connected by wires 11a and 12a with magnets 11b and 12b. Battery current is transmitted from main switch 7 through wire 14 to pivot 13 of swinging arm 19. Arm 19 should have 1/32-inch movement between contacts 11 and 12.
THE AMPICO B VALVE, REVISITED
BY CRAIG R. BROUGHER

Of all the valve designs and redesigns I have come across, the Ampico B valve seems to be the most mysterious and intriguing. Some say it acts like a primary and secondary combined. Others say it works like a switch. Even some claim it was nothing more than a sales gimmick.

The reason this little valve seems to be so misunderstood in my opinion is because the original motives of the inventor and his basic modification of the valve principle are obscure and only an explanation of the device as it finally evolved and became workable is attempted. I am going to conjure up a reason I personally would have for designing a valve this way and see if this doesn’t answer most of the questions about a B valve that I personally have had about it in the past.

Looking at the valve from a designer’s standpoint—I could have a super-sensitive valve without the need for a primary (non-inverting valve) if I could just use a very tiny bleed when I actuate the valve and use a very large bleed to drop the valve. This way I could have the pouch sensitivity of a small bleed, with the quick recovery time of the large bleed.

The ball bleed will open when the vacuum tension in the valve well above the ball overcomes the weight of the ball. This only happens when there is air pressure filling the pouch well below the ball providing lifting force on the ball. When the ball finally opens, it enlarges the total bleed area several times, but not so much as to stop the valve. Otherwise, the valve could not seat itself tightly and would leak. The valve must remain pressed firmly against its outside valve seat in order to seal the vacuum channel to the striking pneumatic. Therefore, the ball bleed does not stop the valve motion but will slow it down when the valve is playing on higher tension. This side effect is advantageous, however. The valve is already faster than it needs to be at higher vacuum and slowing the valve down causes it to seal off very softly without a loud pop.

Most rebuilders will tell us that a valve will actuate faster than it can return. So on fast trills, the return speed of a valve gets

IF THE CABLE ELECTRIC TRACKING DEVICE FAILS TO OPERATE, THE FOLLOWING IS THE METHOD OF LOCATING THE TROUBLE

(1) New battery may be needed. Due to automatic cutout switch 7, there should be no waste of current and the life of the battery depends entirely upon the extent of its use. Ordinarily the battery will last over a year. One common-twenty-five cent dry cell battery is used in replacement.

(2) Contact points at the end of swinging arm 19 and contacts 11 and 12 may need cleaning and should be especially free from oil or grease. As the contacts are of pure platinum, which is a soft metal, care should be used in cleaning them so that the platinum will not be entirely ground off. Stiff paper or a card should be used or the finest sand or emory paper may be used very gently.

(3) Any dust collecting at 20 should be removed so that arm 19 may swing freely under influence of weight-arm 21.

(4) Cam-shaft spring 15 is designed with a hooked end about cotter pin 16 to permit adjustment of spring tension. If upon playing a number of music rolls that are in good condition the wing 17 constantly jerks in one direction toward the front of the piano, then slightly increase the tension of the spring 15 by winding one-half or more turns and engaging hook with either end of cotter pin 16, and if the wing 17, constantly jerks in one direction toward the rear of the piano, slightly decrease the tension of spring 15 by releasing hooked end from cotter pin 16 and allowing spring to unwind one-half or more turns.

(5) Wing 17 should usually work in the center of its swing. If, upon playing a number of music rolls that are in good condition the wing 17 tends to stay toward the front of the piano, collar 18 should be moved to the right upon shaft 3 and, if wing 17 tends to stay toward the rear of the piano, collar 18 should be moved to the left upon shaft 3.

FIVE-YEAR GUARANTEE

We guarantee this device when properly adjusted will correct any lateral deflection of an unmutated music sheet as slight as 1/128 of an inch. Its operation is simple and easily understood. Should any part prove defective within five years from the date of manufacture, we will furnish new parts without charge.

THE CABLE COMPANY
Chicago, Illinois, U.S.A.
Let’s take a step-by-step look at the B valve operation in slow motion and watch a complete cycle of the operation: As a hole in the paper passes the tracker bar, air enters the pouch well through the tracker bar tube and fills the pouch well. Since the tracker bar hole and tube length are still providing more draft than the tiny little #70 bleed that originally vacuums out the pouch well, the bleed is overcome and the pouch begins to rise. The pouch raises the lifter disc up until it touches the valve stem. Then it feels a resistance and stops momentarily, since the valve weight and vacuum tension are holding the valve tightly against its inside valve seat. The pouch then billows out sideways as far as it can balloon. Then when the skin is stretched tightly enough to do some work, it suddenly snaps the valve off the inside seat and shoots it up to hit the outside valve seat. It is at this time that the ball valve decides to move. When the valve is popped off its inside seat, it begins to allow vacuum into the valve well and into the pneumatic. So when that tension increases enough to equal the weight of the ball, the ball is suddenly sucked up from its own seat, and allows a certain amount of that vacuum to flow down past it into the pouch well. You can see then that on high tension vacuum, the valve may not travel any further than perhaps 75% of its total travel before the ball is lifted, but that on very soft passages when the valve action is much slower and everything much more critical, the little ball would not be lifted until the valve has fully sealed off the valve well on its outside valve seat.

If we could watch a valve in slow motion we could see that the speed of the valve de-accelerates very fast just before it touches the outside valve seat on high tension vacuum, and we would also see that its speed would not change like that at all on low tension. That is because the ball did not actuate as soon under low tension as it did under high tension. As long as the hole in the roll opens the tracker bar hole, the little ball will be up off the seat and venting, making the valve ready for the instant the note sheet covers the tube again. When that happens, the ballooned pouch quickly relaxes and the valve is released from the outside valve seat. Then stack vacuum takes over as vacuum tension (i.e., air pressure) forces the valve back to seal the inside valve seat. During this excursion, the ball drops, again depending upon overall vacuum tension as to when that happens. But during the time it was still in transit, the ball valve provided a larger vacuum path to the pouch well, and allowed the pouch to relax more initially. There are certain loses to consider as well because immediately upon release of the valve, air pressure can also flow into the pouch well through the ball bleed during its transit time as the valve closes. So, nothing’s perfect. This is why the tube the ball is sealed in is so short. It has to seal before the valve does of possible.

Several things can happen to an otherwise perfect rebuilding job on these valves that will render the advantage of the ball bleed useless or even counterproductive. The following is a list of critical things to watch out for:

1. Original pouch leather was super thin—about .005 to .007 thick. If you attempt to re-seal the old leather you will definitely make it stiffer. Since the timing between pouch and ball is very close, any more sealant on the pouch would have to be considered to have an outside chance of success and since leather which is approaching its 50th year is going to be rotting at an accelerated rate, I definitely suggest a substitute. Using polyurethane preformed pouches, follow this procedure to the letter and you will get beautiful results—clean off the pouch well block and end up with fine sandpaper or a file for flatness. Using an Alpha glue like Eastman 910, wet the area around the pouch well until it stays wet and glisters. At this time apply the pouch, blottor ring up, and press firmly down and hold for about 20 seconds. When you have completed the entire set of valves, start with the first ones and peel off the blottor paper ring. Test each one for leaks, and flow more glue into the leaky areas if any. The Alpha glue partly eats into and dissolves the polyurethane and makes for the tightest possible seal. It will have to be sanded off if removal is required. This method will allow the block to be reglued with hot glue again, which I recommend. Seal the block well!

2. Ball bleeds should be removed for cleaning and neutral rinsing in a sonic cleaning tank, then tumbled dry so that the balls will not stick to the sides. Another, surer way would be to buy new ball bleeds and these are very precision-made. After all, the valve is definitely worth this small bit of extra attention.

3. Bakelite valve seats should be resurfaced when they are removed by pressing them out from the bottom. Be careful. I don’t know who sells a replacement, but if you break one, the Alpha glue will positively weld this stuff together. I use 320 plastic glue sold by Player Piano Company to glue these seats back in and to seal them in both sides. Being flexible, it cannot break and chip out like shellac can.

In Larry Givens’ book Reenacting The Artist it was mentioned that Dr. Hickman felt so strongly about the potential of his latest achievement of the new Model B Ampico and its wonderful valve that he went all out and invested quite a lot of money in company stock, anticipating the logical outcome of the ultimate in American-made reproducing pianos. Even today the valve has never been improved, as Dr. Hickman seems to have been the one to have considered all the trade-offs and has made the greatest single contribution of improvement on the basic inverting vacuum valve design. (An inverting valve is one in which an air signal under the pouch generates a vacuum output.) The Ampico B valve could be called a variable-bleed valve or even a bleed feedback valve. Although the ball bleed does not act like a primary, it removes any need to invest in primaries. It has other advantages as a result of its design such as quiet operation due to the feedback. I personally have never been able to hear the Ampico valves under any grand piano if properly boxed up, but if anyone could I suppose they would call that a feature. The valve excels at low tension, when the Ampico is required to play on sub-intensity. It does this by its ability to exhaust the pouch quickly, since air flow through normal bleeds at low tension decreases logarithmically with the linear decrease of tension.

We can simplify it all we want to but when it’s all said, it’s still quite a valve. Kudos, Dr. Hickman!

CLASSIFIED
FREE LISTS: All types rolls, cylinder records and machines. Discs, cobs, sheet music, catalogs & literature. Mechanical music and much more. Our 21st year ... VI & SI'S ANTIQUES, 8970 Main St., Clarence, NY 14031.

WANTED: 46-note music rolls for Aeolian reproducing pump organ. Ralph E. Riggs, 1512 Northridge Dr., Carrollton, TX 75006. (214) 242-8091.

WANTED FOR MY SEEBUG H: an original set of harmonic flute pipes, also Seeburg motor by Holtzer-Cabot Electric Co. type HS-14. Jerry Cohen, 11756 Canton Place, Studio City, CA 91604. (213) 877-7378.

BUYING: AMPICO, DUO-ART, WELTE & OTHER TYPE OF ROLLS. DESCRIBE AND PRICE. ALTMAN 8970 Main Street, Clarence, NY 14031.


AUCTION: AMPICO, DUO-ART, WELTE & 88 NOTE ROLLS. SHEET MUSIC; 45 & 78 RPM RECORDS. WRITE FOR LIST. I. L. CORDELL, 2240 LORAIN ROAD, SAN MARINO, CA 91108.

WANTED: Metal flanges and cardboard cores for Duo-Art rolls. Need left and right hand flanges to replace some totally rusted old ones. Please only original units in good condition wanted. Bill Koenigsberg, 77 High Pine Circle, Concord, MA 01742. (617) 369-8523.


MASON & HAMLIN REPRODUCING GRAND PIANO AMPICO "A." 5' 8" REBUILT & RESTRUNG 1½ YEARS AGO. MAHOGANY FINISH. SUPERB INSTRUMENT. $9800. R. J. Dimmett, 1434 W. Touhy Ave., Chicago, IL 60626. (312) 769-0773.

ITURBI LP RECORD signed by Jose and Amparo Iturbi: $15.00. AMICA bulletins 1969-75: $55.00. 1927 Steinway Duo-Art: cassette: $35.00. Art Faner, 555 Winter N.E., Salem, OR.

AMPICO ROLLS: over 75 original rolls all in excellent condition, some B's. Small rolls $5.50, large rolls $8.00. Send $1.00 for list refundable on purchase. Minimum order $25.00 U.S. I haven't had a dissatisfied customer yet, you can buy in confidence from Diane Kelly, 337 Amsterdam Road, Dollard des Ormeaux, Quebec, Canada H9G1P3. First come—first served.

REPRODUCER WANTED: AMPICO, DUO-ART OR RECORDO IN GRAND OR UPRIGHT IN RESTORABLE CONDITION AT REASONABLE PRICE. GEORGE BALEY, 310 GRANDVIEW, KALAMAZOO, MI 49001. (616) 382-3767.


BEETHOVEN, Chopin, Wagner, Debussy and others on Metrostyle-Themodist Rolls. Have 17 in very good condition to trade for Ampicos, hopefully of similar composers. Write for list. Mike Walter, 488 Fredericka St., N. Tonawanda, NY 14120.


FOR SALE: Seeburg F in good working condition, Seeburg E unrestored. Violano and several reproducers in process of restoration. Write or call for details. Peter H. Levine, 11295 E. Vassar Dr., Aurora, CO 80014. (303) 751-3205.

WANT TO BORROW ACCOMPANIMENT ROLLS: For Ampico or Duo-Art for use in a demonstration program. Especially need duo-piano and duo-instrument. Gladly pay postage. Please contact Anita Johnson, 50. P. O. Box 666, Grand Junction, CO 81501. Telephone (303) 242-6331.
Fabulous New Full-Color Book Now Available!

“SAN SYLMAR”

In the 1960s Mr. J.B. Nethercutt, owner of Merle Norman Cosmetics, commissioned us to build for him a superb collection of automatic musical instruments; a representative museum-quality exhibit ranging from tiny Swiss cylinder boxes to large orchestrions. After several years of effort the collection was complete. Then, in 1972, the edifice housing the collection, San Sylmar, located in Sylmar, California, was opened.

On display were hundreds of different automatic instruments plus many fine classic automobiles and other “functional art” from the past century. Since that time, thousands of visitors have come to San Sylmar, to be given guided tours by Byron Matson, Roger Morrison, and others of the San Sylmar staff. The Musical Box Society International and the Automatic Musical Instrument Collectors Association (AMICA) have each used San Sylmar as a focus for regional and national meetings.

On December 1, 1978 a new chapter, in the literal sense of the word, opened: the magnificence of San Sylmar was captured on the printed page, and on that day a color-illustrated book was released. Titled San Sylmar, the book is of 278 pages in length, hardbound, large 9” x 12” page size, and is dazzling full color throughout (on every page). No expense has been spared to make this a lasting memento, a treasure, a reference describing a collection which has no equal in its scope and dimension.

“The background material has come almost completely from just two sources,” the acknowledgement page in the book reads, “from J. B. Nethercutt and Q. David Bowers. J. B. has a wealth of remembered detail and fond recollections about every car in the collection. And from Q. David Bowers, author of The Encyclopedia of Automatic Musical Instruments, (as well as other reference works in the field) and one of the nation’s foremost authorities on automatic musical instruments, has come most of the background data on the various musical items at San Sylmar.”

This fabulous book contains a wealth of fascinating data and photographs. The substantial part of the front of the book is devoted to classic automobiles on exhibit at San Sylmar. You’ll read about such items as the 1932 Auburn convertible coupe, 1923 Avions Voisin (formerly owned by Rudolph Valentino), 1933 Bugatti Grand Prix, 1930 Cadillac V-16 Imperial Cabriolet, 1931 Cadillac convertible coupe (and many other Cadillacs, all in full color), 1932 Chrysler convertible, 1930 and 1937 Cords, 1928 and 1931 Daimlers, 1922 Deusenberg touring, the fabulous 1934 Duesenberg dual-cowl phaeton, 1911 Model T Ford (plus other later Fords), 1933 Hispano-Suiza Coupe de Ville, 1928 Isotta Fraschini, various Lincolns, 1925 Locomobile, Fatty Arbuckle’s 1923 twin-valve McFarlin, 1930 and 1932 Marmons, 1938 Mercedes 540K, 1948 MG TC roadster, 1928 and 1930 Minervas, a really splendid “stable” of Packards, a dazzling line-up of Pierce Arrows, a special Rolls Royce collection (including Phantom models I, II, III, IV, V, and VI), and many others!

Automatic musical instruments illustrated in full color include (just a sampling): Swiss cylinder boxes, Regina music boxes (including changers), Capital “cuff” box, musical clocks, Stella disc box, Polyphon boxes, Self-Playing Xylophone (the only known specimen), Gloria double-disc box (only known specimen), cylinder and disc phonographs, Encore Automatic Banjo, Wurlitzer Model B Automatic Harp, Hupfeld DEA reproducing system, Welte orchestration, Hupfeld Phonolistic-Violina, several Duo-Art reproducing pianos (including dazzling art cases), Mills Violano-Virtuoso, Wurlitzer style 32 Concert PianOrchestra, Wurlitzer LX orchestra (the only known specimen originally with both bells and xylophone), Mortier orchestra-organ, various Ampico pianos (including a fabulous art-case Mason & Hamlin), Welte Wotan Brass Band Orchestra (accompanied by the story of how it was rescued from a long-shuttered ballroom), Popper’s Gladiator orchestra (the largest known), Weber Maesto orchestra (one of just six known), Hupfeld Excelsior Pan Orchestra, the automatically-played Wurlitzer theatre pipe organ, and others.

Each instrument is accompanied by a description as well as its history. All are pictured in their paneled, carpeted settings just as you see them in person during a San Sylmar visit.

The book contains many full-color illustrations of instruments which have never been illustrated before in a color medium. The ornately painted fronts, art glass, brass fixtures, inlay work, and other features of the music boxes, pianos, organs, and orchestrions are shown in their full beauty. The book is literally a work of art! As such, it deserves a space in the bookshelf of every collector. But so colorful and interesting is it, that if you’re like us you’ll keep it out on display—perhaps on your living room coffee table. Each book comes to you with a money-back guarantee of satisfaction. (Stock No. B-25) $35.00

Enclosed is $________ for which please send me the following, satisfaction guaranteed:

_____ $35 “San Sylmar” ______ $5 Your next catalog featuring the Jensen Collection of instruments for sale ______ $15 Subscription to your next six issues (including the Jensen catalog, a $30 value) ______ $35 “The Encyclopedia of Automatic Musical Instruments.”

Name ____________________________________________
Address ____________________________________________
City _______ State ______ Zip __________

AMERICAN INTERNATIONAL GALLERIES, INC.

1802 KETTERING STREET • IRVINE, CA 92714
Telephone (714) 754-1777
American International Galleries presents

THE CARL JENSEN COLLECTION

One of the Greatest Collections Ever Formed of Antique Music Boxes, Nickelodeon Pianos, and other Automatic Musical Instruments

A large illustrated catalog is now being prepared for release in March. Featured will be hundreds of really excellent values from the magnificent Carl Jensen Collection and other properties. Included will be: antique Swiss music boxes of the 19th century; Regina, Polyphon, Symphonion and other disc boxes including automatic changers; player pianos; reproducing pianos (which re-enact the precise performance of legendary pianists such as Rachmaninoff, Gershwin, Paderewski, and others, on special piano rolls) by Ampico, Duo-Art, and Welte; coin-in-the-slot nickelodeon pianos by Seeburg, Wurlitzer and others—with colorful art glass and illuminated fronts; circus organs and calliopes; player reed organs and organettes; phonographs and jukeboxes; and other items. Also reference books and hi-fi records on the subject.

Also featured will be other Americana items including arcade machines, peep shows, trade stimulators, slot and gambling machines, cash registers, original vaudeville and show posters, and Audubon animal prints (from the 1840s).

There never has been a publication like the Carl Jensen catalog—and once the items are sold, there will never be another like it! Each piece will be photographically illustrated, described in detail, and priced to be an excellent value to you. We have a complete worldwide shipping service for safe delivery to any point. A money-back guarantee is yours on each item purchased. We want you to be completely satisfied. For many years we have been the world's largest dealer in the field and have supplied private collectors, dealers, and museums in every state in America and many countries overseas.

HOW TO ORDER: SPECIAL OFFER. The Carl Jensen Collection catalog will be printed in a strictly limited edition. It will bear a cover price of $10. However, if you place an order on or before March 15, 1979 you can have a copy for just half price, or $5. Limit: one copy per person. Extra Special Offer: or, send $15, and we will send you our next six large catalogs as they are published, a $30 value!

UNBEATABLE GUARANTEE
We offer you an unbeatable guarantee — if after receiving the Carl Jensen Collection catalog you do not agree that it is the most interesting and most value-filled catalog you have ever seen on automatic musical instruments, just drop us a note and let us know. We will then refund your $5 instantly—and the catalog is yours to keep free, no questions asked! No guarantee could possibly be stronger than this! So, you can't lose a thing. But, you can gain a lot—by learning of the superb instruments and values that will be offered for sale. And, each instrument from the Carl Jensen Collection catalog comes with a money-back guarantee of satisfaction.

Order now: due to the large size of the catalog only a limited number will be printed. This $5 Special Half-Price Offer is made on a first-come, first-served basis. Order now, and your copy will be mailed to you immediately upon publication. You'll have first pick of the fabulous collection! Use the convenient coupon below.

Enclosed is $___________. Please send:

— $5 Copy of the Carl Jensen Collection catalog (half the cover price).
— $15 Subscription to your next six catalogs, including the Carl Jensen Collection catalog. (Also offered at less than half the regular price.)
— $35 Copy of the 1,008-page, seven-pound, hardbound, illustrated Encyclopedia of Automatic Musical Instruments, the standard reference work on the subject (and recipient of the American Library Association's designation, "One of the most valuable reference books of the year.") Money-back guarantee of satisfaction.

Name ____________________________
Address __________________________
City ____________________________ State ______ Zip ________

AMERICAN INTERNATIONAL GALLERIES
1802 Kettering Street, Irvine, CA 92714
Telephone: (714) 754-1777
Warehouse-Showroom open Wednesday through Saturday, 9:00—4:00
WANTED TO BUY
(or exchange)

Rolls by the following Duo-Art or Welte artists.

DUO-ART
Una Bourne
Ernest Hutcheson
Percy Grainger
William Murdoch

WELTE (Licensee)
George Boyle

Also interested in sheet music of compositions by these artists and Percy Code.

Write to:
Graham Code
“Larommi” Aberfeldy
via Walhalla 3825
Victoria AUSTRALIA


Evelyn Hampton, 2113 Vernon Court, Louisville, KY 40206. Tel 502-897-5934.

FOR SALE OR TRADE

1930 MASON & RISCH 6’1” DUO-ART reproducing grand piano. Superb, fine quality instrument beautifully restored. Piano action completely rebuilt professionally, restrung, new nickel plated pins, mottled African mahogany case refinished inside and out, original ivories clean and undamaged, and reproducing action completely restored with best quality materials. Has an excellent rich bass and brilliant treble tones, with a light touch and rapid action. Fine instrument for the discriminating collector. Priced at $10,500 (U.S.), including shipping costs to anywhere in Canada or continental U.S.

1922 HAINES BROS. 5’4” AMPICO LOUIS XV reproducing grand piano. Mahogany Louis XV case with lovely inlays and unusually heavy construction, piano action completely rebuilt professionally, reproducing action completely restored, restrung, new nickel plated pins, refinished inside and out. Will be a fine instrument when completed. Priced at $9,500 (U.S.), including shipping costs to anywhere in Canada or continental U.S.

1930 MASON & RISCH 6’ 1” DUO-ART

Offers, or offers involving trades for unrestored reproducers, coin pianos, disc or cylinder music boxes, or any unusual automatic instruments will be considered. For description, photos, and cassette recording of the Mason & Risch, contact:

Terry Smythe, 71 De Bourmont Bay, Winnipeg, Manitoba, Canada R2J 1K2. Telephone (204) 256-2134.
“SCOPITONE”

FIRST TIME OFFERED! 159-page soft-bound history, schematics, and complete trouble shooting guide of the French ST36 and American 450 Scopitones.

“SCOPITONE” can be yours for only $29.50 postpaid.

RUSH your order to:

Gerold Koehler
4231 Jackson Avenue
Joplin, MO 64801

FOR SALE

Welte Red-Roll Vorsetzer

with or without best quality restoration. Can be converted to play “Licensee” rolls if desired, which are available from:

MILLER & BROADMORE
REPRODUCING PIANO
RESTORATIONS

420 21st. Street
Manhattan Beech, California 90266
Tel. (213) 479-1224

References by well-known collectors and restorers upon request.

WANTED TO BUY

★ Unusual or fancy roll cabinets.
★ Quality reproducing pianos.
   (Please send pictures and prices)
★ Also want classic Welte, Ampico and Duo-Art rolls.

OUR VANS ARE IN ALL 48 STATES

Bill Eicher
C/o United Moving & Storage, Inc.
1728 Troy Street
Dayton, OH 45404

For the pro...

Show off your Welte rolls like no one has ever heard them on an upright

CUNNINGHAM WELTE
restored at MSI

The notes dart faintly - The chords crash like lightning - The accents are perfect. A total restoration.

Many rolls included. Price, $3795.00 F.O.B. Lubbock. Cassette tapes for serious inquiries $5.00 (refundable on return).

MECHANICAL SYSTEMS INC.
P.O. Box 1094
Lubbock, TX 79408
(806) 763-8606
A 7'-0" Philipps Duca reproducer in a Feurich piano, excellent unrestored condition, black case, playing weakly, remote pump, 87 excellent rolls. An extremely rare instrument. $17,500.00