

Piano Technicians
Journal

August 1985



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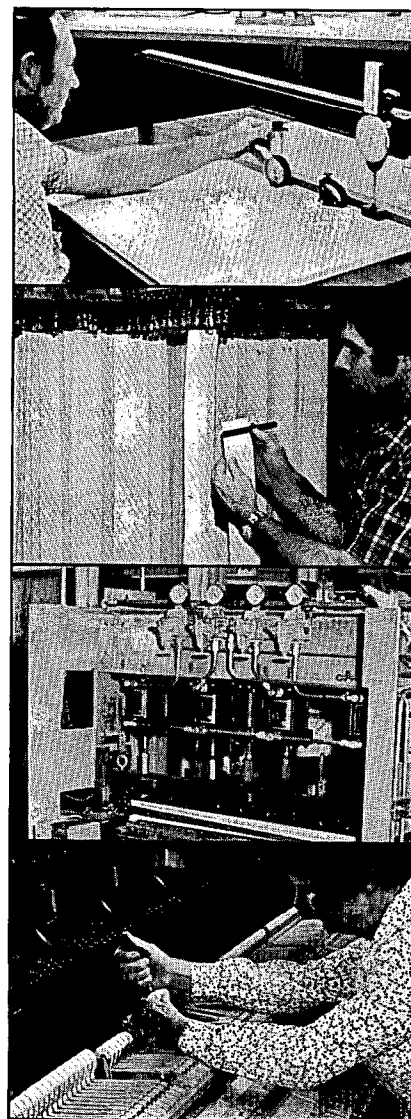
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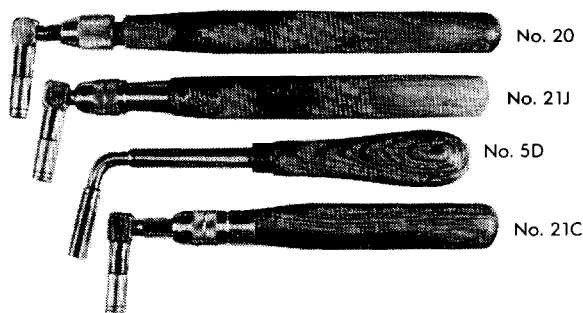


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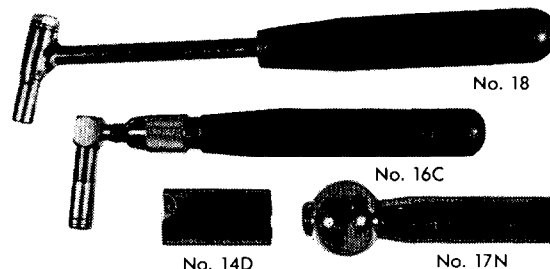


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No. 20—Wood Extension Lever.

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No. 21J—Stationary Rosewood Tuning Lever.

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No. 5D—European Lever, Star Head.
No. 5E—European Lever, Square Head.

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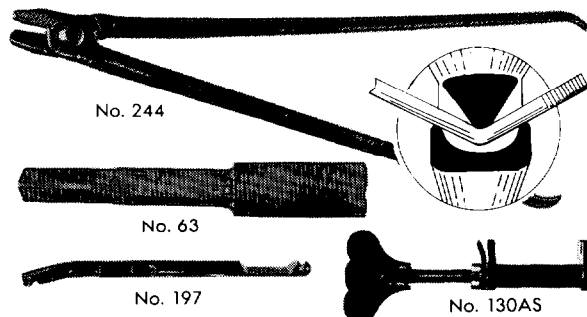
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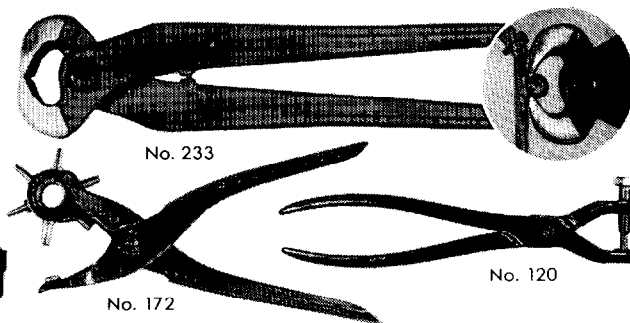
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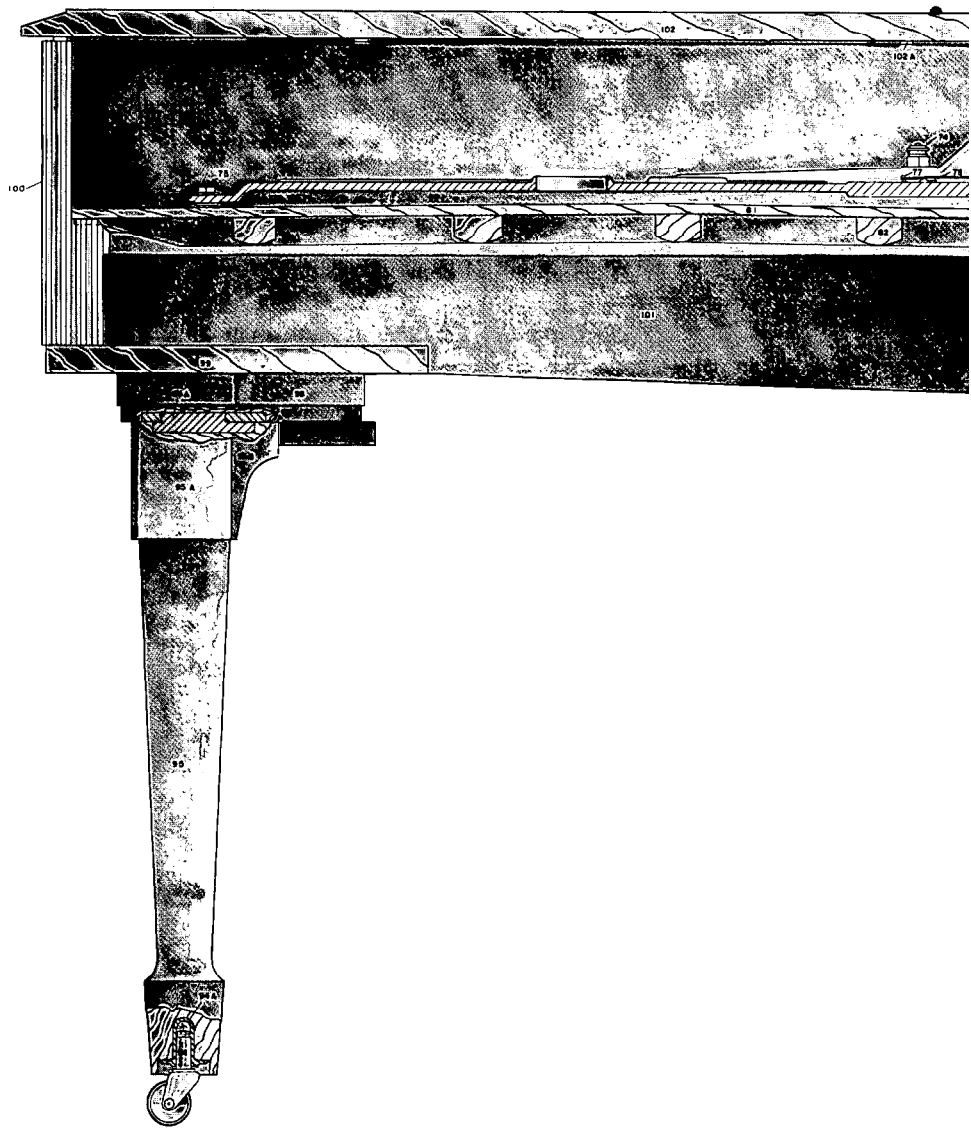
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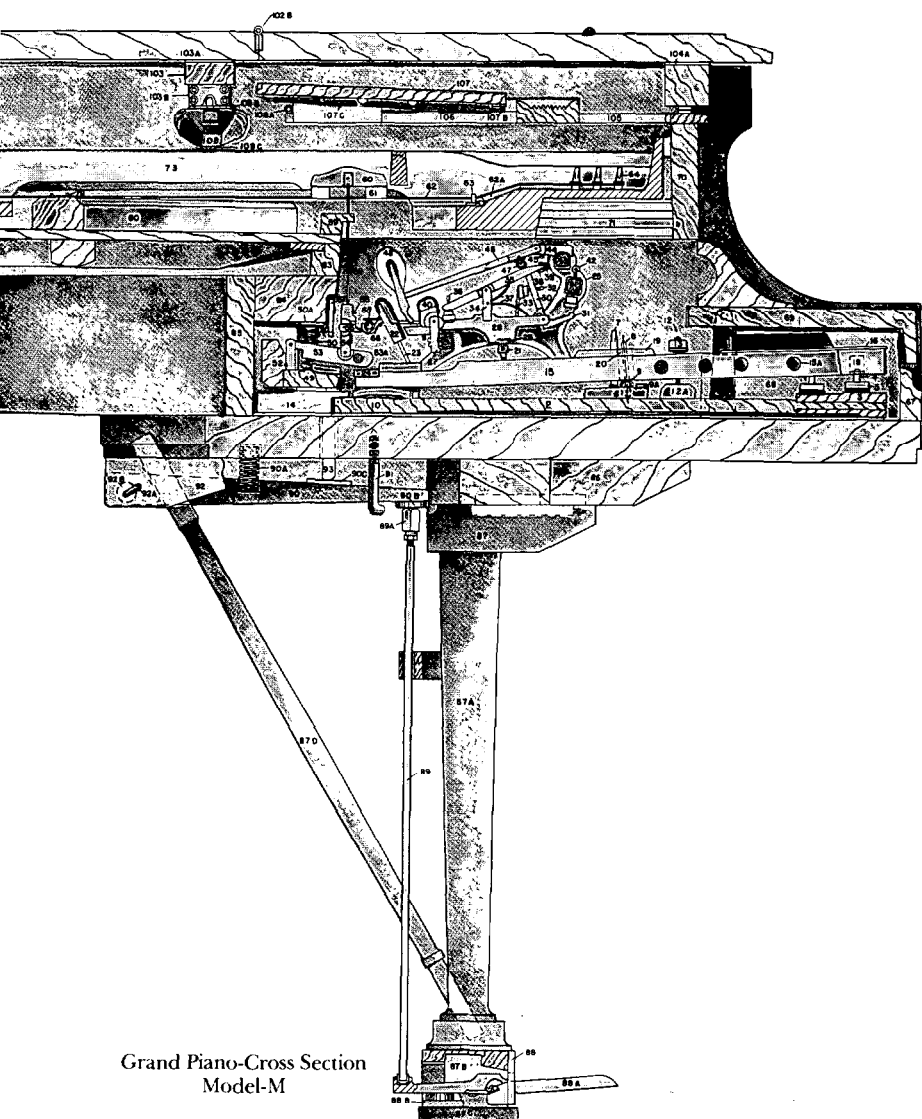
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Piano Technicians Journal

August 1985

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Volume 28, Number 8

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*Bob Russell was so
impressed by the Golden
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last July that he immedi-
ately turned his camera
on it. Each Golden Ham-
mer takes Seattle Crafts-
man William Smith more
than 150 hours of pain-
staking work, and each is
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award and this year's
winner, see page 10.
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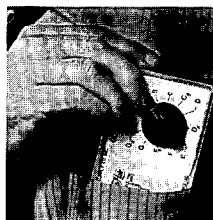
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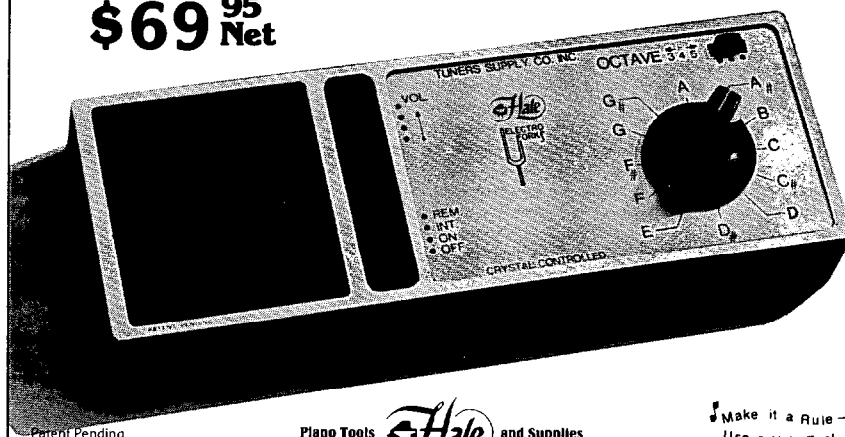
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The President's Perspective



Charles P. Huether
President

Our Organization Is Many Things To Many People

There are two old allegorical tales which came to my attention recently. I think they may be of interest to you.

One tells of a young man who lived in the shadow of a mountain whose contour outlined the profile of a man. Somehow he had the idea that there was such a person and he spent his life looking for him without success. When he died and his friends and family viewed his remains they all agreed. He looked just like the face on the mountain.

The other tells the story of a young man who imagined an ideal place to live, beautiful and serene, where all things blended and coexisted harmoniously. He spent his life looking for such a place, urged on by an inner feeling that such a place existed. Finally, returning from one of his extensive wanderings he saw the village where he lived from a great distance, a small part of a much larger whole, and realized that he had been living in the midst of that ideal spot and had not been aware of it.

We can apply both of these tales to ourselves in just about any aspect of our lives we choose. They are especially appropriate here and now because we have been busy discussing what we think the Piano Technicians Guild is and what we would like it to be.

The Piano Technicians Guild is a lot of things to a lot of people. Depending on where you were coming from when you approached the organization; depending on what you saw in the organization which first attracted you; depending on what you were aspiring to when you joined; depending on how your aspirations changed as your skill grew; depending on these and many other personal considerations, some of which we admit and some of which we are not aware, we form our notion of what it is and what it ought to be.

Needless to say, everyone will have a different view, each

shaped, colored and oriented by the many factors that went into our personal concept. But there is only one Piano Technicians Guild. Can any one of us say that what we saw, what we hoped to find, what we strove to achieve in the organization is the same as what was seen, found or worked for by others?

It is one of the wonders of humanity that each of us can see something different while looking at the same thing. Each one of us can be satisfied with the different thing we see. What we are looking at can genuinely be different things to different people while not changing at all. An organization is a living organism and as such is constantly moving, changing, adapting, and showing new and unexpected facets and capacities that provide support and satisfy needs which may not have been anticipated at an earlier time.

Times change, needs change, people change. The need to work together, to be an organization which can function as a support for a large variety of people and their infinite variety of requirements, does not change. A democratic organization with reasonable goals and purposes like the Piano Technicians Guild functions to provide support and encouragement for an infinite variety of needs and viewpoints.

If one were to listen to members of this organization describe what they think it is, if one were to listen to members describe what they feel the organization provides, one would hear so many different answers that one might wonder if everyone was talking about the same thing.

The Piano Technicians Guild was started many years ago by some very wise men who recognized the need for a medium to weave together those who were working and interested in piano service into some sort of garment.

continued on next page . . .

Our Organization . . .

How well they succeeded is demonstrated by our organization. What kind of garment they produced depends on how you look at it. And whether it is completed or still in process depends on how one is oriented to change. I for one believe that there have been many garments, all suitable and well-fitting, depending on who or what you were or are. I also believe that the process is going on and those who are to follow will find that they are also working as weavers as the garment changes or appears to change.

We all benefit by being a part of this unique organization. We all have a responsibility to make sure that it continues in its special way. Make sure that you do your part to ensure that those who follow will be able to find in the Piano Technicians Guild their vision of what is right even as you did.



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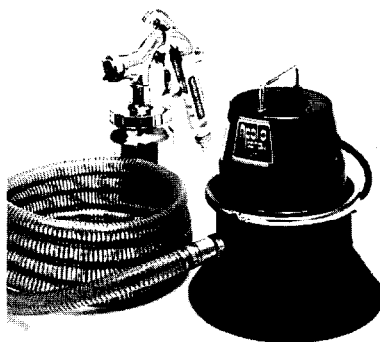
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From The Executive Director



Barbara Parks
Executive Director

Focusing On Kansas City

One problem with a monthly publication like the *Journal* is the amount of time it takes to produce it.

As I write this, we are on the eve of the Piano Technicians Guild's 28th annual Convention and Institute. I know that pre-registrations indicate that this will be one of the most successful conventions in the history of the Guild. I know, in some cases so well that I could recite them in my sleep, the arrangements and activities for the various events that will make up the convention schedule. I have a fair idea of who will attend.

Unfortunately, you now know what actually happened and, at this writing, I don't. I hope you were there. If you were, I hope you enjoyed yourself and learned a lot from the Institute classes. If you were not, I hope someone told you what you missed.

All this is to explain how an event that happened in July cannot be covered fully in the magazine until the September issue. You will notice a lengthy section in this issue on the winners of three of the Guild's most important awards. You may even notice a picture or two from the early part of the convention. We are able to bring you that much by planning carefully, stretching deadlines, and fighting back a certain amount of panic. The production part of this issue, such as the final proofreading

and design of the pages, will occur in the Hyatt during the convention.

Next month when the dust has settled a bit, we will bring you a more complete report on the convention, including the all-important Council session, the International meetings and the Institute classes.

* * *

Even before this convention is history, the planning has begun on next year's gathering in Las Vegas July 21-25. In fact, some arrangements have already been made for the 1987 convention in Toronto and the Board was to hear presentations on proposed sites for the 1988 meeting.

We will be in Caesars Palace in Las Vegas next summer. It is a wonderful facility for a meeting such as ours. It has good function space in luxurious surroundings. It's a convenient travel destination, and a great place to combine a learning experience with the break in routine we all need each summer.

If you have never attended a Guild convention, take a few minutes to talk to someone who has just returned from this one. I promise you that he or she will be full of excitement and newly gained knowledge. The burst of energy you get from an event like this will keep you moving ahead for months.

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[]	PTG-202	"A MUSICAL APPROACH TO TUNING" George Defebaugh
[]	PTG-203	"CASE BURN-IN AND TOUCH UP IN THE HOME" Baxter Edmisten, David Lowe, Otis Oxford
[]	PTG-204	"DIAGNOSING--THE SECRET OF TROUBLE SHOOTING" Jim Harvey
[]	PTG-205	"GET THE FACTS ABOUT WOVEN FELTS" Peter Van Stratum
[]	PTG-206	"GRAND ACTION REBUILDING" - PART I Willis and Dave Snyder, Tom Cobble Video
[]	PTG-207	"GRAND ACTION REBUILDING" - PART II Willis and Dave Snyder, Tom Cobble Video
[]	PTG-208	"GRAND REGULATION" - PART I Ray Reuter, Eric Johnson, Dale Lassiter, Roger Weisensteiner
[]	PTG-209	"GRAND REGULATION" - PART II Ray Reuter, Eric Johnson, Dale Lassiter, Roger Weisensteiner
[]	PTG--211	"KEEP IT STABLE" Allen Foote
[]	PTG-212	"LEARN HOW TO TUNE PIANOS (IN 90 MINUTES)" Sally Jameson
[]	PTG-213	"PINS OF ALL KINDS, BRIDGE TO HITCH" John Ford
[]	PTG-214	"PLAYER PIANO FORUM" Norman Heischober
[]	PTG-215	"PRACTICAL SOUND BOARD WORK" Brian Dockrill
[]	PTG-216	"PREPARING THE PIANO FOR A CONCERT" Mike Glazebrook
[]	PTG-217	"PROFESSIONAL FINISHING" - PART I Webb Phillips
[]	PTG-218	"PROFESSIONAL FINISHING" - PART II Webb Phillips
[]	PTG-219	"RAISING PITCH WITHOUT PAIN" Dr. Albert Sanderson

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Rick Sletten, Dick Eckburg, Larry Talbot
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Gerhard Feldmann
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The Yamaha Team
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August 1985 Piano Technicians Journal/9

And The Winner is...

You can tell a lot about an organization by looking at the caliber of people its members choose to honor. As students are judged by the quality of their teachers, so it is with a group like the Piano Technicians Guild.

The Guild's awards have a proud history and this year's recipients join an illustrious company.

The Golden Hammer Award, painstakingly crafted by Seattle Guild member William Smith, goes this year to a man who has been a source of inspiration to all of us.

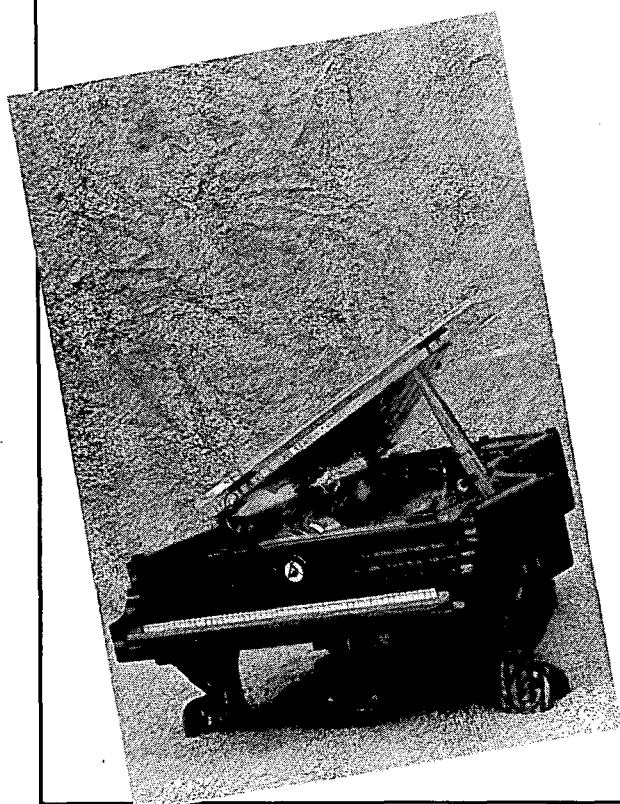
Our Hall of Fame, where the watchwords are dedication, integrity and a lifetime of contributions to the profession, has been joined by a man who has served

his fellow technicians for more than 50 years.

The Member of Note Award, designed to honor outstanding recent service, goes to a man whose writings have given all of us a sense of our history.

The 1985 awards were among those presented during the Piano Technicians Guild's 28th annual Convention July 15-19 at the Hyatt Regency Kansas City. A more complete story on Convention-related activities will appear in next month's Journal.

The Golden Hammer — Stanley Oliver



Stan Oliver has been a piano technician for 39 years and a member of the Piano Technicians Guild since it was formed in 1957. During that time, he has been a tireless supporter of his fellow technicians, particularly those who are visually impaired.

This has been a busy year for Stan. He can claim a good share of the responsibility for the Guild's highly visible role at the Music Teachers Convention last April in Dearborn, MI. He also served as chairman of the Guild's Visually Impaired committee, devoting a great deal of time and effort to setting up a center at the Kansas City Convention where visually impaired technicians could gather to share information and ideas.

That level of energy would not surprise anyone in the Detroit-Windsor Chapter. Stan has been an officer of that group since it was formed, sometimes holding two offices at the same time.

He has taken the initiative to bring about an annual Piano Concerto Competition in which Detroit high school students compete for the honor of playing in the Detroit Symphony.

He has organized several outstanding chapter and regional seminars and a national convention and taught a number of convention and seminar classes. He also has served on a number of national committees and has often been a Council delegate from his chapter.

The Hall Of Fame — George Defebaugh

For 13 years, George Defebaugh's voice has been a familiar one to visually impaired members of the Piano Technicians Guild. As the official reader of the *Piano Technicians Journal*, George has brought each month's articles to an audience that might otherwise have been unable to enjoy them. He is no less familiar to those who have attended his classes at countless seminars and conventions.

A professional drummer since the age of 14, George received his first training in piano technology in 1933 at the Ellis Piano Shop in Ft. Scott, KS. After World War II, he began tuning in North Hollywood, CA, where he met members of the Los Angeles Chapter of the American Society of Piano Technicians. He became a member in 1954 and, when ASPT and NAPT merged in 1957, George became a charter member of the new Piano Technicians Guild.

George was a full-time tuner for the Los Angeles School system for 12 years. He also was a substitute instructor at Los Angeles Trade Technical College, serving under Chief Instructor Fred Odenheimer.

After retiring in 1970, George put his experience to work for three piano manufacturers, serving first Kawai, then Steinway and finally Aeolian. In 1978, with his wife, Betty, and daughter, Lynn, he founded Superior Imports, Ltd., a piano supply business that continues to serve the industry.

George has taught at Guild regional and national conventions since 1967. He served as national recording secretary from 1969 to 1975. He helped found the Chapter Program Department and also served as chairman of the committee that produced the Guild film, "The Music of Sound."



Member of Note — Jack Greenfield

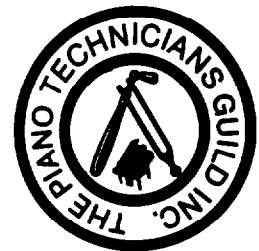
According to the Guild's Bylaws, the Member of Note Award is designed to honor outstanding recent service and dedication to the Guild. Jack Greenfield's service to the Guild is more than just recent, but several of his activities in the last few years show how much his fellow members rely on him.

His monthly column in the *Journal*, "Sound Background," has taken us back through the history of pianos and piano tuning. His research in producing these monthly articles has taken him through countless archives and libraries in this country and abroad. That research has given his fellow members an opportunity to study rare writings and photographs.

A love for research comes naturally to Jack, who spent 28 years in the research, development and technical sales support areas of a chemical company. Equally important is the piano, which he has studied since the age of seven. He became a piano technician in 1973.

His writings have not been limited to the *Journal*. Another monthly column, this one in the Chicago Chapter's newsletter, *The Wippenpost*, has explored the history of the piano industry in Chicago and other cities. His relaxed, fact-filled approach has given technicians a new appreciation for their heritage.

If that was not enough, Jack also has been involved in the successful operation of recent Northern Illinois Seminars.



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T H E TECHNICAL F O R U M

Trapwork, Rusty Strings, Tech Tips, What's New, Reader Comments And The Last Entries In The Multipurpose Tool Contest

Jack Krefting
Technical Editor

To continue our discussion of trapwork, let's look briefly at the left pedal on a vertical. Not recalling any modern vertical piano — one made in this century — that uses the left pedal for anything other than quieting the sound by moving the hammers closer to the strings, we will proceed on that assumption, knowing full well that someone in our readership will come up with an exception. We can hardly wait to hear about the 1901 Hough & Pough that had a transposing keyboard controlled by the left pedal, for instance, or the nameless, thousand-pound sled whose left pedal operated some sort of noisemaker.

In the usual system, as seen in *Figure 1*, the pedal pulls the prop bolt (a) which pulls the trap lever (b) downward. The trap lever pivots at point (c) to change the direction of movement so the trap

dowel (d) lifts the hammer rail (e) when the pedal is depressed. The movement of the hammer rail is stopped by a piece of blocking felt

//

On the typical vertical, the pianist cannot shift the hammers to the side for tone color variations, and additionally must endure a short blow, lighter touch weight, slower key return, and lost motion.

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or a stop bolt, as we shall see presently, and when the pedal is released the entire system returns to rest, partly by gravity and partly with spring assistance.

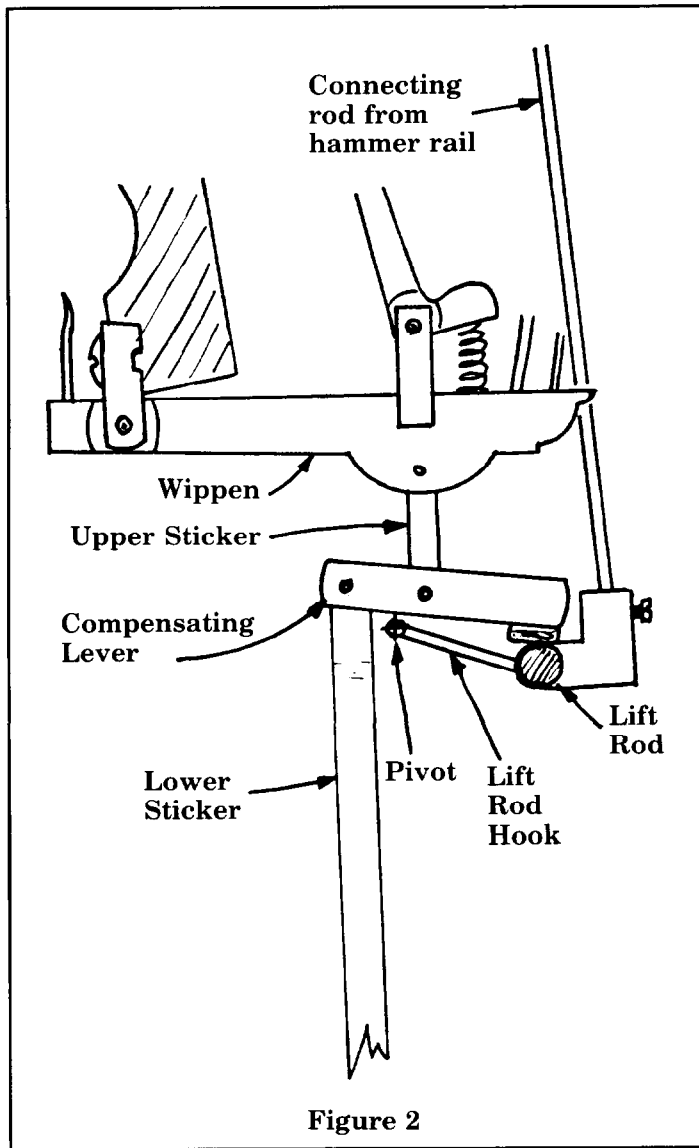
While there may be a felted stop under the pedal, the primary stop should be between the bass action bracket and the hammer rail; otherwise the rail could keep moving toward the strings on its own momentum during quick pedaling. The primary stop is located at the bass action bracket because that is the point of application of the trap dowel. A stop anywhere else would either be useless or could cause twisting of the hammer rail. After this stop has been adjusted for proper hammer blow, the technician should be sure that a full depression of the pedal results in contact at the hammer rail before the pedal touches its stop on the bottom board, and only then adjust the bridle wires. The latter should be

Do not attempt to individually adjust bridle wires for repetition, as this is not their function — if you feel the need to do that, you have another problem, usually friction in the form of a tight center — and such adjustments won't solve the problem anyway.

into the action, and the more lost motion, the worse the feel of the action. This is one reason why good pianists don't particularly like vertical pianos. If they are accustomed to a grand, the only thing that changes when the left pedal is used is the lateral strike point of the hammers. On the typical vertical, the pianist cannot shift the hammers to the side for tone color variations, and additionally must endure a short blow, lighter touch weight, slower key return, and lost motion.

sticker to compensate for the movement of the hammer butts. The device illustrated in *Figure 2* utilized a steel lift rod which was pivoted on the action bracket and attached to the hammer rail by a coupling. Whenever the hammer rail moved up, whether it was all the way to the stop or not, the lift rod moved by the equivalent amount so that there was never any lost motion.

Another weakness of the vertical design is that, whether or not compensation is made for lost motion, when the butt is tilted to bring the hammer closer to the string the jack no longer has a perpendicular angle to the butt skin. This results in a tendency to skip out, especially if the skin is not real buckskin or if the nap is going the wrong way. Brown wool cloth, known in the trade as "precision felt," has been tried as a



buckskin substitute and has not been found satisfactory, partly because the jack slips on it and partly because it wears quickly.

For the reasons stated above, the short blow should not be too short. In the absence of manufacturing specifications, adjust the stop on the hammer rail so the hammers move about a third of the way to the strings, or possibly

a little more, but certainly the pedal should not reduce the blow by half. If the short blow is longer than specified because of hammer wear and filing, it would be wise to leave it a bit long, otherwise the butt angle is reduced even more than it was when new, as shown in *Figure 3*. Incidentally, this is also a good reason not to install replacement hammers that

are bored at a lesser distance from the crown than were the originals. This is not to say that it is a good idea to use a longer-than-original boring distance either, because as a matter of fact that can be even worse. The butt angle then forces the jack to dig into the butt, causing eventual cavitation.

Next month in this space we will consider some aspects of the middle pedal on vertical pianos.

Rusty Strings

Q: A customer has a five-year-old spinet. All the strings have rusted to the point that they are beginning to break wherever they contact the green (yuk) felt under the strings at the hitchpin. I've never seen this before and there is no excess humidity in the home. It is a nice, clean farmhouse (don't blame it on being close to the horse manure 'cause it ain't that close). Got any ideas?"

A: Felt around the hitchpins is a bad idea in general because of its tendency to absorb moisture and cause rust on the undersides of strings. As a matter of fact, makers and rebuilders should use no more felt against the strings than is absolutely needed to prevent annoying unwanted noise from the non-speaking portions of the strings. If this felt is placed there for cosmetic reasons, it should not be there at all. If for damping reasons, cloth stringing braid woven between strings, halfway between bridge and hitchpin, will damp at least as well but is less likely to cause rust for some reason. Possibly the fact that the air can circulate freely under the stringing braid but not under the hitchpin punching is the difference, but that is only a guess.

Since this piano is only five years old and most new piano warranties extend protection for 10 years, the first suggestion from here would be to check on the warranty status. If the piano is in warranty and the maker is willing to correct the condition, it is quite possible that the customer

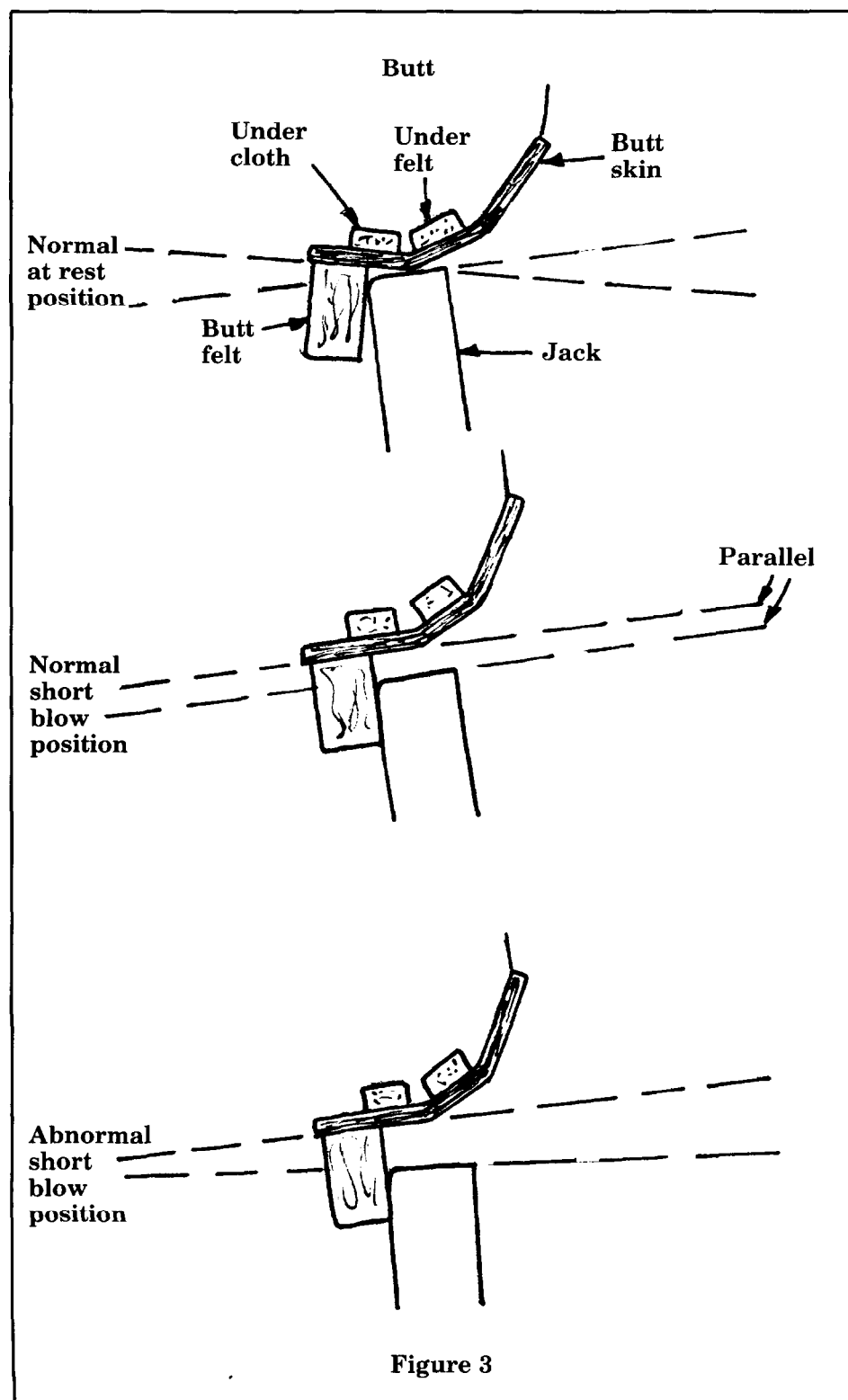


Figure 3

would receive a free restringing job, but this time without the felt. Check with the selling dealer first, as warranty coverage varies from one maker to another, and it is possible that the piano was sold without a warranty or with specific exclusions because of known defects at the time of sale. If the dealer is defunct, check with the manufacturer.

If there is no coverage, the customer will probably want the condition corrected at the least possible expense, so a full restring may be out of the question. In that event, loosen just a few strings at a time, get rid of the felt under them, and paint the rusty area with a mixture of petroleum jelly and naphtha or benzine. Apply this mixture only to the affected area — the part that had been touching the felt — with a small artist's brush, pull some tension on the string, seat it against the plate, and pull it back to pitch. Keep going until all of the felt has been removed, and of course replace those strings that broke before or during the repair. When estimating such work, if four strings have broken already, for example, plan on replacing those four plus another four at least. Others will break, possibly because they were weak and ready to break anyway, or possibly because of the way the tension is restored. It is impractical to try to raise tension on both tuning pins at once, so there will inevitably be an unequal strain on the string as it goes around the hitch-pin. The careful technician can minimize the breakage, but some will occur regardless, so plan on it.

Surface rust does not ordinarily affect a piano string, from a strength or a tonal standpoint at least, but rust pits deep enough to cause string breakage on some strings would indicate the likelihood of further problems even if the above procedure is followed to the letter. The naphtha/petroleum jelly mixture will help to prevent further rust from developing, but it will certainly not add steel where it has rusted away, nor will it add any strength to the string. The best solution, certainly, would be a restring without the felt.

Multipurpose Tool Contest

The trouble with publishing one frivolous entry is that it tends to give other people ideas. That's what happened when David Frease of the Northern Virginia Chapter saw last December's entry by David Patterson (the human finger, remember?) and it prompted the following entry. Here's Frease:

"...I hereby submit the winning entry, even if it is too late or a duplicate, *money!* If you have it in quantity, you can summon the best in the business, a 30-man team if you want, with a complement of consultants, to remedy any situation. The list of things you can't achieve is short: immortality, health, happiness, and love (and that's highly debatable!)"

All right, that does it! The contest is now officially closed, and no further entries will be accepted, even if they're good ones. All that remains is to decide the winners from the following list.

Joe Meehan started things off with his notched screwdriver, which prompted Luther Minton to send in his double-notched screwdriver, while Ron Nossaman entered his "tuning hammer" — a claw hammer with a tuning tip welded on in place of the nail-driving tip — and Michael Tocquigny showed us his bent piece of wire with a damper block. That was in January and February of 1984. The next three months saw Charles Gibson's five-inch vice grip, Carl Root's straight-edge/letoff gauge, and the infamous blow gauge/pencil submitted by Dan Sponenburg, who later repented and sent in a better entry, his string twister/shank reducer.

Meanwhile, Glen Hart was showing off his sectional gun cleaning rod and Bob Musser came up with a novel handle for a wire-handled mute. Sid Stone's six-inch scale was illustrated in November, followed by the aforementioned human finger entry of Patterson, and then Miriam Graham demonstrated her eight-inch file. Things were beginning to look up, we thought, but then came Ed Solenberger's "Pyra-Intonator." Ah, well.

In April of this year, Bob Morris entered his dowel, equipped with two holes, a buckskin pad and a screw, and then Dean Howell entered his bending tool. Gerald Foye's 10-inch tweezer was featured in June, followed by Conrad Hofsommer's recycled stickers, Don Farrar's needle-nose vice grip and, finally, this month's entry by David Frease.

We'll have to go back a couple of years to reread the standing rules regarding the judging, prizes and all that, and our decision will appear next month. Our thanks to all who have contributed.

Tech Tips

Sometime contributor and Guild craftsman Charles Hansen suggests the following two ideas, which refer to *Figure 4* and *5* respectively:

1. To solve the problem of rubber mutes falling into the grand action, Charlie suggests using mutes that have a hole for a wire handle. Instead of using the handle, though, he inserts a flange screw so that the mute may easily be retrieved with a magnet.

2. All technicians have had trouble replacing vertical actions when the mounting studs are very tight against the action brackets, and we have published many



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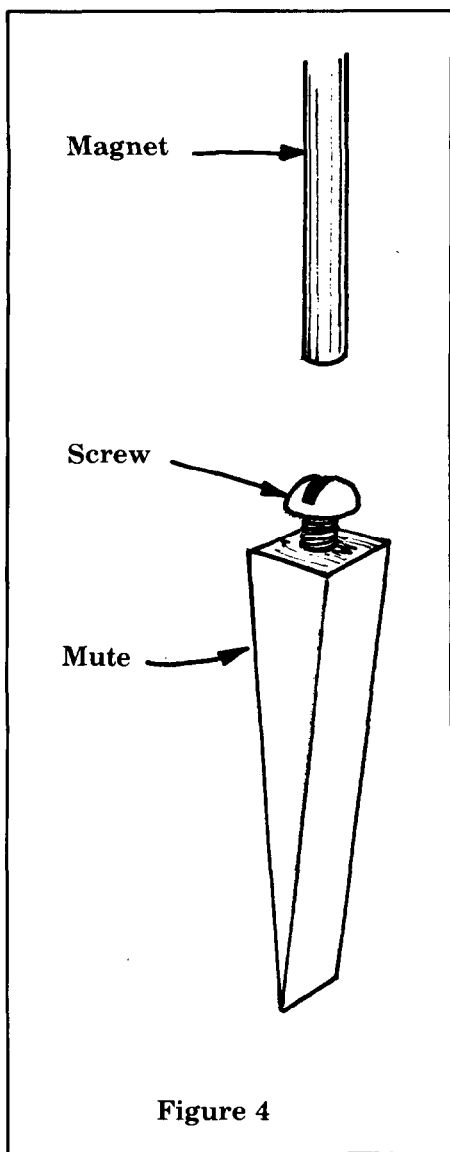


Figure 4

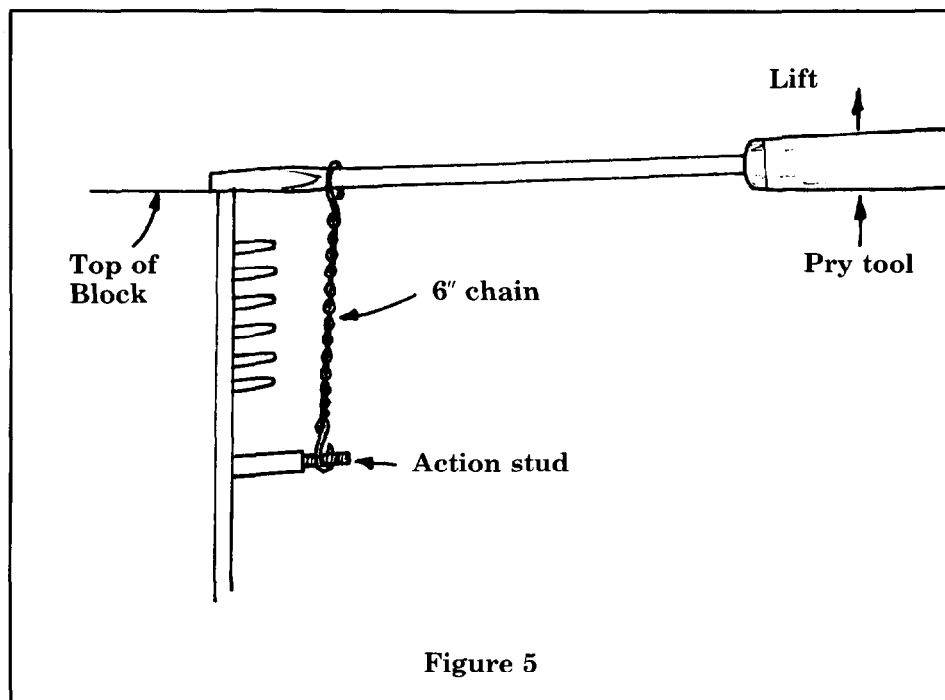


Figure 5

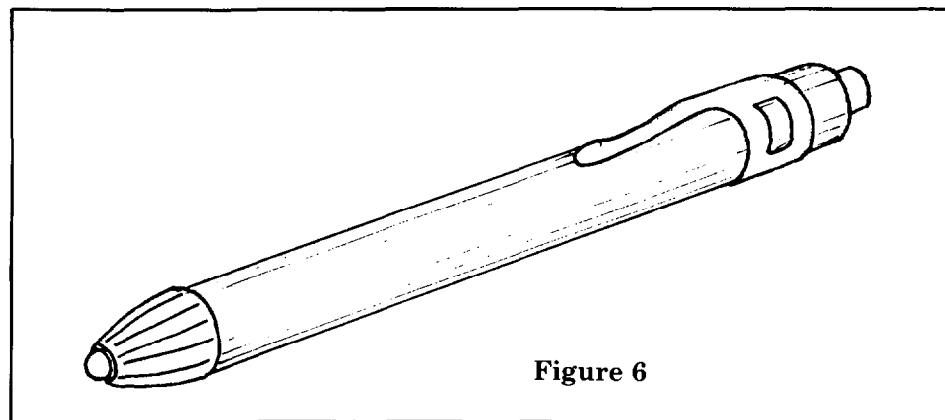


Figure 6

methods for easing that installation in past issues. Hansen's method, seen in *Figure 5*, involves a six-inch piece of chain and two S-hooks. One hook engages the stud while the other encircles a tool such as tuning hammer, large screwdriver, or some other tool of similar length and stiffness. The tool is used as a pry bar against the top of the pinblock or plate, with just enough pressure to spring the stud upward but not enough to bend it.

Next, reader Randy Milgraum would like to share his favorite tool for inspecting pianos. Appearing in *Figure 6*, it appears to be an ordinary penlight; but Randy says it is the type used by doctors to look into the eyes and throats of their patients.

In that same connection, *Figure 7* shows a surgical flashlight with a long, flexible tip which can

be bent to any angle. These little lights are always useful, but particularly when one encounters a situation where no other light is available. How else, for example, could we have fixed the squeaky pedal on that nightclub piano?

What's New

Ed Pettengill of Binghamton, NY, writes:

Just a short note to tell you that after using a hardwood paddle with aluminium oxide paper all these years for filing hammers, I got a couple of "Perma-Grit" tools which are metal sheets about 1 1/2-by eight inches with carbide abrasive brazed on. The grit might correspond to #80 for the coarse and #160 for the fine one. I got them today and filed a set of hammers, and found them most satisfactory!...

These metal paddles are marketed primarily for the hobby enthusiast, for such things as filing balsa models. They feel just a bit heavy in the hand compared to the lighter paddles we have been accustomed to, but otherwise seem well suited to such things as hammer filing. As a matter of fact, they would probably be good for a number of jobs where a very thin file is needed. An example would be the easing of grand keys which are rubbing one another at the tail, as this tool would presumably fit without removing the stack from the frame. These are available from D.G. Products Co., 209 Carrlands Dr., Dayton, OH 45429.

Reader Comments

Joe and I just installed a new pinblock in a seven-foot-tall See-

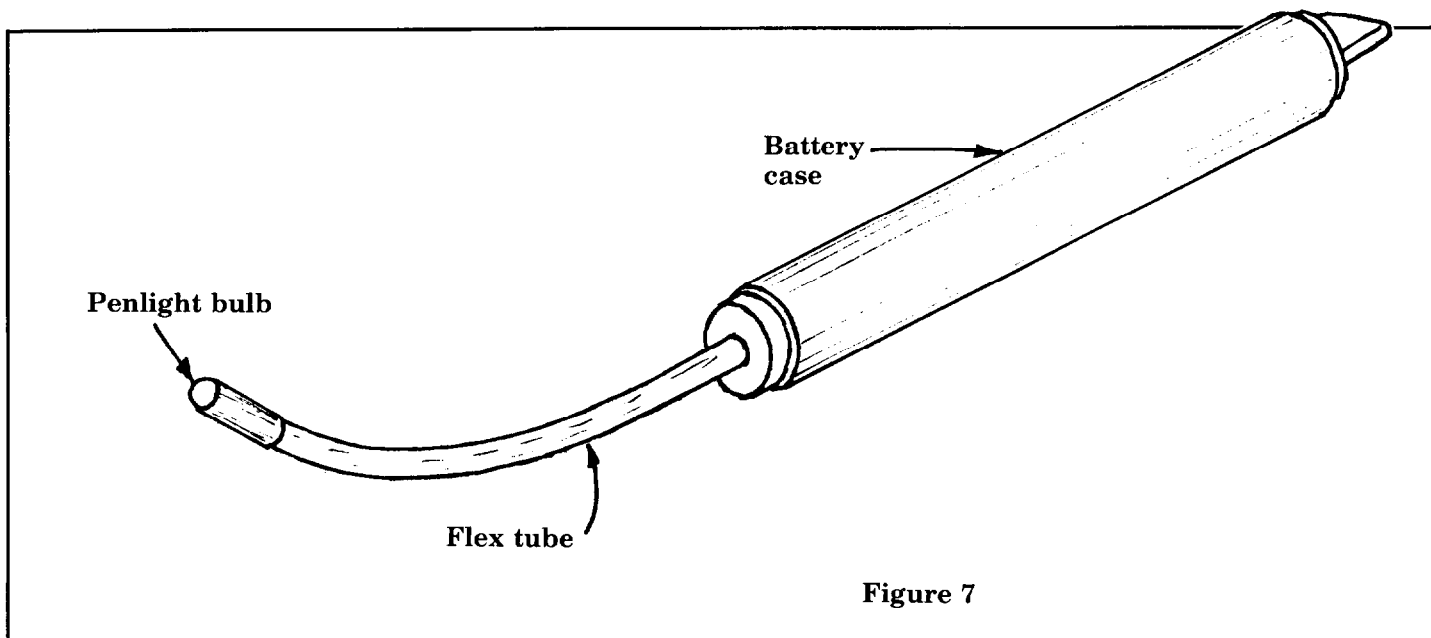


Figure 7

burg orchestrion without removing the sides. Someone else extensively repaired it about five years ago, including veneering the sides and gluing them on really well with Titebond, and they just wouldn't budge. We sawed out a whole bunch of slots with a skill-saw and removed the rest of the wood with a chisel, chalked the back of the block and front of the old stock, and made it fit with a lot of scraping. The only part that would have been any easier with the sides off is the last little section of old pinblock immediately against each side, where the saw wouldn't reach.

Arthur A. Reblitz, RTT
Colorado Springs, Colorado

In the January issue of the Journal David Nereson asked if any piano manufacturer had ever produced a piano with a separate action rail for the damper system in vertical pianos.

I once took the action out of a console piano that was equipped with a Wood & Brooks action. To my surprise the damper system stayed in the piano when I lifted out the rest of the action.

Roger Hathaway, RTT
Woodland Park, Colorado

Re: Removing, then replacing upright action with broken bridle straps (Charles Gibson's letter, April Journal):

1. Remove action

2. Remove keys (takes one minute)

3. Fix your busted wip flange, tighten noisy wip flange screws, or whatever)

4. Replace action

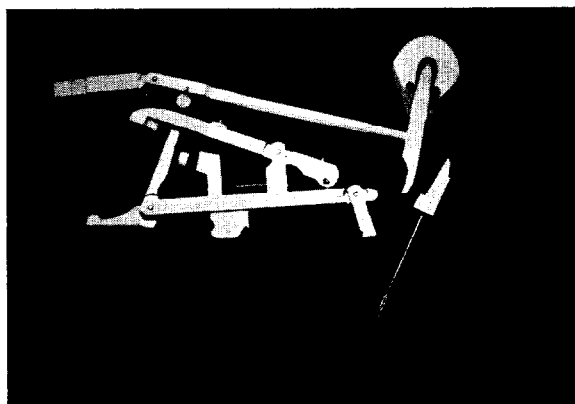
5. Replace keys, tripping jacks as needed where straps are broken (takes five minutes)

Simple, no?

Joseph Giandalone, RTT
Amherst, Massachusetts

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A T LARGE

Conrad Graf — *Beethoven's Piano Builder*

Edward E. Swenson, RTT
Southern Tier, NY, Chapter

The foremost piano builder in Vienna in the early 19th century was Conrad Graf. An absolute master of his trade, he was at once a successful businessman, a patron of the arts, a collector of contemporary painting and one of the most intriguing figures of Biedermeier Vienna.

He was born in Rüdlingen, near Ulm, on November 17, 1782, and after training as a cabinet maker, journeyed to Vienna where he worked with the piano maker Jakob Schelkle. After Schelkle's death in 1804, Graf married his widow and took over the shop, making instruments under his own name.

Graf's reputation as Vienna's finest piano builder is substantiated by numerous contemporary sources. The *Austrian National Encyclopedia*, published in 1835, commented: "Graf's factory is the largest and most famous in Vienna and the entire Austrian Empire." In 1836 Gustav Schilling wrote in his *Universal-Lexicon der Tonkunst*: "Graf's instruments are not only the most sought after on the continent, but are also

shipped overseas and are heard, moreover, in other hemispheres. His instruments have earned a

“

Many other famous musicians also preferred Graf pianos and used them during their concerts in Vienna. Chopin played one at his concert on November 8, 1829. Clara Wieck was given a Graf piano on the occasion of her marriage to Robert Schumann, who regarded the Graf as his favorite instrument.

”

reputation for their noteworthy solidity and stability of tuning, along with their sonorous and powerful tone.”

As early as 1820 the prestigious *Allemeine musikalische Zeitung* in Leipzig, printed the following report from their correspondent in Vienna:

To the local instrument maker Conrad Graff [sic] came the honored recognition of a visit from Her Majesty the Countess Marie Louise of Parma and His Imperial Majesty the Erzherzog Rudolf, Cardinal-Archbishop of Ollmutz, who not only toured with approval his entire extensive establishment, but also ordered certain of his instruments. This tireless artist currently manufactures, in fact, the most excellent pianofortes; they do not find an equal in beauty, consistency, strength and fullness of tone, and the solidity of their construction insures their durability. His unceasing endeavor to achieve the highest possible perfection in his instruments and the attempt at quadruple-strung unisons have delivered the most beautiful results...The foremost virtuosos in his Imperial city make

use of these same instruments at their public performances. Neither the noisiest environment nor the loudest accompaniment is capable of inhibiting the clarity and comprehensibility of their performance. Considering the excellence of Graf's work and the outstanding quality, solidity and beauty of the product, the cost of Graf's instruments is relatively small...

During his 37-year career, Graf built approximately 3,000 pianos. He received many awards. In 1824 he was allowed to use the title "k.k. Hof-Piano and Klaviermacher" and in 1835 he was awarded a gold medal for fortepiano building at the Industrial Exhibition in Vienna. He selected the highest quality seasoned

woods and excellent veneers in constructing his pianos. The deluxe instruments were decorated with Wedgwood porcelain inlays and the finest bronze castings. Graf retired in 1841, selling his factory to the piano builder Carl Andreas Stein. He died in Vienna 10 years later on March 18, 1851.

Even before the current revival of interest in the fortepiano, Graf's name was often heard because of his association with Beethoven. Graf provided Beethoven with one of his quadruple-strung pianos in 1825, probably sometime in September or October when Beethoven moved into new lodgings in Schwarzschanerhaus. The notion that Graf built

this instrument specially for Beethoven in an attempt to provide a louder sound for the almost totally deaf composer is not supported by the facts. Graf experimented early in his career with quadruple stringing and the instrument he loaned Beethoven was probably not new. The pianos Graf was building around 1825 revert back to triple stringing, indicating that he abandoned the experiment with quadruple unisons as unsuccessful. (Graf reclaimed his piano after Beethoven's death in 1827 and the instrument is currently part of the collection of the Beethoven Haus in Bonn).

Beethoven may have thanked Graf for the loan of the piano by giving him the autograph score of one of his piano sonatas. The autograph of the piano sonata in E minor, op. 90 was, for a time, in Graf's possession. The sketchy information which has survived about Graf indicates that he may have enjoyed something more than just a business relationship with Beethoven. We know that Graf spent a day at Baden bei Wien with Beethoven and other friends on September 2, 1825, and that Graf was among those who performed the comic canon which Beethoven wrote for the occasion, *Kuhl nicht lau*, a parody on the name of the composer Friedrich Kuhlau.

Many other famous musicians also preferred Graf pianos and used them during their concerts in Vienna. Chopin played one at his concert on November 8, 1829. Clara Wieck was given a Graf piano on the occasion of her marriage to Robert Schumann, who regarded the Graf as his favorite instrument. (This piano became the property of Johannes Brahms after Clara Schumann's death and is currently at the Kunsthistorisches Museum in Vienna.)

During his early concerts in Vienna, Franz Liszt also performed on Graf pianos. Graf was apparently very impressed with Liszt as he commissioned the painter Joseph Danhauser to commemorate Liszt's concert in Vienna in 1840 with the painting *Liszt am Klavier*.

The instrument pictured was manufactured by Graf sometime



Conrad Graf in 1844 (lithograph by Kriehuber)

in the late 1820s. It is one of only a few Graf pianos equipped with five pedals, which were used to produce various sound mutations. In addition to the usual damper or sustaining pedal and the shift or *una corda* pedal, the Graf pianos all have a moderator which consists of a strip of felt, controlled by a pedal, which intervenes between the hammers and the strings producing a celestial pianissimo. The "bassoon" pedal lowers a strip of parchment on the bass and tenor strings producing a nasal, sizzling sound which apparently reminded the 19th-century audiences of the sound of the bassoon.

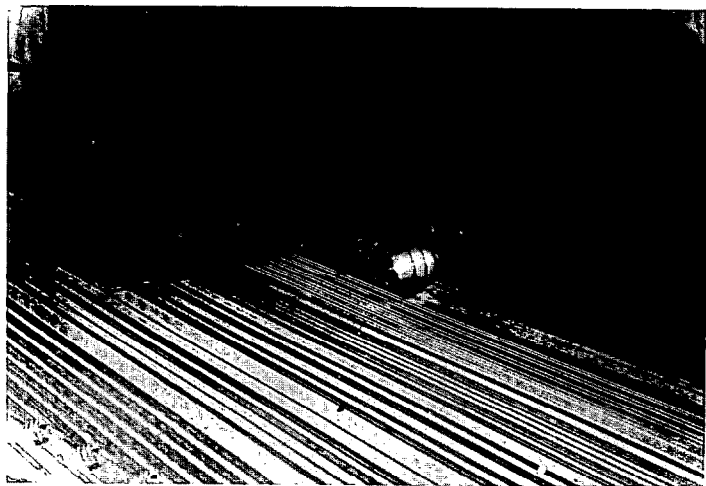
The final pedal, the Janissary pedal, activates three bells attached to the side of the piano and a brass bar is lowered onto the bass strings. When sharply depressed this pedal also produces the soundboard drum: A leather-covered mallet pounds against the underside of the soundboard, creating a cannon-like effect, particularly when the dampers are raised. Scorned by the musically sophisticated, the Janissary pedal was used in the performance of the popular Turkish and battle music of the early 19th century.

The fortepiano does not have a metal reinforcing plate and the structure is entirely of wood. Consequently the instrument is only likely to sustain about a fifth of the string tension which one finds in a modern concert grand. The fortepiano is equipped with small leather hammers and a simple, yet ingenious Viennese action. The dampers are made of leather in the bass and tenor sections and of a tufted wool in the treble. The

keys are smaller than on a modern piano and they do not travel as far when depressed. Although the fortepiano cannot produce either the volume or the long, singing sustaining power of the modern concert grand, the rapid decay of the sound lends the

instrument an extremely clear articulation.

Technical Editor's Note: The accompanying photos and specifications are of the Graf concert grand owned and restored by Ed Swenson.



Technical Data

Signature: "Conrad Graf in Wien/kaiserl:
Kon: Hof- Fortepianomacher/in Wien/
nachst der Carls-Kirche im Mondschein
No. 102."

Signature on the soundboard: "Conrad Graf
Opus 1594"

Length: 8' 1/2"

Width: 4' 1 15/16"

Height: 35 3/4"

Height (pedals to underside of keybed):
19 1/4"

Case: Carpathian walnut originally stained
to look like mahogany.

Keyboard Range: CC to g^{'''} 80 notes, six
octaves and a fifth.

White key tops: ivory

White key fronts: polished bone

Black key tops: ebony veneer

Key dip: 1/4"

White key width: 7/8"

Width of octave span c-c: 7 3/16" (width on a
modern piano: 7 3/8")

Strings:

Notes 1-5: double-strung unisons, wound
brass strings, brass over iron.

Notes 6-21: triple-strung unisons, soft
brass wire.

Notes 22-80: triple-strung unisons, 10/40
high carbon iron wire.

Hammers: laminated leather hammers over
a pearwood hammer molding. Both ham-
mers and hammershanks are graduated in
size from bass to treble.

Dampers:

Notes 1-5: wooden wedges covered with
soft leather.

Notes 6-42: double wooden wedges covered
with soft leather.

Notes 43-80: blocks of tufted wool mate-
rial (replaced with felt during restora-
tion). Notes 70-80 have dampers that
are permanently blocked up to improve
the sustaining power of the last octave.

Pedals (from bass to treble):

1. *una corda*

2. *bassoon*

3. *damper lift*

4. *moderator*

5. *alla Turca*, Janissary music. (bells
tuned to D, F#, A at pitch A = 430 vps)

Action: Viennese Kapsel action.

ALL BUSINESS

How To Get To The Bottom Line

Willem Blees
St. Louis Chapter

In the September issue of the *Journal* Will Truitt of the New Hampshire Chapter had an interesting request. Will asked if someone would write an article on how to come up with what to charge the customer for the work we do. Since I have not written an article for the *Journal* before, I thought I would give it a try.

I started out as a piano tuner seven years ago, and have tried a number of different ways to figure out how much to charge a customer. I have come up with what I think is a pretty good method. Even though Will asked to see a plan for both the tuner and the rebuilder, for the most part the formula and method I use seems to work quite well for both groups of businesses.

In my opinion, the method of determining what to charge the customer has to be related to how much money a person needs to live on. Granted, the more business a person has, the greater his or her income is going to be. But one still needs to be able to figure out how much money is going to

be needed to pay for overhead and living expenses, and how much work can be done in a given amount of time.

“

My father told me once that he was told he could take a trip to Europe, visit a factory, talk to a couple of tuners and write the whole thing off as a business expense ‘That’s great, but who is going to pay for it in the first place?’ he asked.

”

To figure out the overhead, it is important to include all of the expenses that are related to the business. The accountants always talk about all of the “deductions” that are allowed for tax purposes, and this is a very good thing. But listing them and paying for them are two different things. My father told me once that he was told he could take a trip to Europe, visit a factory, talk to a couple of tuners and write the whole thing off as a business expense.

“That’s great, but who is going to pay for it in the first place?” he asked. The same is true with the overhead. Deducting the telephone, the trash removal and the rent is one thing, but it has to be paid for first.

So, make a list of all the deductions you are entitled to. Get a figure of how much it is going to be, average it out over a month, or a week, divide that by the number of hours you want to work and get a per-hour rate of what your expenses are. Do not include the cost of the materials you sell, or use in your repairs.

These are added later to what you are going to charge the customer for your labor.

Then list all the things you need to live on: (groceries, entertainment, children's education, etc.) and figure out what it will take per hour to pay for these things. Add the two hourly rates together and you will have your hourly labor rate.

After you have come up with your hourly rate, you are now ready to figure out how much to charge the customer for the various jobs you perform. Although it might get a little confusing, make a list of all the possible repairs and regulations you can do on a piano. Start with the upright action, and list every possible repair you have done. Then list all the major repairs, then the regulations, the bridge repairs, the string replacements, so on and so on. Then do the same for the grand piano.

If you are into major rebuilding, list all the jobs for that. The idea is to list as many things as possible, because each different task requires time to perform. And that is what this is for. When you have the list completed, you now figure out approximately how long it takes to do each job. If it takes 15 minutes, then your labor rate for that task is 1/4 of an hour. If you figured out that your rate is \$32, then a 15-minute job costs \$8. If you take 10 minutes to put on a bass string, then the labor rate for that is \$6.40.

All in all, the cost of repairs should reflect how long, on the average, each job takes. Even though you might have listed every possible job you might do,

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I have found that by being as precise with my hourly rate and my material costs as possible, I can get very close to predicting what my "profit" will be on each job.

//

there will always be a repair that comes up that you have not listed. In this case, either estimate how long it is going to take, or tell the customer that your labor rate is \$32 per hour, and when the job is completed, that's how much it will be.

You now have your per-job rate. The next step is to figure out how much to charge for your materials. As I mentioned earlier, this should not have been figured into your overhead. I have always felt that the wholesale cost of an item is for my own use, and what I charge my customer is my business. Some tuners will sell the materials they buy to the customer at wholesale and add only their labor cost. Others will charge the customer twice wholesale and make that their labor cost. Others will add just a small

percentage to the wholesale cost and add their labor to that.

These tuners, I feel, are cheating themselves out of some hard-earned money, and in some cases are actually losing money on their repairs. I don't think there is anything wrong with doubling the wholesale cost of material and adding the labor rate to that. Don't forget that out of the "profit" has to come the cost of the telephone call to the supply house (or the cost of sending the order through the mail), the time it took to make the order, the shipping or freight charges, the time it took you to unpack the materials, the inconvenience of carrying them around with you, etc., etc. If you feel that you can get by with selling supplies at less than twice the wholesale, that is your prerogative. Some of you might even feel you need to sell at more than twice the wholesale cost. But that will have to be your decision. As far as those little items that are not easily identified as a per-item cost, like centerpins, one bridle strap or a piece of treble string, I either don't bother with such a small amount or include a few cents into the labor cost.

I have found that by being as precise with my hourly rate and my material costs as possible, I can get very close to predicting what my "profit" will be on each job. Occasionally, I will underbid a repair, and I lose some time, thus money. But for the most part, by sticking to your own predetermined price list, you will find that you are being compensated more accurately for the work you do. Time is money, and the better you can control what you are get-

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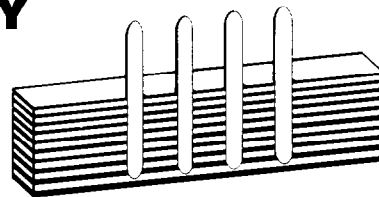
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ting paid by the hour, the more money you will make in the long run.

When I give an estimate on a repair, I use my price list and try to follow it as closely as possible on each job. Using the price list does three things. First, it shows the customer you are serious about your work and that you are honest. Second, it ensures that you are being compensated correctly for the work you have to do. And third, by using the same price for the same repair, you will not run the risk of having one customer complain that you charged another customer less for that repair.

There is one more advantage to using a price list. At the end of the year when the government announces the cost-of-living increase, you can simply increase your labor rate by the same percentage. And when the supply houses send their price increases, you can easily increase your prices, too. This way, you will always be sure you are making what you believe you should, based on your own needs and goals.

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S O U N D

BACKGROUND

A Contemporary Journalist's Report On Cristofori And His Work

Jack Greenfield
Chicago Chapter

Florence Avoids European War

Military operations were carried on in other parts of Italy during the general European War of Spanish Succession between France and Austria, each joined by their allies (1701-1714). Cosimo III managed to maintain the neutrality of Tuscany in spite of pressure from both sides, and he avoided the entry of foreign troops into Florence.

His concern over the certain prospect that the Medici dynasty was coming to an end continued to grow. It did not appear that the marriages of either of his sons or his daughter would produce any heirs. Gian Gastone had separated from his wife permanently in 1708, returning to Florence and leaving her in Reichstadt, Bohemia. Prince Ferdinando's illness was now showing serious effects, and his life expectancy was short. The only other close relative of Cosimo III, his brother,

Francesco Maria, died childless soon after a late marriage in 1709. The Austrian Emperors, who had never given up complete

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By 1709, when he had completed four new hammer action instruments — three wing-shaped and one of simpler construction, probably a spinet, he had an important literary visitor, the journalist Scipione Maffei

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claim to sovereignty over Tuscany as part of the Holy Roman Empire, were now eagerly awaiting the opportunity to regain direct control as soon as the last of the Medicis passed away.

Maffei Visits Florence

Bartolomeo Cristofori continued to advance in his development of the piano along with his other work. By 1709, when he had completed four new hammer action instruments — three wing-shaped and one of simpler construction, probably a spinet—he had an important literary visitor, the journalist Scipione Maffei who had come to Florence to request financial aid from Prince Ferdinando and to collect material for a new publication he was planning. Maffei examined Cristofori's new instruments closely and gathered opinions from musicians who had played or heard the pianos.

Maffei began to publish his new quarterly journal *Giornale*

Maffei noted that it was necessary to develop different hand and finger technique to take full advantage of the touch-response of the piano keyboard action.

de' Litterati d'Italia (Journal of Italian Men of Letters), in 1710 in Venice. His article on Cristofori appeared in Volume V, 1711.

Besides the details on construction and a drawing, Maffei described how the piano performed and its best musical uses. Other topics also discussed in the article were Cristofori's ideas on soundboard construction and a description of an unusual harpsichord with five keyboards Maffei had seen in Florence.

Maffei's Account Of Cristofori Invention Translated

In spite of Maffei's enthusiastic report, his article did not create much interest in either the instrument or in Cristofori in Italy. Germany was much more receptive to the new instrument after the appearance of a German translation in a book of musical essays, *Critica Musica*, published in 1725 by Johann Matheson. Other German writers followed with their translations in 1732, 1738, 1764, 1768, and 1792. The first English translation appeared in *New Cyclopaedia* (London, 1802-20) by Rees. Finally, more recognition was given Cristofori in Italy by the reprinting of Maffei's article in *Dizionarioe Bibliografia*, published in Milan, 1826. A later English translation by Edward Francis Rimbault was included in his book *The Pianoforte* (London, 1860). Rimbault was a profes-

sional organist who carried on research in musical history and wrote books and lectured on his studies. Portions of Rimbault's translation have been quoted in later books by other historians.

Maffei used the spelling "Cristofoli;" however on the instruments the name is spelled either "Cristofori," as now accepted, or "Cristoforis", the Latinized form. Maffei made only two comments that refer to Cristofori personally: "This ingenuous man, being also excellent in the manufacture of ordinary harpsichords, deserves notice." He also indicated that while Cristofori was a fine craftsman he did not have the literary skill to adequately explain his invention in writing.

Why Cristofori Invented The Piano

The purpose of the invention was to produce a keyboard instrument that could be played with graduated dynamic shadings from piano to forte. Italian performance was now dominated by expressive music of the voice and the bowed stringed instruments. Opera was flourishing, Antonio Stradivari, the greatest in the line of Cremona violin makers, in his "golden period" (1700-1720) was making the finest instruments of his career. The harpsichord offered only the "terrace dynamics" obtained by shifting the number of registers when pauses in the music permitted such a

New Invention Of A Harpsichord, With The Piano And The Forte; Also Some Remarks Upon Musical Instruments.

If the value of inventions is to be measured by the novelty and difficulty, that of which we are now to give an account is certainly not inferior to any that has been discovered for a long time. It is known to every one who delights in music, that one of the principal means by which the skillful in that art derive the secret of especially delighting those who listen, is the piano and forte in the theme and its response, or in the gradual diminution of tone, little by little, and then returning suddenly to the full power of the instrument; which artifice is frequently used and with marvelous effect, in the great concerts of Rome, to the incredible delight of such as enjoy the perfection of art. Now, of this diversity and alteration of tone, in which instruments played by the bow especially excel, the harpsichord is entirely deprived, and it would have been thought a vain endeavor to propose to make it so that it should participate in this power.

Nevertheless, so bold an invention has been no less happily conceived than executed in Florence, by Signor Bartolomeo Cristofali, of Padua, harpsichord-player, in the service of the most serene Prince of Tuscany. He has already made three, of the usual size of other harpsichords, and they have all succeeded to perfection. The production of greater or less sound depends on the degree of power with which the player presses on the keys, by regulating which, not only the piano and forte are heard, but also the gradations and diversity of power, as in a violincello. Some professors have not given to this invention all the praise it deserves; because, in the first place, they did not see how much ingenuity was required to overcome the difficulty, and what marvelous delicacy of hand was required to adjust it with so much nicety; and, secondly, because it appeared to them that the tone of such an instrument was more soft and less distinct than the ordinary ones; but this is a feeling produced by first impressions of the clearer sound we have on other harpsichords; but in a short time the ear so adapts itself, and becomes so charmed

change. On the other hand, Maffei stated the piano provided control of "gradations and diversity of power as in a violincello".

Answering criticisms of keyboard performers accustomed to harpsichord touch, Maffei noted that it was necessary to develop different hand and finger technique to take full advantage of the touch-response of the piano keyboard action. Several decades later, Johann Sebastian Bach also was not pleased with the touch of the first piano he played.

Another objection to Cristofori's pianos was against its tone quality, less distinct and softer than the sound of the harpsichord. Maffei observed that the softer tone of the piano was less tiring to the

ear than the sound of the harpsichord. Cristofori's pianos were not loud instruments to be played with a big orchestra or in the open void of large churches. They were instruments to be played alone like the lute or the harp, to accompany a singer or another solo instrument or to support a small ensemble. The more subdued sustained tone of the piano would blend well with the small groups of bowed strings and a few wind instruments used to accompany the Italian opera performed in Florence.

The complete English translation of Maffei's article will be presented in this series in installments.

with it, that it never tires, and the common harpsichord no longer pleases; and we must add that it sounds yet more sweet at some distance. It has further been objected to this instrument, that it has not a powerful tone, and not quite so loud as other harpsichords. To this may be answered, first, that it has more power than they imagine, if any one who wishes and knows how to use it will strike the keys briskly; and, secondly, he should consider the object, the attainment of which has been so greatly desired, and not in a point of view for which it was not intended.

This is properly a chamber instrument, and it is not intended for church music, nor for a great orchestra. How many instruments there are, used on such occasions, which are not esteemed among the most agreeable? It is certain that, to accompany a singer, and to play with one other instrument, or even for a moderate concert, it succeeds perfectly; although this is not its principal intention, but rather to be played alone, like the lute, the harp, viols of six strings, and other most sweet instruments. But, really, the great cause of the opposition which this new instrument has encountered, is the general want of knowledge of how, at first, to play it; because it is not sufficient to know how to play perfectly upon instruments with the ordinary fingerboard, but, being a new instrument, it requires a person who, understanding its capabilities, shall have made a particular study of its effects, so as to regulate the measure of force required on the keys and the effects of decreasing it, also to choose pieces suited to it for delicacy, and especially for the movement of the parts, that the subject may be heard distinctly in each.

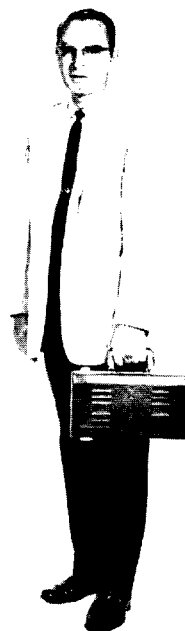
But now, as to the particular construction of this instrument. If the inventor had known as well how to describe as he has to manufacture it, it would not be difficult to explain it to the reader; but as he has not succeeded in that, so I judge it impossible for me to represent it so that a due idea may be formed of the skill of the invention, especially as I have no longer the instrument before my eyes, but only some memoranda made while examining it, and a rough model laid before me.

—Scipione Maffei (1711)

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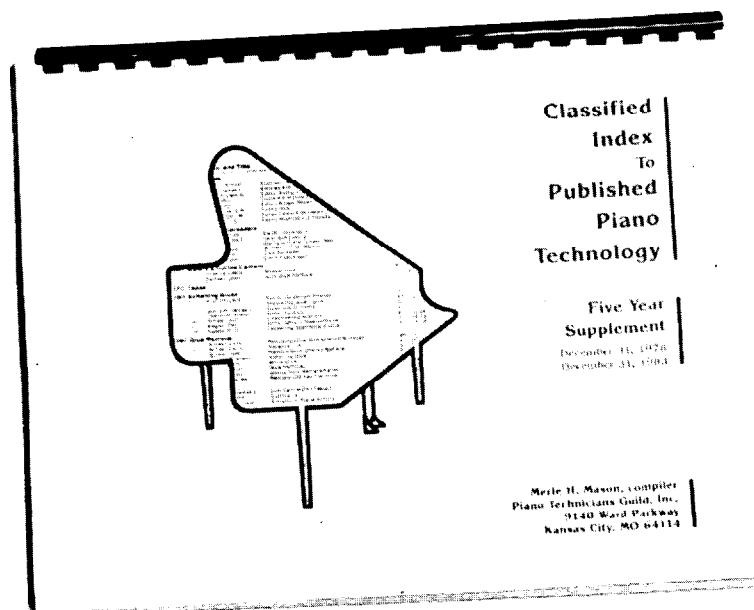


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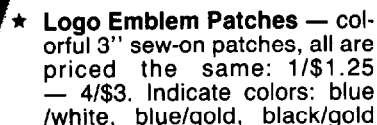
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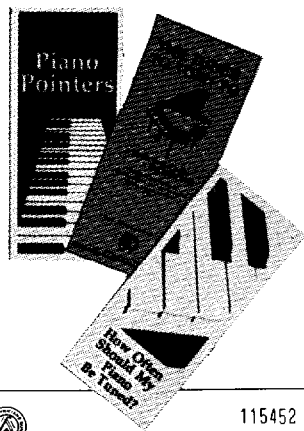
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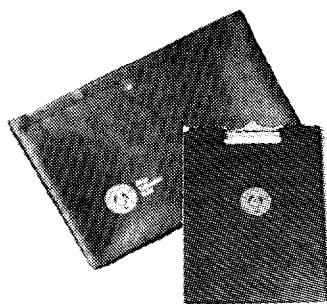
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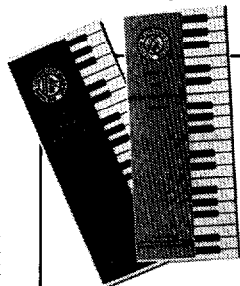
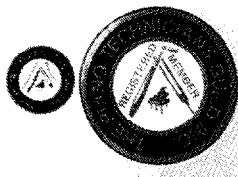
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Show
A or B

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TOTAL

Registered Technician YES ☐ NO ☐

Name _____

Address

City/State or Province _____

Zip/Postal Code _____ Phone _____

Chapter	Non-member
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100	100

Member's Number

Getting The Organizational Spirit!

Failing To Plan Is Planning To Fail

M.B. Hawkins
Vice President

The month of August traditionally terminates the summer. In September the thinking begins to focus on fall although the weather in many places is still very warm. So, while enjoying the last of the summer, our minds as independent business people must of necessity be out in front of the month in which we are living. In other words, we need to be formulating our business plans and activities for the months of September, October and November.

In September, most chapters begin their monthly meetings as well as laying out some type of schedule for the rest of the chapter year, i.e., September-June.

Wouldn't it be wise for an independent business person to have a calendar of business activities as well? I would hope your answer is yes, whether your months of operation coincide or not.

Let us suppose for a moment that your schedule begins to "heavy-up" in September. Why not take some time this month to visualize what it is you want your business to do in the last third of the calendar year. Do this relative to the kind of work schedule you want to build for yourself. How many service calls do you want to handle in one day? How

much shop time? What must your service calls yield dollar-wise and how much must your shop time yield? Be sure to include days when you will schedule fewer hours in order to allow adequate time to get to chapter meetings. This is also the perfect time to decide what local seminars or conferences you plan to attend. While we are at it, the next annual institute and convention may as well be added to the list.

When financial requirements are pulled into perspective, goals can be completed and one should have a good idea of the amount of work that needs to be done. You may have enough work to accomplish your goals and more, but in the event you do not, now is the time to be creative and seek advice from those with more experience in developing more work. If you are one who has broad experience in developing more work, share these thoughts with your colleagues. You, too, will grow from extending your knowledge to others.

By all means, be constantly on the lookout for that serious new person who needs guidance. Lead them to the closest chapter and help them catch the "organizational spirit."

New Members

Registered Technician

Augusta Chapter
Fletcher, William C. Jr.
353 Ashley Mill Road
Martinez, GA 30907

Morris, A. Keith
Rt. 2, Box 471A
Thomson, GA 30824

Powers, Fred F. III
3014 Pine Needle Rd.
Augusta, GA 30904

Birmingham Chapter
Stallworth, Carole A.
148 Glenhill Drive
Birmingham, AL 35213

Commonwealth Chapter
Kim, Jean M.
536 Commonwealth Ave.
Apt. 46
Boston, MA 02215

Vadeboncoeur, Jean P.
42 Etna St.
Brighton, MA 02135

Seattle Chapter
Kiel, Mitchell B.
15089 Silvertson Rd.
Bainbridge Island, WA
98110

Tri City Chapter
Robertson, Barry G.
Box 13917
Davenport, IA 52804

Apprentice

Buffalo Chapter
Travis, Andrew D.
158 Lakeside Drive
Bemus Point, NY 14712

Commonwealth Chapter
Smith, Bradley J.
131 Park Dr. #G1
Boston, MA 02215

N.W. Indiana Chapter
Lanigan, John J.
730 N. Arbogast
Griffith, IN 46319

Philadelphia Chapter
Fornaci, Lawrence H.
1869 Horace Ave. — The
Briarwood
Abington, PA 19001

San Francisco Chapter
Gratz, Michael J.
1910 Bonita Ave.
Berkeley, CA 94704

Allied Tradesman

Detroit-Windsor Chapter
Bisso, Mark E.
523 Edgewood
Ferndale, MI 48220

Seattle Chapter
Tatham, Dean T.
700 3rd Ave. N.E., Apt.
88
Issaquah, WA 98027

Associate

Daytona Beach Chapter
Faiella, Martha A.
Dampp-Chaser South
722-D Washburn Rd.
Melbourne, FL 32905

Detroit-Windsor Chapter
Evola, Jim R.
2184 Telegraph Rd.
Bloomfield Hills, MI
48013

Vancouver, B.C., Chapter
Brown, Paul A.
749 W. 66th Ave.
Vancouver, B.C., Canada
V6P 2R4

Student

Atlanta Chapter
Brooks, Robert E.
501 W. Ellawood Ave.
Cedartown, GA 30125

Duguay, Leif M.
P.O. Box 800265
Toccoa Falls, GA 30598

Wilson, Harry J.
2519 Thrasher Rd.
Buford, GA 30518

Buffalo Chapter
Leblanc, Hubert R.
196 Avalon Blvd. W.E.
Lakewood, NY 14750

Central North Carolina Chapter
Wright, Jack E.
1415 Briarcliff Dr.
Fayetteville, NC 28305

Charlotte, N.C. Chapter
Burggraf, Kirtley W.
1621 E. Blvd., Apt. 1
Charlotte, NC 28203

Dallas Chapter
Bray, Wilson
Rt. 2, #232-S
Denison, TX 75020

Garoutte, Robert L.
1501 West Main
Denison, TX 75020

Hendricks, Curtis L.
3402 N. McCallum
Denison, TX 75020

Morgan, Douglas K.
400 Conditt Circle
Denton, TX 76201

Smith, Paula J.
15636 El Estado, Apt.
122-2
Dallas, TX 75248

Minnesota-No. Iowa Chapter
Finley, Merlyn P.
802 2nd Ave., N.W.
Waukon, IA 52172

Ozark Chapter
McCampbell, Roy N.
345 East Yerby
Marshall, MO 65340

Trefts, William H. V
Box 152
Hale, MO 64643

Portland Chapter
Hanson, James V.
19845 Mahogany
Bend, OR 97702

Salt Lake City Chapter
Snider, Carolynne J.
246 S. 100 W.
Bountiful, UT 84010

Santa Barbara Chapter
Patrick, Dr. Wm. V.
1701 So. Thornburg, SP-133
Santa Maria, CA 93454

Seattle Chapter
Annin, Gordon D.
9311 Sunset Way
Bellevue, WA 98004

Celesia, Tamara P.
2316 Williams St.
Bellingham, WA 98225

Reclassifications

Registered Technician

Detroit-Windsor Chapter
Boyd, Gregory
1213 Second
Royal Oak, MI 48067
(From Apprentice)

Nebraska Chapter
Flippin, Kimberly S.
1240 S. 10th St. #20
Omaha, NE 68108
(From Student)

Southwest Florida Chapter
Stoy, Kathleen P.
907 Tomlinson Dr.
Lutz, FL 33549
(From Student)

Apprentice

Buffalo Chapter
Kerr, Kathryn A.
2114 Cleveland Road, P.O. Box 68
East Pembroke, NY 14056
(From Student)

Dallas Chapter
Sigman, S. Douglas
711 Townhouse Lane
Richardson, TX 75081
(From Student)

Memphis Chapter
Mueller, Charles G.
1288 Vinton
Memphis, TN 38104
(From Student)

Portland Chapter
Zaiger, Wayne I.
435 S.E. Wildcat Dr.
Bend, OR 97702
(From Student)

Member Recruitment Points

June 1, 1985 — July 1, 1985

	Pts.	Mbrs.
Barber, Edward D. Sr.	15	3
Brady, Stephen H.	5	1
Briggs, Arthur R.	1	1
Crabb, Larry B. Jr.	1	1
Denham, Douglas	1	1
Duncan, David R.	1	1
Enoch, Norman R.	1	1
Foli, Donn G.	1	1
Goetsch, Lawrence T.	5	5
Harmon, Clayton C.	1	1
Hennessy, Frank P.	1	1
Hornbeck, Stephen E.	1	1
Hartley, Snadra M.	4	1
Macchia, Allen J.	4	1
Marinelli, Robert A.	3	1
McMorrow, Edward J.	3	1
Potter, Randal F.	1	1
Radd, Dorothy J.	1	1
Reed, G. Timothy	2	2
Shroyer, Alvin M.	5	1
Sierota, Walter	4	1
Smith, Sheldon D.	4	1
Steege, David J.	1	1
Teel, Carl W.	1	1
Trautman, Marty	5	1
Trivelas, Chris A.	1	1

The Auxiliary Exchange

President's Message

Your president understands that this space will be full of pictures this month. How about looking over the pictures — pictures say much more than words can — and tell yourself that every person with whom you came into contact at the

convention not wearing a member badge was asked to join the Auxiliary while he or she was at the Convention in Kansas City. How wonderful it would be if everyone we learned to know and to love would become members. We would be so proud of our accomplishments.

I am sure, too, that your

national officers would like to know if you liked our programs! As our Auxiliary members change with the times — so should our entertainment! You don't want tea and cookies? Tell us! Mind readers we are not! Fuss at us out loud and on paper! Let's go out and get a record number of new members this year. If each one of us talked one person into joining the Auxiliary this year, we would double our membership! How wonderful that would be for us!

Remember! Let us know how we can change our programs to suit your lifestyle, for only in this way can we as an Auxiliary be helpful to all of our members!

Louise Strong

Is Our Membership Changing?

The Winter 1985 issue of *Elected Leader*, a magazine published by the Institute of Association Management Companies, Inc., included an interesting and informative article on spousal programs entitled "No More Tea and Cookies." Many associations have had to make radical changes in their spousal programs at conventions because of changes in society in the last few years. The growing number of male spouses attending conventions; greater tolerance for accompanying unmarried partners — whom they referred to as "significant others;" spouses with careers of their own — concerns that were deemed insignificant only ten years ago.

It is no secret that PTGA has not kept pace with the growth of the Guild in the last decade, particularly at the Chapter level. There are now over 25 female PTG members and the number is growing steadily. Twenty-five percent of the student members are women.

There is also a growing number of RTT couples in the Guild.

It is quite possible that many potential PTGA members are simply not interested in the types of program we have been having. It is evident that many spouses attend the national conventions but do not involve themselves in the PTGA program.

We are interested in hearing your comments on the PTGA convention program. They will be passed on to the appropriate persons. The convention is put on for *all* Guild members and, therefore, the PTGA program is for *all* of the families that attend them. These pages are for the spouses and families of *all* Piano Technicians Guild members, not just PTGA members, since the Guild allows us the space.

If you feel PTGA offers you little, let somebody know about it. Change is not necessarily inevitable and can only be brought about when those desiring change make their views known.

Tidings And Tidbits

Ruth Pollard, after 65 years at an address most familiar to long-time PTGers, (it was the first "Home Office") has moved. Ruth moved to 1121 Drew Ave. North as a bride 65 years ago. Her new address is: 4306 Donna Bell, Houston, TX 77018.

It's a boy! **Lynda Smit** gave birth to a baby boy, **James Robert**, on June 9, 1985...6 lbs. 10 oz. Both Lynda and **Bob** are doing fine.

Edited by:
Ginger Bryant
1012 Dunburton Circle
Sacramento, CA 95825

National Executive Board

Mary Louise (Mrs. Donald) Strong
President
One Knollwood Drive
Rome, GA 30161

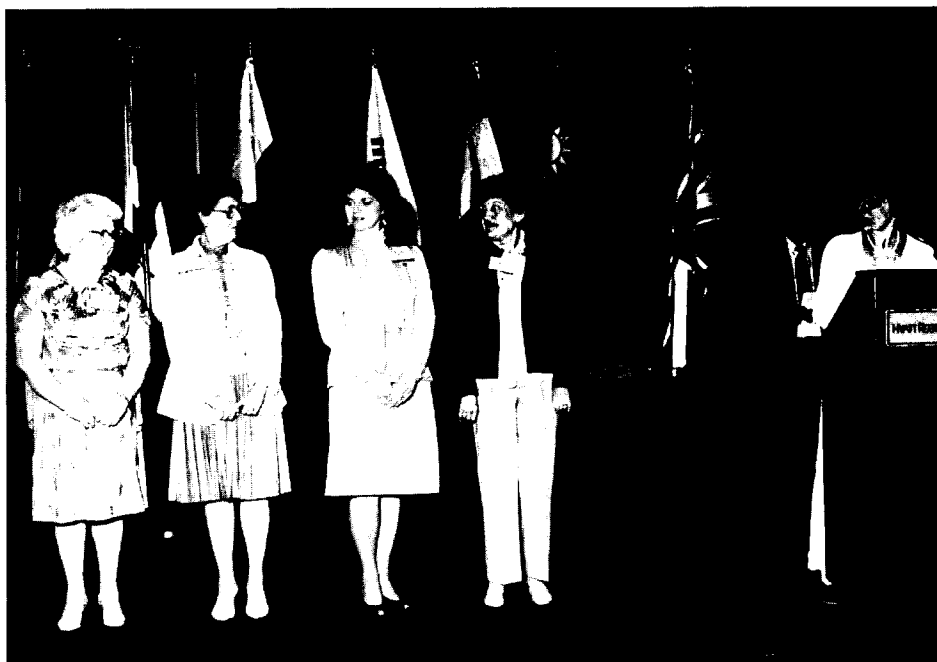
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Vice President
1012 Dunburton Circle
Sacramento, CA 95825

Kathryn (Mrs. Willis) Snyder
Treasurer
79 Furnace St.
Robesonia, PA 19551

Helena (Mrs. Dean) Thomas
Recording Secretary
RR. Box 210A
Edinburg, PA 16116

Bert (Mrs. Walter) Sierota
Corresponding Secretary
5201 Whitaker Avenue
Philadelphia, PA 19124

Kansas City!!



The Kansas City convention was a week of friendship and fun. Auxiliary President Louise Strong (above) introduced the PTGA 1984-85 officers at the convention opening session (top, from left): Kathryn Snyder, treasurer; Bert Sierota, corresponding secretary; Helena Thomas, recording secretary; and Norma Lamb, vice president. Ruth Pollard (right) received a plaque in appreciation for her efforts as the Auxiliary's first president, and she and other past presidents, including Esther Stegeman (bottom, left) joined in greeting Auxiliary members. We'll bring you a full report on PTGA convention activities in the next issue.



Coming Events

Date	Event	Site	Contact
<i>Sept. 20-22, 1985</i>	Wisconsin Days Seminar	Univ. Of Wisconsin Madison, WI	Joel Jones 1513 Humanities Bldg. 455 N. Park Madison, WI 53706 (608) 263-1887
<i>Sept. 29- Oct. 1, 1985</i>	Florida State Convention	Plaza Motel 600 N. Atlantic Daytona Beach, FL 32018	Walter T. Pearson c/o Community Piano 1128 State Ave. Holly Hill, FL 32017 (904) 255-4804
<i>Oct. 4-6, 1985</i>	N.Y. State Conference Of Piano Technicians	Ithaca, NY	Ken Walkup 310 4th Street Ithaca, NY 14850 (607) 272-6547
<i>Oct. 11-13, 1985</i>	Ohio State Conference	Holiday Inn North Dayton, OH	Francis Hollingsworth 2271 E. Spring Valley Paintersville Rd. Xenia, OH 45385 (513) 372-1981
<i>Oct. 18-20, 1985</i>	Texas State Convention	Executive Inn 3232 Mockingbird Ln. Dallas, TX	Martin Wisenbaker 808 Cordell Houston, TX 77009
<i>Nov. 15-17, 1985</i>	North Carolina State Convention	Raleigh Inn Raleigh, NC	Tom Karl 2251 Rumson Rd. Raleigh, NC 27610 (919) 828-3535
<i>July 21-25, 1986</i>	Piano Techicians Guild Annual Convention and Institute	Caesars Palace Las Vegas, NV	Home Office 9140 Ward Parkway Kansas City, MO 64114 (816)444-3500

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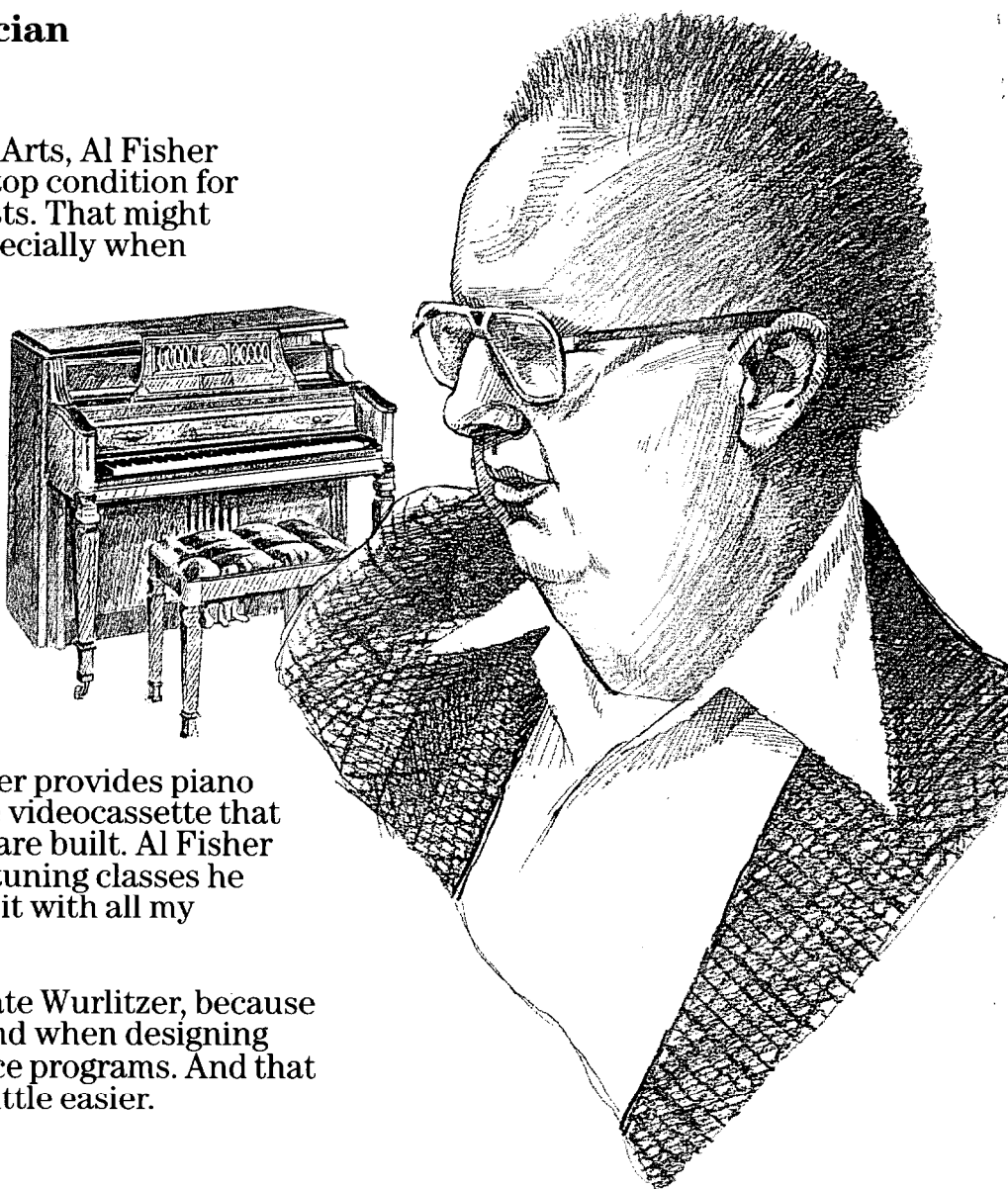
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Al Fisher—piano technician and teacher.

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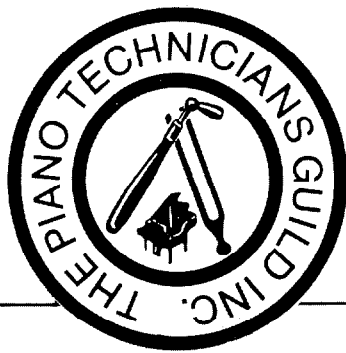
Naturally, he appreciates that. But he also appreciates the extra service that Wurlitzer provides piano technicians. For example, the videocassette that shows how Wurlitzer pianos are built. Al Fisher uses it regularly in the piano tuning classes he teaches at Interlochen. “I use it with all my students. It’s well done.”

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Update

August 1985

Record Number Attend Convention In Kansas City

A record attendance of 978 made the recently completed Kansas City Convention especially successful. As convention activities got under way, Council delegates, above, listened to a discussion of proposed bylaws amendments. President Charles P. Huether, below left, and the entire board of directors were re-

elected for the 1985-86 term. Hope Morrow, Los Angeles, and Bob Hofstetter, Soquel, CA, discussed technical examination kits presented to the council. Look for more detailed coverage of the convention in next month's *Journal and Update*.



Business Partnerships

Dale Heikkinen Chairman, Chapter Management And Achievement Committee

It sounds good in the beginning. Two people combine their energies to have a little bit more clout in the marketplace. For instance, there are the rebuilder and refinisher types. Then there are those who tune and their counterparts who rebuild. And the administrative types, who keep track of records, appointments, and details, versus those who like to keep their hands in the sawdust. Plus the various father-son combinations. Because it is labor intensive, the piano trade easily lends itself toward partnerships.

These partnerships usually begin with a glow and an enthusi-

asm expected of any new venture. In the beginning, the full energies are directed towards getting the business off the ground. Small differences which may later sour the relationship are often overlooked. A typical matchup would couple one who is more aggressive and has a penchant for selling with one who is timid, but with a good background for administrative details.

Spanning, say, five to 10 years, some partners may reach a point where business matters just can't be discussed without arguing. One may want the company to keep "growing" while the other may see no need to increase the overhead. One may want to spend more on marketing and promotion while the other may see more need for machinery or building inventory. One partner may come to feel that the other has turned against him, while the second partner may feel the first is financially irresponsible. Whatever may be the matter, says Donald Sexton, professor of entrepreneurship at Baylor University, "It's more common for partners not to get along than to get along."

In Respectful Memory...

Bill Dorley, a respected PTG member and past president of the Houston Chapter, passed away Sunday, June 9. Although formerly of Anadarko, OK, Bill made Friendswood, TX, his home for the past 17 years. Bill was a Senior Systems Engineer for Management and Technical Service Corporation. Graveside services were held in Anadarko City Cemetery, Friday, June 14. Bill leaves his wife, Mary E. Dorley, of Friendswood; his daughters, Kathleen Osborn of Boulder, Colorado, and Lauren Phillips of San Antonio, TX; and one granddaughter.

More than differences of opinions may be involved. Sometimes there are deep-seated feelings that must be dealt with if the partnership is to improve. Therapists say that many people seldom want to confront such feelings. In business partnerships, it is easier to avoid than in marriage partnerships.

Marty Grothe, a Boston psychologist who counsels business owners, says "there aren't a lot of very good real solid partnerships out there." Business therapists don't always make an attempt to keep every business partnership intact. Business partners are frequently counseled to improve their relationship or go their separate ways. It is a painful process, says Mr. Wylie, an associate of Mr. Grothe's, because people don't change easily. Such counseling is a chance to resolve their differences because these same partners will undoubtedly have difficulties with similar problems in other relationships.

And the cost for patching up a business partnership? It isn't cheap. According to the *Wall Street Journal* of April 15, 1985, Karolus Smejda, a Chicago consultant, charges \$150 an hour. Marty Grothe, from Boston, can run charges from \$2,500 to \$10,000 to save a failing partnership.

If you are serious about setting up a partnership in piano service, it would be advisable to rate a prospective partner on a scale of one to ten. This could be done in one of several areas. For instance, rating someone on trust, respect, affection or confidence. Or, administrative skills, marketing, accounting, tuning, regulating, and action reconstruction. Or, on background, interest, work attitudes, work habits and mechanical skills.

Partnerships can be lasting and satisfying. But it takes an astute businessperson to pick out someone who is compatible to the business.

Newly Elected Officers

Southwest Florida Chapter
President: Kathi Stoy
Vice President: Levi Rice
Secretary: Roberta Jacobs
Treasurer: Susan Marshall

Santa Clara Valley Chapter
President: Roland Kaplan
Vice President: Bill Klein
Secretary: Fenton Murray
Treasurer: Hart Rumbolz

New York City Chapter
President: David Skolnik
Vice President: Russell Gordon
Secretary: Tom Debenedetto
Treasurer: John Woodruff

Eastern Washington Chapter
President: David Severence
Vice President: Mark Story
Secretary: Doug Hershberger

Syracuse Chapter
President: Daniel Fusco
Vice President: Albert Grenning
Treasurer: David Bliss
Secretary: Arthur "Nick" Smith

News And Notes

Those who prepare regional conventions to help others to improve their businesses usually receive little credit or recognition. Therefore, we can only admire George Wheeler and Tom Roby for committing approximately 150 hours of their own time plus another 50 hours by members of the *Vermont Chapter* for putting together the New England Regional. Likewise, we admire William Reid and the *Santa Clara Valley Chapter* in which they mention the many "sleepness" man hours in assembling the California State Convention. There are approximately 200 hours of work to host a successful Regional; for another way of looking at the convention scene, it is approximately 1/12 of someone's business income.

Certain chapters produce many fine instructors; among them is *Reading-Lancaster*. For example, during the months of February through April, Webb Phillips, Ruth Brown, Dick Bittinger and Willis Snyder conducted classes, some of which were one-half day. The list of chapters which have utilized their expertise includes *Philadelphia, Pocono, South Central PA, Connecticut, New York City, and Delaware*. Good preparations result in a high demand for their services.

The *South Florida Chapter* recently hosted a State Council planning meeting with the goal of exchanging newsletters with other chapters in the state.

North Central Louisiana is rebuilding a grand to help out its chapter treasury.

The *Youngstown Chapter* held a one-day seminar in May. They invited Webb Phillips for a demonstration on refinishing.

And the *Cleveland Chapter* hosted a two-day seminar with Wally Brooks at the Cleveland Institute of Music. His topics included estimates/appraisals, hammer hanging, upright piano construction, and voicing the hard-pressed hammers.

The *Northern Michigan Chapter* met at the new shop of registered craftsman Brant Leonard.

While their numbers are small, there has been a decided effort to invite several non-members for the June meeting.

A highlight of the *Minnesota-North Iowa Chapter* this year was the April banquet which recognized and honored Bill Stegeman's 50th year as a tuner-technician. He received a plaque from Chapter President Dorothy Radd which read: "To William J. Stegeman, in recognition of 50 years experience from the Minnesota-North Iowa Chapter of the PTG," April 27th, 1985. Says Dorothy, "It was a thrill to see everyone stand and applaud this remarkable man."

Jim Krentzel, *Hutchinson Chapter*, gave a two-part presentation on grand regulation. The two parts, functions of the action and concert preparation "was good — probably terrific" states Chapter President Ralph Hedrick. The members gave Jim a "standing ovation, a first for a chapter technical".

Under Chapter President William Quinn, the *North Central Arizona Chapter* recently started a review of basic techniques as part of a training program for those needing to upgrade their present PTG classification.

As a chapter project, *Sacramento Valley* is filing for non-profit status with the Internal Revenue Service. The Chapter is also re-writing its bylaws.

For the fifth consecutive year, certified tuning examiners from *Puget Sound* conducted the tuning exams at the Pacific Northwest Conference, according to Chapter President Wayne Matley.

Chapter Programs Around North America

"Computer analysis of voicing,"
Chris Robinson.

Toronto — "Tuning the temperament," Ari Isaac.

Capitol Area, NY — "PTG tuning exam demo," Robert Reeves and Stephen Snyder.

Washington, D.C. — "It's about time; time studies of some shop operations," Sam Powell.

Roanoke — "Mini-technicals," membership.

Central Florida — "Improving tone in one Baldwin grand (Chapter project)," Dave Taylor group.

South Florida — "Rebushing keys," Cliff Anderson.

Texoma — "New keytops," Bruce and David Hale.

Heart of Texas — "Piano appraising," Jim Koyak.

Bluegrass, KY — "Piano history," Doug Christman.

Continued on next page



Remember

Remember those who contributed so much to your career and to the development of your profession. A tax-deductible contribution in their names to the Piano Technicians Foundation means that their work will continue.

We salute the following contributors to the Foundation. Honorees' names are in bold type.

In Respectful Memory...

Charles Burbach
Charles P. Huether

William J. Dorley
Charles P. Huether

Other contributions received from Vilas Wensel

Be sure to specify the person your contribution is to honor. Donations should be made out in the name of the Piano Technicians Guild and made to:

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Chapter Programs . . .

- Tri-Cities, Davenport* — "Demonstration of a talking computer (replacing the old Braille card file)," Dick Hassig.
- Hutchinson, KS* — "Piano appraisals," Olin Allen.
- Phoenix* — "Soundboards," Lew Herwig.
- Tucson* — "Fiberglassing pin-blocks," Walt Brown.
- Los Angeles* — "Preparation for grand action regulating," Alan Slater.
- San Francisco* — "Who needs chromatic 3ds anyway?" Michael Kimball.
- Santa Clara* — "Appraisal of pianos; determining wholesale and retail values," Des Wilson.
- Sacramento* — "Pitch raising," Fern Henry.
- Seattle* — "Cost effective design changes," Chris Trivelas.
- Youngstown* — "Action rebuilding," Dean Thomas.
- Cleveland* — "Key rebushing," Bob Grijalva.
- Detroit* — "Voicing," LaRoy Edwards.
- Twin Cities, MN* — "Dennis Kurk's New piano designs."

Guild Member Receives Grant

Guild member George F. Emerson has received a study-abroad grant from the Alumni Association of Ball State University. The grant, also given to three other Ball State staff members, entitles each staff member to study a problem, people or place outside of the United States.

Emerson, who is the supervisor of keyboard services and University Hall, School of Music, will utilize his grant to study the structures and styles of early keyboard instruments while traveling to Edinburgh, Scotland; London, England; Paris, France; and Antwerp, Belgium. He earned his associate degree from the Univer-

sity of Alaska, Anchorage, and his bachelor's degree from Southwestern Oklahoma State University, Weatherford. Emerson has also studied at the University of Oklahoma, Norman, and Ball State, where he has been employed since 1978.

The Alumni Association began awarding the study abroad grants in 1968 as a memorial to three Ball State educators, Robert LaFollette, James Albertson and Howard Johnshoy, who were killed in an airplane crash in Vietnam while on an educational mission for the U.S. Agency for International Development.

IMTA Convention

From the *Indy-440 Newsletter* comes this report: Barbara Martin, Ron Berry, and Jonathan Block presented a panel discussion on "How to Talk to Your Piano Technician" at the invitation of the Indiana Music Teachers Association.

The presentation was part of IMTA's state convention held June 8 and 9 at Butler University. Margaret Strong (wife of

Doug Strong) was one of the teachers in attendance. Barbara and Ron talked about, among other things, the Piano Technicians Guild and supplied the group with PTG piano care pamphlets. Appearances such as this by Guild technicians benefit all of us by letting the piano public know what the Guild is and why they might want to seek a Guild technician.

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If you're moving, whether it's across town or around the world, be sure to let us know so your *Journals* can follow. To speed the change, send a mailing label from an old issue and your new address to:

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Members of the host Kansas City Chapter greeted convention visitors in the hotel lobby.