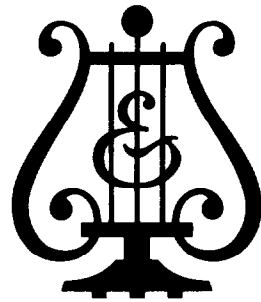


Piano Technicians
Journal
June 1985



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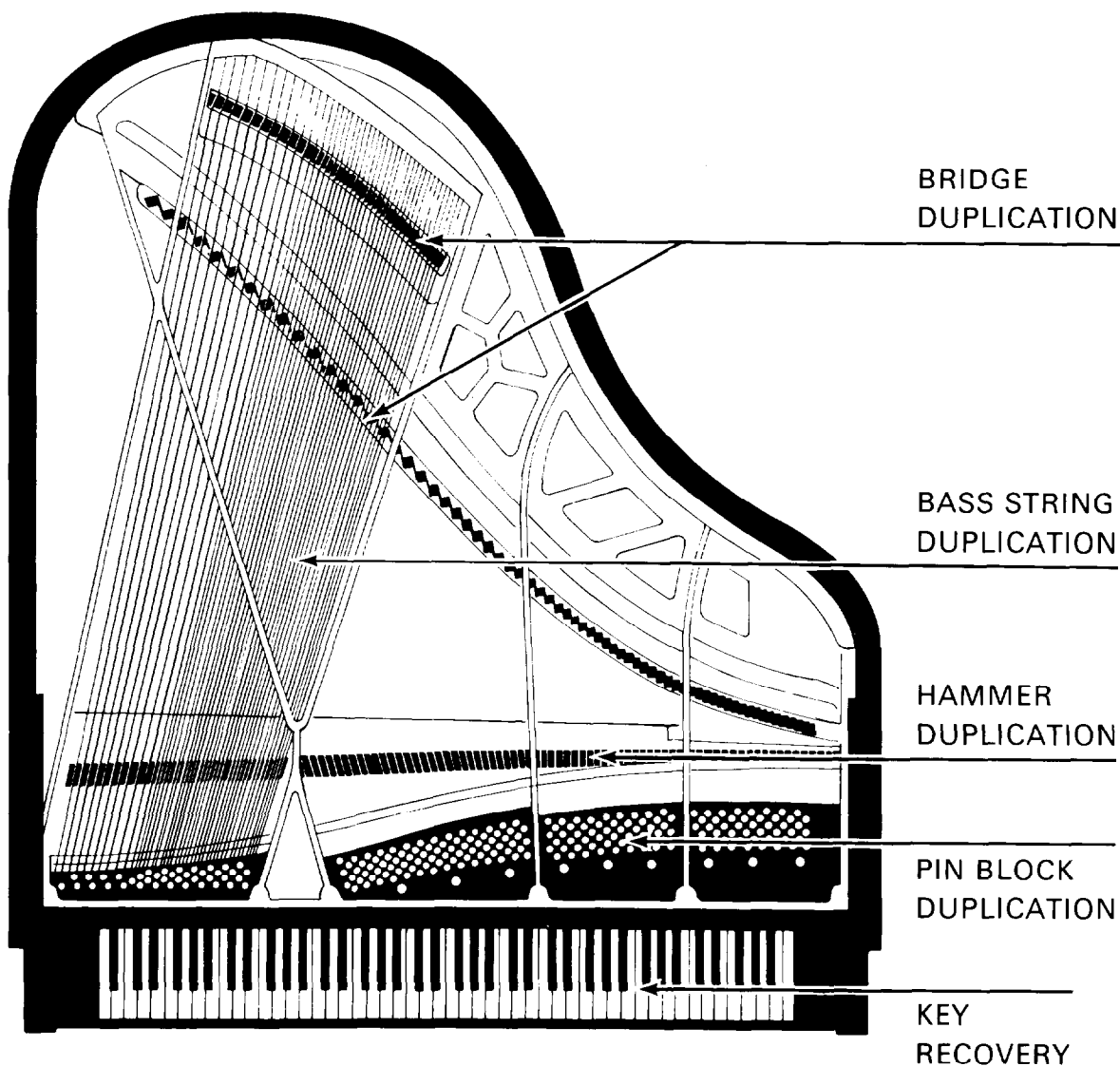
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Piano Technicians Journal

June 1985

Official Publication of The Piano Technicians Guild, Inc.
Volume 28, Number 6

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On The Cover:

*Mike Barton began tuning and
rebuilding pianos in Chicago in
1976. After moving to Minneapolis
and opening a rebuilding shop, the
photography bug struck. Today
Mike is a professional photographer
with a number of magazine covers
to his credit. He hasn't forgotten his
piano background, though, as this
photograph taken in the Cable
piano factory shows.*

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— The Piano Technicians Journal (ISSN 0031 9562) is the official monthly publication of The Piano Technicians Guild, Inc., 9140 Ward Parkway, Kansas City, MO 64114. Second class postage paid at Kansas City, MO., US ISSN 0031 9562 foreign and domestic. POSTMASTER: send address changes to: Piano Technicians Journal, 9140 Ward Parkway, Kansas City, MO 64114. Annual subscription price: \$85 (U.S.) for one year; \$155 (U.S.) for two years; \$7.50 per single copy. Piano Technicians Guild members receive the Piano Technicians Journal for \$45 per year as part of their membership dues.

In Respectful Memory...

Charles E. Burbach: April 30, 1931 — April 29, 1985



Charles E. Burbach

Man's span on earth is a brief one so he has to make his mark early or he will be left at the post.

Chuck Burbach was one of the smarter, luckier ones. At the tender age of 34, while our organization was still in its infancy, he was handed the reins of the Piano Technicians Guild by our forefathers and the leadership in 1963.

In two short years, his wisdom and determined leadership with his executive board saw that our coffers were doubled and that just reward and relief had been given men who had worked long and tirelessly to give us our Guild. With added income and greater potential in management, the

Guild was on the road to our present status.

Twenty-two years later, Chuck was still active in Council, committees and his chapter. Charles Burbach died April 29, 1985, after a brief illness.

Chuck considered having served the membership and his profession as president for two years award enough. In my mind, he is already enshrined in our Hall of Fame.

We the membership are fortunate to have had this stalwart man in our midst for this brief span. Thank you, Chuck. We will miss you.

— Jess C. Cunningham
April 30, 1985

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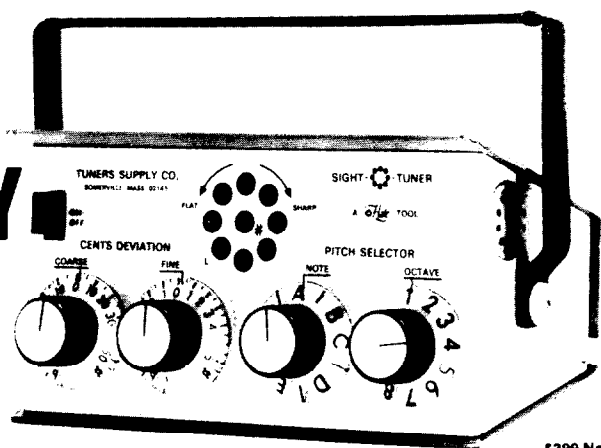
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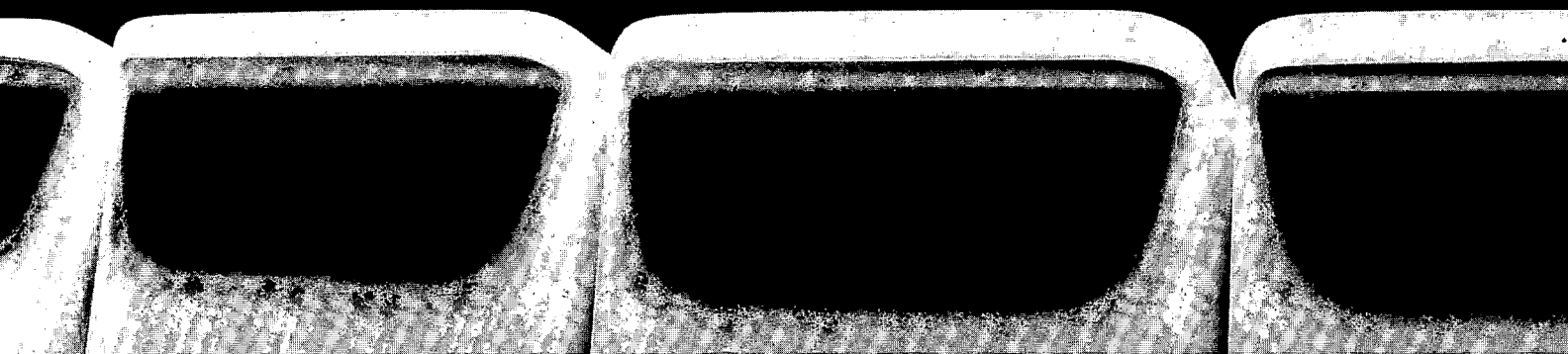
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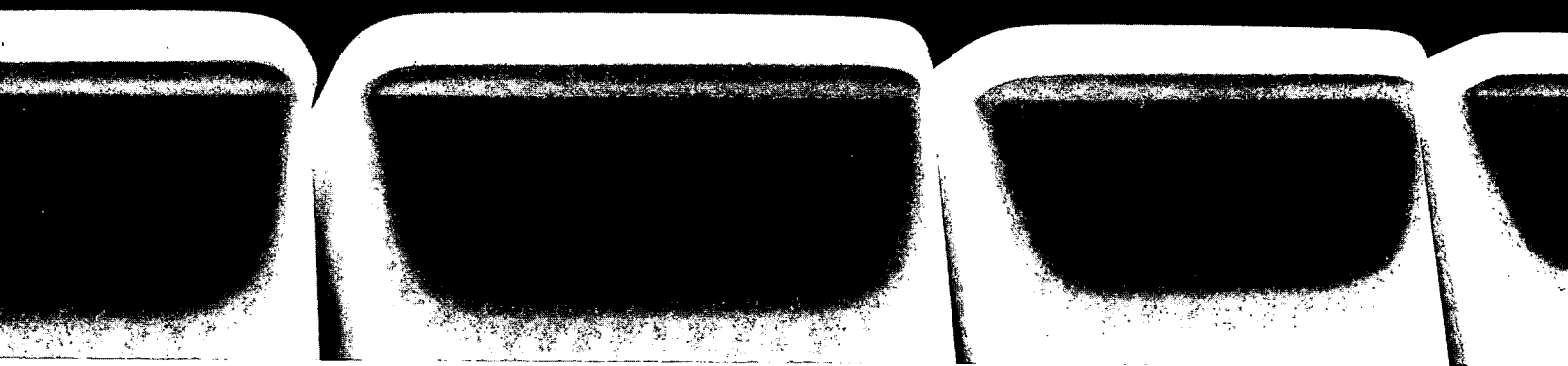
Our grand inner and outer rims are formed in a single press to reduce flexing. This in turn helps minimize back-tracking when tuning.

Of course, our 19 and 41 ply pinblocks retain their tuning pin torque years longer

than any of the others available. And though you may have to expend a little more energy to move the pins, you know they will stay where you set them, making your job a little easier the next time around. In fact, at the end of our 10 year warranty period, we expect our pin torque to still be higher than many competitive new pianos.

There's also a fundamental difference throughout the bass range due to our patented SynchroTone™ strings. We've found a way to control the placement of longitudinal mode vibrations to improve clarity. This also helps you hear the flexural mode vibrations

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more accurately. And more quickly. In this respect, we think you'll agree that a Baldwin piano is actually easier to tune than other pianos.

And because we vertically laminate them, our bridges are dimensionally more stable. These plies virtually eliminate the splitting and cracking that often plague single piece bridges.

Like you, many of our efforts go unnoticed. But our greatest satisfaction comes from laying the foundation for great performances. Together we can provide instruments that fire the human imagination and spirit.

In schools, studios, churches, homes and on the concert stage, every Baldwin piano holds this promise. And that's why we'll never compromise the quality of our pianos. That's also how we've built our fine reputation.

And it's a reputation that's richly deserved.

For technical information on Baldwin pianos, please write to us at our new address: Baldwin Piano Technical Services, P.O. Box 27, Highway 63 South, Trumann, Arkansas 72472. Or call 501/483-6116.

The President's Perspective



Charles P. Huether
President

Tell Them Charlie Sent You

This will arrive for most of the membership just about the time you are getting ready to pack up and head for Kansas City. Since I have already discussed what seem to me to be the critical Council items, I will address members who will be going to the Convention and Institute, but not as delegates. Before anyone stops reading because he or she does not intend to go, let me make it clear that I expect to see *everyone* in Kansas City in July, so no one qualifies as not getting ready to pack for the trip. Especially those who think they are not going. You really want to go, you just need a little more convincing. Read on!

It is a big decision to spend all that money to go to the Annual Institute. The cost, more than anything else, keeps people away. Yet I know of no one who has been to an Institute who did not come away saying it was worth every penny and more.

The arguments about how one makes it all back in a very short time with the knowledge gained have been repeated so often as to make them cliches. We don't hear them anymore even though we see the lips moving. Yet, like so many cliches, it is all true. Did you ever wonder why you see so many oldtimers going to classes? Did you every wonder why classes always have instructors from other classes sitting in the back rows? The people we recognize as experts got that way by listening and learning. They maintain their skills at top level by continuing to go to school. There are some classes which are repeated often. And there are some "students" who turn up in those classes year after year. And they learn something more each time.

There is no more enthusiastic

person than one who goes for the first time and experiences the excitement and exhilaration of sitting in a roomful of eager people, each intent on absorbing as much as possible. The material provided is for everyone. There is no limit as to how many can learn. The class works if there is one or 50 in the room. Unlike a tangible substance, knowledge expands so that everyone gets his or her fill, sort of like the loaves and fishes. It seems as if it even gets better when more people attend. The information conveyed is for you alone, even though there are others in the classroom.

This year it will be an even more exciting experience. Have you wondered about technicians who work in other parts of the world? Come and meet them. Meet them as instructors as they improve their skills. Meet them as friends and fellow craftspeople as they socialize.

This year, more than any before, we will be international, for the Institute has been designed to involve as many people from as many countries as possible. I guarantee you will come home knowing more of your craft. You will be more confident and better able to operate successfully.

You won't find the answers to all your piano questions. But one question will be answered and answered in the most convincing way possible. That question is: "Why should I go to the Annual Convention and Institute?" Come and find out.

I will be looking for all of you. And for those who have just made up their minds to go because of this article, should anyone ask you why you are there, just tell them: "Charlie sent me."

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AN OPEN LETTER TO P.T.G. MEMBERS

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With the P.T.G. national convention just around the corner and NAMM Expo preparations well underway, we pause in the midst of the flurry to salute the Piano Technicians Guild and openly reaffirm our commitment of active support and involvement with the Guild.

It is through a continued mutual alliance that manufacturers and technicians will gain and foster public interest and confidence in the piano industry. Thank you, P.T.G. members, for your integrity and dedication.

We hope to see you in Kansas City! Please visit the Young Chang exhibit and let us introduce you to our new quality cast.

Remember, for parts and service assistance, we are only a toll-free call away:

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Yours technically,


Ray Chandler
National Service Mgr.

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From The Executive Director



Barbara Parks
Executive Director

A Threat From A New Technology

"...The tuner who has real ability, who can measure up to a high standard, who can give the artistic touch to his work which is so easily and appreciatively recognized by the discriminating patron and who has a sincere regard for the ethics of his profession, is the one who is going to survive present conditions."

Those words were published in the June 1930 issue of *The Tuners' Journal*, by its editor, Thomas J. O'Meara. The *Journal* was published by the National Association of Piano Tuners, a forerunner of the Piano Technicians Guild, and, like its modern counterpart, the magazine was produced in Kansas City.

Some things have changed in the ensuing 55 years — you could buy a new Steinway then for \$875 and Gulbransen advertised an upright at \$275 — while others have not. There were plans for a national convention at the Commodore Perry Hotel in Toledo Aug. 11-14 and reports from a successful regional convention in Rochester, NY, May 19-20.

New technologies were having a great effect on the music industries then, just as they are now, and some members saw that as a challenge.

"Many tuners are complaining of poor business, and are blaming their inability to keep busy on a number of causes, chief among which is the radio," wrote O'Meara. Since people were buying and listening to radios, they apparently were no longer buying or maintaining pianos.

A contributor known only as "A.G.C." recounted the lessons of history. "The phonograph people were going to put us piano people

out of business...Piano sales suffered to some extent during these times.

"Then came the gradual decline of the talking machine, when the radio took hold, and exploded with a loud bang...The boom is on, the crest has just about been reached. Business in these lines will fall to a normal, natural level and we shall have acquired another form of instructive entertainment that will be looked upon as casually and taken as much a matter of fact as the piano was twenty years ago.

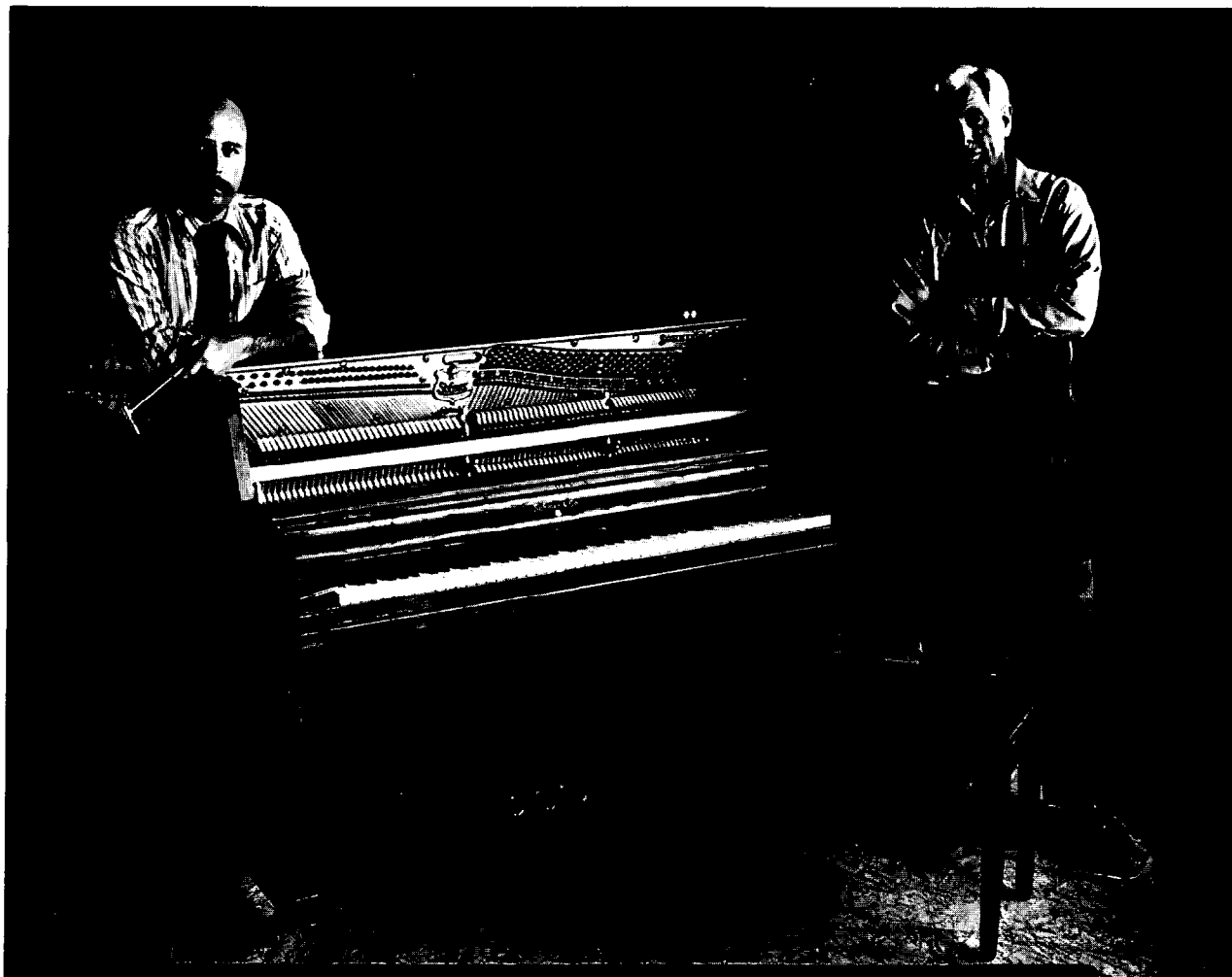
"The piano will recover and go steadily on. Those who make the better class of instruments will enjoy a prosperous business and things musically will proceed serenely on their way."

There was opportunity for tuners in radio. George Rowland of Oil City, PA, sent in a clipping describing the care of NBC's 16 pianos, which cost the network a whopping \$250 each month. They were tuned weekly (between midnight and dawn so as not to interfere with the broadcasting schedule), voiced to the acoustics of their particular studio, regulated every five weeks and overhauled two or three times yearly.

O'Meara, wrote the final words on the radio threat. "We cannot meet and cope with 1930 conditions with a 1920 mind...the radio has developed among thousands of individuals a greater understanding and appreciation of good music...Is it not reasonable to suppose therefore that piano owners who still use their pianos and who have acquired a liking for the better things in music will be receptive to our message of quality tuning service?"

Some things never change.

We think both performances demand equal attention.



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Being one of the premiere family-run piano companies in the world can be an enormous burden. Because our pianos are like our children.

When one leaves the safe confines of our factory and enters a world that can be demanding, even harsh, we worry.

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and care for our pianos as if they were your own.

Your performance as a piano technician is just as important as ours the piano maker. Because your knowledge of piano technology and the innovations that develop from it have helped us create a studio piano that can give the definitive musical performance.

We ask for your opinions and listen to them.

Our facilities are open to you for meetings and our pianos available for demonstrations and study. Our senior man-

agement will gladly speak on the innovations, styles and trends in the industry.

We believe that together we can continue to create a piano whose performance attracts attention. A Sohmer. The unique offspring of science and art. We would like to hear from you. Call or write Harry Sohmer, Sohmer & Co., Ivoryton, Connecticut 06442 (203) 767-2675. 

Aeolian Still On Hold As Citicorp Seeks Buyer

More than a month after its facilities and assets were seized by its leading lender, the future of Aeolian Pianos, Inc. is still uncertain, according to Peter Perez, the former Steinway president who purchased the company more than two years ago.

Aeolian, one of the largest American piano manufacturers, announced April 7 that negotiations with its leading lender, Citicorp Industrial Credit, Inc., had reached an impasse and that Citicorp would take full possession of its assets. Citicorp is now looking for a buyer for the company, which had seemed to be on the road to profitability under the leadership of Perez and company president Bob Laube.

Perez told the *Journal* that

only a handful of employees are now reporting for work at each of the company's locations. No pianos or parts are being shipped or received and no manufacturing or repair operations are under way, he said. Technicians who call the company's Memphis service number for parts or information are told that the plant is closed and that no employees are on the premises.

"It's a very difficult period," Perez said. "Surely, I would like to tell you that someone will purchase the company and take over its operations. Surely, I would like to say that that someone will stand behind the products, but the future is uncertain."

Aeolian's plight is indicative of

troubles throughout the domestic piano industry, according to Perez. Noting that domestic piano shipments have declined 30 percent each month since October, he said, "You're talking about an industry that shipped more than 200,000 units a year in the late '70s and will probably ship less than 100,000 in calendar year 1985.

"Segments of the business that depend on a healthy industry — music teachers, retailers, technicians and similar groups — have to know these things. If they don't work together, a whole industry may be lost.

"One thing is certain: one major American piano maker is no more."

Dampp-Chaser South Opens Florida Branch

A new Dampp-Chaser South branch in Melbourne, FL, will service all Florida, South and Central America and Caribbean Island accounts, according to Allen M. Foote, president of Dampp-Chaser Electronics, Inc., Hendersonville, NC.

The move was prompted by the retirement of Harry H. Wayner, who had handled the company's sales through his distributorship since 1950. The new branch will be managed by Martha Foote Faiella, a University of Miami graduate who has long been associated with the company at its factory location in Hendersonville.

Located in the Sarno Industrial

INDUSTRY NEWS

9 a.m. to 5 p.m. Monday through Friday. The complete line of the company's products, ranging from six- to 48-inch-long Dampp-Chasers to all the components that make up the Piano Life Saver System, is stocked at the warehouse. Orders and inquiries should be made directly to Dampp-Chaser South, 722-D Washburn Road, Melbourne, FL 32935, or telephone (305) 259-2045 or the Hendersonville toll-free number 1-(800) 438-1524.

the computer," said Boxer. "It is a service that is valuable to all members of the piano industry if they sell one piano or 1,000 pianos."

Through data provided by technicians and dealers, local and nationwide information on who is buying and selling, and what, can quickly be accessed by network members. Also available is a listing of information from odd parts to specialized skills. The computer is available daily to accept new listings and provide information. A monthly printout is also provided to all participating technicians and dealers.

Technicians and dealers can call toll free 1-(800) 431-1953 X871 nationwide or in New York State 1-(800) 942-1953 X871 for more information.

'Piano Connection' Network Established

The Piano Connection, a computerized directory, information and exchange network, is now available to piano technicians and dealers, according to William Boxer, network coordinator.

"The main objective of the network is to expand the professional marketplace by matching people, pianos and information through

Grand Piano Stolen

A reward has been offered for information leading to the recovery of a new Kawai six-foot walnut satin-finish grand piano, serial number 1261251. The piano was stolen in February from the Alabama-Georgia area. Call (205) 821-9424 collect or write PO Box 2225, Auburn, AL 36830.



**Martha
Foote
Faiella**

Park one mile east of the Interstate 95 Eau Gallie Blvd. exit, the Dampp-Chaser South office and warehouse facilities are open from

Dateline Kansas City:

1985 Institute: Learning Experience Of A Lifetime

**Ernie Juhn
Institute Director '85**

In this issue you will find the class schedule for the 1985 Technical Institute in Kansas City. This will give you a chance to plan your daily schedules before you arrive. I have purposely scheduled repeats at different times, which will make it easier for you to attend the classes of your choice. Another reason is to permit the instructors to see some

of the sessions while they are not teaching. For the first time this year, we have instructors from all over the world joining the faculty of the technical institute. Some of the subjects are quite new. Others are old standards that have been successful in the past. A new kind of Rebuilding Seminar will be offered. Mini-Technicals

(see separate schedule) will fill in whenever you feel like "a lot of information in a short time." I honestly believe that this is a Technical Institute that should not be missed by anyone who takes his or her craft seriously. Oldtimers and newcomers will be in for the learning experience of a lifetime.

Host Chapter Plans Busy Week For You

**Ernest S. Preuitt
Host Committee Chairman,
Kansas City Chapter**

By the time you read this convention message, I hope your reservation has been sent, your plans are made, your thoughts are on the Heart of America and that you are "focusing on the future."

By now, you have seen the lineup of classes and instructors. As local chairman and one who has wanted a national convention here in Kansas City since being introduced to the Piano Technicians Guild in 1963, the least of my worries has been the Institute. It is in the hands of the most capable Ernie Juhn. My main concern has been in seeing that everyone is satisfied when not attending classes. I am now reasonably sure that there will be enough entertainment planned to keep everyone busy and happy.

When you enter the hotel to register, be sure to stop in and make yourself known to the Kansas City Chapter. On opening day, we will be in a booth close to registration, and on subsequent days, someone will be in the booth in the exhibit hall. Come in if you need directions, either in the

hotel or anywhere in greater Kansas City. If you just want to stop and visit, that will please us greatly, too. We may even have a small gift for you.

After the banquet on Wednesday evening, the local chapter has engaged "The Scamps" to entertain and play for dancing. These men are well-organized and have been playing together for a long time. Most of them played on 12th Street in the good old "Basie" days. Many's the time, when I was much, much younger, that after playing a dance we would make a beeline for 12th Street to see what we were really trying to do. We often would get home barely in time to change clothes and get to the shoe factory in time to go to work. Had I known that I was going to live as long as I have, I would have taken better care of myself and not lost so much sleep.

Thursday evening can be a free evening for you if you want it that way. However, I understand Yamaha is having its usual party,

and there will probably be some other ones.

The local chapter has planned, for that evening, a "Pub Crawl" from 9 p.m. to 1 a.m. This consists of a tour through some of the favorite watering holes in Kansas City. There are many nightspots — smoke-filled rooms, yes, even back rooms, saloons, corner bars and various and sundry joints to be found here. Buses will run every 30 minutes, so you can hit as many or as few as you like. You'll hear true Kansas City jazz, visit a sports fan's paradise featuring a UPI tickertape showing scores of games around the country, and admire the city lights from an outdoor lounge.

The cost is \$9.50 per person for transportation and guide service. If you would like to see and hear 1920 to 1985 here in Kansas City, don't miss the "Pub Crawl."

If you have been putting off sending in your registration, stop procrastinating and do it now. We want you to be one of the 1,000 here in Kansas City.

1985 Technical Institute Schedule — July 16-19

Action Analysis Practice & Theory: Gary Green (*Sohmer — Pratt Read*)

A Day With A Piano Tuner In Japan: Kazuhiro Kano, Tadashi Fukimoto, Kenzo Utsunomiya, Henry Haino **Japan**

A Master Class In Tuning: Bill Garlick

A Musical Approach To Tuning: George Defebaugh

Case Burn-In And Touch Up In The Home: Baxter Edmisten, David Lowe, Otis Oxford (*Kohler & Campbell*)

Diagnosing -- The Secret Of Trouble Shooting: Jim Harvey (*Kawai*)

Downbearing And Bridges -- Theory And Practical Repair: Chris Robinson

Get The Facts About Woven Felts: Peter Van Stratum (*Chas. House*)

Grand Action Rebuilding: Willis and Dave Snyder, Tom Cobble Video

Grand Regulation: Ray Reuter, Eric Johnson, Dale Lassiter, Roger Weisensteiner (*Kimball*)

Keep It Level: Cliff and Tony Geers

Keep It Stable: Allen Foote (*Dampp-Chaser Electronics*)

Klunker Clinic: Jesse Lyons and Bob Qualls

Learn How To Tune Pianos (In 90 Minutes): Sally Jameson

Let's Keep The Profit: Ron Kistler

Pins Of All Kinds, Bridge To Hitch: John Ford

Player Piano Forum: Norman Heischober

Practical Sound Board Work: Brian Dockrill **Australia**

Preparing The Piano For A Concert: Mike Glazebrook (*Steinway London*)

Professional Finishing: Webb Phillips

Raising Pitch Without Pain: Dr. Albert Sanderson (*Inventronics, Inc.*)

Regulating The Vertical Piano: Rick Sletten, Dick Eckburg, Larry Talbot (*Wurlitzer*)

Servicing The Bosendorfer: Gerhard Feldmann (*Bosendorfer Austria*)

Servicing The Steinway Grand: Joe Bisceglie, Fred Drasche, Bill Garlick (*Steinway*)

Serving The 'Grande' Customer: The *Yamaha* Team

Sharpening The Tools Of The Trade: Joel Rappaport

Springs Of All Kinds: David Betts

Squeaks And Squawks: Ralph Kingsbury

The Super Service Call: Matthias Stoeckle, Johannes Ruoss **Germany**

The Art Of Restringing And Repinning: Marlyn Desens

Tone Regulating From A to Z: Norman Neblett

Touch And Key Weights: Ben McKlveen

Troubleshooting For The Advanced Player Technician: Norman Heischober

Troubleshooting Vertical And Grand Dampers: Jack Krefting (*Baldwin*)

Tuning Stability: Klaus Fenner **Germany**

Tuning Pianos And Their Owners: Tom Cobble

Upright Piano Service In The Home: Baxter Edmisten, David Lowe, Otis Oxford (*Kohler & Campbell*)

Upright Hammer And Damper Installation Factory Style: Priscilla Rappaport

Rebuilding Seminar: Wally Brooks, Dir.

Mini-Technicals: Bob Russell, Dir.

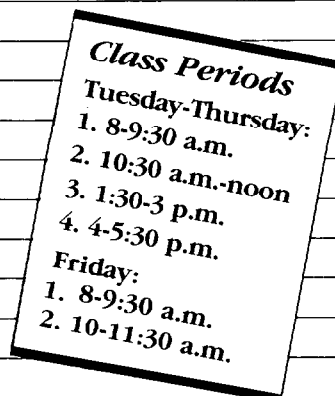
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The International Scene

Fred Odenheimer
Chairman, International
Relations Committee

Racing Toward Convention

It is hard to believe at the time I am writing this, that it is the middle of April and we are racing toward May. As a matter of fact we are just three months away from the next convention. Where did all the hours, days and months go?

Meanwhile we are getting a little better view of international participation, and you have read already in the *Journal* about classes being offered by internationally known experts who Ernie Juhn somehow managed to convince to offer their services for various technical programs. Indeed this will certainly be an outstanding convention and those who stay away will be the greatest losers in all of PT Guild history.

Speaking of international participation, we will have a good-sized contingent from Japan, possibly as many as 35 technicians and some spouses; several are coming from Korea and Taiwan; Australia will be represented as well as England and Germany;

and it is quite possible that some of our affiliate members from various other countries will show up. It is a chance to get acquainted and if you speak a foreign language, you may be able to use your talents for a visitor's benefit as well as your own.

One hundred fifty years of Grotrian pianos. This is indeed a time to celebrate and we want to wish the house of Grotrian all the best for continued prosperity in the future. We were highly impressed by the factory and its lay-out when we visited them four years ago. One can never forget the walk through the old part of the city of Braunschweig four years ago when Mr. Knud Grotrian was our guide on the way to the Gewandhaus (in middle ages the building for tailor shops) and where we had such a wonderful evening and meal in the basement. My thoughts will be there, when in May many visitors will come to celebrate two events: 100 years of Schimmel pianos and 150 years of Grotrian.

Why every piano technician, piano dealer and music library needs another piano atlas

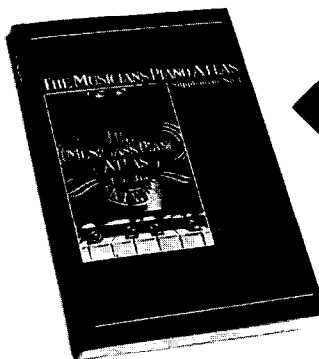
Prior to publication of 'The Musician's Piano Atlas' in May 1981 attempting to date the age of various European and continental pianos had been a notoriously hit and miss affair due to lack of complete and reliable data on piano manufacturers' production dates and serial numbers (try to date Broadwood instruments prior to 1932; Beale prior to 1950; or locate recent listings for brands such as Fazioli and Tokai, and you will realise why you need another piano atlas for these and many other brands).

Against this background, 'The Musician's Piano Atlas' has quickly established itself as the most complete and reliable reference atlas for over 300 brands (past and present) from 23 countries (limited coverage of North American instruments).

Now some three years later, an appreciable volume of additional, updated and revised information has been researched and edited including data on North American brands-(excluding players). This most recent coverage of piano manufacturers' production dates and serial numbers has been published as 'The Musician's Piano Atlas Supplement No 1' for use as a companion guide alongside the original atlas.

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T H E TECHNICAL F O R U M

Rebuilding Contract Form, Symmetry Of Hammer Felt, Thick Plate, Clicking Shanks, Action Transporter/Workbench Multipurpose Tool Contest, Tech Tips And Readers' Comments

Jack Krefting
Technical Editor

Rebuilding Contract Form?

At a recent seminar, Carl Root of the Washington, D.C., Chapter approached me with the idea of a standardized Piano Technicians Guild rebuilding contract form. Members would not be required to use it, of course, but it could be offered by the Home Office for sale to any interested member, much as we now have a standard billing pad for service calls. Those interested in this concept are encouraged to send their ideas, or samples of the forms they now are using, to Carl at 3 Tapiola Court, Rockville, MD 20850. If sufficient interest is expressed, Carl will propose a standard form based on the responses he receives.

Symmetry of Hammer Felt

Q: *I know that hammers should be symmetrical, or at least roughly so, but just how important is it and how can it be measured?*

A: So long as the felt has not been sanded to a symmetrical shape, it is largely a question of degree. Some hammers that are a bit assymetrical sound much better than some that appear to be perfectly balanced, but that just shows that there's a lot more to hammer making than meets the eye. Without saying that symmetry is unimportant, we will just say that it is only one measure of quality rather than the entire picture.

In *Figure 1* we see the problem with an asymmetrical hammer, which is that the striking surface is not in line with the molding, and therefore there will inevitably be some loss of power, particularly on a hard blow. Anyone who has played baseball to any extent knows the feeling of the "sweet part of the bat" that drives the ball farther with less effort and practically no shock or kickback. This may be somewhat analogous to the feeling of power generated by a balanced piano hammer.

Figure 2 illustrates this in more detail, but also magnifies the effects of sanding to shape. In the second part, *B*, of both drawings, we see a hammer that has been filed to a balanced and symmetrical shape even though (and herein lies the problem) the layers of felt were broken in doing so.

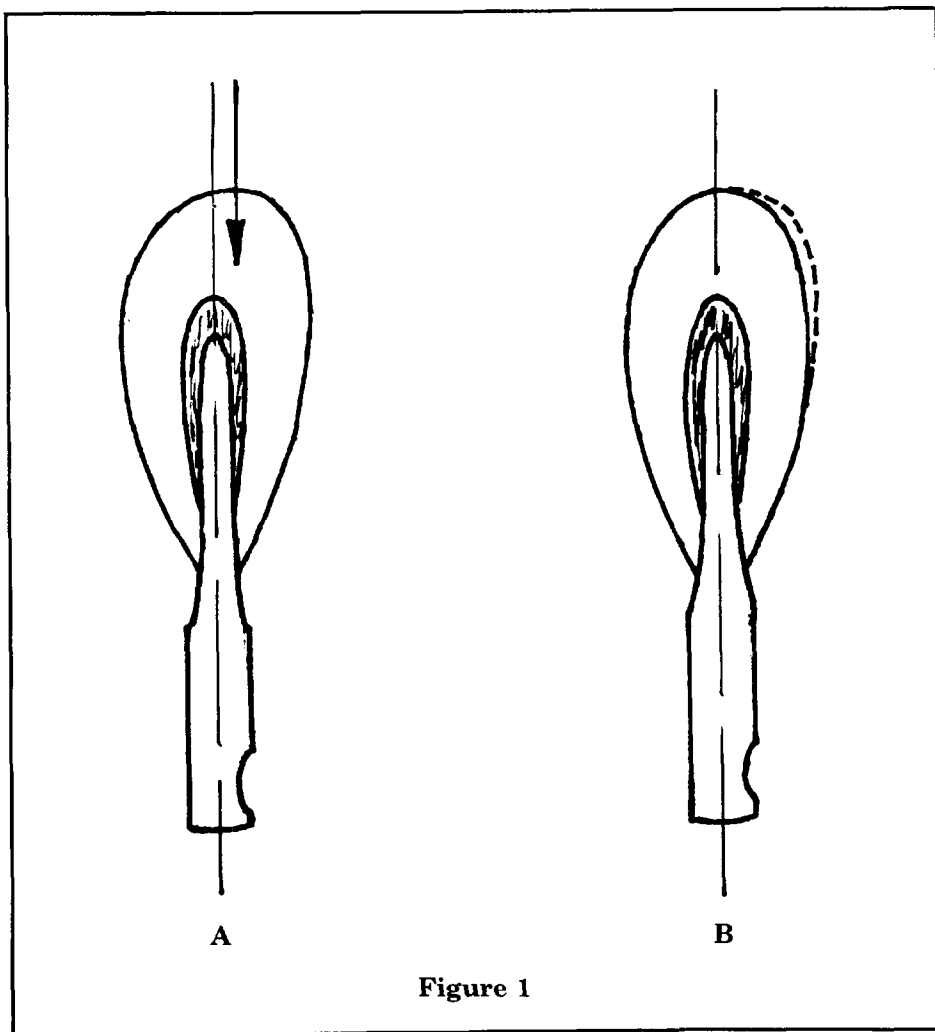


Figure 1

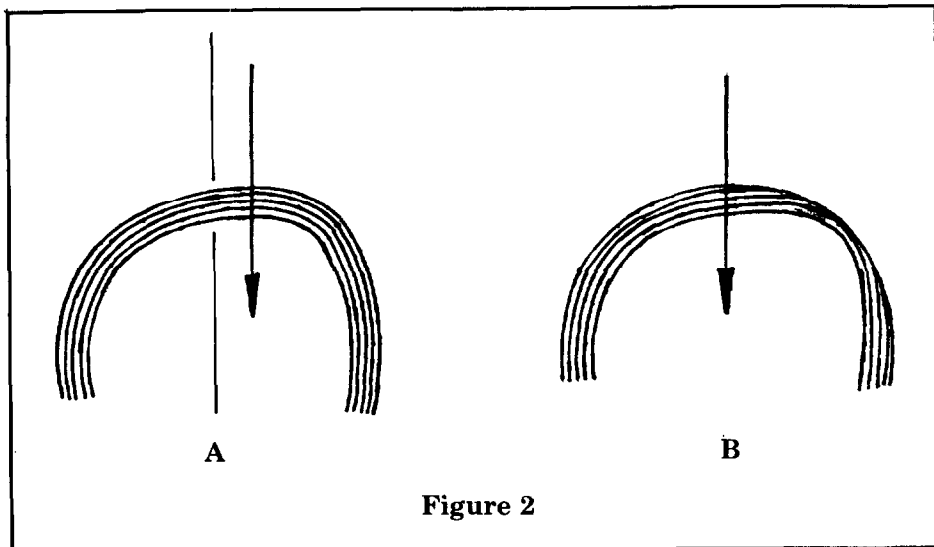


Figure 2

Those who deny the existence of layers in a hammer are prone to ask for a thickness dimension or some other finite definition of the term "layer" which is difficult to measure objectively. When filing hammers, the technician quickly gains a feel for the layers, as it becomes obvious from the difference in resistance of the felt when a layer has been broken. The problem with breaking the continuity of the layers of felt is that the stretched outer layers, commonly called tension layers, are no longer under tension and therefore no longer contribute to the dynamics of the hammer. These cut layers are adding nothing but dead weight.

In theory at least, hammers must be symmetrical just as they must be voiced in a symmetrical fashion. In practice, the difference may not always be so clear.

Thick Plate

Q: Could you or any of your colleagues tell me where 3- or 3 1/4-inch tuning pins can be obtained? There is a six-foot Ivers and Pond grand that I have been caring for for about 25 years. It has developed loose pins. Upon removing them for replacing with a larger size, I found a plate thickness of just under one inch. Since the piano was restrung sometime in the past, there are short (2 1/2-inch) pins in it now. There is less than one inch of tuning pin in the block! I wonder if two 7/16-inch bushings in each plate hole would be a solution?

Bob Soule
Randolph, VT

A: The plate bushings would help to minimize springing of the

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pins, but they won't hold any torque. They are made of maple, true, but because they are nothing but hollowed-out dowels, the grain direction is up and down rather than side to side, so none of the contact area is end grain. Plate bushings serve a purpose in certain applications, but they don't make the pin tighter.

Extra-long pins probably aren't the answer either. They would reach further into the block, but that would only make them harder to set because of the long unsupported length of pin above the block. The greater the distance between the top of the pinblock and the base of the coil, the more twisting and untwisting happens when the tuner tries to set the pins, even if the springing and bending are under control, which is debatable in this case.

To add to the confusion, the pin diameter is also a factor here. The larger it is, the more resistant it is to twisting and springing, all else being equal. But that benefit is more than offset by the fact that oversize pins are touchy to tune because of their increased contact area and quicker wire pull when the pin is turned.

The suggestion from here, assuming the pin spacing will accommodate it, is to drill out the plate holes to 1/2-inch diameter,

install a new pinblock, and then install 1/2-inch diameter plugs in the plate web. These plugs must be cut from pinblock stock with a plug cutter on a drill press and are most effective if cut from multilaminate maple or beech pinblock material. These plugs, installed and drilled just like any pinblock, will not only resist springing much better than plate bushings, they will at the same time hold pin torque, thus solving several problems at once.

Shanks Clicking On Staccato Blow

Q: *I have been asked to consult with another technician regarding a clicking problem in the action. It is an old Baldwin with the regular (not Renner) action, and the action parts have been replaced. The problem is that on a short, quick blow, the shanks click against the screws that adjust the repetition lever height. The click can be eliminated by raising the hammerline and the rest rail, but the owner doesn't like the feel when we tried that. Is the wippen rail too high?*

A: It's possible, but not likely. Look at the way the rail is

attached to the action brackets to see if there is anything unusual like a shim of veneer under the rail. If it appears normal — that is, the rail looks original and still is mounted in its original place — then the problem is more likely a regulating one.

Manufacturing tolerances being as they are, it is not uncommon for an action to be set up with small clearances at this point and if that particular piano happens to have a slightly low string height or a slightly thick keyframe, the working clearance is reduced that much more. The most likely cause for this particular problem, however, is that the height adjustment screws are not threaded all the way into their buttons.

Figure 3 illustrates this possibility. To correct the problem, grasp the button firmly with thumb and forefinger of one hand while turning the screw clockwise with the other hand until the screw is fully penetrating the button. This is quick and easy and doesn't affect the height regulation if the button is not allowed to turn.

If that doesn't solve the problem, it might be necessary to take some measurements of action spread, string height and other critical dimensions. It could well

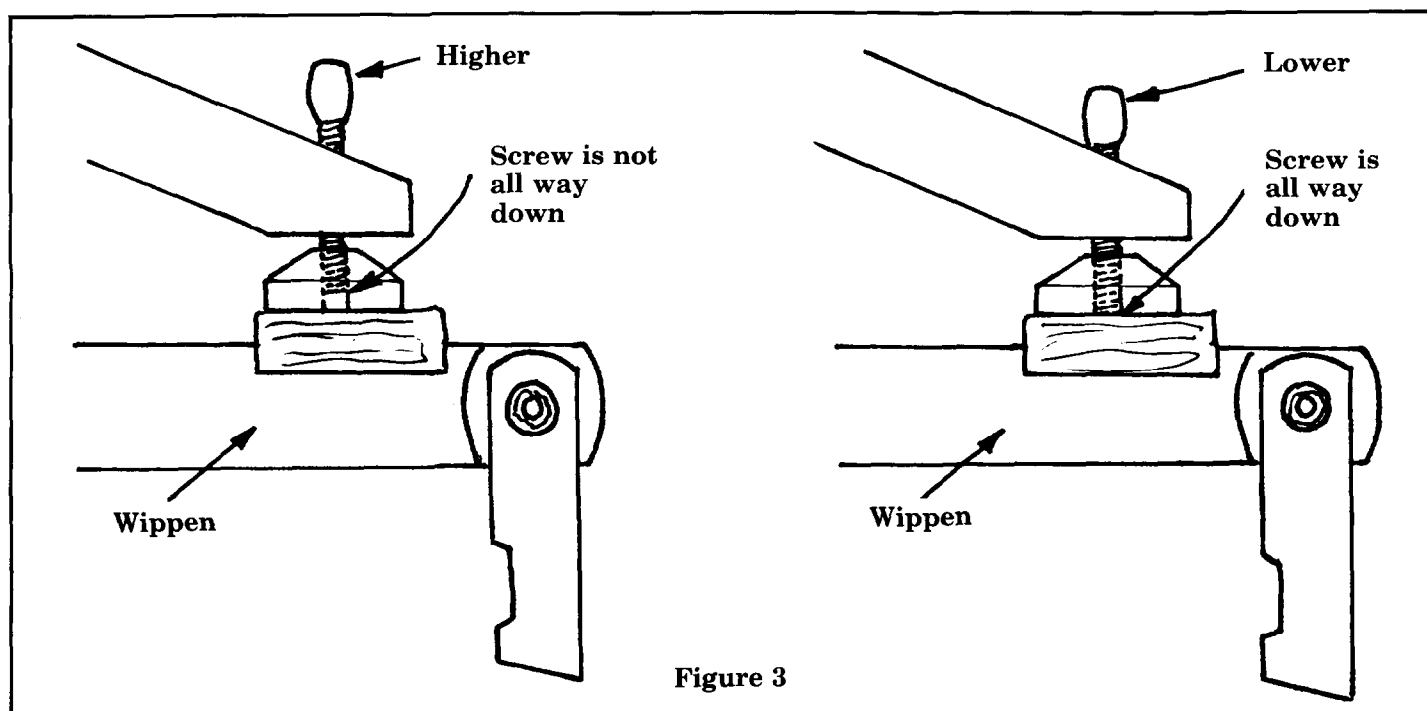


Figure 3

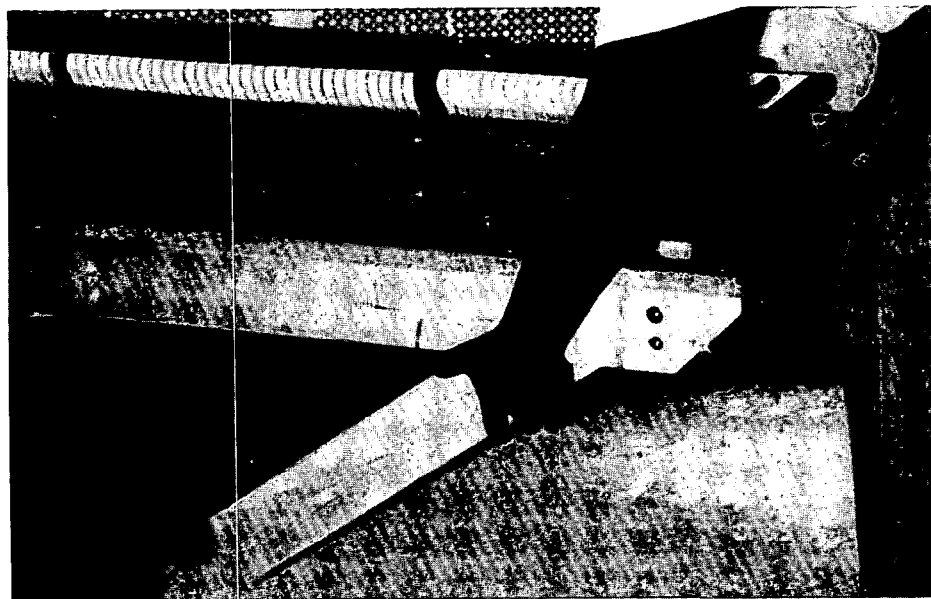


Photo 1



Photo 3

Photo 2



be that the hammers were bored at 1 15/16 inch instead of 1 7/8 inch when the piano was rebuilt, which also could account for the clearance problem.

Action Transporter/ Workbench

Bill Keller of Phoenixville, PA, recently described a problem he had in removing the action from a piano in a high-rise building. He decided to construct a pallet with casters on one end and a handle on the other to move the action to his shop. *Photo 1* shows the pallet in use.

Keller decided to add legs so the pallet could become a portable workbench, so he added legs as shown in *Photos 2* and *3*. The height of the pallet, in workbench form, is about the same as that of a grand keybed, making this handy for routine regulating and maintenance, too.

The Multipurpose Tool Contest

Regular contributor Gerald Foye of the San Diego Chapter offers his entry:

I have a 10-inch tweezer, purchased through a mail-order catalog, that I find to be the most multipurpose tool in my kit. I use it for upright jack springs repair or reseating, installing missing upright jack cushions, realigning components where the glue joints have come loose, key leveling, extracting treble mutes when they fall in the action, holding brass butt plates for installation, removing or installing upright damper heads or felts. Actually, the list is endless. I find I use the tool in some manner on almost every

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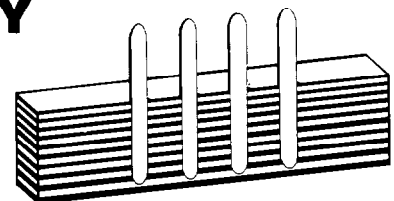
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piano I work on. The day I left it at home, I really discovered how invaluable it was when I kept reaching for it and it wasn't there.

Tech Tips

Wilbur Bullock has an excellent suggestion:

When one ceases to exercise a spirit of investigation he misses the excitement of discovery, whether through others' research or self discovery. Case in point:

While reviewing the November 1979 issue of the *Journal*, my attention was attracted to the discussion on page 10 in the *Tuner/Technical Forum* concerning the problem of the extreme angles of the bass strings between the pin coils and the "V" bar. (See Figure 4.)

My solution to this problem is simple and at this point has given me 99 percent success. First, I turn the pin counter-clockwise a quarter turn. With a piece of flat soapstone I rub the string vigorously at the point shown by the arrow. This covers the string with dry lubricant.

In most cases when returning the string to pitch, the lubricant allows the string to seat without crossing over the coil. In situations when the pitch raise is extreme, I use the sharpened brass tool that I use to seat strings at the bridge pins. I tap the string at the point where there is the tendency for the string to cross over.

This method decreases the amount of time I have employed by any other methods and has given me the satisfaction of decreased bass string breakage. This may be old stuff but it is new to me.

**Wilbur W. Bullock Jr., RTT
Hattiesburg, MS**

Readers Comment

I have a problem with a keyboard that I hope you can help me with. I am at a loss as to what to do with the B# (see Fig. 5...ed.) I've written to Wally Brooks and Pratt Read but have received no answer as yet. Please hurry your reply. My client is working on the "Black Key Etude" of Chopin and is having a terrible time with the fingering. Perhaps you can run this in the *Journal* and solicit help from the readers.

**Ben McKlveen, RTT
Cincinnati Chapter**

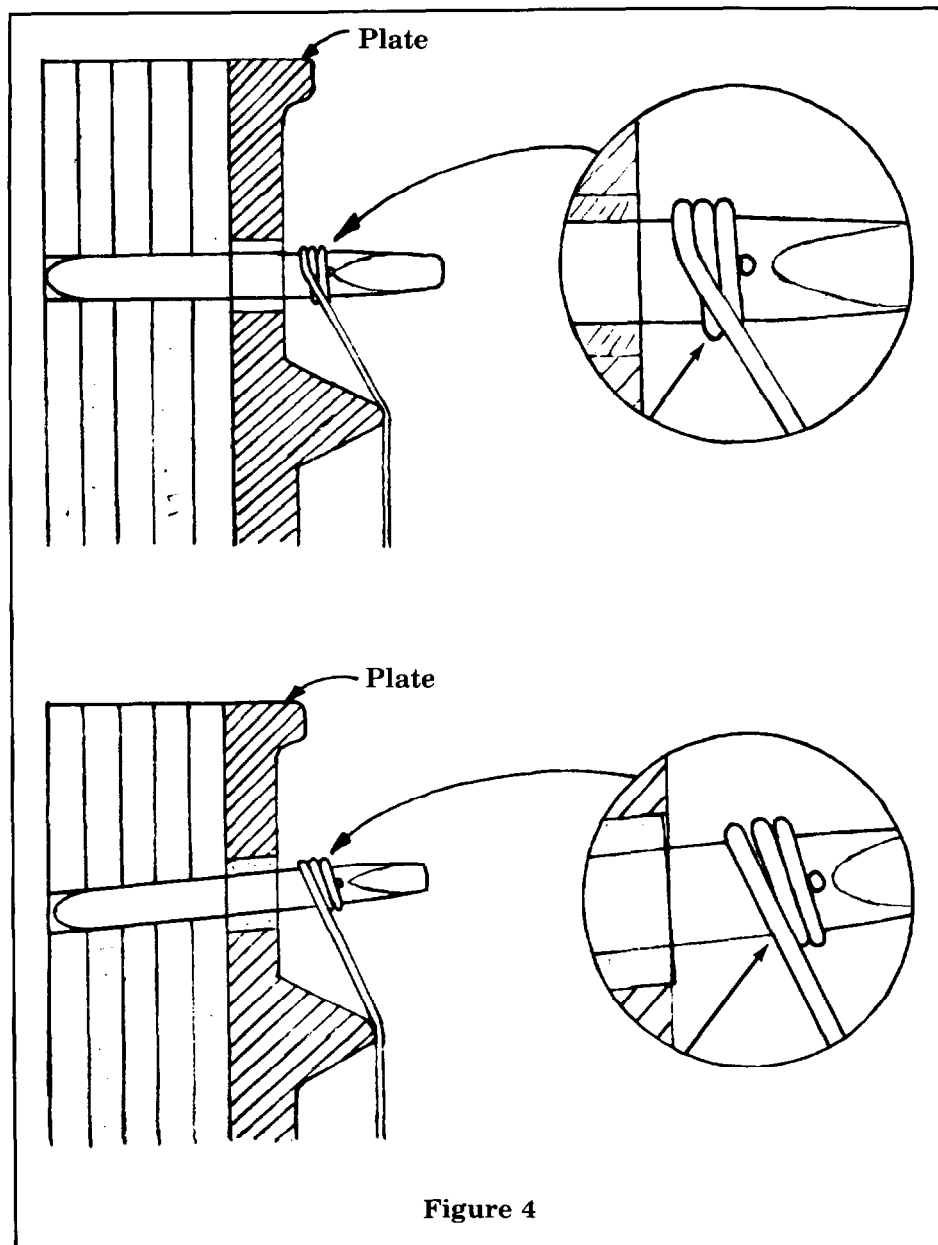


Figure 4

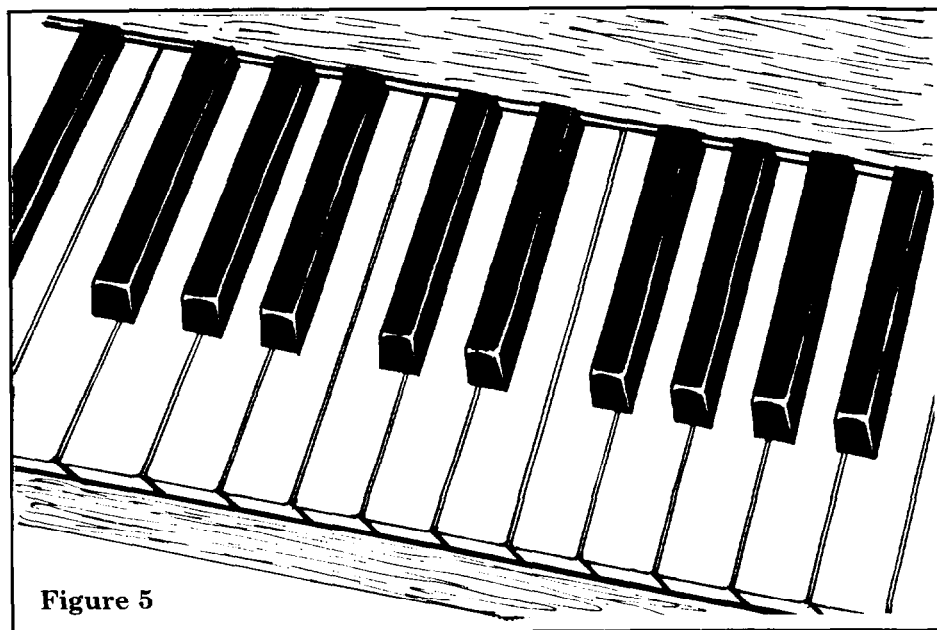


Figure 5

This...is a shot of my method of raising and lowering a grand plate. (See Photo 4) I use two chain hoists and a 5/16-inch sharpened dowel (tapered to fit the bolt hole)...in each hole. I never scratch the case and I never need any help from anyone! I insist on doing the job alone! I have suffered mashed and cut fingers without this arrangement. I hope Susan Graham sees this, for it will make her happy. Her articles are all to my acceptance.

Bill Balamut, RTT
Twin Cities Chapter

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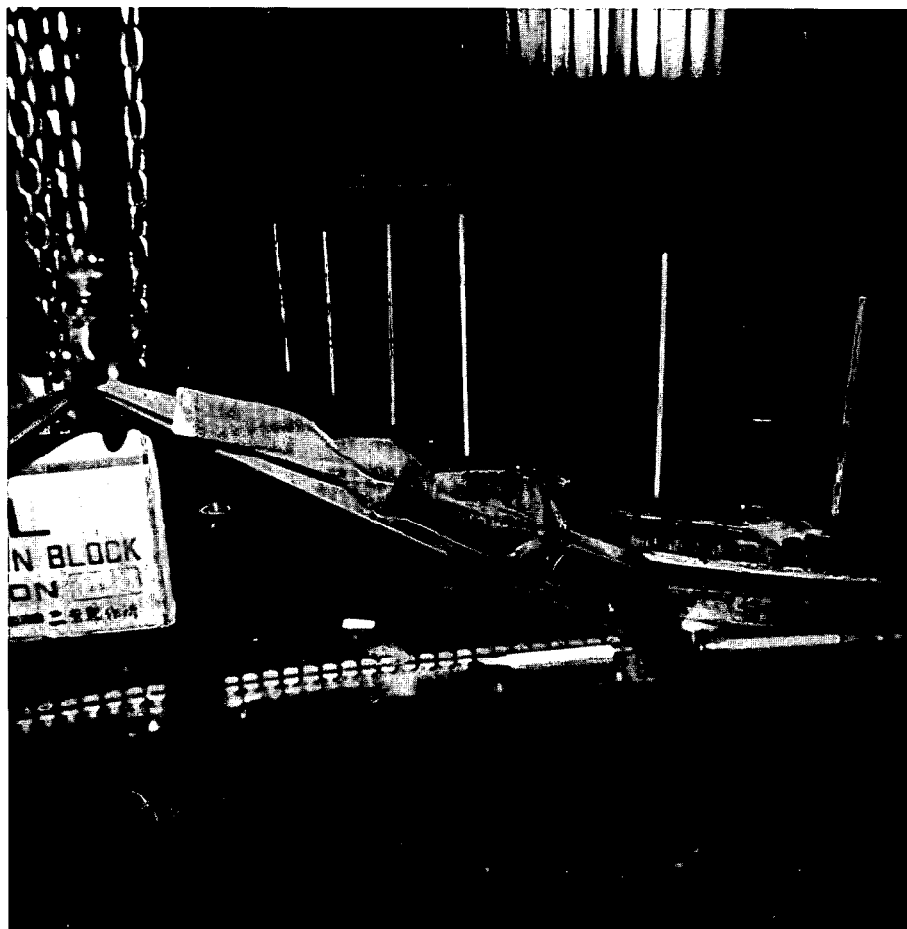


Photo 4

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T H E

ECLECTIC'S

N O T E B O O K

Servicing (Not Ignoring) Agraffes

Christopher S. Robinson
Connecticut Chapter

The reader may recall that way back in the fourth of these articles, the issue of how a piano technician should deal with servicing agraffes was raised. There is an old lawyer's precept that a witness should never be asked a question to which the attorney does not already know the answer. A piano technician may well wonder whether it is wise to raise a technical question that he or she has no intention of solving on his or her own initiative.

To restate the question as it was originally posed in the earlier article, "Why, as rebuilders, do we spend so much attention in shaping and resurfacing the capo d'astro or vee-bar, and so little consideration with the equally important termination point created by the agraffe?"

There are several fine technicians across the country who have been replacing agraffes as a routine aspect of their rebuilding work for any number of years now. Most of us, however, have dealt with this problem by simply ignoring it.

There is a not unreasonable excuse for this oversight. Replacing agraffes is a time-consuming operation which is fraught with

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Replacing agraffes is a time-consuming operation which is fraught with hazard. The dimensions to be contended with include height of strings, spacing of strings, shank diameter, thread pitch, and angularity (squareness) to the flare of the strings themselves.

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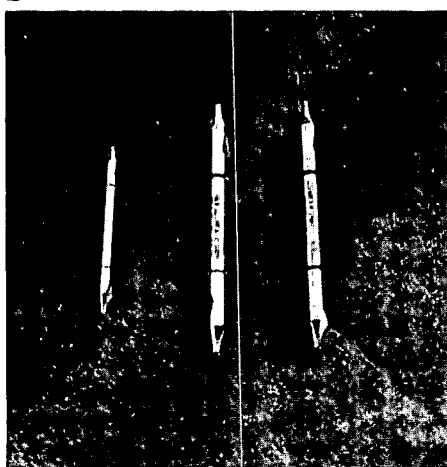
hazard. The dimensions to be contended with include: height of string(s), spacing of strings, shank diameter, thread pitch, and angularity (squareness) to the flare of the string(s) themselves.

Let's deal with these hurdles in their respective order. String height is perfectly clear. What may not be known to many prospective agraffe replacers is how widely that position may vary from agraffe to agraffe, especially when we talk about hardware manufactured in different years and for different manufacturers. Spacing of strings would seem straightforward, but it certainly is not. Look in your catalogue and see if you can find two-hole-wide as well as two-hole-narrow units. Never mind the multiple possibilities that exist with three-hole pieces.

Shank diameters normally seem to run between 7/32- and 1/4- inch, but those of you who may have removed certain earlier Aeolian-product agraffes will note an inability to properly recognize

There is an effective compromise between leaving original agraffes as they are and replacing the entire set. The accommodation centers around resurfacing the inside of the hole or termination point of our subject hardware.

the shank diameter in the inch system. The measurement that this writer has been most closely



1



able to measure is about eight millimeters.

Thread pitch would also seem to be fairly straightforward at 36 threads per inch, but bear in mind that once National Special threads are entered into, the variety that can be found is virtually without limit. Again, on two early Aeolian products, I was unable to read the thread pitch with a standard gauge at all.

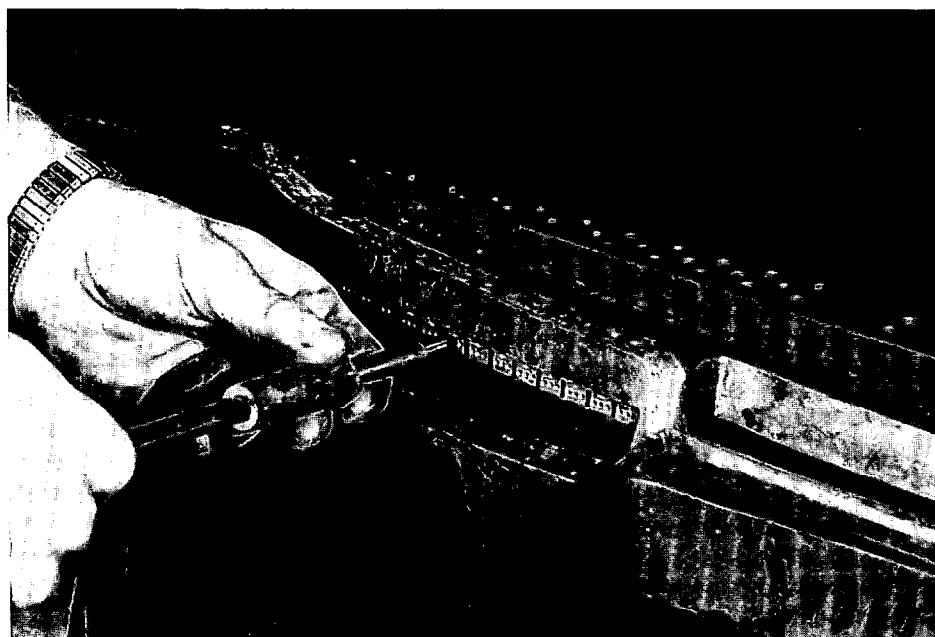
Last of all, the new agraffe, when turned in, must "square-off" to the flare of the trichord in each particular position of the scale. Washers alone cannot accomplish this task for us, we must be able to remove material from the body of the subject as well as adding to its effective height. Done properly, like many other aspects of the piano service trades, this job will require considerable skill and foresight.

There is an effective compro-

2



3



mise between leaving original agraffes as they are and replacing the entire set. The accommodation centers around resurfacing the *inside* of the hole or termination point of our subject hardware. To do this, we shall need a tool bit which is shaped properly to accomplish this job. Take a look at *Picture 1*: what you will see are three center drills. These are fairly unusual types in that they have been manufactured with a concave radius rather than a straight 60-degree countersink as most styles have. The reason for the radius is that the use of this tool will permit the center-drilled stock to be offset in an engine lathe for the purpose of turning tapers between centers in precision machine work.

To my knowledge, these bits are available only from the DoAll Machine Tool Company. The item number is D-400R - Radial type, and the catalog number is 710-243205 for the number 2 size. As you can see in the picture, the number one is too small. However, the number two has too big a pilot drill point, so you must go to a cutter-grinder with relieving equipment, and have the point reduced to a diameter of .060, while maintaining the proper relief clearances.

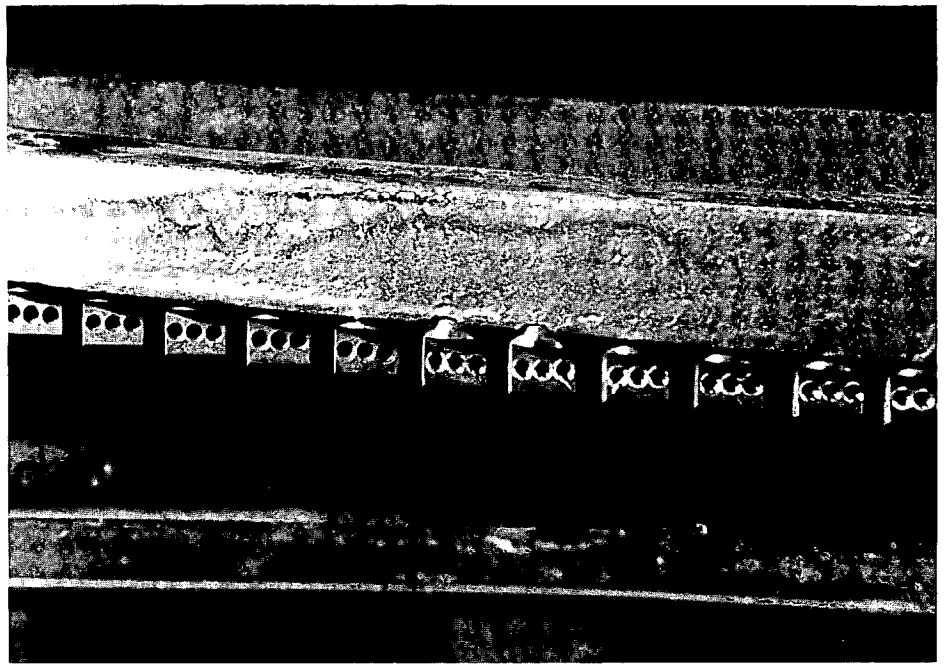
Picture 2 gives the reader a better perspective on the nature of the bit, as well as a pretty good view of the curvature. In *Picture 3* we can see that the bit has been

mounted in a round bar or holder, and that the holder is riding in turn in a simple wooden bushing. As *Picture 4* indicates, the wooden bushing assists the operator in guiding and steadying the tool as it is used to ream out the agraffes still mounted in the iron plate.

The tool may be turned by hand or *slowly* in an electric drill, but care must be taken so that the cutter does not hog in and chew up the soft brass agraffe. Those of you who have ever tried to machine brass know very well how quickly a tool will eat into a workpiece, producing a nasty gouge in what was supposed to be a finished cut.

Depending on how clearly the fifth picture was printed in these pages, the reader may be able to discern the effect of the reaming operation on these original agraffes. Those of you who are adventurous enough to attempt this operation are reminded that like tuning, it requires skill. Then again, like tuning, the results are audible and invariably worth the effort!

5



It's The Little Things That Count!

Treble False Beats

Gerald F. Foye
San Diego Chapter

While tuning the piano, you notice lots of false beats. In fact, some wires have 7 beats per second all by themselves. Well, there can be a lot of reasons for this: poorly made bridges, loose bridge pins, cracked bridges, wire not seated on bridge, etc.

There is another common cause of false beats which is fairly easy to correct. That is the problem caused by the wire nibbling its way into the pressure bar creating neat little grooves. Pick out one that is bad and, with a flat bladed screw driver, gently work the wire to the right and left. The purpose is to widen the groove. If this reduces or eliminates the false beats, proceed with the whole section.

When I refer to section, it will generally be most noticeable in the high treble due to the small-diameter wire which makes a very nice cutting tool. Work the wire gently and with a minor amount of side-to-side movement. You don't want to stress or break wire in the process. Try to end up with the wire in its original position to avoid hammer-to-wire alignment. Should you be working in an area with dampers, it is especially important to return the wire to its original position to avoid ringing dampers. In most cases, it is not necessary to go to the left of the last break which means that there might be just a few flat dampers affected. Finish off with a light reshaping of the hammers.

On some occasions, if I note the problem while tuning, I will test one unison to find out if it is indeed the solution to the problem. If so, I leave a note in the piano as a reminder for my next visit, at which time I take care of the problem before tuning.



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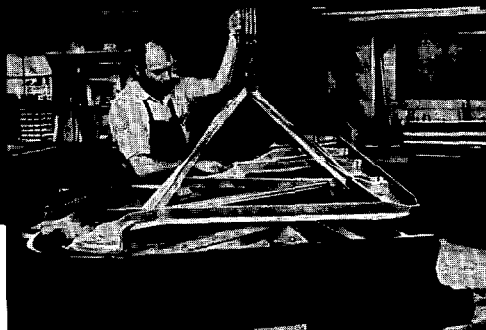


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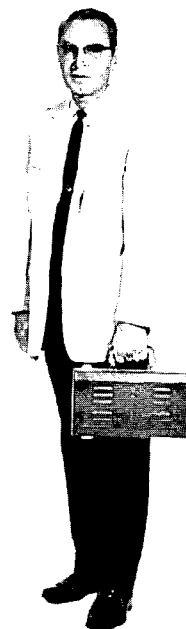
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S O U N D BACKGROUND

Cristofori's Start In Florence

Jack Greenfield
Chicago Chapter



Neupert Collection

Prince Ferdinando's Engagement Of Cristofori

Prince Ferdinando de Medici's knowledge and patronage of the fine arts and literature were in the best Medici tradition. His main achievements were in music, however, in which he excelled. His music education included study of the harpsichord, various bow instruments, and music theory with prominent Italian teachers. His skill on the harpsichord was indicated by a contemporary writer who described a performance at a private gathering in which Ferdinando played well a difficult piece he read at sight. He then repeated it from memory. He also had a great knowledge of opera and showed professional skill in the productions he undertook.

Considering Ferdinando's musical judgement, Bartolomeo Cristofori must have had a reputation as an outstanding builder for Fer-

“
Cristofori's harpsichords...were of cypress wood with two or three registers, usually with only one keyboard. These harpsichords were fitted into ornamental outer cases. Their wiry tone is distinctly different from the tone of Flemish instruments.
”

dinando to have gone to Padua while on his way to Venice in 1687 to ask Cristofori to come to Florence to work for him. *Makers of The Harpsichord and Clavichord* (London, 1955) by Donald H. Boalch lists more 17th-century harpsichord builders in Florence than in any other city in Italy. The Florentine builders were members of an instrument-makers guild.

Cristofori's Background

Padua, 22 miles southwest of Venice and in the territory of the Venetian Republic, was a center of music education taught in its famous secular university and at several ecclesiastical institutions. Record books in St. Lukas Church in Padua show Bartolomeo Cristofori was born there May 4, 1655, the son of Francesco Cristofori.

No information has been published telling how Cristofori received his training and what

instruments he may have built before he began his service for Prince Ferdinando. Boalch shows much less harpsichord building had taken place in Padua. Since Italian builders did not always sign and date their instruments, there is a possibility that some

unidentified existing instruments may have been the early work of Cristofori in Padua.

The famous modern harpsichordist and author, Ralph Kirkpatrick, in the biography he wrote, *Domenico Scarlatti*, describes Cristofori's harpsichords as typical of those which had been made in Italy for centuries. They were of cypress wood with two or three registers, usually with only one keyboard. These harpsichords were fitted into ornamental outer cases. Their wiry tone is distinctly different than the tone of Flemish instruments.

Cristofori began his career during the period in which European leadership in harpsichord building was shifting from the declining Flemish to the ascending French. The French, who based their

designs on Flemish instruments, had strong support from Louis XIV, a proficient harpsichordist himself. Nicholas Blanchet, who led the French rise, started the famous Blanchet family shop in 1686, just a few years before Cristofori went to work in Florence.

Prince Ferdinando's Return To Florence

After his reception with honor by the Venetian Senate, Ferdinando spent much of his time enjoying his entertainment by Venetian aristocracy. He also visited the opera frequently where he could observe and learn production technique. He left Venice to return to Florence early in 1688.

He had little enthusiasm for his approaching marriage as arrangements proceeded during the year. He first saw his bride when she arrived in Florence in December. Princess Violante Beatrice of Bavaria, not yet 16 years of age, was a small, plain girl with a pleasant personality. She was not the type of sophisticated, attractive companion Ferdinando preferred. He treated his wife with disinterested courtesy.

Ferdinando's Musical Productions

Ferdinando now became completely engrossed in his plans for production of opera. He arranged to have the Teatro della Pergola, a little used academy theater in Florence, rebuilt and redecorated. He commissioned a prominent architect to convert a large hall on the third floor of the Medici country villa at Pratolino outside of Florence into a private theater. He personally supervised the painting of scenery and the construction of stage machines, drawing on the knowledge he had acquired in Venice.

He paid musical critics to search in different cities for new talent in singers, musicians and composers to be engaged for the performances in Florence. He kept enough musicians on his payroll, including some from foreign countries recruited through the Tuscan foreign services, to supply an orchestra of one hundred pieces.

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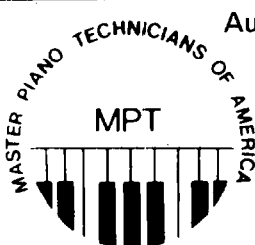
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These musicians were kept busy playing for opera performances, church music, and private chamber music concerts for Ferdinando which took place nearly every evening.

Around 1690, determined to present the best productions possible, Ferdinando began to write to Alessandro Scarlatti to discuss the writing of new operas for performance in Florence. Scarlatti, who had first risen to success as a prolific composer in Rome, had entered the service of the Spanish Viceroy of Naples as *maestro di cappella* a few months before his son Domenico was born on October 26, 1685. Correspondence with Ferdinando continued as Scarlatti composed a series of five new operas, presented one per year.

Ferdinando's voluminous correspondence with Scarlatti and other composers now in the collection of documents in the Medici files, shows his comprehensive technical understanding of opera and other music. While not the virtuoso his son Domenico became, Alessandro Scarlatti was an excellent harpsichordist and it is fascinating to speculate on whether some undiscovered correspondence with Ferdinando may contain discussions of modification of the harpsichord.

Cristofori's Early Work In Florence

In Florence, Cristofori came into a favorable environment for his creative work. Here he would be associating with a group of leading professional musicians from Italy and elsewhere in

While not the virtuoso his son Domenico became, Alessandro Scarlatti was an excellent harpsichordist and it is fascinating to speculate on whether some undiscovered correspondence with Ferdinando may contain discussions of modification of the harpsichord.

Europe who could also contribute helpful ideas and opinions. According to John Walter Hill in his article "Florence" in the 1980 *Grove Dictionary of Music*, Cristofori worked in the Prince's "laboratory," evidently a shop equipped for experimental work with musical instruments. He may have followed designs given him by Ferdinando. Cristofori was paid for his labor and the materials he used and could better afford to spend time on new designs than any independent builder in his own shop who could not take a loss on unsuccessful new instruments.

Some details on Cristofori's work during his early years in

Florence are given in documents from the Medici files appearing in Appendix I, *Harpsichord and Clavichord* (London, 1959) by Raymond Russell. These documents are billing statements written by Cristofori and submitted to the "Treasury of the Serene Prince Ferdinando of Tuscany" for payments due Cristofori. Most are records written during the period 1690-1698, before the first piano was built. Russell did not indicate whether these were a selected sampling or the only records of this nature now in the Medici files.

One statement dated 15 August 1690, a bill for a new spinet showing that Cristofori spent 10 months on its construction, establishes Cristofori's arrival in Florence by no later than late 1689. Payments to Cristofori were made in *scudi*, silver coins shown by the symbol L. used in Italy from the 16th to the 19th centuries. Scudi had an approximate value equal to a dollar.

Cristofori lived in a house he rented. Ferdinando paid the rent — L.24 per year — and for provisions — L.12 per month, according to an account dated August 1698. Other bills dated 15 July 1694 and December 1695 show that Ferdinando also paid for maintenance of Cristofori's house. Besides the work Cristofori did at his house, his duties took him to the Pitti Palace and the Medici villa at Pratolino where Ferdinando had his private theater. The Pitti Palace, built by the Pitti family during the 15th century became the Ducal Palace when purchased by the Medici in 1549. Still in existence, south of the

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Date	Instrument	Cristofori's Fee (L.)	Total Cost (L.)
15 August 1690	Spinnet	700	1036
15 March 1692	Harpsichord with two stops	350	597
1 September 1693	Spinnet with two stops	800	1185
10 August 1697	Upright harpsichord	560	750

Arno River, it is now used as an art museum. The main part of Florence is north of the river. Villa Pratolino, located outside the city, was demolished in 1622.

Cristofori used locally-grown cypress, which he purchased in logs and then had sawn up, to a large extent. Other woods he required included cypress from Crete, ebony, fir, and poplar. He also purchased glue, varnish, wax, felt, leather, ivory, iron and brass pins and nails and steel and brass strings and wires.

Cristofori had several people working for him. He had one or more assistants and an apprentice. Casework was done by a cabinet maker. Cristofori's bills for the new instruments he constructed included itemized listings for materials and casework and an entry indicated as "...For my work..." evidently his professional fee. This amount for Cristofori was generally 1/2 to 2/3 the total sum for the instrument. New instruments for which records are available are shown in the accompanying table.

Boalch lists three existing harpsichords signed by Cristofori and dated before 1698. The earliest one, a 1689 single keyboard harpsichord, is of doubtful authenticity. The next, a double keyboard harpsichord dated 1690, is privately owned by a French family and does not correspond to

the instrument shown for 1690 on Cristofori's bill.

There are no doubts about the 1693 spinet, now in the Heyer Collection in Leipzig. Corresponding to the documentation, it is inscribed:

*Bartolomeus Christophori Patavinus/
Faciebat Florentiae/MDCXCIII*
translated as "Bartolomeo Cristofori of Padua built this in Florence in 1693." With a range of C2-D6, it is unique in that it has two sets of strings per note with two stops instead of the usual single stringing of spinets, evidence of Cristofori's enterprise in departing from traditional Italian design. The Heyer Collection contains four additional Cristofori instruments made later, including a grand piano, the largest number with his signature in any collection.

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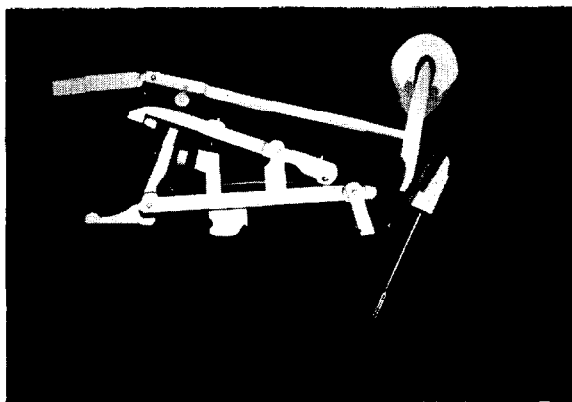
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Getting The Organizational Spirit!

The Center Of The Action

M.B. Hawkins
Vice President

Organizational spirit will literally be seeping through the cracks, over the counters, around the corners, and out of the windows in Kansas City this July when technicians from around the world gather to share their knowledge with one another in a setting designed not only for learning but sociability as well. This is where East meets West, North meets South and the oceans that divide the continents and their various countries will cease to exist as these technicians express to the world our oneness: the piano.

Of all that will be going on, there is one more place you can really get an extra boost. That is around the Piano Technicians Guild Membership Booth. Wow! When you get within range of this place, the magnetic attraction will draw you closer. This year the membership booth will be manned by George Wheeler, RTT, from the Vermont Chapter, and Richard Quint, RTT, from the Waukegan, IL, Chapter. Both of these men have years of experience in the field and will be happy to answer questions and dispense information on how to become a member.

When we check the rolls we find that our membership is representative of a large variety of former interests. Some have come from woodworking and others from metallurgy. Still others have been with the airlines, and even musicians. The spectrum is wide, indeed. Neither of the men manning the booth this year are products of tuning schools per se. Each

proudly proclaims that he is "a product of the Guild." When you stop by and get talking, you will be in for some interesting background.

Not only that, if you are not a member, you can apply for and obtain a \$30 rebate certificate good on the new member application fee when you are accepted as a Registered Tuner-Technician, Apprentice or Allied Tradesman. By all means, stop by and get the whole story.

Even if you are already a member, do stop by and say hello to George and Dick. They will be glad to see you. While in the area, you may meet a non-member or two. If you do, any words of encouragement you may have will surely be appreciated.

Plan to be in Kansas City next month and join in as we "Focus On The Future"!



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The Auxiliary Exchange

President's Message

I am sitting here at my husband's new computer and wondering if you realize that I am writing to you almost three months early!

I am sitting here wondering what it will be like being on jury duty for the first time in my life instead of teaching my college students! The college can no longer get the faculty off as they

used to. I know I should be all excited about the International Convention in Kansas City in July! I know that I will be excited about it at the time you read this message!

I wrote the above information to you to remind all of us that all articles written for this magazine are written three months in advance. When that article of which we are so proud seems to

get printed much later than we turn it in, we become upset. We shouldn't. We should check the date we mail it in. Today is March 29 and we (my husband and I) have just returned from an overnight camping trip. Our April *Journal* was here on our return with the hard work of our Bylaws Committee and their chairman, **Ginger Bryant**. Many thanks for all of their hard work!

Our thanks also go to **Luellyn Preuitt** for the article on Kansas City. Luellyn, we always enjoy your writing talents and never grow tired of reading your articles or your newsletters! Maybe after the computer class at the Convention, I will have less trouble with my computer!

See you in Kansas City July 15-19!

An Invitation To All Auxiliary Members And Friends From

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Y	You — Delaware, District of Columbia, Florida, Georgia, Hawaii, Louisiana, Maine, Maryland, Mississippi, Missouri, Montana, Ohio, Oklahoma, Oregon, Pennsylvania, Rhode Island, Vermont, Utah, Virginia, Washington, West Virginia, Wisconsin and Wyoming

As has been noted before, Kansas City is very close to being the exact geographical center of the contiguous United States. Just how counting in Hawaii would affect that location is a plausible question, and adding Alaska up above might have some effect on the outcome. We do know that we are surrounded by all sorts of good things, and these can't help but influence our decisions and feelings. Sometimes we have the impression we are a sort of "melting pot" for the country. According to the system of thought labeled "Megatrends", we are close to last in the acceptance of new gadgets, trends, hot tubs, mesh hose, and night club scenes. The consensus of opinion seems to be "if it'll fly in Kansas City, it'll fly anywhere".

Hot tubs seem to fly here, and this ought to make Californians feel right at home. New Yorkers could take comfort in the thought that a version of the horse-drawn carriage has been adopted on the Country Club Plaza. Northerners won't find ski lifts here, but we do carry on with ice skating in Crown Center Plaza in winter months. Southerners can even find grits in certain locations!

That we are still tied to the agricultural sector is indicated by the fact that advertising executives for the television stations are concerned about the fact that, due to the suffering farm economy, fertilizer and pesticide firms are rethinking their advertising locations, tending toward moving them from larger urban areas

to strictly rural communities. Both of the large urban areas in Missouri (St. Louis is the other one) are concerned about the impact upon local economies by this tendency.

It's true, one would need to live here for awhile to experience many of the delightful scenes and activities available in this area. It was several years before this writer was comfortable breathing foot trail atmosphere rather than high octane. However, her lung capacity has improved over that time and doesn't suffer as many upper respiratory infections. It's all relative. Some people have to leave here and move to Arizona for the same reasons.

All of this is to say, you will be visiting a land of moderation compared to many other vicinities. Don't expect high tech apparatus scattered about the landscape. On the other hand, you won't need to worry about cows being tethered outside your hotel door. Most Kansas Citians have a pretty healthy sense of personal esteem. This is why most of them are friendly, genial, and good hosts. Come and give us a chance to prove it!

Luellyn Preuitt

Why Attend PTG Conventions?

Whether the annual PTG Convention is held in San Francisco, Washington, D.C., Philadelphia or

To come expand your horizons in
Kansas City in July!

Indianapolis, many of the same faces are invariably seen at most of them. The stay-at-homes — those who never attend anything outside their local commuting distance — will sometimes remark: "With the kind of money they're making they can afford it!"

True. Those who attend conventions regularly *are* usually more successful than most of their colleagues that do not. However, do they attend conventions because they are successful and can afford it, or are they successful *because* of the conventions they have attended? There is ample proof that the latter is the case. One only has to ask those who attend regularly and they will recount how they had to scrimp and save and sleep in their cars to make the first one or two.

At recent conventions we have talked with many technicians including some who were attending for the first time and had yet to attain the full measure of success they were striving for. Yet, as they attended technical sessions; learned new and better skills; took part in the social functions and developed new friends; as they first listened and then began to take part in the exchange of ideas, we noticed a change begin to come over them in *just three days*.

As they witnessed the pride the skilled technicians have for their profession they developed a new outlook. Pride begets self-confidence. Not only confidence in one's ability, but also in the importance of one's accomplishments. He who thinks of himself as insignificant *is* insignificant, and this will be reflected in all undertakings. Persons who take pride in themselves and their work and approach life confidently, generally succeed in everything they set out to do.

When attending PTG Conventions for the first time, they observe this pride and confidence in their colleagues and cannot help but begin to emulate it. As they do, they grow. This growth will be reflected in greater success in the months ahead.

Most PTG members would like to be able to attend annual conventions, but many feel they cannot afford it. They feel their first obligation is to their family. While that is as it should be, it is often up to that family to encourage them to attend — to sacrifice if necessary — so their technician can master the techniques so essential to making him or her a more highly skilled professional. And to develop the pride and self-confidence that go along with it. Once they do, they will soon be able to go regularly and take the entire family with them, since they too, will be counted among those who "can afford it

because they're making lots of money".

Northwest Regional A Hit In Spokane

A total of 18 made the Friday tour of Campbell House and the attached Cheney-Cowles State Museum which was built in 1898 by a railroad and mining tycoon. They viewed the permanent exhibits plus some special exhibits of Idaho Falls art (quilts, baskets, whittled toys, carvings, needlework, leatherwork, etc.). Lunch was held at "Patsy" Clark's, a fine restaurant in the 1898 Clark Mansion. They were able to walk through the house which still has many of the original fixtures such as the Tiffany-designed lights and windows. The hostess remarked that in 1898 the mansion cost "Patsy" (a man and gold miner) \$1,000,000 to build.

Spouses were allowed to attend classes and many took advantage of the opportunity and attended **Randy Potter's Business Practices** class which included some timely tips on income tax, coming as it did late in March.

Our thanks to **Rose Fanger** for this report and also for the outstanding job she did in arranging the spouses program and conducting the tour. Rose is an RTT and gave up classes to make the program the success that it was.

Tidings And Tidbits

Bert Sierota forwarded a lovely letter from **Hazel Feaster** (Mrs. C. Raymond). Hazel reports that she enjoys art and is attending a drawing class. She also plays lots of bridge and is "just enjoying life." She reminisced about the wonderful people she has met through PTG making special note of **Helene Kingsbury** (Mrs. Ralph), **Dorcas Wagman** (Mrs. Homer), **Ruth** and **Allan Pollard, Mr. and**

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

Mrs. Charles Frederick Stein and Alfred Knight. She said she hoped that Alfie still attended PTG Conventions. We all wish he still did, but it's my sad duty to have to report to Hazel that Alfie Knight passed away several years ago and is greatly missed by one and all. Hazel said she is particularly grateful for "the continuous correspondence she receives from the PTGA gals and when she received her first-ever St. Patrick's Day Card it was the icing on the cake." She wishes to express her appreciation to all.

All proceeds from the Northwest Regional in Spokane went to the Piano Hospital in Vancouver, WA...**Jim Burton** presented the award that carries his name — the Jim Burton Award — to the man who replaced him on the Piano Hospital's Board of Directors, **George Defebaugh**. George was honored for his years of work on behalf of the visually impaired...Our reporter at Spokane was dismayed to hear loud, boisterous and vulgar language emanating from the cocktail lounge in the hotel after the banquet. The conversation was on back checks with phrases like "That _____ wouldn't know a back check from a _____!" and "That _____'s back checking stinks!" (Expletives deleted). He was relieved to learn that they weren't PTGers at all but represented a hockey team staying at the hotel for some play-offs, and were talking about a different kind of back check. They lost their game the next afternoon because, as they put it, they didn't drink enough beer!

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

Coming Events

Date	Event	Site	Contact
<i>June 22-25, 1985</i>	NAMM Music Expo	New Orleans, LA	Bob Russell 1414 Lander Rd. Mayfield Hts, OH 44124 (216) 449-5212

<i>July 15-19, 1985</i>	Piano Technicians Guild Annual Convention & Institute	Hyatt Regency Kansas City	Home Office 9140 Ward Parkway Kansas City, MO 64114 (816) 444-3500
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<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
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<i>Oct. 4-6 1985</i>	N.Y. State Conference <i>Of Piano Technicians</i>	Ithaca, NY	Ken Walkup 310 4th Street Ithaca, NY 14850 (607) 272-6547
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<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
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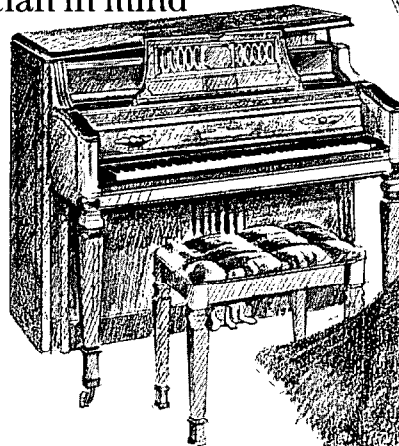
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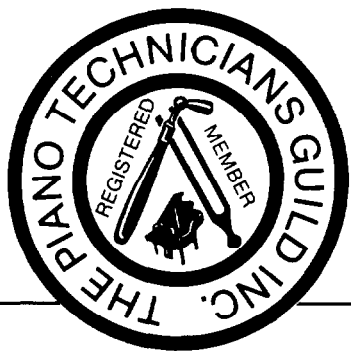
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Update

June 1985

Bylaws Committee Proposes Changes For '85 Council

The Guild Bylaws Committee has proposed the following changes to be considered during the 1985 Council session in Kansas City July 13-14. The committee, chaired by Secretary/Treasurer Ron Berry, is composed of Jimmy Gold, Duncan, OK; Dick Bittinger, Brownstown, PA; and Roger Weisensteiner, French Lick, IN.

1. Minutes Approving Committee

Amend: Bylaws Article XIII Section 1 — Standing Committees.

Add Minutes Approving Committee.

Regulations Article II Section B after #12.

Add: Minutes Approving Committee — There shall be a committee to review Council minutes for correctness and report to the next Council session.

Comment: Most members of the Council never see the minutes or they see them in the next year's agenda book when it is too long to remember whether they are correct or not. This committee would be appointed to check the minutes for accuracy. Bylaws Committee and Board recommend adopting this proposal.

2. Technical Tests

Replace all references to "bench test" with "technical test."

Comment: Bylaws Committee and Board recommend adopting this proposal.

3. Create Provisional Status

The following is a package of proposals which are designed to speed up the membership processing process. These proposals would do the following:

1. Allow PTG to accept all applicants prior to any examinations. They could remain as Provi-

sionals for a period of three years after which time the Chapter could, on majority vote, apply to the Board for an extension.

2. Eliminate the Apprentice Classification. Provisionals would remain such in the event they took the examinations and failed to pass any portion.

3. Limit the length of time Students can remain in that classification to a maximum of two years and a minimum of one year. It also makes a billing for Students fall due on the first of January. Students would pay an application fee of \$25 plus pro rata dues of \$5 for each month remaining in the calendar year. They would be billed on January 1 for \$75. On the next succeeding January 1, they would be automatically classified as Provisionals and billed \$114. If they failed to pay their dues, they would be dropped as would any other member. Students who have left the Guild and reapplied later would have to join as Provisionals.

4. Increase the application fee and change the distribution of the money. It is proposed to raise the application fee to \$50, \$25 to be retained by the chapter and applied to the member's examination fee. The remaining \$25 would be used exclusively for costs connected with our examining program.

If the Provisionals left the organization without being examined, the \$25 would not be refundable and could be retained by the chapter.

Rationale:

This would allow us to process applications right away. The technicians would receive the *Journal*; be covered by insurance; be eligible for supplemental insurance and group policies; get reduced rates at seminars, etc.

Amend: Bylaws Article III, Section 1a

Substitute "Provisional" for "Apprentice."

Bylaws Article IV

Delete Sections 2a and 2b and substitute the following:

a. All technician members applying shall be classified either as Provisionals or Students.

b. Provisionals can apply to take the examination at any time they desire to do so. Examinations shall be taken as follows:

1. The written examination must be taken first. If the member fails to receive a passing grade, no further examinations are taken and the technician remains a Provisional.

2. The technical examination is taken next. If the member fails to receive a passing grade on any portion of this examination, no further examinations are taken and the technician remains a Provisional.

3. The tuning examination is taken last. If the member passes this examination, he/she will be processed for

Continued on next page

Bylaws...

reclassification to Registered Craftsman.

c. The second paragraph of Section 2b (currently) would become Section 2c.

d and e. Sections 2c and 2d would become 2d and 2e.

f. Delete current Sections e and f and substitute the following: f. Provisionals can remain in that classification for a period not to exceed three years. If, after that period of time, they have not passed the required examinations, they may apply to the Chapter for an extension. The Chapter, on majority vote, may request an extension from the PTG Board.

Section 3 — Application Fee

a. The Application Fee shall be \$50.00. 50% of the Application Fee shall be retained by the Chapter and credited to the Provisional toward the examining fee and the remainder forwarded to the Home Office. This money shall go into a fund to be used exclusively for examining purposes.

Section 4 — Student Applications

a. Delete and substitute: Student applications must be accompanied by an application fee of \$25.00 which will be sent to the Home Office with the application. Students will be billed on the first of the month following the date of application, \$5.00 for each month remaining in the calendar year. On January first they will be billed \$75.00 for the following year. On January first of the next succeeding year, they will automatically be reclassified Provisionals and be billed a fee of \$114.00. Students may be assessed chapter fees up to, but not more than, \$30.00 per year, with the partial year pro-rated.

Bylaws Article VI — Membership Dues

Section 1 — PTG Dues

a. Delete "Apprentice" and substitute "Provisional."

c. Replace \$60.00 with \$75.00.

Section 2

b. Delete

Section 3

b. Delete the first nine words and replace with: "All dues ... shall be due on January 1st,..."

Section 5

Delete entire section.

Section 7

Renumber as 6. Change the third sentence to read: "Former Provisional, Associate, Allied Tradesman, and Affiliate members may be admitted to their former classifications. Former student members must reapply as Provisional members."

Regulations Article III — Membership

1. Delete Apprentice and replace with Provisional.

Article V — Standard Tuning Test — Qualifications for Membership

Delete "Membership" from the title and replace with "Registered Craftsman."

Section A1 Delete "Apprentice" and replace with "Provisional and Student."

Section B — Dues

1. A new member shall first be liable for dues beginning the first of the month following the month of his application.

Comment: Bylaws Committee and board recommend adopting this proposal.

4. Change RTT To Certified Piano Technician

Amend: Bylaws Article III — Membership, Section 1 — Classes of Membership

Replace "Registered Technician" with "Certified Piano Technician."

Amend: Section 2 — Qualification of membership

Replace "Registered Technician" with "Certified Piano Technician."

a. Replace present wording with "Certified Piano Technician abbreviated CPT after surname."

b. Replace present wording with "Certified Technician as a rocker with the logo emblem."

c. Delete.

Comment: Bylaws committee and board recommend adopting this proposal.

5. Change Advertising Restrictions

Amend: Bylaws Article III Section 2

Apprentices

Delete last sentence "They shall not publicly advertise..." Replace with "They may publicly advertise membership in PTG and may use the PTG name, emblem, trademark, or other similar devices provided such advertisement or use clearly identifies them as Apprentice members. Apprentice members may only use the PTG approved apprentice member logo."

Students

Delete last sentence "Student members may not publicly advertise..."

Replace with "They may publicly advertise membership in PTG and may use the PTG name, emblem, trademark, or other similar devices provided such advertisement or use clearly identifies them as student members. Student members may only use the PTG approved Student member logo."

Affiliates

Replace last sentence with: "Affiliate members may publicly advertise membership in PTG and may use the PTG name, emblem, trademark or other similar devices provided such advertisement or use clearly identifies them as Affiliate members. Affiliate members may only use the PTG approved Affiliate member logo."

Associates

Delete last sentence, replace with "Associate members may publicly advertise membership in PTG and may use the PTG name, emblem, trademark, or other similar devices provided such advertisement or use clearly identifies them as Associate members. Associate members may only use the PTG approved Associate member logo."

Continued on next page

Bylaws...

Allied Tradesman

Delete last sentence, replace with "Allied Tradesman members may publicly advertise membership in PTG and may use the name, emblem, trademark, or other similar devices provided such advertisement or use clearly identifies them as Allied Tradesman members. Allied Tradesman members may only use the PTG approved Allied Tradesman member logo."

Comment: Items 4 and 5 come from the Internal Code of Ethics Committee. See the committee's report (in the Council Agenda Book) for further detail into the reasons for these changes. These ideas come out of suggestions from legal counsel in Washington that a less restrictive advertising policy would put us more in line with Federal Guidelines. Bylaws committee feels that these proposals are one way to square us with the law but not necessarily the only way.

6. Change Of Dues Structure

Present Bylaws reads:

Bylaws Article VI Section 1

a. Per capita dues for Registered Technicians — Active, Apprentices, and Allied Tradesmen shall be one hundred fourteen dollars (\$114.00) per year. PTG Home Office shall return to Canadian chapter of origin twenty percent (20%) of dues their members pay into PTG. This money shall be used as the chapter considers best for the promotion of PTG in Canada.

b. Per capita dues for Affiliate and Associate members shall be one half Registered Technicians dues.

c. Per capita dues for Student members shall be sixty dollars (\$60.00) per year.

Amend: Bylaws Article VI Sec. 1

a. Delete Apprentices and Allied Tradesmen. Substitute b. Dues for all other categories shall be one half of Registered Technician dues. Delete c. and reletter the remaining items.

Comment: This item is carried over from last year's session. Bylaws Committee and Board recommend not adopting this proposal feeling that it would have too great a financial effect on PTG.

7. Raise Student Dues

Present Bylaws on student dues reads:

Bylaws Article VI Section 1c

Per capita dues for Student members shall be sixty dollars per year.

Bylaws Article VI Section 1c

Amend: to read eighty-five dollars (\$85.00) per year.

Comment: This came up on the Council floor and was referred to Bylaws Committee for action.

8. Elimination Of Immediate Past President From Board

Present Bylaws Article XII Section 1 reads:

The Executive Board of the PTG shall be composed of all elected PTG officers and the Immediate Past President, who shall serve for a period of one year. They shall serve for periods coinciding with their terms of office.

Amend: Bylaws Article XII Section 1

Delete "Immediate Past President."

Comment: This amendment was suggested by Past President Preuitt with the idea that the past president is often ready to retire by the end of his term as president and not really necessary on the board. Not having the IPP on the board would save on Board meeting expenses. Bylaws Committee and Board recommend adopting this proposal.

9. Residence Requirements For RVP Candidates

Present Bylaws Art. XI

Sec. 2 e) states: "Candidates for the office of regional vice presi-

dent shall reside in the region."

Amendment: Substitute the following wording: "A candidate for the office of regional vice president must be officially listed by the PTG Home Office in a chapter or as a member-at-large in the region in which he is running for office, and live within 75 mile radius of the regional boundary." See **Art. VIII Sec. 3b1** concerning official listing for members of more than one chapter.

Comment: The question came up in the case of Dean Thomas who lives in Pennsylvania yet is required by the Bylaws to belong to the Youngstown, OH, Chapter because it is closest to him. The Board considered this issue and felt that the original intent of this regulation was to prevent someone from well outside the region from running for political reasons. The Board felt that being a part of the region meant being a member of a chapter in that region. Bylaws Committee and Board recommend adopting this proposal.

10. Journal Proposals

Amend: Bylaws Article VII-
Journal-Update

Add the following sections:

g. The *Journal* shall be mailed to members no later than one (1) week before the end of the issue's month.

Comment: Cleveland feels that timely membership communications are very important. Our *Journal* has been arriving a month late making dated information obsolete, and causing a confused membership that never knows when to expect their *Journal's* arrival. Bylaws Committee and Board recommend adopting this proposal.

h. The *Journal* shall remain a monthly technical magazine with a minimum of 11 issues per year.

Comment: Cleveland believes this is one of the principal benefits of Guild membership. Regular monthly delivery of the *Journal* is a consistent way of assuring membership contact and technical

Continued on next page

Bylaws...

growth through easily assimilated amounts of information. Bylaws Committee and Board recommend adopting this proposal.

i. The Guild's directory shall be issued each year.

Comment: Membership information changes much too quickly to allow a longer interval between directory publications. Bylaws Committee and Board recommend adopting this proposal.

j. The Guild's *Journal* shall include only technical information. All social information shall be included in the *Update*.

Comment: Trade journal, by definition of *Websters New World Dictionary* is "a magazine devoted to the interests of a specific trade, business, or industry." To coincide with the format of other trade and industry journals, a clear division of social and technical information seems only appropriate. This amendment by no means is meant to lessen our value of social *Journal* information, it is definitely an important part of our organization. We must keep in mind however, that our *Journal* reaches many countries, libraries, universities, and businesses, thus a degree of professionalism must be maintained.

Extra Council Agenda Books Available

In addition to the copy of the Council Agenda Book now being mailed to each chapter president, a limited number of extra copies are available from the Home Office for \$7.50 per copy. If you would like a copy, send a check or money order in that amount to the Home Office, 9140 Ward Parkway, Kansas City, MO 64114, and we'll send it out to you. Or, copies may be purchased at the convention.

Comment: Bylaws Committee feels that the *Journal* is our magazine and is not particularly concerned with those who read it in libraries, realizing that they are most likely technicians who ought to be associated with our organization, not literary critics. The inclusion of organizational material in the *Journal* will keep non-member subscribers aware that there is an organization behind the magazine which makes it possible. Therefore, the Bylaws Committee recommends not adopting this section of the proposal.

11. CTE Recertification

Present Regulations Article Vg5 reads:

Certified Tuning Examiners shall be recertified at regular intervals, every five years. Recertification shall require passing the tuning exam at 90% again and being reapproved by the Executive Board.

Amendment: Delete entire section.

Comment: Board recommends deleting this section as a temporary measure to hang on to those CTEs who are willing to continue giving tests until more CTEs can be trained to take their place. Bylaws committee feels that CTE recertification is a good idea and feels that it will help maintain the standards of the tuning exam. Therefore the Bylaws Committee recommends not adopting this proposal.

12. Appeal Procedure

Present Disciplinary Code 40-42 reads:

40. One who has been convicted in a chapter or Board trial shall have the right to appeal the case within 60 days after conviction to the Council sitting as a court of appeal and review.

41. An appeal shall be in writing and contain a statement of the case and the exception taken to the decision or judgement appealed from, and the ground upon which the appeal is based.

42. An appeal shall be placed in the hands of the Guild recording secretary who shall inform the president, who will make arrangements for the Council to review the case at its earliest opportunity. All records and recordings of an appealed case shall be turned over to the Guild recording secretary for use by the Council.

Amend: Disciplinary Code 40 to read: "One who has been convicted in a chapter or Board trial shall have the right to appeal the case within 60 days after conviction to the Members' Rights Committee sitting as a court of appeal and review."

41. Remain as is.

42. **Amend** to read: "An appeal shall be placed in the hands of the Chairman of the Members Rights Committee who shall make arrangements with the Committee to review the case at its earliest opportunity. All records and recordings of an appealed case shall be turned over to the Chairman of the Members' Rights Committee for use by that committee.

Add: 43. One who has been convicted in a chapter or Board trial and has completed an unsatisfactory appeal with the Members' Rights Committee shall have the right to appeal the case to the Council within 60 days after the end of the review by the Members' Rights Committee.

Add: 44. Same as 41 is presently.

Add: 45. Same as 42 is presently.

Comment: The present Bylaws only provide for an appeal to go to the Council. While this provision needs to be left as a last resort, the proposed amendment would provide for an intermediate step which would be able to handle the appeal much more efficiently than Council as a whole. The Members' Rights Committee is a committee elected by the Council as a whole and therefore carries the same trust by the Council as the Board does. This makes them an appropriate choice for first appeal. Bylaws committee and Board recommend adopting this proposal.

Balance Sheet

The following statement of the Guild's assets and liabilities reflects our status as of Dec. 31, 1984.

Assets	1984	1983
<u>Current Assets</u>		
Cash — checking account	\$15,307.88	\$77,967.52
Cash — savings/IAPBT	2,563.61	454.15
Investments — money market account	157,743.28	0.00
Emergency Reserve Fund	16,134.62	10,361.13
Accounts Receivable	276,533.12	7,820.92
Inventory — merchandise	11,004.62	2,500.00
Prepaid expenses	4,957.55	0.00
Total Current Assets	\$484,244.68	\$99,103.72
<u>Other Assets</u>		
Furniture, fixtures, equipment	\$29,725.25	\$29,725.25
Depreciation of furniture, fixtures, and equipment	(23,286.00)	(21,686.00)
Organizational costs	1,450.00	1,450.00
Total Other Assets	\$7,889.25	\$9,489.25
Total Assets	\$492,133.93	\$108,592.97
Liabilities & Equity		
<u>Current Liabilities</u>		
Accounts payable	\$15,735.26	\$12,308.73
Business tax payable	0.00	(14.82)
Chapter funds payable	35,071.50	7,345.00
Film deposits	400.00	300.00
Unearned income	345,688.00	73,594.50
Deferred compensation — annual	6,000.00	6,000.00
Total current liabilities	\$402,894.76	\$99,533.41
Deferred compensation — long term	8,500.00	14,500.00
Members' equity	(5,440.44)	(4,488.30)
Net income/loss	86,179.61	(952.14)
Total Liabilities & Equity	\$492,133.93	\$108,592.97

Note: 1984 assets and liabilities totals include 1985 membership dues billing. This is not the case for the previous year.

PTG Presence Spectacular at Music Teachers Convention

The mid-April national gathering of the century-old 24,000-member National Association of Music Teachers was held this year at Detroit's Hyatt Regency. Nearly 1,300 leading teachers, colleges, public and private schools were on hand. The exhibit area included just over a hundred participants — piano and other instrument makers being predominant. It should be noted that about 80 percent of the constituency of the teachers organization represent piano and organ mentors.

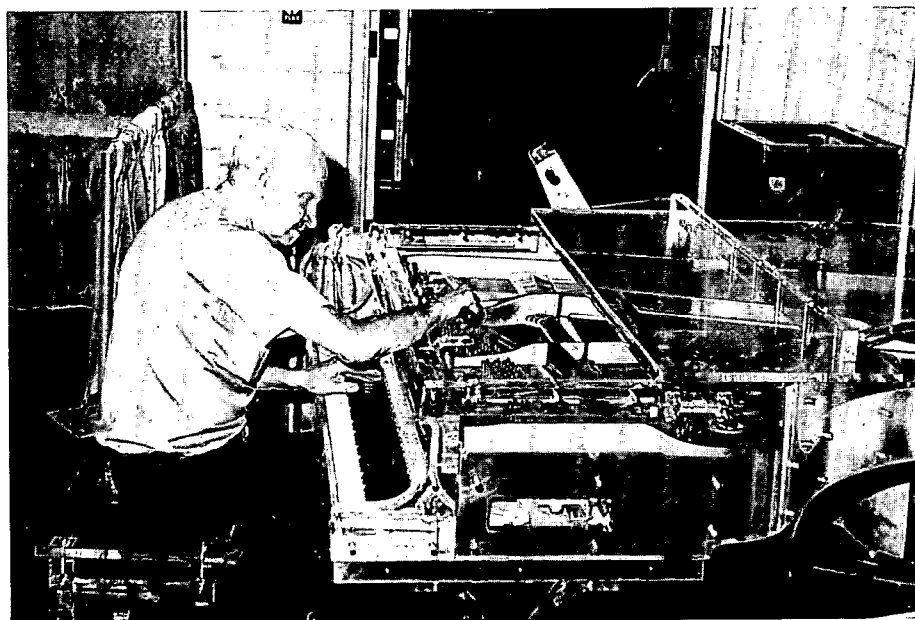
The Piano Technicians Guild played a noteworthy role at the week long gathering. Ruth Brown, our national chairperson for teacher relations addressed the convention on "The Professional Care of the Piano." It was a warmly received and thought-provoking discourse. President Charles Huether spent two days in formal and informal meetings with hosts of delegates and exhibitors. Steve Hornbeck, Detroit-Windsor president, invested three days in convention doings and along with Charlie attended the gala banquet April 17th.

The national PTG booth likewise saw Dean Thomas, central east regional vice president. Dean, along with a dozen local PTG members, staffed the very busy booth during the three exhibit days, serving in relay teams. The central feature that attracted all eyes to PTG was a translucent Kawai six-foot grand piano, the only one of its type in the United States. The innards are naturally real, the entire case and bench of glittering plexiglass.

A large banner proclaimed: "All your piano problems answered here", along with the PTG logo. George Defebaugh appeared continuously via video cassette on a TV screen. A large amount of literature was passed out to the numerous visitors. It hardly need be mentioned that all pianos used in the convention were maintained by PTG craftsmen. An appreciative letter has been received from Marian Clin-



Among those representing the Guild at the national music teachers convention were, from left, Steve Hornbeck, Detroit-Windsor Chapter president; Stanley Oliver, Detroit-Windsor Chapter; Charles P. Huether, Guild president; Dean Thomas, central east regional vice president; and Rose Winstanley, Detroit-Windsor Chapter. Below, Stanley Oliver tunes the plexiglass six-foot Kawai grand in the Guild's booth.



ton, executive director of the National Association of Music Teachers for the outstanding PTG involvement in making the 1985 convention a memorable happening.

Our thanks to Jim Harvey,

Kawai technical services chief and Harry Constant, their mid-west traveler, for making this dramatic "attention grabber" available to PTG.

Stanley Oliver

My Favorite Programs; Chapter Conclave

Dale Heikkinen Chairman, Chapter Management and Achievement Committee

Last year, over 125 persons attended the Chapter Conclave in Indianapolis.

The word conclave is a rather funny word. The first syllable "con" comes from Italian and means with; and, the second syllable "clavis" has the meaning "key." Hence, we have the word "conclave", a room that may be locked up.

According to the dictionary, the word conclave means "a private meeting or secret assembly."

At last year's assembly, sheets of paper were passed out which requested naming the registrant's favorite programs, person or topic. Here is a sampling:

Player pianos
Chris Robinson
Business promotion
Key recovering, Bill Spurlock
Special tools
Doc Sanderson
Action maintainance and repair
Customer relations, Sid Stone
Profit, Ron Kistler

In many ways, the Chapter Conclave is the most important meeting at the Convention. Almost everyone belongs to a Chapter somewhere. It is the only time in the entire year, where we can meet as one group to air and listen to each other's mutual concerns as business persons.

This year, the Chapter Conclave will meet at a very favorable time which in the Convention brochure is Tuesday evening, July 16th. The meeting will be chaired by one of the Guild's best promoters of chapter

activity, Sid Stone, Golden Gate Chapter. He has consistently sent in more names of non-members over an extended length of time than almost anyone else. His chapter, Golden Gate, also won the outstanding chapter award for medium-sized chapters in 1984. Your time will be well spent by learning how you benefit in your own individual business when you have an active chapter supporting you.

Guild Member Excels At Piano Recital

Former *Journal* Technical Editor Yat-Lam Hong gave a solo piano recital in Kalamazoo, MI, on April 19. His program included music by Bach, Liszt, Beethoven, and Chopin. Western Michigan Chapter member Will Hahnenberg had the pleasure of attending this concert and has this to say, "I have been present at a great many solo piano recitals. However, I am hard-pressed to recall any which I enjoyed as much as the one I attended April 19th....Yat-Lam scored 100 percent on all counts. The piano, which he had prepared to perfection, sounded great, and he performed the music, sans score, with flawless technique and marvelous tonal control."

However, the inside of the program tells why Yat-Lam is not making a living as a concert pianist. It reads, "Yat-Lam is the piano technician at Western Michigan University in Kalamazoo, and plays the piano as a hobby."

Yat-Lam is scheduled to present a mini-technical class entitled "String Splicing" in Kansas City at the upcoming national PTG convention.

The Temperament Strip

Editors note: The following is an article by Chuck White excerpted from the Twin Cities Chapter newsletter, Soundboard Buttons.

I don't know how your family operates, but this time of year is spring cleaning time. It usually occurs on the first warm Saturday in May, the type of day that all the windows and doors can be opened without chilling the house. I can always spot it coming -- by the look in the boss's eye, and try to escape to the outdoors, but this year she and the little boss cornered me and *demand*ed that my office get cleaned. So I'm going to pass on some of my tried and true cleaning tips:

1. Ice cream buckets (the plastic 5-quart type). These are great for holding all the small parts that get lost or slide off the back of the workbench. You can store several sets of small parts in each

bucket and mark the bucket with magic marker or masking tape for easy identification. (Great time to do an inventory). Covered buckets keep parts dry, free from dust and can be stacked 4 or 5 high.

2. Shelving: Used old piano lid tops from junked pianos or music racks can be cut to make several shelves. Shelving brackets can be bought from the local hardware store.

3. Junk: After you have sorted out all the tools and piano parts, have someone else discard the "left-overs". Otherwise, you know you'll put them back on a shelf and you'll have as big a mess as when you started.

Spring shop cleaning can also be profitable. I found 2 sets of drill bits and \$20.00 worth of parts that I didn't know were here.

Computers Topic Of LA Meeting

The Los Angeles Chapter recently heard a technical presentation by Anthony Pascone on the subject of "Computers and the Piano Technician". He has been using his computer for about a year.

He said the initial outlay is about \$3000 to \$4000 including the print-out machine. He also said that those tuners who never need to phone customers to remind them that their tunings are due would not have much need of a computer. To use a computer one must know the language and abbreviations for input and use. Computers and print-outs can be used for many purposes such as: duplicating letters, filing, producing a six-months reminder of who is due, making mailing labels, keeping records, adding to the records, maintaining data, recording directions to

the customer's house, special notes after the work on the piano is done, financial records by the job, by the week or month and by the year.

He also said that one must plan to spend an hour each evening to bring the records up to date; that is, 5 hours per week or 20 hours per month. Tax-wise there is a 5-year write-off. If repairs are needed, it will cost about \$50 per hour for labor plus any new parts. There was much more information given and many questions were asked and answered. It was a very enlightening program on a *new* subject that many tuners have wondered about but have not looked into the practicability of its use. Anthony clarified this for all present.

Harry Berg

Texas Association Awards Scholarship

Each year the Texas Music Teachers Association holds auditions for musicians across the state of Texas and judges select winners in the categories of Elementary, High School and College. This year the Texas State Association of the Piano Technicians Guild presented a \$250 scholarship to the winner in the Collegiate division, Richard W. Dowling.

Dowling is from Houston and is currently a senior at the University of Houston, where he is

completing his bachelor's degree in piano with a minor in French under the guidance of Ruth Tomfohrde and Abbey Simon. Part of the scholarship was presented last November at the TMTA auditions and the balance will be presented to Mr. Dowling when he performs with the Houston Symphony at the TMTA Convention this June. The TSA will sponsor a booth at the convention which will be manned by members of the Houston Chapter.

Danny L. Boone

'Make A Newcomer Feel Welcome'

Dear Fellow Members:

I would like to thank all of the members of my chapter for taking time to make me feel I was welcome in their group. Right away I began to feel that I was a vital part of my chapter and of the Guild itself.

I would like to stress here that

if all of us take time to make a newcomer feel welcome, we will have new members. I will say here that even after they (the newcomers) become members we should still be on our guard to help them in any way we possibly can.

Kenneth T. Son
Louisville Chapter

Chapter Notes

Waukegan Chapter — One of the favorite programs of the Waukegan Chapter is a "Tool Box Show And Tell." These "show and tells" are staged approximately once a year. Members bring their tool cases and share with other members their new tool inventions. Then, members swap and sell tools with each other. This might be an idea other chapters would like to adopt.

From the *Portland Chapter Sounding Board* — George Defebaugh, recorded reader for the *Journal*, was honored at the Pacific Northwest Conference. At a special banquet, held the Friday evening of the conference weekend, George received the first annual "Jim Burton Award." The award was an 'A' tuning fork in its own padded cut-out. The inscription read, "Presented to George Defebaugh for his years of service to the visually impaired and his contribution to the Pacific Northwest Conference 1985." Congratulations, George!

Newly Elected Officers

Connecticut Chapter
President: Martin Foster
Vice President: Vivian Brooks
Secretary: Christine Towne
Treasurer: Charles Hubert

Washington, DC Chapter
President: Michael Travis
Vice President: Joyce Meekins
Treasurer: Mark Anderson
Rec. Secretary: James Briley
Correspondence Secretary: Colette Collier
Director: Carl Root
Director: Kai Schrodtt
I.P.P.: Sam Powell

San Fransisco Chapter
President: Susan Graham
Vice President: Kathy Sheehy
Secretary: Margie Williams
Treasurer: Mark Anderson
Member at Large: Elizabeth Knittle
Newsletter Staff: Richard Wayland