

Piano Technicians
Journal

December 1986



The Baldwin Piano...

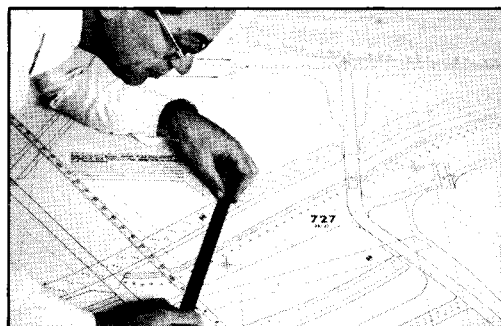
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At Baldwin we believe that perfect piano tone is an ideal shared with all those who design, build, play and service pianos. That's why continuous research in piano tone has always been one of our major commitments. And that's why our piano engineering and research department is one of the largest in the industry. And that's why you'll often find in every Baldwin piano innovations to improve piano tone introduced in our SD-10 concert grand.

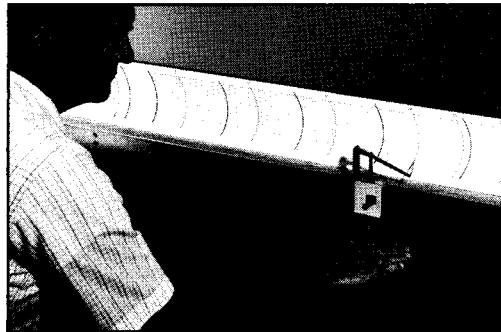
RESEARCH shows us why, as well as how, some things work better because we've taken a pioneering approach to piano improvement. We've substituted scientific testing and analysis for the unquestioning acceptance of traditional solutions. Some of the achievements that have resulted are treble termination bars (U.S. Pat. No. 3,477,331), the Acu-Just™ plate suspension system (U.S. Pat. Nos. 3,437,000 and 3,478,635), and vertically laminated bridges. Our patents are the most significant ones awarded for tonal improvements in grand piano tone in recent years.



ENGINEERING translates research into reality. To support our design innovations, we have produced our own testing and construction equipment and have expanded the use of precision tooling to insure that each Baldwin piano built will exactly match established standards of tone and performance. One example of this is a winding machine (U.S. Pat. No. 4,055,038) developed in connection with the SynchroTone™ Strings (U.S. Pat. No. 3,523,480).



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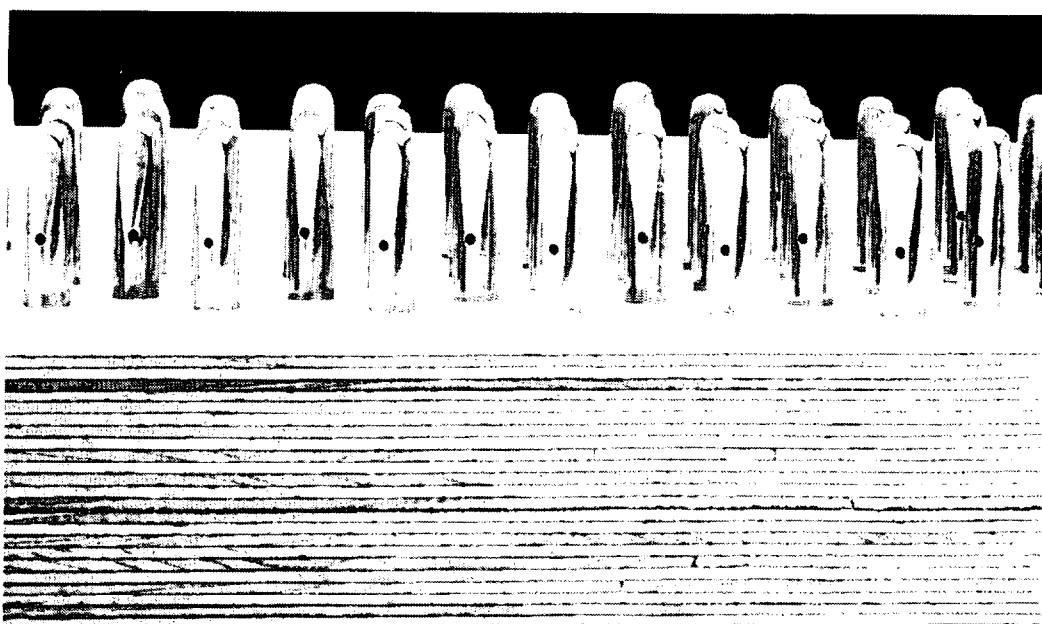


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PIANO TECHNICIANS JOURNAL

December 1986

*Official Publication Of The
Piano Technicians Guild, Inc.*

*Volume 29
Number 12*

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The *Piano Technicians Journal* (ISSN 0031 9562) is the official publication of The Piano Technicians Guild, Inc., 9140 Ward Parkway, Kansas City, MO 64114. The *Journal* is published monthly, with two issues in December. 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 (US) for one year; \$155 (US) for two years; \$7.50 (US) per single copy. Piano Technicians Guild members receive the *Piano Technicians Journal* for \$45 per year as part of their membership dues.

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Community Piano Service

April 6, 1986

Mr. Ray Chandler
National Service Manager
Young Chang America, Inc.
13336 Alondra Boulevard
Cerritos, CA 90701

Dear Ray,

As you know, I have been servicing Young Chang pianos ever since they have been on the market in this country.

I would just like to say how impressed I have been with their quality, and I would like to thank you and your company for the tremendous support I have received from you and your service department, and even long after the sale was made. Your policy of supplying parts without charge for the lifetime of the piano, I believe is unequalled in the trade. Good luck and best regards.

Walter T. Pearson
Walter T. Pearson, RTT
Daytona Beach, FL

WTP/cp



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February 25, 1986

Mr. David Cho
Young Chang America
13336 Alondra Boulevard
Cerritos, CA 90701

Dear Mr. Cho:

I am in charge of service at Moie's Pianos, Inc. in Portland, Oregon. In the past few years I have been involved with every modern piano manufacturing company through either representation in sales, or repairs in our service department. I would like to draw your attention to one of your employees that I consider to be outstanding among his peers. Every major piano company must have a good technician to contribute to the improvement of its instruments and develop an efficient interface between the company and technicians in the field. Without the right person in this position, a piano company is not considered among the top by technicians and tuners.

Young Chang is very fortunate to have Ray on their team. He is qualified both as a fine technician and a diplomatic company representative. Since Ray has been with Young Chang, I have noticed improvements in the piano that has cut our floor preparation time by well over half. His expertise and willingness to listen and help in any way possible are greatly appreciated. I hope you will consider Ray's contribution and I would also mention that we are very proud to represent the Young Chang line in the Portland area, and look forward to a prosperous future together.

Sincerely,

Stephen M. Davis
Stephen M. Davis
SMD:cb



LEWIS F. HERWIG
Piano Builder and Consultant
4517 East Hearn Road
Phoenix, Arizona 85032

March 13, 1986

Mr. Ray Chandler
National Service Manager
Young Chang America
13336 Alondra Blvd.
Cerritos, CA 90701

Dear Ray:

It's a pleasure to be able to deal with a piano company which markets a fine product, backs it with a strong warranty and continues to improve products based on input from "the field".

I particularly appreciate the fact that I can communicate directly with the service department as needs arise and have consistently found Young Chang to be responsive and helpful.

It is apparent to me that Young Chang is dedicated to the production of musical instruments of the highest quality. I look forward to a long, productive relationship with Young Chang Pianos.

Sincerely,

Lew Herwig
Lew Herwig
LH/ram

Our performance is letter perfect.

We were very pleased to receive letters from Walter T. Pearson, Lew Herwig and Stephen Davis last spring because we've been trying to reach them for 30 years.

That's when Young Chang began crafting pianos in Korea. From the very beginning we wanted to create fine instruments of unmatched value and support them with a bold warranty that would challenge other manufacturers to stand behind their products as well. We wanted to keep our pianos performing their best year after year. And we recognized that tuners, technicians, rebuilders and piano supply professionals would be the ones to let us know when we met our goals.

So we constantly refined our designs and manufacturing techniques until our pianos were recognized as quality instruments by respected piano care professionals throughout the world.

We established a full time service department and a parts inventory at our headquarters in Southern California to keep parts and information within easy access. And last spring, we finally got word from some of the people that mattered to us most.

We hope to hear from you with questions, advice and recommendations on how we can further improve our products and service. Because when it comes to creating fine instruments and supporting them, we intend to earn our letters.

For more technical information, please call Ray Chandler at 213/926-3200. Or write to him at Young Chang Technical Services, 13336 Alondra Boulevard, Cerritos, CA 90701 for a free copy of our Service Guide and Technical Specifications Manual.



YOUNG CHANG

M.B. Hawkins
President

As we draw in the lines to tie up this year of 1986, there are a great number of things we should fix our minds on in retrospect. There were the times of joy and happiness as well as those times when it was hard to stay on track. But, after those times when it was hard to stay on track, there were always new opportunities to experience. It is in our best interest now to release any unhappy experiences from our minds. If they must be remembered, try to remember them as water which has passed under the bridge and count each experience as a profit inasmuch as it has helped in preparing for that which is in the future.

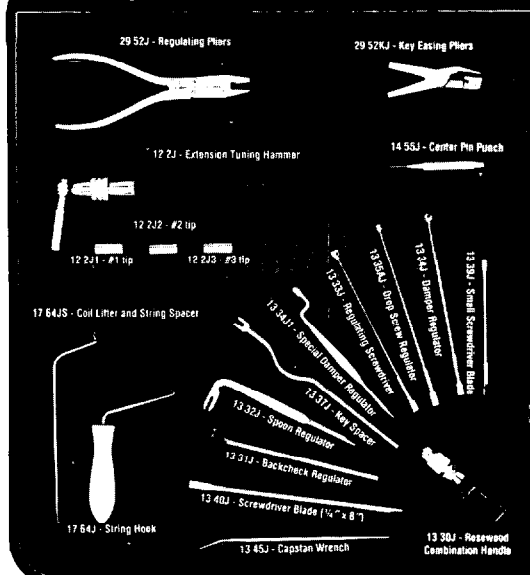
This year has been one of substantial change for the Piano Technicians Guild and it seems to me our challenge for the future is to develop and custom-fit the changes adopted by Council in such a way as to maximize our progress.

During this holiday season I hope that each of us keeps the vision of freedom we have clearly in sight. Recognize, if you can, all of the encumbrances

of a society void of the liberties we take so much for granted. Perhaps a good place to start is the freedom we have to pursue our businesses and to move freely from state to state across our great nation and beyond the pursuit of additional knowledge. Be appreciative of the good that surrounds us and try to gratefully recognize the kind words and deeds of others. Remember this; “we are alive to the thoughtfulness of others when we say with real warmth and sincerity “Thank you.” All of us like to receive appreciation, yet to give again of what we have received completes the cycle. That’s what PTG is all about.

So, let's practice being appreciative not just during this holiday season but on into the future. Let us never fail to speak and act in a manner which conveys our thanks and recognition of the kindness of others. An attitude of appreciation should attract to us the type of membership we desire and increase our feeling of brother and sisterhood within our ranks. ■

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From The Executive Director



Barbara Parks
Executive Director

Saying Good-bye Is Hard To Do

I have never known how to say good-bye. When a best friend was going on a vacation, it was always "see you in a couple of weeks." When someone I cared about moved to another town, I would say "we'll keep in touch." I have never liked the word "goodbye." I still don't.

When I realized it was time to write what will be my last column for the *Journal*, I kept putting it off. At first when Larry Goldsmith told me the deadline for the copy, it seemed a long way off. I could let that ride for a while. But, as happens, that date kept creeping closer and closer. And, now it's here and I don't know how to convey my thoughts and feelings to you. Words are sometimes so inadequate.

To say it's been fun would be flip. To say it's been an experience would be true, but could be misconstrued. I have experienced so much in the three years I've served as your Executive Director. In some ways it seems only yesterday that the boxes which would become PTG arrived in

our shipping department; in some ways it seems a lifetime ago. I think we've all learned a lot. I know I've gained friendships which will last a lifetime.

I move on to my new position confident that the Guild will only continue to prosper and grow. You have taken great strides in many areas, especially membership structure; it should serve you well. I am certainly leaving the day-to-day administration in capable hands — Larry Goldsmith and Miriam Patterson, together with the strength of support staff, are an unbeatable team. Please communicate with them often — they are all here to serve you and eager to do so.

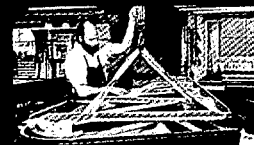
The good news is that I won't be far away. Although I will be assuming the role of Executive Director of another group, I will physically only be down the hall. PTG will always hold a special place in my heart and you can be assured that I will be checking on your progress on a regular basis. ■

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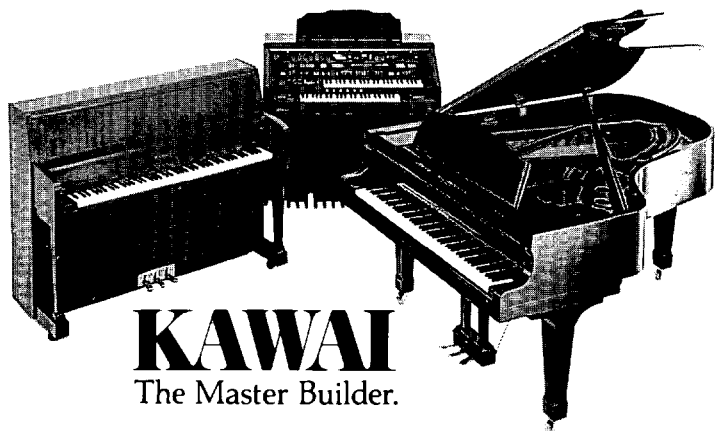
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Economic Affairs

Henry L. Jones
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Watching Your Money And The News

Do you know the language of finance? If not, why should you learn it? How many of us read the paper every morning, digesting world and local news, sports, lifestyle, and entertainment sections, but leave the business section ignored? And nearly the same each evening — we watch the 6 o'clock news on T.V. but when the business reporter comes on, we find something else to do.

Even those fortunate enough to have substantial portfolios mostly check only the section of their particular investments. So, most of us feel the financial goings-on are beyond our realm. Even though we recognize the Consumer Price Index and the prime rate have some sort of effect on us, I'm afraid our general reaction is "why get involved any further?"

You should get involved further because spending a few minutes a day with the economic news can mean money in your pocket! A small effort to familiarize yourself with the language is all that's needed to find a broad assortment of articles in the news that affect your personal finances.

In the November 1986 *Journal*, Carl Root gave us a good feel for what the Consumer Price Index (CPI) is all about. It is the standard measure of change in the price of goods and services.

How can we figure out what will happen to the economy in the months ahead? Many of our experienced economists say the nation's money supply is a critical and vital indicator. The most liquid funds — all currency in circulation plus all checking accounts — are designated M-1. The current M-1 is announced each Thursday afternoon by the Federal Reserve System and released for reporting on T.V. and in newspapers.

Why should we be interested in following fluctuations in the money supply? The theory of economics tells us that when more money is available to purchase the same quantities of

goods and services, prices are pushed up by the pressure of demand. Also, when the money supply remains steady, or drops, prices follow accordingly. So, if you're planning a substantial purchase pretty soon and see the M-1 rise over a period of several weeks, it could be smart and profitable to buy the item immediately rather than wait and watch increased demand force the price up.

Evaluating M-1 can do much more than assist your planning for cash purchases. The money supply also affects the costs of borrowing. More money in circulation usually leads to higher inflation, causing lenders to charge more interest so they can keep up with the rising costs. Conversely, when the money supply falls, interest rates usually fall, too.

Since this money-supply/interest-rate relationship affects all credit — from mortgages to bank loans to credit-card finance charges — applying a continuing knowledge of the money supply to your personal finances can mean a difference of thousands of dollars in what you pay out in the future.

The *prime rate*, very much like the money supply as an economic indicator, is the interest rate major banks charge on short-term loans to their better customers, the giant corporations. Similar to changes in the money supply, changes in the prime rate are indicators of the future cost of loans and credit. If the prime shows a steady drop for several months, lower interest rates may be on the way, which is good news for the borrowers, but bad news for lenders. A rising prime means higher interest rates will soon be with us.

About a century ago, two newspapermen, Charles Dow and Edward Jones developed a system called the *Dow Jones Industrial Average*, to measure the changes and shifts of stock prices. Their system is based on the prices of 30 top blue-chip
Continued on next page

Economic Affairs. . .

stocks, such as General Motors and US Steel. Even though the Dow Jones average continues to be the most popular index, it hasn't been the most reliable indicator over the past 10 to 15 years. Other Stock Exchanges and the rapid rise of younger, smaller companies whose performance very often has little to do with the Dow Jones blue-chips, has resulted in other indicators of importance.

To keep an edge on the smaller firms and what they're up to, watch the *American Stock Exchange (AMEX) Market Value Index*. It measures trading on that exchange, listing about 850 stocks.

The National Association of Securities Dealers Automated Quotations (NASDAQ) system is composed of over 3900 over-the-counter stock issues.

The *New York Stock Exchange (NYSE) Composite Index* reports the action of more than 1500 companies, all giants.

Many newspapers carry the Dow Jones, NYSE, AMEX and NASDAQ indexes daily and they're reported on T.V. programs like PBS's "The Nightly Business Report" and the networks frequently report them on the evening news. By watching all of these indexes, you can follow the entire stock market and thus be able to project and evaluate a fairly complete picture of investment opportunities.

You can get a feel for good times or bad times in the future

by watching the ups and downs in the Index of Leading Economic Indicators. This index, compiled by the Department of Commerce at the end of each month, considers such factors as wholesale orders, new-company formations, and new construction permits.

A rising index could mean the time is right for a risk — like applying for a loan, starting a new business or changing jobs or location. When the index is falling, it's time to be conservative and play it safe.

Those of you that have invested in Treasury bills, money-market funds and/or other high-yield short-term investments most likely already know you can track the changes in these short-term interest rates in the financial section of the paper and T.V. programs like Cable News Network's "Money Line."

Among the better items to keep your eye on are six-month U.S. Treasury bills, reported on each Monday night's financial news and in Tuesday's newspaper. Since their yield sets the rates for many other short-term investments, you can also see trends in yields on six-month CD's and money-market funds.

When indicators show that certain industries are suffering from a depressed market, it means the companies involved are having problems selling their products, and you should go shopping. Competition is fierce, with retailers so anxious to move their product that you

can do some real bargaining. A good example is the automobile industry. As this is written, dealers are offering from 0% to 2.9% to 5.2% loans, never heard of before in the history of the automobile!

You should go another step in your checking the financial news. Look at the unemployment rate in your areas. Rising unemployment affects not only the unemployed but their families and everyone with whom they do business. So, if people in your area are losing jobs, it could be wise to avoid going deeper in debt, even if your own business or profession seems safe.

Look at the agricultural reports. Since we all have a vital concern for the food industry, articles on crop damage or livestock losses from freezes, floods, droughts or diseases could well mean higher food prices in a few months. Conversely, of course, when we have bumper crops and livestock production is high, prices should remain constant or possibly decline. If there is a possibility of rising prices, it may be prudent to stock up before shortages occur. The other side of the coin could indicate avoidance of such advance buying.

The bottom line is this: you don't have to be an Arthur Laffer, a Howard Ruff, or a Milt Friedman to make the world of economics pay off for you! Have a Happy Holiday Season and use your head — learn the language and use the news. ■

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Letters

My Dear Friends:

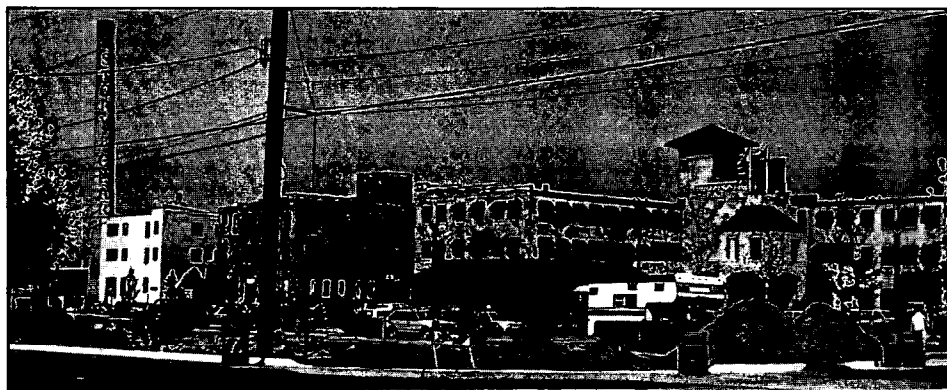
It is difficult to put my feelings into words. Your prayers, cards and thoughts came at a time when I felt my world had come to an end. Because of your support, the future looks brighter.

The Piano Technicians Guild was always an important part of Walt's life, and what a great feeling to know that such an organization exists today.

Thank you, one and all, for caring during our time of need. My daughters and I appreciate your overwhelming support.

— Bert Sierota

P.S. A special "thank you" to: Ginger Bryant, Jim Bryant, Charles Huether, Hank Meyer-mann, Ernie Preuitt and the Washington, D.C. Chapter for their contributions to the Piano Technicians Foundation in Walt's memory. Love you all.



To Whom It May Concern:

I am sure there are many, many piano technicians across the country who started their careers at the old Story & Clark Piano Factory in Grand Haven, MI. This factory has now been vacated and the operation moved to Grand Rapids, MI.

The main floor, beneath the red awnings, has been converted into a very fine restaurant and lounge, as well as a mini-mall. The floors above it are being made into condos and apartments. They have allowed the old smokestack to remain.

The lettering on the tower reads, "Harbor Front Place;" however, the restaurant is named, "The Piano Factory Restaurant."

I thought perhaps you could print this picture in one of the coming issues of the *Journal* for the benefit of the many people who have worked there from about 1900 on.

— George W. Groot

P.S. I myself have retired and am working part-time for my son, who has taken over my business as I took over from my father in 1946.

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The International Scene

Fred Odenheimer
Chairman, International
Relations Committee

International Visitors

As we came home from the PTG convention we found a stray dog, mostly German shepherd, highly pregnant, at our place. The dog was shy and you could not get close to her. A few days later, I noticed that the puppies evidently had made their way into a cruel world. Needless to say that I searched my property for any clues, but since I could not find anything, I decided that the babies must be somewhere in a neighbor's yard. This belief persisted until I saw mother dog slip under the porch of my workshop and yes, there 16 feet away on the closed end and impossible for me to get to, was something moving around.

It took three weeks before I found out that there were 12 little dogs there, and when we decided, Dorothea and myself, that something had to be done about this... well, after some more weeks we managed to domesticate mother dog. We were also able to find homes for all of the puppies, naturally not until they had done considerable damage to part of my yard. The dog has been spayed meanwhile and we cannot expect any further surprises at least from her.

Now you want to know what has all this has to do with international relations? Easy, because the last litter of this dog was two houses down from our place at our Vietnamese neighbors. Then there were 13 puppies, undoubtedly quite a prolific production!

Meanwhile we had visitors from Germany and Switzerland. Klaus Fenner and Lothar Thomma were here for a few days on their way from Korea to Europe. We certainly enjoyed having them here and tried to show them a bit of Southern California, which included a swim in the Pacific Ocean. Mindful of the wonderful luncheon

Klaus and Marianne gave our group in the Ratskeller of Bad Hersfeld when we were on our way to Hamburg, the L.A. Chapter arranged a dinner for the two gentlemen in a very nice restaurant and afterwards there was a special technical meeting in one of our piano stores, where the owner was kind enough to give us room for that meeting on short notice.

It is always good to hear the view of a famous piano builder and the greatest scale designer of our time, and when Mr. Fenner brought on the subject of laminated soundboards, everybody was listening. According to his opinion, the laminated soundboard is superior to the board made out of spruce, especially in most of today's factories. He said he came to this opinion fairly recently, after listening to pianos of certain makes and equal size standing next to each other and not knowing which soundboard was in which piano. He said that to his astonishment, the laminated boards had the better sound. He also gave us an important tip for stringing: the string must go in a straight line over the V-bar or under the capo d'astro bar to prevent false beats. This gives a definite termination point which we do not have when the string is on any kind of angle.

By the way, Mr. Thomma is also a well-known scale designer and his designs are used by a number of well-known factories. Unfortunately he speaks very little English so that most of us cannot communicate with him.

The European Convention in 1987 will be in Gwatt, Lake Thun, Switzerland from Tuesday, April 21, to Saturday, April 25. A number of us attending European meetings in 1981 at the same place have wonderful memories of that event.

T H E TECHNICAL F O R U M

Piano Purchasing (1911-Style) Grand Rebuilding, String Spacing Without Agraffes, Tech Tip And the Dumb Sales Claim Contest

Jack Krefling
Technical Editor

Turning again to the 1911 issue of "Piano Quality" by William Geppert, on loan from Ted Wadl, there is a section dealing with the selection of a new piano. The following copy appears in bold type under the heading, "Special Warning":

In the purchase of a grand piano do not give any musician or music teacher the slightest hint. If you do he or she will at once call upon or communicate with piano manufacturers or dealers and demand a commission on the sale.

Piano firms dislike very much to pay these commissions, but are forced to do so in order to avoid the enmity of the musician or music teacher. In many instances the name of a prospective piano buyer is given to all the piano firms in one town by one musician or teacher, so that there is no possibility of a commission being lost, and this musician or teacher will recommend any make of piano that seems likely to insure the sale or please the customer. The com-

mission thus paid is naturally added to the price of the instrument.

Always rely on the firm and be careful that the piano purchased is in the regular line of that firm. Never ask a musician, teacher or broker to test a piano, for such people are influenced by commissions. The firm, realizing that the customer is relying on the one sent to test the piano, loses interest in the wants of the customer, and through the commission induces the musician or teacher to select some piano it is desired to dispose of.

If, however, a customer will deal directly with the firm, leaving it to the piano house to select the piano, and this especially in the grands, it will be found, generally speaking, that fair treatment will be received.

This will be the case if the firm undeviatingly adheres to the fixed, unalterable price attached visibly on each piano. If the price can be beaten down, look out for the

piano, for it may not prove satisfactory...

We thought the above excerpt to be interesting in that the author is in complete sympathy with the dealer and impugns the motives of teachers and musicians, even to the point of suggesting that the dealer can be trusted to sell a good piano to anyone who buys without seeking professional advice; yet this same dealer may try to unload a lemon if a consultant is brought along!

Equally surprising is the fact that nowhere does it occur to Mr. Geppert to even consider that a piano technician might have been consulted. He doesn't recommend it, nor does he warn against it — he didn't even think of it. Apparently at that time, at least in the author's experience, technicians were not consulted as experts when a piano purchase was contemplated.

Of course, we must remember that then, as now, the people writing the books were not neces-

Grand Rebuilding

Evaluation

An important part of evaluating a piano for rebuilding is an appraisal of its value, as is and after the proposed work is done. If the difference between its ultimate value (after rebuilding) and the rebuilding cost is greater than the as-is value, then by that yardstick it is worth rebuilding. As examples, let's look at three typical candidates:

1. Steinway A, built 1895, 88 notes, never rebuilt and in terrible condition. Plate, rim, keybed and bridges OK, otherwise needs one of everything. Ebonized case badly gouged and scraped; lid broken.

2. Baldwin L, built 1975, hammers worn and action out of regulation, ebony case in good shape but showing signs of wear. Strings tarnished and dull-looking but sound OK; plate and board dirty but otherwise fine. Good ring time.

3. Chickering 7'6", built 1885, mahogany veneer lifting in numerous places, missing in oth-

ers. Wooden action brackets, brass flanges, screw-in dampers, 4-piece block, ring time OK except in mid-treble.

Our first example is potentially worth \$14,000 and right now about \$3,000. If our cost of rebuilding is, say, \$8,000 the piano is worth rebuilding because \$14,000 minus \$8,000 equals \$6,000 which is greater than the as-is value of \$3,000. So we say yes on this Steinway.

Our second example presents more of a dilemma because it doesn't really need rebuilding and yet it won't bring its theoretical price because it looks like what it is — a used piano.

Because of its age, it is probably worth about half the price of a new one, or about \$7,000. Completely rebuilt and refinished, it might bring \$9,500. That leaves a difference of only \$2,500, and since the rebuilding would cost more than that, we must say no to this Baldwin.

The Chickering is probably worth no more than \$1,000 as is, and ultimately could be valued

at, say, \$9,000, leaving a difference of \$8,000. The question is, can it be rebuilt for less than \$8,000? Chickering's of this vintage are a pain in several respects anyway, and this one will need extensive casework as well as a new soundboard. Considering the problematic action, this instrument would have to be considered marginal. If it has sentimental value to its owner, that could tip the scale toward going ahead with the work; if it doesn't, and if it will be used heavily (meaning an all-new action will be required for dependable performance), that would tip the scale the other way.

The above prices are for illustration only, and may not fairly represent market value in a particular part of the country. The Steinway, worth maybe \$14,000 in Cincinnati in 1986, may well be worth \$20,000 in Dallas or Los Angeles in 1989, for example. Wherever there are more people and fewer pianos per capita, used and rebuilt pianos are worth more.

sarily the most qualified people; they were simply people who knew something about pianos and wanted to gain recognition by writing a book. Perhaps because our profession still lacks high standing in most circles, most of us write too much before we know enough.

An outstanding example of this — a non-book if ever one was written — is *The Seventh Dragon* by Anita T. Sullivan. It is, unbelievably enough, the winner of the 1986 "Western States Book Award for Creative Non-Fiction." It is a cute collection of pseudo-poetic nonsense designed to impress the layman with the enormity of the author's talent. It may indeed do that, depending on the gullibility of the lay reader, but it certainly does not do what it purports to do, nor does it con-

tain any useful information that we can discern. Here is a random example of the text:

Invisibility might indicate that our dragon resonates to an ultrasonic frequency, and that normal sound destroys him — like the shattering of glass. Or, alternately, if we think of our dragon as being composed of harmonic, sinusoidal, wave patterns, then his invisibility might be simply a kind of silence on his part. When the nodes of musically-generated sound waves intersect, silence is the positive, if temporary, result. Perhaps our invisible listening dragon is really an anti-dragon, particularly sensitive to musical wave patterns, and thus he only appears during those moments of silence which occur in music so rarely and so briefly they are virtually nonexistent, and when there is no music playing,

these moments do not occur at all. That may be why the piano tuner, who is deliberately playing with sinusoidal curves, and is tuning an instrument which now and then produces something close to a set of pure overtones, might, if she is fortunate, catch a glimpse of that grand old creature of silence, complete with wings and tail.

And so she continues, page after page, in a sort of stream-of-consciousness monologue which has more to do with Zen than with piano tuning. "Sometimes," says the author, "I confess, I can scarcely tell the difference, when I am tuning, between the sounds I hear and the thick ambience of color and transparent air which swirls around my head."

Having "explained" that the precise placement of intervals within the octave is akin to the

spaces between blackbirds perched on a wire, Ms. Sullivan uses up space on page 56 to say:

That music is governed by still another natural scale, which also can generate as many notes as you wish to give name to. This is the folk scale, the scale of the ear and the heart, the scale of whim and tradition. Here the notes need not be named, need not have fixed identity, the octave need not prevail with its sere imperative. Notes can appear and disappear like subatomic particles in a cloud chamber, never the same way twice. In this scale, all the odd and even intervals can cavort joyfully in a magnificent rhapsody, bringing the loops of their helixes down to our hearing range, and creating thousand-faceted melodies, each one a nonpareil. Intervals and notes have areas, here, not distinct place. The blackbirds blur, teeter and wobble on the line — or, perhaps, not on the line. This 'scale' of the ear and heart is always there, exerting its pressure at the melodic end of the musical spectrum. The music made thus is governed by some intuitive laws of probability which may or may not conform to the harmonies of pure number.

And so it goes for 104 pages, complete with artsy illustrations and just enough numbers to make it look like a book about piano tuning, although the piano part is

really just a showcase for the author's writing skills, which are considerable. We aren't recommending that you run out and buy it unless you can cavort joyfully to the bookstore with loops on your helixes; and if you can do that, you really don't need this book anyway.

String Spacing Without Agraffes

Q: *I have a 4'8" grand that I am preparing to restring. The piano has no agraffes anywhere, and I assume this could be a problem when I have to space the strings and install the dampers. I have considered just leaving the dampers in place and not replacing the felt. Is this OK? I saw this done at a seminar a couple of years ago.*

A: In most cases these agraffeless pianos are quite closely designed and narrow, and there just isn't much room for error, especially considering the radical overstring angle of such a short scale. It pays, therefore, to take a close look at the alignment before unstringing the piano. A good reference point is needed so the new

strings can be properly spaced. We suggest either making a scale stick or using the existing hammers, assuming they are correctly spaced now and will not be disturbed while the piano is being restrung.

A scale stick can be made by holding a long, thin piece of wood or metal under the strings at the strike point and marking the center of each unison carefully on the stick. Another way, assuming this is a straight, unflared action, is to hold the stick against the hammer flange rail and mark the stick at the center of each flange screw. The strings should be spaced to that stick when it is held at the strike point.

But how will we know if the entire stick is off to one side? One good reference point is the fact that most grands of this type have spacing pins under the capo for the first three or four strings in the bass, so those strings can be used as a starting point. Failing that, the stick can be cut so it just fits between plate braces at each end, or against some other reference point such as the inside of the outer rim. Obviously, it is essential that the plate be replaced in exactly the original position, otherwise none of this will help much, so exercise caution in locating the plate precisely with tooling holes, wedges or whatever — more on this in an

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upcoming issue — before it is removed.

As to stringing under the old dampers, this is almost always a bad idea. Even if the plate position will not be changed, the old felt has string impressions which somehow don't line up with the new strings exactly as they did with the old, especially in the bass, and the result is inefficient damping. In such instances, the customer is sometimes assured that the dampers will "break in" with use, but they won't; sooner or later the customer will realize the fact, and you will then have to replace the felt anyway, and probably at no charge to mollify the client. So it is better to price the job to include new felt, and do it right the first time.

Tech Tip

Randy Rush, RTT, Seattle Chapter, offers the following:

Here's a quick tip that has proved useful to me many times. When pulling a vertical shank out of its butt, I find that the shank clamp used with the screw-type

extracting tool does not grip the shank tightly enough, even when fully tightened with pliers. Although you can apply heat to the shank/butt joint, the clamp usually slides up the shank. If you wrap a small strip of sandpaper (120-C works well) around the shank, then apply the clamp over the sandpaper and hand tighten it it grips the shank tight enough to pull it out easily.

The Dumb Sales Claim Contest

This month's entry was submitted by Bill Bremmer, RTT, of Madison, Wisconsin:

I was called to service a small grand made by a well-known American manufacturer. The customer told me that the salesman had claimed, "All you'll have to do is have this piano tuned once a year and it will double in value in ten years." The instrument was three years old and sitting by a window where the sun shone in every day. It was very dusty inside, about 75 cents low in pitch and had severe action regulation problems. The

soundboard was laminated and thus was not cracked but virtually all other problems associated with exposure to sunlight and extremely low humidity were evident: faded and checked finish, low pitch, loose screws, hammers resting on the rail, slow dampers and general malaise. The customer had never been informed about any required or suggested maintenance other than "once a year tuning," proper placement within the room or humidity control; only "investment value."

I tried to explain the situation as politely and as informatively as I could, but was asked in return why the salesman or the "tuner from the store" never said any of those things. I was allowed only to tune the piano and left the customer in a very disgruntled mood despite my best efforts. I was never called to that house or neighborhood again.

Please send all tech articles, tips, comments, questions and DSC contest entries to me:

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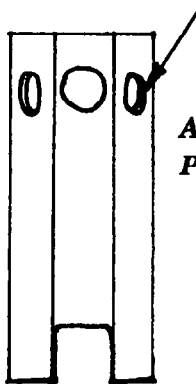
Bench legs bolts often need
tightening. A 1/2" - 9/16" open
end or short box wrench takes
care of most legs with hex nuts.
I never had much luck with the
wing nut variety. They are hard
on the delicate fingers of us
undernourished piano techni-
cians, and use of pliers or other
devices generally results in a
broken wing or two.

But, I recently discovered a
tool that solves the problems. It's
an automotive radiator petcock
wrench found in most automo-

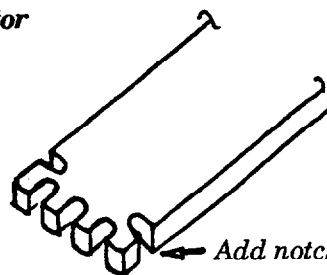
tive supply stores. It's slotted
fairly good for most wing nuts I
have tried it on. But, I did have
to drill a couple more holes to
make it easier to turn. I insert
the shank of a phillips screw
driver in the hole to turn the
wrench.

When replacing a segment of
wire in a piano it is often frus-
trating trying to get the coil
neatly wound. By adding a cou-
ple notches to your favorite
string spacing tool you will find
you have an excellent string
guide. Put one notch in each side
about as close as reasonable to
existing notches but leave
enough material so as not to
cause the corner of the tool to
break off. About 1/8" from the
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S O U N D

BACKGROUND

The Introduction of Square Pianos

Jack Greenfield
Chicago Chapter

Music In The 18th Century German Home

Throughout the 18th century, the region of central Europe which later became Germany remained divided into several hundred independent or semi-independent sovereign territories. Except for occasional periods of warfare, the general population enjoyed moderately rising economic conditions. Increasing prosperity encouraged the spread of music in the homes of the growing middle class — merchants, craftsmen with their own shops, small town professionals, middle-echelon bureaucrats and others of similar income levels. This middle class had modest, comfortable homes in which singing was a popular form of entertainment. During the 1730s, printed collections of simple songs for the home begin to appear more frequently. Most of this music was printed on two staves suitable for clavier accompaniment, melody on the upper staff and a simple bass background on the lower staff. Leipzig, a city where music thrived close to the area where most of Germany's early piano building took place, also was a leading center of music publishing.

Only the rich upper class could afford to buy a *Flugel*, the term for the wing-shaped harpsichord passed on to the grand piano, but a large segment of the music-loving German population could afford a *Clavier*, the term usually applied to the clavichord and later to the square piano. Clavichords cost about one-fifth as much as harpsichords. Spinets cost about twice as

much as clavichords and had the same tonal limitations as harpsichords. After they became more popular, "pianoforte" was inverted to "fortepiano" in Germany to designate hammer-struck instruments, usually the grand piano.

The abandonment of the polyphonic musical structure of the Baroque Era for the new homophonic style of composition with dynamic shading also contributed to the decline of the harpsichord in favor of the clavichord and its successor, the square piano. A substantial amount of music was written specifically for the clavi-

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Only the rich upper class could afford to buy a *Flugel*, the term for the wing-shaped harpsichord passed on to the grand piano, but a large segment of the music-loving German population could afford a *Clavier*, the term usually applied to the clavichord...

//

chord. Most of it was easy or moderate in difficulty intended for student or amateur players. In addition, a few composers, including C.P.E. Bach, wrote technically more advanced compositions intended for the clavichord during the few decades before the piano was fully accepted for serious music.

C.P.E. Bach Encourages Use of Piano

C.P.E. Bach's ideas on keyboard stringed instrument playing are presented in his 1753 book *Versuch uber die wahre Art das Clavier zu spielen*, written while he was employed by Frederick The Great. This book has exerted considerable influence since then, reappearing in at least ten republications. It is available in English translation as *Essay on The True Art of Playing Keyboard Instruments* (Norton, New York, 1949). It is evident that Bach preferred the clavichord at the time he wrote the book. He commented that it was "capable of expressing purely and clearly all degrees of forte and piano." He felt that even though piano tone was stronger, the player could not control the tone after the hammer struck as could be done to produce a vibrato by varying the pressure on a clavichord key. He wrote, "The more recent pianoforte when it is sturdy and well built, has many fine qualities, although its touch must be carefully worked out, a task which is not without difficulties." He thought the piano was best suited for "accompaniments that require the most elegant taste."

C.P.E. Bach became more favorable to the piano as the years passed. After leaving his position with Frederick The Great to succeed Telemann as Kantor and music director in Hamburg in 1768, he began to compose more and more for the piano although he still remained a leading advocate of the clavichord. He composed many keyboard sonatas in the expressive style. C.P.E. was quite successful in a variety of different musical activities in Hamburg and achieved major prominence. He died in 1788. None of his children became musicians.

Origin of the Square Piano

The early square pianos were simple rectangular instruments constructed like clavichords except for the difference in actions and the addition of a hitch pin bridge to terminate the speaking length of the string, as done by the clavichord tangent. A few builders made instruments in small polygonal form also, as modifications of the spinet. Even though not square in shape, the inexpensive rectangular and polygonal instruments were called square pianos.

There is no evidence to indicate when the first square piano was built and by whom. The year was probably in the middle or late 1730s, after Gottfried Silbermann introduced his first grand pianos and before Johann Socher of southern Swabia built his square piano of 1742. Socher's instrument, the earliest example of a square piano in existence, is not considered to have been the first one built. Other possible originators include Gottfried Silbermann, Christian Ernst Friederici or someone else trained by Silbermann, or some builder independent of any Silbermann influence. Among the variety of different action designs used in the early square pianos, some appear to have been modifications of the Silbermann-Cristofori action, others were evidently derived by modification of the clavichord action or of origin other than the Silbermann-Cristofori action.

There is no record of Gottfried Silbermann having ever built a square piano but there is a possible link in the work of his nephew in Strasbourg, Johann Heinrich Silbermann. Johann Heinrich built

Socher's instrument, the earliest example of a square piano in existence, is not considered to have been the first one built.

square as well as grand pianos using actions with only minor changes in the Cristofori design (*Journal*, October, 1986, pages 16-19). Differences shown in Harding's action drawing (in *The Piano-Forte*) for a square piano by Johann Heinrich Silbermann, include a change in the hammer butt pivots, hammer heads, absence of back checks and dimensional changes. Also of interest is the use of lead weights to balance the keys. Johann Heinrich's 1776 grand piano action was closer to the original Cristofori action he copied from his uncle Gottfried. There is no proof but it is possible that Johann Heinrich may have also copied square pianos from instruments built by his uncle.

Hipkins and other writers have credited Friederici with being the inventor of the square piano. Hipkins did not know of the existence of the 1742 Socher piano when he published his history in 1896. He stated that the square piano was invented in 1758. While Friederici was well-known as a builder of large numbers of fine square pianos, there is no proof that he built the first one. Friederici's upright actions are seen in three of his uprights still in existence but none of his square pianos have survived in unaltered form. Details of the action in a surviving square piano built by his nephew Christian Gottlob Friederici in 1804 have not been published. This piano is in the Leipzig museum collection which also contains the 1726 Cristofori piano.

Other German instrument makers also used designs derived from

the Silbermann-Cristofori action but a greater number adopted a simpler type operating on different principles which appear to have originated by modification of the clavichord action. In the simplest form, seen in several existing mid-18th-century square pianos by unknown builders, the hammer and shank rest on the back side of the key lever which is beveled to give a slight downward slope a few inches from the end. The hammer head, facing upward, is placed toward the front and the base of the shank toward the rear. The hammer shank is attached to the key by a strip of leather which serves as a hinge where it is glued to the shank above the base and to the top of the key at the start of the bevel. When the key is struck and the back end rises, the hammer is thrown upward as the bottom end of the shank comes up and bumps against an overhanging rail projecting from the back of the case above the keys (*Journal*, January, 1979, page 11). Actions of this type were easier and cheaper to build. As they became widely used in Germany and with refinements later in Vienna, they have been called "German" or "Viennese" actions. A more precise German technical name is *Prellmechanik*, translated as "bumping" action. The types of actions containing jacks to lift the hammers and following other principles of the Silbermann-Cristofori action have been called "jack" actions or *Stossmechanik*, translated as "pushing" action. While Gottfried Silbermann and his nephew have been associated with the Cristofori actions found in surviving pianos they built, there is no evidence that they either did or did not ever build pianos with *Prellmechanik* designs as some historians have suggested.

The 19th-century music historians Welcker and Paul gave credit to Christoph Gottlieb Schroter for originating principles of the *Prellmechanik* in the action model he submitted to the Saxon court in 1721. It was said Schroter used this design in a modified form in a piano built under his direction in 1739, the year after he wrote his first letter claiming inventor credit with a description of the action. He did not provide a drawing of the

action until 1764. Schroter's drawing has a vague resemblance to the early Cristofori action drawing published by Maffei in 1711. Schroter used an unattached jack on an intermediate lever, as was done by Cristofori although Schroter had the intermediate lever pivot at the back end instead of in the middle. Schroter's hammer assemblies were also mounted on a hammer rail, not on the back ends of the key levers as in the *Prellmechanik* design. Schroter's 1764 drawing does not show dampers, back checks or let-off details. Harding's drawing of a museum action model of the Schroter action, however, does show a damper pad on a short lever arm extension of the hammer shank past the pivot point. The pad presses against the string when the hammer is at rest. The hammer head is a leather covered wood block.

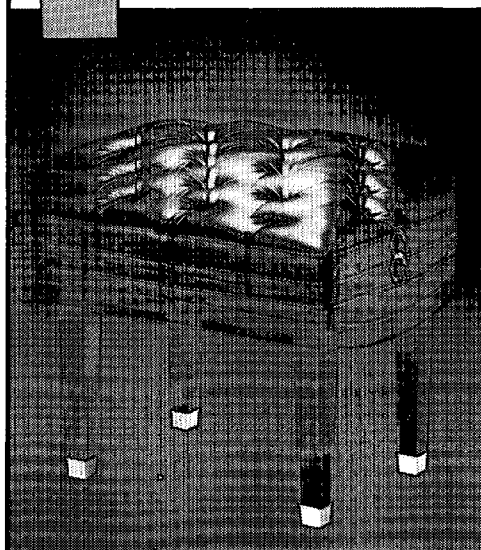
Modern writers on the history of the piano such as Harding and Marcuse (*A Survey of Musical Instruments*, 1975) do not regard Schroter's work as highly as those of the past. Walter Pfeiffer, in his review of the development of action

design *The Piano Hammer*, first published in 1948, did not think Schroter's designs of sufficient importance to be included in his book. Schroter's action is only mentioned in an indirect comment. In

general, the current evaluation of Schroter's efforts is that his claims were exaggerated, but he does deserve credit for some lesser contributions to the advance of the piano. ■

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Individuality — A Key Factor In Performance

Editor's Note: Instructor Clayton Harmon and eight students from Central Piedmont Community College in Charlotte, NC, attended the recent convention in Las Vegas. Afterward, Harmon asked his students to write about their observations. "One of these stood out over all the others, so I want to share it with readers of the Journal," Harmon wrote.

Dale Joyner

After attending my first national convention this year it was very easy for me to think of a convention-related subject to write about. By far the most memorable thing about the convention for myself as a student member was the many varied approaches different tuners may use to accomplish the same goal, that goal being a well-tuned and regulated piano. I will now discuss some of the classes that seemed to be prime examples of the fact that individuality is a key factor in performance.

Of primary interest to me this year were the classes that dealt with tuning and also with computer use by the technician. I attended classes taught by Newton Hunt and Lee Sanky, George Defebaugh and Jim Coleman, Bill Stegeman, Rick Baldassin and Bill Garlick. The class taught by Newton Hunt and Lee Sanky was involved with computer use and the other technicians mentioned taught tuning classes.

The time I spent in Newton Hunt's and Lee Sanky's computer classes made me readily aware of how modern technology has been incorporated into piano technology. The technicians teaching this course use the computer for everything from keeping records to rescaling pianos. It sure appears that we'll be spending a lot of time in classes just to keep up with new ideas.

As for instructors with varied approaches, the first coming to mind are George Defebaugh and Rick Baldassin on the subject of octave tuning. Mr. Baldassin's class was involved with tuning different types of octaves and what types of checks relate to specific types of octaves. Mr. Defebaugh, however, viewed octave tuning more in terms of extending the temperament in his class. Smoothly ascending and descending thirds, 10ths and 17ths were Mr. Defebaugh's test for well-tuned octaves instead of direct octave testing which Mr. Baldassin advocated, Mr. Defebaugh's concept being that the tuner is actually putting vibrato into the instrument when he tunes to equal temperament.

The next idea of individuality that comes to mind was in the area of pitch raising. In this area we had contrasting procedures demonstrated or taught in a class by Jim Coleman and George Defebaugh. Mr. Coleman, who tunes electronically, measures the amount the piano is flat and puts the instrument a quarter of this amount sharp of A440 on the pitch raise. He also tunes the unisons as he goes. Mr. Defebaugh, on the other hand, strip-mutes the entire piano and tunes one string per key. He then tunes the unisons in a manner that will equalize

tension over the piano more gradually. He also suggested the use of caution in pitch-raising older pianos, making sure that you don't raise them an excessive amount above A440.

In conclusion, I would like to say that above and beyond any specific knowledge or technical know-how that was shown us at the convention, something more important was demonstrated indirectly — the idea being that there is not one right way to accomplish a goal, which in our case is a well-serviced piano. Just as we as individuals have different thought processes and abilities, we are going to develop differing methods of achieving optimum results. What is necessary for us to improve is not to be afraid of new ideas but to try them and use what works for us. We should not make blanket judgements on new ideas and procedures as either good or bad, but view them as they work for us. What works well for one technician may or may not work for another. Individuality is a key to performance. ■

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Ron Berry
Vice President

The holiday season is upon us and for technicians in most areas, December is a time when our businesses are very busy, if not overloaded. Besides a heavy load of regular business, there are lots of last minute calls for tunings for a special program. We often try to be accommodating and squeeze these into an already tight schedule. The extra money to be made from working overtime is usually welcomed, but we must prepare ourselves for this heavy work load. Knowing your limit is the first step. You know how much you can squeeze in a day even without eating lunch and you will just have to put off the others until after the holidays. Most people know that they are expecting a lot to ask you to come within the next two days and although disappointed, they will usually schedule for January.

We have often taken a vacation the week between Christmas and New Years. The extra money made during the holiday season makes this easier. People are often involved with family during this week and

often don't want the piano tuned during that time. This week away from work helps relieve the extra stress and rests tired ears, hands and shoulders. We have found that to really get a rest, we must leave town and get away from the phone. This also gives you and your family a chance to see each other and enjoy the holidays.

Most of us get so involved with our businesses during this time that our PTG activities decline. Our chapter has traditionally had a Christmas party which is purely a social affair. It is a pitch-in dinner with entertainment provided by the members. We get a chance to keep in touch with friends in the chapter, to relax, and to commiserate about how busy everyone is. This support can be particularly valuable at this time.

With a little preplanning you can minimize the stress of a busy work season. I want to personally wish you all a happy holiday season and hope that the new year is a prosperous one.

New Members During October 1986

Region 1

New Jersey — 078

Kulak, Don G.
317 Skyline Lake Dr.
Ringwood, NJ 07456
(Associate)

Maccaro, Vincent G. Jr.
81 2nd Ave.
Westwood, NJ 07675
(Associate)

Buffalo, NY — 142

Griffith, Elizabeth K.
4022 Lake Ave.
Lockport, NY 14094
(Associate)

Reading-Lancaster, PA — 195

Patten, Thomas N.
P.O. Box 523
Lewisburg, PA 17837
(Associate)

Region 2

Atlanta, GA — 301

Bolstridge, Steven J.
Rt. 2, Box 121-A1
Abbeville, GA 31001
(Associate)

Daytona Beach, FL — 320

Gleason-Sweet, Barbara J.
210 Sandy Lane
New Smyrna Beach, FL
32069
(Associate)

Central Florida — 327

Eddy, George J.
17911 Marsh Rd.
Winter Garden, FL 32787
(Associate)

Region 3

Dallas, TX — 752

Inglis, James R.
219 Pelton
Sherman, TX 75090
(Associate)

San Antonio, TX — 782

Adams, Glea
1159 32nd St.
Hondo, TX 78861
(Associate)

Nixon, Nell M.
1159 32nd St.
Hondo, TX 78861
(Associate)

Region 4

Blue Grass, KY — 405

Kleinjan, Marlene K.
Rt. 1, Box 46C
Annville, KY 40402
(Associate)

Miskel, Arin R.
P.O. Box 24
Wilmore, KY 40390-0024
(Associate)

Stamps, Gerald F.
208 Ridgeway Dr.
Richmond, KY 40475
(Associate)

Cleveland, OH — 441

Carnicom, Ronald L.
2685 Ridge Rd.
Norwalk, OH 44857
(Associate)

Rybus, Theodore Jr.
11747 W. Valley View Rd.
Sagamore Hills, OH 44067
(Associate)

Slater, Kathleen S.
2180 Lee Rd.
Cleveland Heights, OH
44118
(Associate)

Sorenson, Thomas R.
2386 Rt. 61 S.
Norwalk, OH 44857
(Associate)

Region 5

St. Louis, MO — 631

Becker, Steven (Skip)
16301 Manchester
Glencoe, MO 63038
(Associate)

Region 6

Montana — 594

Waller, Bruce H.
312 Hilger Ave., P.O. Box
752
Lewistown, MT 59457
(Associate)

Calendar Of Coming Events

Date	Event
Jan. 9-10, 1987	Arizona State Seminar Arizona State University, Tempe, AZ Wirt Harvey; 5901 Calle del Norte; Phoenix, AZ 85018; (602) 945-8515
Feb. 13-16, 1987	California State Conference San Francisco Sheraton Palace Sid Stone; 16875 East 14th St.; San Leandro, CA 94578; (415) 481-1903
Mar. 6-8, 1987	1987 South Central Regional Seminar Hilton Inn Northwest, Oklahoma City, OK Keith McGavern; P.O. Box 2547; Shawnee, OK 74802-2547; (405) 275-8600
Mar. 19-21, 1987	1987 Memphis Mid-South Seminar Memphis, TN Ken Tapp; 4131 Old Brownsville Rd.; Memphis, TN 38134 (901) 386-1515.
Mar. 20-22, 1987	1987 Central West Regional Seminar University of Minnesota Paul Olsen; 3501 Adair Ave. N.; Crystal, MN 55422 (612) 533-5253.
April 2-4, 1987	Pacific Northwest Conference Thunderbird Motor Inn, Yakima, WA Kathleen Hodge; 4401 Henning; Yakima, WA 98901; (502) 453-4314
April 2-5, 1987	1987 Pennsylvania State Conference Scranton, PA Howard A. Yepson; 94 Brook Street; Carbondale, PA 18407; (717) 282-5151
April 24-26, 1987	New England Regional Seminar Merrimack Hilton, Merrimack, NH Douglas Kirkwood; 9 Woodbine Lane; Amherst, NH 03031; (603) 424-7996
* July 20-24, 1987	30th Annual Piano Technicians Guild Convention & Institute Constellation Hotel, Toronto, Ontario, Canada Home Office; 9140 Ward Parkway; Kansas City, MO 64114; (816) 444-3500

Utah Valley — 846

Olson, Rees G.
365 W. 1420 N.
Pleasant Grove, UT 84062
(Associate)

Phoenix, AZ — 851

Rucks, Michael G.
Rt. 1, Box 10
Safford, AZ 85546
(Associate)

Golden Gate, CA — 945

Wedderman, Rod E.
40720 Witherspoon Terr.
Fremont, CA 94538
(Associate)

Santa Clara Valley, CA — 951

Reese, David R.
40 26th Place
San Mateo, CA 94403
(Associate)

Eastern Washington — 992

Loibl, Daniel J.
N. 1708 Vista Road
Spokane, WA 99212
(Associate)

Reclassification Region 5

Wichita, KS — 671
Crane, Alan B.
637 So. Green
Wichita, KS 67211
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The Auxiliary Exchange

From The President

After quite a few years, and a great deal of effort on the part of many PTGA members, we are beginning to fulfill Article II — Purpose of our Bylaws: "To promote friendship, education, understanding and good will in the field of music." In Las Vegas, The PTGA Council voted unanimously to establish a PTGA Scholarship Fund, to be used for the purpose of advancement in the field of piano.

That was the easy part — raising the money to fund the Scholarships is going to be the difficult part. We have a good start through the proceeds of 'Christmas in July' project in Las Vegas and the most generous contribution of \$1,000 by **Dorothy Silva** of the **Golden Gate Chapter**. This gives us over \$2,000 in the Scholarship fund.

Our goal is to see the fund increase 50% each year and also give out meaningful Scholarships. In order for the fund to be sustaining there must be an influx of money well in excess of the amount bestowed each year. Of course, the larger the fund gets, the larger scholarships we can give, either in total number or in total amount or both.

The amount of the initial scholarship is yet to be determined, as that takes the Executive Board recommendation and Council approval. Plans call for working through The Piano Technicians Guild Foundation and The Music Teachers National Association competitions which are held annually in a different location each year. The PTGA scholarship money will be held by the Foundation in a separate fund and the scholar-

ships awarded will also be separate from the PTG Scholarships, as they have elected to award theirs to music teachers, with the recipient to be a piano student.

We will not be putting on any special fund raising projects at next year's convention since it is being held in Toronto and we have no way, at present, to award scholarships to Canadian students (although we are working on something). Since many of those attending will be Canadian members, it isn't right to ask them to participate in a program for which their residents are not eligible. Since we also cannot sell things in Canada, we have elected to use some other method of raising the required money for the 1986-1987 year.

When those of you that are members of PTGA get your 1987 dues billing, you will be asked to add a little extra as a contribution to the PTGA Scholarship Fund — whatever you feel you can afford. Those of you that are not PTGA members and you PTG members that read this column are also encouraged to make a contribution. Simply send your check made out to PTGA Scholarship Fund to: PTG Foundation, 9140 Ward Parkway, Kansas City, MO 64114. All donations will be acknowledged from Home Office and in these pages during the year.

Let us hope that we have so many contributions to acknowledge that I will have to hold my President's message down to one or two paragraphs. In addition to this most worthy of causes, that should give you additional motivation!

Ginger Bryant

Ginny Russell Writes 'Thanks for the Memories!'

At the Las Vegas Convention I received an Honorary Life Membership award. This is perhaps the finest award the Auxiliary can offer its members. Everyone who becomes involved in the Auxiliary does so because they want to; they want to help strengthen our organization and keep it growing.

I have always believed in the Auxiliary and tried to give my best and I have loved every minute of it! I have personally received many shining hours, from a smile or perhaps a "thank you," to make it all worthwhile.

When I discovered I had received as Honorary Life Membership I was very pleased and excited. I did not work all those years for this award...but I was very happy to receive it.

A big thank you goes to everyone who thought I deserved this honor and to everyone who voted that it be given. I will continue to do my best for our outstanding Auxiliary!

Ginny Russell

We cannot even imagine Ginny taking a passive, aloof, indifferent or apathetic attitude toward the Auxiliary! ed.

Cleveland Seminar

On October 10-12, 17 spouses gathered for a fun time of learning and friendship at the Cleveland Seminar. The hostesses were **Georg Cetrone**, **Ingrid Gotrich**, **Norma Moon** and **Ginny Russell**. Our weekend began with an art lesson and an original painting created by everyone. We titled this painting, "Harmony of Leaves" — (17 ideas set to an eyedropper).

Following our lunch we enjoyed a handwriting analysis class. So... now we can recognize your natural traits by your signature... (be careful)

Saturday we enjoyed a lovely fall day and bus tour as we motored to Lawnfield, the home of President James Garfield. We lunched at the "Perfect Match" (a match factory turned restaurant) and followed this with a drive along Lake Erie to the Newell Kay Whitney museum, property of the Church of Latter Day Saints.

Sunday morning we attended **Vivian Brooks'** class on bookkeeping and office procedure. **Ben McKlveen** explained "about the action" — everything from teflon bushings to elbows; from concert grands to spinets. Ben was the expert.

A good time was had by all, and many made new friendships. Come again!

Ginny Russell

This Christmas 1986, at the Julie and Ron Berry home in Indianapolis, there will be another "stocking hung from the chimney with care" for their newest addition: **Daniel Kevin Berry.** This little fellow arrived on Oct. 2, 1986, weighed in at seven pounds and was 19 1/2 inches long. Daniel joins big brother Charles Maxwell Berry who was born 4/11/84. The Auxiliary and the Guild wish all the Berrys a *Joyeux Noel* and a *Bonne Annee!*

That time of year is rolling around again when homemakers start to hunt up their annual Yuletide recipes for spice drops, applesauce cake, fruit cake and other goodies. It is a time when young and not so young fashion plates search out to wear their Christmas earrings, lapel pins, and necklaces. The men in the household checkout their last year's red vest and/or red socks with the tiny pattern of fir trees. Perfume ads dominate the TV screens to coax the holiday buyer — replacing all the beer and car ads of a few weeks earlier when football was "king." It is a time of joy, of good cheer and special anticipation.

In behalf of the Officers and members of the Piano Technicians Guild Auxiliary, this editor extends the good wishes of this holiday season to one and all. As Tiny Tim said: "God bless us everyone." And a happy, healthy and prosperous New Year.

Christmas In Louisiana Means Bonfires Along River Road

Papa Noel, better known as Santa Claus, comes to Louisiana's Cajun Country along the Mississippi River in a unique way. His path down the Mississippi River on Christmas Eve is lighted brilliantly by bonfires along the banks and on levees south of Baton Rouge, La.

The excitement and spirit of the holiday season in this part of Louisiana begins with the bonfires. They continue with traditional bonfire parties and the conclusion is Midnight Mass at a local church.

Beginning at dusk and lasting throughout the evening, Papa Noel

does not need Rudolph to guide his reindeer in this part of Louisiana. The fires of joy are displayed especially for him, but they are enjoyed and remembered by everyone. This custom dates back to the early French and German settlers of the river parishes between Baton Rouge and New Orleans going back some 260 years.

There are many legends to the origin of the bonfires and the exact origin of the bonfires is not really known. Some say it was a custom brought here by French priests in the 1830's while others date it back even more from early German settlers.

One of the most popular legends claims the fires are to guide Papa Noel to the houses along the fog-shrouded river. Another legend claims the custom was from rural French villages where bonfires were symbols of friendship between the villages. Still another legend claims that the nights along the river were very dark and the bonfires was the method used to light the way for people to go to Midnight Mass. Before present day transportation, many people who lived along the Mississippi River crossed the dark river on log rafts or small boats to attend Midnight Mass with their neighbors and friends.

Some bonfire builders favor a tepee design, others favor a square shaped structure, while other builders construct an octagon shape. All the structures range from 20 to 30 feet in height. The wood for the fires is cut in the swamp and hauled to the site of the fire with four wheel drives and wagons. At the site the trees are cut into logs to be stacked for the sides of the structure. The oak logs used for the center part and side corners may weigh in excess of 500 pounds each and are hoisted into place with the use of winches and pulleys. As the walls go up, the inside is filled with cane reeds and other tinder. The cane reed filling is one of the most important parts

Congratulations

The officers and members of the Piano Technicians Guild Auxiliary extend warmest congratulations and good wishes to Ruth Pollard who, on Sunday, Nov. 9, 1986, celebrated her 90th birthday at a party given by her children, George and Mimi Pollard and Dorothy and Hank Ploeger at Fellowship Hall of Heights Presbyterian Church in Houston, TX.

because as the fire is heated the green cane reeds pop and burst in the air like fireworks as the flames burst into the sky. In early years fireworks were not available to rural areas, and this increased the popularity of the bonfires. Today, naturally, some fireworks are set off with the bonfire parties, but the cane reed filling is still the important ingredient.

The Christmas Eve bonfires now are always the scene of big parties at sundown with big pots of gumbo and jambalaya and naturally some spirits. (In cajun country that's not root beer)

At sundown the traffic along the Mississippi River will be bumper to bumper on River Road with visitors from all around the area in addition to tour buses that make a pass especially for the fires. One will see license plates from many different parts of the United States. There have also been visitors from as far away as Paris, France and Hawaii.

On Christmas Eve a 16-mile stretch of the Mighty Mississippi River is transformed into a blazing corridor of light. The cajuns have a name for this annual celebration. They call it "Feux de Joie" or Fire of Joy.

— Deanna B. Zeringue

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FOR SALE: Established tuning and repair business in affluent Marin County just north of San Francisco. Call or write for details. **Richard Kane, PO Box 1384, San Rafael, CA 94915, (415) 388-3310.**

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Wanted

WANTED-IN THE CHICAGO AREA: Apprenticeship or full/part time position with RTT. I want to learn the trade and make at least part of my living doing it — am flexible as to the situation. Have small amount of experience. **(312) 729-0557, evenings.**

STEINWAY GRAND WANTED!! for music school. **215-729-5195.**

Up To \$1000.00 Finder's Fee will be paid for successful purchase of a Mason and Hamlin Ex-Player. I have mechanism to install. Pls call collect **(317) 259-4307 or evenings (317) 849-1469. Jim Brady 4609 Cranbrook Dr., Indpls., IN 46250.**

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Seeking technician interested in learning restoration of antique pianos. Contact **Museum of the American Piano, 211 W. 58th St., NYC 10019, (212) 246-4646.**

Miscellaneous

THE RANDY POTTER SCHOOL OF PIANO TECHNOLOGY — a complete course for beginning and intermediate student in piano tuning, repairing, regulating, voicing and business practices. Top instructors and materials. Call or write for information: **RANDY POTTER, RTT; 61592 ORION DRIVE; BEND, OR 97702; (503) 382-5411. See our ad on page 3.**

THE PIANO: A Piano Technicians Guide for the Piano Owner by Philip Gurlik, R.T.T. explains the need for your services and answer customers' most asked questions with this super business builder, endorsed by Bosendorfer, Sohmer, and many others. Now in its second edition, volume discounts begin at \$1.00 per copy. Send \$1.00 for sample to: **BOOKMAN HOUSE P.O. BOX 217804, Houston, TX 77277.**

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Business Aids*

	Quantity	Total
*Billing Pads — 2-part with logo, 50 per pad; 1/\$3.00, 3/\$8.00	_____	\$ _____
*Piano Service Appointment Forms — green, 6-part; 100/\$14.50	_____	_____
*Service Stickers — red and blue with logo 100/\$4.00; 200/\$6.00; 500/\$12.00	_____	_____
*Teacher Recital Program covers — 100/\$8.00	_____	_____
*Pamphlets — 100/\$11.00, 500/\$50; must be ordered in lots of 100 each.	_____	_____
"A-440 And Your Piano"	_____	_____
"Care Of Your Piano"	_____	_____
"Piano Pointers"	_____	_____
"How Often Should My Piano Be Tuned?"	_____	_____
"The Tuner To Turn To"	_____	_____
"The Unseen Artist"	_____	_____
"Should I Have My Piano Tuned In Summer?"	_____	_____
Reminder Cards	_____	_____

Billing Pads

Form Details:

- Customer Info:** Name, Address, Phone, City, State, Zip.
- Service Info:** Piano, Serial No., Year Built, Model.
- Service Type:** Next Recommended Service, (If from Previous) (If from Needed).
- Service List:**
 - Tuning: Check and include work on Action, Keys, Pedals, Etc. ☐ IS
 - Pitch Bend ☐ Level ☐ Amount _____
 - Cleaning Action ☐ Soundboard ☐ Other _____
 - Action: Remove and Repack ☐ Complete Regulation ☐
 - Regulation: Repack ☐ Repack ☐ Repack ☐
 - Parts Replaced: ☐ Repack ☐ Repack ☐
 - Refelt Keybed ☐ Fasteners ☐ Damper ☐
 - Keys: Repack ☐ Repack ☐ Level ☐ Die ☐
 - Replace Keybed Rebuild ☐ Repack ☐
 - Repairs: ☐ Repack ☐ Repack ☐
 - Replace Broken Springs ☐ Replace Loose Hammers ☐
 - Lubricate: Check Wipe ☐ Cleanout Pad ☐ Other _____
 - Tuning: Final Repack ☐ Repack ☐ Repack ☐
 - Efficiency: Repack ☐ Repack ☐ Repack ☐
 - Other Service and Material ☐
- Service Charge:** ☐ Fixed ☐ Hourly ☐
- Notes:** _____
- TOTAL:** \$ _____

Business Aids Total ... \$ _____



Coffee Mug

Display The Guild Logo Proudly*

Quantity Total

*Coffee Mug — White/blue logo; 1/\$4.00, 4/\$12.00, 6/\$16.50	_____	\$ _____
*Deluxe Briefcase, Portfolio/Clipboard — brown, gold logo, 11" x 14"; 1/\$12.50	_____	_____
*Meeting/sales Portfolio — navy blue, 12" x 16"; \$1.75 each	_____	_____
*PTG Notepad — 5-1/2" x 9"; \$1.00 each	_____	_____
*Pocket Protector — white vinyl, blue logo; 1/\$1.25, 3/\$2.50	_____	_____
*Sew-on Logo Patches — 3" diameter; 1/\$1.25, 4/\$3.00; Indicate colors: blue/white, blue/gold, black/gold	_____	_____
*Logo Stickers — blue/gold/white, peel-off back; 8" diameter logo: 1/\$3.00, 2/\$5.00, 6/\$10.00	_____	_____
3-1/2" logo: 1/\$1.50, 2/\$2.50, 6/\$5.50	_____	_____
(3-1/2" logo also available for inside glass — please specify)	_____	_____
1-1/2" logo — 1/\$.10 (minimum 10)	_____	_____
*Metal Cut — 1-1/4" piano and logo, on wooden block; 1/\$15.00	_____	_____
*Logo Rubber Stamp — wooden handle; 1/\$5.00, 2/\$8.00. Indicate style: 1-1/4" round, 5/8" round, 1/2" round, 1-1/4" with piano or 7/8" with piano	_____	_____

Logo Total ... \$ _____

Free Items

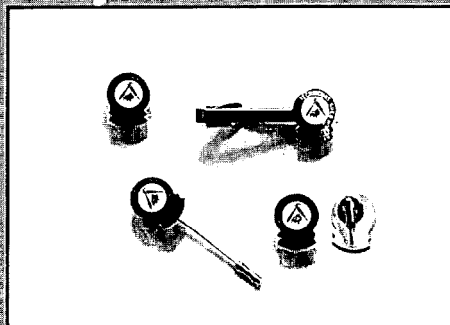
Indicate quantity needed by each item.

Lending Library List	_____
List Of Manufacturers And Suppliers	_____
List Of Piano Technology Schools	_____
Magic Kingdom Club Application	_____
Member Benefit List	_____
Readers Digest Reprint — "The Other Masters Of The Keyboard" (limit 10 per order)	_____
"The Piano Tuner — Technician" brochure	_____
"What Is The Piano Technicians Guild?" brochure	_____
Guide To Application Procedures And Member Classification	_____



Publications

	Quantity	Total
"Piano Parts And Their Functions" By Merle Mason (Revised edition) Member: \$10.50 (hard), \$8.00 (soft).....	_____	\$ _____
Non-member: \$15.50 (hard), \$13.00 (soft)	_____	_____
"5-Year Supplement to Classified Index" compiled by Merle Mason; Member: \$12.50, Non-member: \$15.00	_____	_____
"Piano Action Handbook" 1971 Edition; Member: \$3.20; Non-member: \$4.00	_____	_____
Journal Binders — brown, fits 9" x 12" 1/\$6.50, 2/\$12.00	_____	_____
Publications Total	_____	\$ _____



Jewelry, Etc.*

	Quantity	Total
*Membership Pin — lapel-type, gold with blue and white logo: 1/\$5.00	_____	\$ _____
*Logo Stickpin — 1/\$5.50	_____	_____
*Logo Tie Tack — with chain back: 1/\$5.00	_____	_____
*Logo Earrings Clip: \$7.50/pair	_____	_____
Pierced: \$7.50/pair	_____	_____
*Logo Tie Bar — 1/\$5.50	_____	_____
*Logo Keyring — 1/\$2.00	_____	_____
*Ballpoint pens — blue/silver: 1/\$2.00, 4/\$5.00	_____	_____
*6' Metal Tape Measure — white with blue logo 1/\$3.00	_____	_____
*Dash Cash — emergency coin dispenser, white plastic/blue logo, with adhesive to mount on dashboard 1/\$5.50	_____	_____
*Bumper Stickers — "Love Thy Neighbor, Tune Thy Piano"; yellow, white on blue; 1/\$5.00	_____	_____
Jewelry Total	_____	\$ _____

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Mark quantities and totals in appropriate spaces and total at right. Enclose payment and mail to address below. This form may be photocopied as necessary. Please note that logo items are sold only to Registered Technician Members of the Piano Technicians Guild.

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Registered Technician YES ☐ NO ☐

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Missouri residents only add 6.125% state

sales tax

Total enclosed

Shipping And Handling Charges If

Order Totals:	Below \$5.00	\$5 to \$9.99	\$10 to \$14.99	\$15 to \$24.99	\$25 or more
Add:	\$2.00	\$2.50	\$3.00	\$3.50	\$4.00

***Sold only to Registered Technicians**

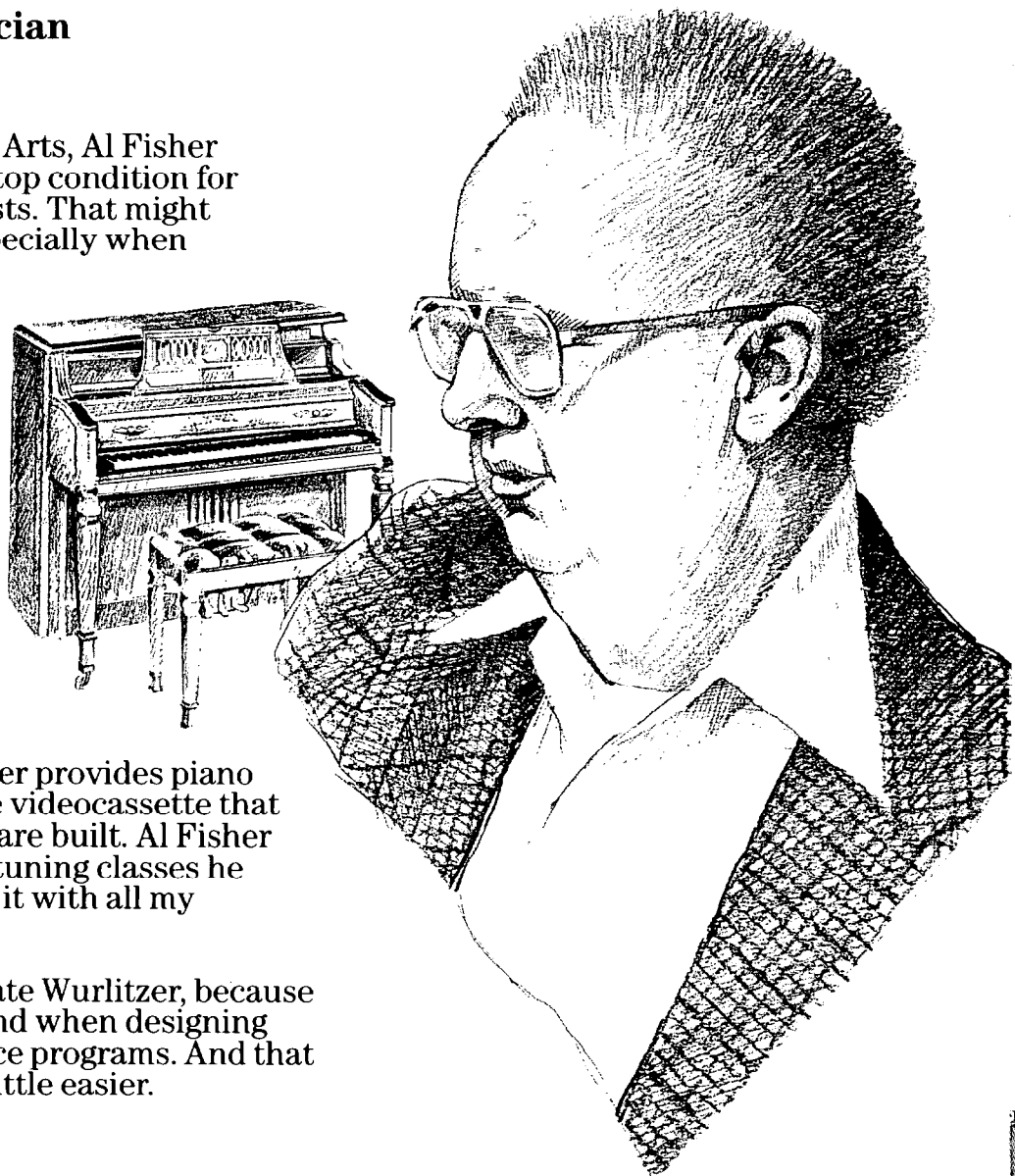
“We don’t have problems with sticking actions on Wurlitzer Pianos.”

Al Fisher—piano technician and teacher.

At Interlochen Center for the Arts, Al Fisher makes sure the pianos are in top condition for students and performing artists. That might look like a formidable job, especially when you consider that most of the pianos used during the famous National Music Camp are in lakeside buildings where temperature and humidity change constantly. But Al Fisher will tell you that it’s “easier than you might think” with Wurlitzer pianos... because Wurlitzer actions are manufactured with uncommon precision.

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

People like Al Fisher appreciate Wurlitzer, because we keep the technician in mind when designing pianos and establishing service programs. And that makes the technician’s job a little easier.



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Dec.

UPDATE

1986

Published Monthly For Members of The Piano Technicians Guild, Inc.

Invoices Mailed For 1987 Dues

Invoices for 1987 dues have been mailed to all members. All Registered Technician and Associate members were billed \$114, plus any chapter dues (if their chapter has requested that the Home Office collect them). The only members who did not receive dues invoices were Associate members who formerly were Student members. Those members are billed for dues as their individual memberships expire. Dues for Affiliate members are now 60 percent of RTT dues, or \$68.40.

New membership cards will be mailed as soon as dues have been paid. The 1987 cards are printed in blue on white plastic stock. RTT cards will carry the words "Registered Tuner-Technician" and the RTT logo in gold.

Dates And Deadlines

Dec.

31 Deadline for Award nominations.
1987 dues due.

Jan.

1 Proposed Bylaws changes dues.
9-11 Board Meeting, Toronto, Ontario

Feb.

1 Nominations for 1987 officers due.

July

20-24 30th Annual Convention & Technical Institute

Chapter News And Notes

Dale Heikkinen Chairman, Chapter Management And Achievement Committee Rhode Island

In the works since last spring, the chapter hosted a one-day seminar featuring Wendell Eaton and Rick Butler from the Washington, D.C. Chapter. The team covered a wide variety of topics, including the installation of a new underlever board, new dampers and wires, new key frame and top stack, plus trap work and lyre rebuilding.

New Hampshire

The Granite Action reports that it is in the home stretch on its chapter project, the rebuilding of a Weber concert grand piano. The Clemson action has been located and is fixed to the old keyframe. What remains is relatively straightforward and involves the making of a combination strikepoint and keyboard scalestick, modification of the keys for capstans, final case finishing, preparation of new action parts, hammer hanging, regulating and tuning. (Yes, Greenville, they need the pedal lyre back!) Specially with the New England Regional coming up. Dick Kimball plays host and helper in his shop on Tuesdays and Thursdays.

Connecticut

The chapter took some steps to promote and publicize the PTG at the convention of the music teachers association in Connecticut. As one indication of its value, Gary Green reports

that only 10 pamphlets remained of the more than 100 PTG information pamphlets that he brought to the convention. Others helping out at the convention were J.B.C. Thomas, Charlie Hubert, Vivian Brooks and Martin Foster.

Toronto

The assets of Lesage Pianos, forced into receivership by the Royal Bank last February, have been purchased by Draper Brothers & Reid, manufacturers of Sherlock Manning. Orders for both Sherlock Manning and Lesage Pianos are reported to be brisk.

In Hanover, Sklar-Peppler ceased production of Heintzman pianos on Sept. 30. The future of Heintzman is clouded at this time.

Lehigh Valley

The Delaware Water Gap Celebration of the Arts took place in early September. In this jazz festival, Chris Solliday, who was the official technician for the Steinway grand, performed an hour's slot with his Solliday Quartet. Bob Hartman sang in the jazz choir program. As president of the local Lions Club, he also spent the remaining hours cooking hot dogs at the Lions fundraising stand as a volunteer.

And in the PTG booth, Pauline Fox displayed action models, key recovering samples, and PTG literature on piano care and humidity control. Piano technicians visiting from as far away as New Hampshire, Ohio,
Continued on next page

Chapter Notes...

New York and Florida stopped by to say hello and to give encouragement for the Guild's visibility and "taking the action" where the people were.

Syracuse

Nancy Buswell recently presented a thoroughly prepared and researched class on "practical physics for the piano technician." From her workshop in Rome, NY, she brought many props to demonstrate the nature of wave patterns and motions. The members participated in figuring out the mathematical formulas concerning pitch frequencies and inharmonicity. The net results of this in-depth class provided for a clearer understanding of the physics involved in the overall production of sound in the piano.

Northern Virginia

The fair is one community event of the year that provides a showcase for the richness and diversity of life in Fairfax County. The Northern Virginia Chapter participated in the fifth annual Fairfax Fair held at George Mason University, Fairfax, VA. Activities included county and commercial exhibits, health expo, fine craftsmen, historical demos, and entertainment. Attendance at the fair this year was over 80,000 people.

The chapter members manned the PTG information booth for two days in June. Items on display at the booth included a Baldwin piano, action models, piano parts, the Lifesaver Climate Control System and a PTG videotape entitled "An Invitation to a Grand." A large amount of PTG literature was available to interested persons as well as a listing of the current members' names, addresses, and phone numbers.

The Home Office was instrumental in providing

literature, a rented film and a beautiful banner. Damp-Chaser Electronics Co. also provided complimentary brochures.

Many people stopped to ask, "What is PTG?" and to say "I never knew there was such an organization." Despite the amount of work, planning and cost, the chapter feels that the effort was a very worthwhile promotion for PTG and member services.

Cleveland

Can it survive in the electronic age? The piano, that is. In a thoroughly prepared presentation over a two-month period, *Butts and Flanges* carried interviews about the piano industry excerpted from the December 1985 issue of *Keyboard* magazine. It carried interviews by Ray Kurzweil of Kurzweil Instruments, Frederic Rzewski, a Chicago-based session player and studio manager, and by John Steinway, piano manufacturing executive. All this in preparation for the subsequent chapter meeting at Pi Keyboards and Audio. The present owner, David Yost, was influential in the original agreement among manufacturers to standardize digital keyboard information and to create MIDI (Musical Instrument Digital Interface).

Cincinnati

Paul L. Jansen and his son are a manufacturer and distributor of piano benches, piano covers, vertical and grand dollies, moving pads, supplies, equipment and other odds and ends. They are known for their well-designed artist benches. In his technical article in the chapter newsletter, Ben McKlveen describes why they might be better or serve as an alternative source of supply. In addition, one may write for a catalog from Paul L. Jansen and Son, 3220 Shorewood Drive,

Oshkosh, WI 54901, or call 414-431-5433.

Detroit

There are effective props available to those interested in educating the general public, or as the case may be, even a technician's own business. An example of this is the PTG film "The Music of Sound" featured by Hugh Gullledge, president of the Chapter. He spoke on public relations and how members could help. In November, Hugh will speak at Tindale College and then again at Hammell's Music in February 1987.

Northern Michigan

The president of the chapter, John Glover, appeared in a "careers" day program at the local public schools. He spoke about music in general and piano work in particular.

Waukegan

Learning to play the piano by ear, you say? Back by popular demand was Charlie Jacobsen to complete his course on how to play the piano by ear. (The editor says he uses his hands and fingers instead.) For their October meeting, he thoroughly covered lessons two through 35.

Chicago

He is responsible for the care of about 250 pianos. Approximately a third of these are grands, many 15 years old or older. But the school, the University of Wisconsin School of Music in Madison, also has some prestigious new concert grands. And as senior technician at the School of Music, Joel Jones was invited by the chapter to give a talk on "First Aid and Battlefield Repair," a discussion of first aid, emergency repairs, short cuts and quick, economical methods of correcting problems in heavily used school pianos.

Continued on next page

Chapter Notes...

Madison

Fools rush in where angels fear to tread. No, this writer will try again. "Fools rush in: building a piano shop," is the beginning of a series of articles in *The Tuning Pen* by Bob Hohf. It is the account of one person's experience in constructing a piano shop by himself. In "Part I: High and Dry," Bob relates that it is "not a story for the faint-hearted."

Boulder

In what was described as "the most unbelievably good chocolate eclair cake you have ever tasted," the refreshments capped off a delectable tray of interesting technical items for the evening. Opening off, David Trasoff summarized the business transacted at the PTG National Convention. A videotape on flange re-pinning and re-bushing followed. Richard Capp gave a brief demonstration on removing broken tuning pins. And Tevis Morrow followed this with insightful stock market analyses and recommendations.

San Diego

If you like keys, this program would be for you, entitled "Key rebuilding like you've never seen before." Mark Adams covered the various methods for removing old keytops, the why and how of removing fronts, plus an explanation of the various types of glues that can be used for tops and fronts. He further explained ways of repairing center rail holes together with the tools he has developed to do this repair.

Golden Gate

What do you do after you've covered the first 50 steps to grand regulation? Recently David Abdalian discovered some of the secrets of telemarketing, or the technique of marketing by phone. There are many, many

topics included in this area, among them: how to use pre-call planning to increase your success; four major customer objections and how to turn them into appointments; how to deal with irate customers and keep them as clients; phone collections; how to close a sale; how to get over the fear of rejection. Piano service can be sold over the phone by using refined techniques of empathy, enthusiasm and determination.

Sacramento

"What's new in tuning?" Using graphs of data obtained through actual measurements on a recently restrung grand piano, Antonio Bombal proceeded to show what happens to a piano's pitch in various parts of the scale as a result of pitch raising. To obtain the data, the piano was first well-tuned, the result recorded in the memory of his Accu-tuner and plotted on a large graph. Later, the new strings were pitch-raised again, the results recorded and graphed, which showed where the piano had "landed" after the pitch raise. The tuning was repeated again with a subsequent pitch raise of only five cents, and while this might sound like a small enough pitch change to do in one pass, the measurements of the resulting pitch, writes Bill Spurlock, showed that the piano was still not in fine tune "proving that any pitch change, no matter how small, will cause drifting from the desired setting. Most importantly, the graphs showed that this settling is not even across the scale so the tuning pattern is compromised.

Paul Magee and Kirk Burgett gave a technical program to the Sacramento Branch of the California Music Teachers Association.

Bill Spurlock continues his fine series on homemade tools for the chapter, demonstrating and then auctioning off, for instance, a voicing tool (April) and then a hot glue pot (June).

Portland

Joe Garrett showed some of the pitfalls and triumphs of "Installing a Clemson action in a Chickering grand." According to those who played it, the piano plays extremely well now compared with what it played like prior to the restoration. The technical session was an excellent chance to learn a lot about the making and workings of grand actions. In a recent letter from Sohmer, Gary Green reports that the current cost of the Clemson is \$556 for grands and \$390 for the U-10 vertical kit.

Chapter Programs

Washington, D.C. -- "Detailing: a difference you can see; cosmetic touches in piano work" Sam Powell.

Hampton Roads -- "Explaining basic temperament," Thad Schatzel.

Roanoke -- "Personal touches to old problems," Robert Hale.

Southwest Florida -- "Manufacturing and marketing of Bosendorfer pianos," Neal Conner of Tune Town.

El Paso -- Tour of Nichols Piano Shop, Mesilla Park, NM.

Bluegrass -- "Practical grand regulation," Nevin Essex.

Lansing -- "Pitch lowering," Owen Jorgensen.

Central Illinois -- "Voicing," Steve Schmidt.

Central Iowa -- "Player piano restoration."

Minnesota-N. Iowa -- "Tool maintenance: the key to speed and accuracy," Paul Chick.

Nebraska -- "Damper regulation," Richard West.

Denver -- "Radio Shack personnel and their computers: how they can help your business."

Los Angeles -- "How to shoot a troubled upright," Jim Harvey.

San Diego -- "Techniques to deal with the stresses of being a piano technician," Jan Tronson, physical therapist.

Seattle -- "Touch weight and friction," Dennis Gorgas.

Selling Yourself And The Piano Technicians Guild

Dick Bittinger
Reading- Lancaster Chapter

It won't be long til the New Year rolls around. Why not start it off with a resolution to "sell yourself and the Piano Technicians Guild?" The brochure "The Unseen Artist" makes a point of the importance

of the piano technician. This series of articles, which began in the June issue of the *Journal*, is meant to help you sell yourself in a professional manner and give your customer good advice on the care of his or her piano, be it new or old.

Check the ad in the *Piano Technicians Journal* and order

the brochures now to suit your needs! Then put your name, address and phone number on them and be ready to start the New Year right!

Make sure your chapter gets off to a good start for the New Year also by sending for the slide presentation on "Business Aids."



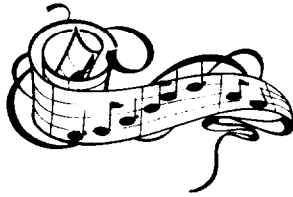
What is the Piano Technicians Guild?

The Piano Technicians Guild is an international nonprofit organization of skilled piano craftsmen. The Guild's purpose is to maintain the highest possible level of skill in its members by providing educational opportunities and forums for the exchange of information. Its goal is to provide piano owners with accredited, readily available and thoroughly dependable service for their instruments.

Membership as a Registered Technician is attained only by completing a series of three rigorous examinations in the maintenance, repair and tuning of pianos. Only Registered Technician members of the Piano Technicians Guild are authorized to display the logo above. Protect yourself and your piano by always engaging the services of a card-carrying registered member of the Piano Technicians Guild.

Published in the interest of better music through better serviced pianos by:
Piano Technicians Guild, Inc.
9140 Ward Parkway
Kansas City, MO 64114

Compliments of



THE UNSEEN ARTIST

THE UNSEEN ARTIST

The audience is hushed, the virtuoso appears and is greeted with applause. He bows, takes his place at the piano and a burst of golden melody rises from his fingertips.

The man at the keyboard wins the praise of the public and the press. But there is an unseen artist on the stage, too — the piano technician — without whose skill there would be no concert.

The piano technician keeps the instrument in perfect tune, in matchless condition to meet the demands of the virtuoso.

The piano technician is always near at hand to help you, too, though you aspire to no more than pleasing music in your home.

Without the piano technician

Music studios would close their doors . . .
Concert halls would be empty . . .
Public schools would be without music . . .
Orchestras would be without a vital part of their ensemble . . .
Radio stations would be seriously handicapped . . .
Home music would be a thing of the past.

Your piano is important to you even though you may be an amateur. It is important to your peace of mind, to your physical and spiritual relaxation. Cherish your piano; you have no other possession of comparable value.

And remember the unseen artist — the piano technician.

Recent Film Usage By Chapters

PTG films used recently in chapter programs include: "Action Centers," Boulder, CO (Richard Capp); "Bridge Repair," Madison, WI (Joel Jones); "Casualties of Stress," Lehigh Valley, PA (Pauline Fox) and South Florida (Morty Trautman); "Creation of Sounds" Monterey Bay (Diane Hofstetter); "Fifty Minutes With Herman Koford," Rhode Island (Alfred K. Butler); "Grand Action Regulation," Montana

(Peter Briant); "Invitation to Grand Piano," South Central Pennsylvania Chapter (James Hess); "Piano Tuner-Technician Forum" Nebraska (Richard West); "Prescription for Complaints," El Paso, TX (Dean Howell) and Central Illinois (John Baird); "Troubleshooting," Nebraska (Richard West) and Central Illinois (John Baird); "Upright Action Restoration," Redwood, CA (Gay Ornellas).

New Officers

Lehigh Valley, PA

John Zeiner, Sr. -- *President*
Sharla Kistler -- *Vice President*
Pauline Fox -- *Secretary*
John Zeiner, Jr. -- *Treasurer*

Long Island -- Naussau

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