BE SURE YOU’RE RIGHT: THEN GO AHEAD!

It doesn’t matter whether you’re driving a car, building a house, composing a sermon, delivering a campaign speech, performing a surgical operation or building a player action,—be sure you’re right before you go ahead.

In the building of STANDARD PLAYER ACTIONS every endeavor is made to see that every part of the action is correctly adjusted before they are included in the complete product.

In the picture shown herewith we have a man engaged in testing the secondary valves of an action to see that they do not bind and that they have the correct play.

This is only one of the many tests and inspections that a Standard Player Action undergoes before it is delivered to the purchaser.

You, as skilled Piano Technicians, have often written us, testifying as to the excellent way in which our action stands up, even in the face of hard usage; and this sturdy durability can be accounted for not only on account of its excellent design, or because of its fine craftsmanship, or by reason of its fine material, but also because of the rigorous and thorough testing and inspection of each individual part. We are sure we’re right before we go ahead.

STANDARD PNEUMATIC ACTION CO.
W. A. MENNIE, Pres.
638 West 52nd St.                  New York City
WHO BUILDS UP THE HOME BUILDS UP THE NATION

Good homes stabilise a nation; poor homes breed discontent: who builds up the home builds up the nation.

There may be those who think differently, but, in our opinion, the good home is that in which gentle culture is engendered; the home in which is bred a love for the arts and sciences; the home in which is born a love for one's fellow-man; the home in which one learns "high thinking"; the home in which dwells whole-souled laughter as well as heart-deep sympathy; the home of books and flowers and music; the home that is considered an abiding-place and not merely a resting-place; the home that is considered a hard place to leave behind and a good place to return to. Such a home is a strong link in the chain of patriotism which binds a nation together and makes of it a strong nation. It is this idea which our artist has pictured on the cover.

NEXT MONTH, THE BIG CONVENTION

To those men of the Tuning Fraternity who have not attended a Convention of the N. A. P. T. we would suggest that they make a big effort to attend this year. The Convention at Detroit in 1925 was so mightily successful, and proved such a big source of inspiration, instruction and pleasure, that it would seem a safe prediction to say that those who attended it will also attend the Convention this year in Chicago. "Bigger and better than ever," is the forecast. Don't forget the time, week of August 8, 1926, and the place, the Hotel Sherman. And don't forget to be there.

THE DANQUARD SCHOOL AT THE CONVENTION

The announcement that The Danquard School will begin a three-weeks' course of instruction at Convention time, and at the Convention hotel, will be received as good news by many Tuners. Milton L. Cheek will be the instructor. The Standard Pneumatic Action Co. will also have an exhibit there. Do not fail to register at Room 17. You will be heartily welcomed there and will meet old friends. Put the number of the room down on the cuff of the shirt you intend to wear to the Convention.
In 1777 Mozart set out upon his second tour. He was now a young man of twenty-one. But the enthusiastic reception that had been given the child-prodigy was lacking on this tour. Jealousy, perhaps, of older musicians, had something to do with this. While in Paris a symphony of Mozart's was produced at the Concerts Spirituels, with a fair amount of success. But joy in this small success was overwhelmed by sorrow in the death of his mother, who died in the young man's arms after he had devotedly watched over her for two weeks. Shortly after this he received another shock for Aloysia Weber, with whom he was in love, turned cold toward him.

Returning to Salzburg after two years, he wrote his first serious opera, "Idomeneo." It was produced at Munich in 1781, with great success.

In March, 1781, Mozart was ordered by Archbishop Hieronymous to follow
him to Vienna. The composer did so: and was given the treatment, not of a genius, but of an ordinary lackey. At this Mozart's pride rebelled. He resigned from the Archbishop's service, and was violently ejected from the premises.

In 1782 his opera "Die Entfuhrung aus dem Serail" was produced in Vienna, with such wonderful success that Mozart began to think of marriage: and on August 4th of this same year he married Constance Weber, sister of his former sweetheart. The love of these two was constant: but neither Mozart nor his wife were sufficiently practical-minded to cope with the exigencies of life, and their financial affairs were always at an extremely low ebb-tide.

After a visit to Leipsic, Mozart returned to Vienna. There, at the King of Prussia's orders, he composed a number of quartettes. A comic opera, "Cosi fan tutte" followed, and the "Zauberflote"—The Magic Flute—was written.

And now poverty began to press on Mozart, and certain of his goods had to be pawned in order to provide a means of subsistence. On one occasion Mozart and his wife were discovered dancing in their room in order to keep warm, their fire having gone out and no money on hand to buy fuel.

Then, one day, appeared a stranger, who asked for what sum the composer would write a mass for the dead. The sum of fifty ducats was quoted, and the money was paid. Mozart began at once upon his marvellous "Requiem." And now a strange fancy seized upon him that this "Requiem" he was commissioned to write was for his own death.

Illness took hold of the great composer, but in spite of it he continued with his work. But he rapidly got worse.

The day before his death certain of his friends assembled in his room to sing the almost completed "Requiem." Mozart, in bed, with the score before him, weakly sang the alto.

The following day he died: his last words being in regard to the "Requiem"—which was truly his own. He was buried in a pauper's grave, December 6th, 1791.

The amount of work he produced was prodigious, and included cantatas, symphonies, masses, oratorios, sonatas, etc. The operas Cosi fan tutte, Don Juan, Idomeneus, The Magic Flute, Nozze di Figaro, and Seraglio are known to most musicians.

Building Up a Tuning Business

The Sixth of a Series

AS TO PRICES

In this series of articles on Building Up a Tuning Business the endeavor, so far, has been to point out to the Tuner and Technician ways and means of getting more work to do. But in the matter of the Tuning and Adjustment of Pianos and Players there is something more to be considered than mere quantity of work,—there is QUALITY.

It might be stated that, in some cases, the reason some Tuners are always searching for more work is because of their low charges for work done. They have to do a great deal of work in a day in order to make a respectable day's pay.

A Tuner should so set his prices that he will receive a fair day's recompense for a fair day's work. If he sets his charges too low, then he has to hurry through each job in order to take care of other jobs; and hurried work is seldom good work.

One of our readers wrote us not long ago that he had more work than he could attend to, but that he wasn't going to hurry on that account. He said that he would do just as much good work in a day as he possibly could, and that the rest of it would have to wait. His busi-
ness, he said, was bringing him in a good living; and the way things appeared at that time there would be work enough to keep him comfortably for many months to come. His charges, said he, were fair but not exorbitant.

In that last expression, “fair but not exorbitant,” we feel that this tuner gave to the Tuning Profession a mighty good text. There is such a thing as overcharging as well as undercharging. And how quickly we all resent paying what we consider an unjust price, whether it be for coal, or beef, or flour or a hair-cut!

It must be remembered that there are many thousands of piano-owners who have to work even harder for their dollars than does the Piano Tuner: and while these working people love Music, and realise the necessity of keeping the Piano in tune, they cannot afford to ignore the most urgent needs of food, clothing and shelter. the primal necessities, and they will not consider getting the piano tuned if the cost of tuning is beyond their means.

A fee that will be fair recompense to the good Tuner, and that will not appear exorbitant to the piano-owner, will do much toward inducing the latter to have his piano tuned when necessary, and will go far toward helping the Tuner build up a satisfactory and permanent business.

The Seventh Article of a Series on the Reproducing Piano

The Selector-Chest Cut-Off Valve

AST month the Selector-Chest Governor was explained, and in the drawing illustrating the article a box-like arrangement was shown attached to the upper leaf of the pneumatic. This is the Selector-Chest Cut-off Valve.

The Valve, as shown in the cut, (page 6, June number) consists of a circular disk of leather, felt and fibre, attached to a pouch, and this disk is situated directly above a hole or port in the top leaf of the pneumatic.

When playing the regular player-rolls made for the Reproducing Piano, the Cut-off is not in operation: but when playing 88-note rolls a port is opened for the admission of heavy or atmospheric air above the Cut-off Valve pouch.

The pouch is thereby forced down, and with it the attached disk. This effectually closes the hole or port in the upper leaf of the pneumatic, and the Selector-Chest Governor is cut off entirely from the Exhaust Fan or Pump.

The port for the admission of heavy air above the pouch is not shown in the illustration.

The Hammer Rail Expression and The Loud Pedal Expression

In the Upright Action the Hammer Rail Expression and the Loud Pedal Expression Pneumatics are found together, one below the other, at the bass end of the piano: but in the Grand Action they are separated.
The Hammer Rail Expression is worked by Tracker Bar holes eight, “on,” and seven, “off,” at the bass end.

In the same type of action the Loud Pedal is worked by Tracker Bar holes eight, “on,” and seven “off,” at the treble end.

The valves operating these expressions are, for the Hammer Rail, F, and for the Loud Pedal, E, as shown in the illustration.

It will be seen that two holes are required to control each of these expression pneumatics, one hole to throw them on, and another to take them off.

The Hammer Rail Expression is used to obtain a very soft or double-piano tone. This tone is obtained by throwing the hammer rail forward, thereby shortening the stroke and reducing the strength of the hammer blow on the strings.

In order to work the hammer rail the Hammer Rail Pneumatic closes, and the rod, attached to the movable leaf of the pneumatic and to the rail, rises and thrusts the rail closer to the strings.

This is much the same as in the foot-power player, the only difference being that, in the case of the Reproducing Piano, the rail is worked through a two-way, or lock-valve, and will remain “on” until released by the “off” hole in the Tracker Bar. The Lock Valve was explained in a previous article.

The Loud Pedal Expression will be taken up in next month’s magazine.

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**OUR MONTHLY HOROSCOPE**

Those born in July come under the sign of the Lion, Leo; and their birth-stone is the Ruby.

If you were born in this month it is very probable that you will make a change of residence either this month, or next, or perhaps last month. The change will be but a temporary one. Those living inland will move to the sea, and those living near the sea will journey to the country.

Many of those not born in this month will also make a change of residence, following the lead of Leo.

By making this change much will be acquired. Some will acquire a coat of tan, some will get burned, many will get bitten, and others will discover what poison ivy is.

The Ruby, your lucky stone for July, is a red jewel of wonderful lustre. In value it ranks next to the Emerald. Collecting rubies is an excellent hobby.

We knew a man who collected a Ruby,—married her in fact,—and he said she was a “pearl.”

But then, there are rubies and Rubies,—and then there are Rubes.

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**PUNTING ON A PIANO**

The celebrated pianist was telling a few tales at the dinner-party.

“‘Yes,’” he said, “the fact of my being a good pianist once saved my life from a severe flood I experienced.”

“Oh, how was that?” queried a voice.

“You see, when the water struck our house my wife managed to scramble aboard the dining-room table and floated down the stream until she was rescued.”

“Yes, but where did you come in?” queried the same voice.

“Well, I accompanied her on the piano,” grinned the pianist genially.

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**WE ACKNOWLEDGE AN ERROR**

In the June issue of the magazine, our artist pictured for us the difference between quarter-sawed lumber and lumber of regular cut. There was a mistake in the picture showing the method of quarter-sawing. We will give a correct picture of this in next month’s magazine.

We regret very much that this error was overlooked by us.
In the Good Old Summer time

Above are shown some views of Niagara Falls, taken in the winter time. They were taken and sent to our Mr. Lawrence by Mr. Chauncy Bond, superintendent of the Weaver Piano Co., of York, Pa.

Now, get out your winter overcoat, turn the old thermometer upside down, and take a good long look at all the ice and snow.

We are publishing these pictures with the expectation that by the time this number comes out we all will be experiencing some real summer weather. So far (and this is written about the middle of June) we have not discontinued carrying the coal-bod to be replenished from our small remaining supply of Black Diamonds.

Whether you get a thrill or a chill from these pictures, you may thank Mr. C. Bond for it, even as we here take occasion to thank him.
Editorial

The STANDARD Player Monthly
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The Sense of Smell and the Sense of Hearing

Sometimes we wonder if this civilisation of ours is not blunting some of our senses: and then again we are afraid that other of our senses are becoming morbidly sensitive.

Take the sense of hearing, for example: isn’t it reasonable to conclude that the chaos of sound that is constantly drumming on the ears of city dwellers must, eventually make the hearing less acute to consonances and dissonances. The rattle of surface cars, the clatter of elevated roads, the rumble of subways, the honking of motor-horns, the “shouting and the tumult” must surely either dull the sense of hearing or drive the city dweller to wearing earmuffs.

Then as to the sense of smell. That, we know is becoming too blamed sensitive, for each year we suffer from either hay-fever or straw-fever, or rose-fever, or ragweed fever, or some other kind of fever that makes us sneeze and cough to our own discomfort and the discomfort of our friends. This, we feel, is not a natural condition, but is induced by our departure from natural living conditions.

But, in spite of all, we will live in the cities, or we will hie to the country for our vacations. Anyhow, we’re “between the devil and the deep sea,” so what are we going to do about it?

And a cynical voice replies, “Why not go to sea?”

Cleveland in 1927?

The Cleveland division N. A. P. T. and the Cleveland Chamber of Commerce are striving to have the 1927 Convention pulled off in their City. They claim to have one of the finest Convention Halls and the best hotel conveniences in the U. S. A. President of that division, J. B. Wurstner and the Secretary Frank J. Lyon are largely responsible for the movement to have the 1927 Convention come to Cleveland and they are backed in their efforts by the entire division.

June Meeting of Phila. Div., N.A.P.T.

The Philadelphia Division of the N. A. P. T. held their June meeting on Tuesday evening, June 1st, at the home of our worthy chairman, Wm. J. Lenz, 1748 Church Lane. Had a very good crowd out and talk about eats—well just ask some of the boys that were present and they will vouch for Mrs. Lenz being a good cake baker and they appreciate the trouble she went to.

We are expecting our National President and Secretary on later in the month. The Tuners of Philadelphia who do not belong to the N. A. of P. T. do not know what they are missing. Come on in boys, the water’s fine.

W. H. Rupert,
Editor S. P. M.
New York, U. S. A.

Dear Sir:

In reading the "Among Friends" page of the S. P. M. (in which I am very much interested) many ideas are suggested to me, which would make an interesting article, if I had the time to put them in logical order. There is no present opportunity for this, however, but I feel that a few random remarks, based on the letters printed heretofore in the S. P. M. may be of help to others in the same boat as myself.

Contrary to the experience of Brother A. W. Barnard who operated in Oklahoma, I find it easier to deal with women; men seem to be indifferent to me. Thank God, we're not all alike! What work I miss, he ought to get! It is a matter of personality and temperament, and I advise all tuners to study themselves, and choose what methods of solicitation suit them best.

I can get no results at all with phone calls as a means of solicitation. Others can. Therefore they should. My personal letters nearly always bring results; so I get most of my business that way.

As for the time which should be spent on a tuning, we must use diplomacy. If you tell people you charge them for what you know, instead of what you do, many of them will prefer a man who knows less and does (or seems to do) more. As a rule, people who earn money by the hour, consider the time you spend as the basis of the charge; those who earn their living by commissions, and contracts, do not consider this phase of the work as much as they do the results. There are, however, many exceptions. Study your customers, with the idea of working in with their ideals, as far as you can. This principle is useful in "putting over" estimates also.

On the subject of soliciting business through newspapers and "movies" the nature of your territory will control this. My "territory" comprises the west half of Long Island, and movie ads would not be practical to cover such a field. Nor would local newspapers. Yet these methods are no doubt better for tuners who are just building a practice, as a quick means of getting results in a small territory, or well established tuners who wish to build up local work. Personally I feel that much of the work gained in this way is undesirable; work which several brother tuners have probably estimated upon, and a cheaper job, if possible, is sought; their payments, too, may not be as prompt or sure as patrons secured through friendly recommendation.

I find the best way to secure work is to do a good job, assert your friendship to the owner, and find out if her (notice?) mother, sisters, friends, or neighbors could not benefit by the same service. It takes longer to get established this way, but the work is far more enjoyable, and the payments surer. For the year 1925 I lost less than $20.00 through bad collections. The "friendly" appeal, I think, accounts for that.

There is an interesting subject which, for lack of space, I will not treat, further than mentioning it: "What is the most brief, accurate and practical method of keeping record and accounts?" I feel that a tuner's success depends largely upon this; I feel also that most tuners are naturally weak on the subject unless they have given it special study. I will be glad to devote a letter to this subject alone, but meanwhile would like to hear from others.

Closing, with the best wishes to the "craft" and to the S. P. M. that shows so much interest in us, I am

Fraternally yours,

G. C. Eskholm, Jr.

Newcastle-on-Tyne, England

Dear Editor:

We do not know to what extent we are indebted to your good selves for all your goodness in having supplied us with the "Standard Player Monthly" for a very long period, and we have never had an opportunity of showing our appreciation.

You have often asked us to contribute something to your paper, but nothing that has come our way has ever, as far as we can tell, been of interest. There is, however, a happy exception to this monotonous rule, and this happened two days ago.

We have a very high class tuning connection, and one of our tuners went to a house to tune a piano where he had frequently been before, and had got the scale set and a few of the octaves done, when the lady of the house, who had been out shopping, came hurriedly into the room as soon as she entered the house, and asked him to give up tuning at once as her dear little dog, a pet of some sort, (breed unknown) was very ill in the next room, and she could not bear to have it disturbed. The tuner was requested to call back in a fortnight when she hoped the dog would be better.

We think you might incorporate in your own language this true story, in your monthly Horoscope.

Again expressing our great appreciation for what you have done on our behalf, and for the player business all over the world, we are

Yours faithfully,

C. F. A.
**IMPORTANT**

When writing to us about a Standard Action, will you be sure to let us have the Player Action Number, and the make of Player piano in which the action is installed? This information will eliminate much delay and will enable us to give you very prompt service.

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**H. B.** Would you kindly give me your advice as to what could be the matter with a certain piano. The piano is about eight years old. I covered the pneumatics also covered the motor, and find motor is in good condition, and also the pneumatics. I think there must be something wrong with the valves where they close but I cannot hear any leak. The player action is your make with double valves and it has good bellows. I would like to send the machine to you to have you finish this work for me. The piano plays all right with the one difference—that where you pump the regular piano four times, on my piano I have to pump five or six times, and it works tight under the feet, not as it should be. Could you let me know the cause of this trouble? I'll appreciate your advice.

**Answer:** We have your letter in which you advise us that you have in for repairs one of our players which is apparently about eight years old. We believe that this is in need of an entire overhauling and we will be glad to have you send it in to us for our attention. This would call for renewing almost everything on the action except the wooden parts and the action will be practically as good as new when it is returned to you. No doubt the cause of your trouble is in the valve system, and possibly the cloth on the pneumatics has become hard, all of which will need renewal.

**C. B. H.:** I have been having trouble with the top action of a Standard action. Bottom action is O. K. as well as motor on rewind. Have massaged pouches of both primary and secondary valves. At first the pedals offered no resistance with the tracker bar covered on play, with tempo at O. I got a little results after massaging secondary pouches. Can hear a rushing of air around primary valves but cannot locate cause or overcome it. The action is in a Piano. I failed to get the number of the action. I would be glad to have one of your valve gauges. Please advise me on this matter.

**Answer:** We are in receipt of your letter of recent date in which you advise that you have a Piano containing one of our player actions which is giving trouble. According to your description we feel sure that the trouble most likely can be located in the primary valves and that they need to be re-regulated. While you have the action apart, it might be advisable to blow out the channels and bleeds to clean same from the accumulated dust and lint. Also ex-
Examine the secondary valves carefully to see whether the cement holding the metal seats in place has not become brittle and fallen off. Also see whether the felted parts of the valves have not become moth eaten. We would also suggest that you examine the striking pneumatics. See whether the rubber cloth thereon has not become hardened. If this action appears to you to need an entire overhauling, it might be well for you to send it in to the factory here for repairs. The work is guaranteed and the action should then be practically as good as new giving you satisfaction for many more years.

R. W. One question I would like to ask you. That is: Granted bottom action of player is alright (air-tight) top action leaking. Pedals go sixty miles an hour and music passes over holes without sounding. I can hear a rush of air going through top action. How am I to distinguish whether it is the secondary valves or where the action joins, where tubes join action or where pneumatics are glued on to action? I do not think it is the Silencer as tempo works alright. The pouches are made of Zephyr. It is a new player. What do you think of Zephyr pouches? Does the hot weather affect them? The player is brand new. How am I to know when a secondary valve is seating properly, and how to make it seat properly? Trusting to hear from you at your earliest convenience.

Answer: You state that the player in question is a brand new one and so far as I can deduct from your description, I feel almost sure that the trouble is in the valve system, most likely with the zephyr pouches. While perfectly airtight, a zephyr pouch is not the proper material to be used in our estimation for this purpose. It is so easily affected by atmospheric conditions and they become stiff and stretch across the diaphragm similar to a drum. When this happens it will have a tendency to affect the valve inasmuch as the valve is caused to be lifted off its inner seat and this is what I think most likely is the matter with the player you complain of. Now, it might also be possible that the valves themselves are made of improper material which does not stand up under atmospheric conditions and changes and probably are warped or have become rigid in their guides and when in this condition, light pumping will not affect them. You do not tell us what make of action this is and with this information we would be better able to give you suggestions how to affect a remedy. We would advise, however, that you carefully study the valves and see whether they have sufficient play or whether they are pliable enough. Also the pouches. If you can do so, we would suggest that you change the pouches from zephyr to the regular sheepskin pouches or possibly you can soften up the zephyr pouches by manipulating same with the tip of your finger.

J. R. W. I am in the tuning business, and tuned a ——— Piano that has a Standard player action in it. It was bought about seven years ago but I did not tune it until recently. The party who owns it said that he had to pedal just as fast when he got the piano as he does now. In pedalling, you have to make three strokes where it should require only one. I do not claim to be an expert on players. Can you give me some instructions so that I can remedy the trouble?

Answer: We note you are having difficulties with a ——— Piano containing one of our player actions. You did not give us the action number of same, but state that the action is over seven years old. This would indicate to us that it is in need of an entire overhauling and we would suggest that you take the top action apart entirely, blowing out all the bleeds from the accumulated dust and lint and see that they are clean and that the primary pouches are still in good condition. If they seem to have become stiff, they can be softened up a little by manipulating with the tip of your finger. Next carefully inspect the primary valves and see if they have the proper play. Next examine the secondary valves to see whether the metal valve cups that are cemented on the board have not become...
corroded or whether the cement holding them in place has not become brittle and fallen off. See whether the felted part on both primary and secondary valves has not become moth eaten. All of this would prevent them from seating properly and would cause the action to pump the way you describe. While you have the action apart, examine the striking pneumatics to see whether the rubber cloth thereon has not become hard and broken through. If you find that this action is in need of a complete overhauling, possibly the replacement of the valves, etc., it might be well for you to send it to our factory for repairs as we conduct a repair department for our product. However, it is just possible that you could undertake the job yourself and put the action in first-class condition again after the receipt of our booklet and the information contained therein.

The following men answered the May questions, but their answers were received too late to be given credit in the June issue of the magazine:

H. L. Trimble, Des Moines, Iowa.
W. A. Hook, E. Lynn, Mass.
Chas. E. Forsythe, Dayton, Ohio.
Oliver MacCollum, Williamsport, Pa.
John R. Leeks, New London, Conn.

The names following are those of men who answered the June questions:

Manuel J. F. Corrar, Brooklyn, N. Y.
Paul Wascher, Frackville, Pa.
W. H. Schaeffer, LaPorte, Ind.
Patrick J. Gaffney, Troy, N. Y.
Allen R. Fichthorn, Reading, Pa.
Frank J. Lyon, Cleveland, Ohio.
T. Solberg, Stamford, Ct.

Here are the answers to last month's questions:

Question No. 1. If the take-up spool of a Type C action is out of center, how would you effect adjustment?
Answer: By means of collar, located in transmission, at extreme right on lower drive shaft.

Question No. 2. If the music roll should travel in jerks over the tracker-bar, what would be the cause?
Answer: Either motor or transmission drive chain might be too tight. Motor shaft might be bent; or a foreign substance might have lodged inside heel of pneumatic. The pinion-gear might be too closely regulated to the big gear wheel in transmission.

Question No. 3. If there is a grinding noise in the transmission while playing, where would you locate it, and how would you remedy it?
Answer: In the mesh of pinion-gear and the big drive gear-wheel, due to too tight an interlock. To remedy, loosen set screw on collar of big gear, and move big gear away from pinion-gear.

Question No. 4. What would be the cause of a treadle that is depressed failing to come back?
Answer: The pin driven into treadle-board connecting treadle-link may be binding; or spring broken—or off. In case of tight pin, this can be loosened by slightly tapping with hammer on inside of link, close to board.

Question No. 5. How would you adjust a secondary valve if the bleed or vent cap has fallen or been removed from its place?

July Questions

Question No. 1. How would you regulate the lift of the pneumatic and the stroke of the hammer?

Question No. 2. On a double-valve action two of the secondary valves are inflated while their primary valves remain seated. How would you account for this?

Question No. 3. How does the Crash Valve operate?

Question No. 4. When notes play on re-roll, what is the cause?

Question No. 5. Should an inflated pneumatic open fully or only partly?
WANTED!
These Want Ads. are Printed Free of Charge

IMPORTANT NOTICE: Send in your advertisements before the fifteenth of the month to insure insertion in the edition of the first month following. Want ads. received after the fifteenth will have to appear in the edition of the second month following.

POSITIONS WANTED
Retail Store Manager with previous excellent record, desires position with large piano concern. Able to produce good results. Can handle sales force to advantage. Want Col. No. 1194.

Tuner and Repairman with several years experience desires position. Write full details. Want Col. No. 1195.


Tuner and Repairman with knowledge of refinishing, and burning-in, desires position with good piano house. Also work on violins and small instruments. Steady, reliable and fast worker. Want Col. No. 1197.


Experienced Tuner and Player Mechanic would like steady work with dealer. Will locate anywhere. Want Col. No. 1203.

Tuner with some player work experience desires to connect with good music house where there is a chance for advancement. Best references can be furnished. Want Col. No. 1204.

Tuning College Graduate would like position as Tuner and Repairman in music store. Understand players, and can also assist with sales. Prefer to locate in California. Want Col. No. 1205.

Salesmanager. 30 yrs. of age. Experienced and qualified to manage and handle sales force. Desires to locate with good company in Pa., N. Y. or N. J., but would consider elsewhere. Am a high grade salesman and have original ideas in managing sales force. Can increase sales. Write Want Col. No. 1206.

High grade Tuner and Mechanic on Player and Electric instruments wishes partnership in established Repair Shop or Music House, preferably in Central States. Over 20 years experience. Able to meet public. Want Col. No. 1207.

Piano Repairman and Refinisher, also Action Man, wants to locate in city of 50,000 or more. Ready for business. Will take charge of shop for some good house, or will work up. Want Col. No. 1208.

Blind Tuner, Married and with family, wishes to locate in West. Good Tuner and Repairman. Steady and reliable. Had experience playing piano in theatre. State location and salary. Want Col. No. 1209.

HELP WANTED
There may be, shortly, an opening for a Tuner and General Repairman of Pianos and Players, in Mexico. Preferably one who can speak Spanish. If you are interested write Want Col. No. 1210.

Tuner and Repairman: One who understands Reproducing action and can also refinish. Good salary to right party. State age and references in first letter. Located in West Va. Want Col. No. 1211.

One of best houses in N. Y. State handling leading Reproducer lines, has opening for experienced Tuner, Regulator and Reproducer Mechanic. Permanent position. Give experience and send reference with application. Want Col. No. 1212.

Competent Tuner and Player Mechanic who can also do case work. Permanent position. Located in Illinois. Want Col. No. 1213.

Tuner and Playerman with Selling ability wanted to take care of manufacturer's branch store. Investment required. Located in N. J. Want Col. No. 1214.

MISCELLANEOUS
For Sale: 1 Type "D" Tuner's Case; 1 Ampico Mercury Gauge, "New"; 1 No. 1 De Luxe "Lyon & Healy" Tuner's Hammer. $15.00. Exceptionally rare bargain for tuner in need of these tools. Only reason for selling is because I have new outfit. Want Col. No. 1215.
The Real Joy that Comes to Publisher and Editor

The actor, when reciting his lines upon the stage, knows when his lines are "going r" by the immediate applause of his audience: the baseball player, when he makes a good play, is cheered by the fans in the stands and bleachers: but the publishers and editors of magazines are, as a rule, left very much in the dark as to how their efforts are being received by the reading public. Occasionally, when a blunder is discovered, they hear about it: but words of condemnation are oftener received than words of praise.

But we, of the "Standard," cannot complain in this respect. Many real friendly letters arrive at the office saying kind things about STANDARD PLAYER MONTHLY as well as about Standard Player Actions.

We are very pleased indeed to show a copy of one of these letters which, in a few short lines, says as much, in the way of appreciation as might be said in a letter of many pages. Thank you, Mr. Alexander.

It is our aim to make your magazine more and more interesting as time goes on. Perhaps one of the biggest stimulants to our efforts comes from the new names we are constantly being asked to add to our mailing list. You can surely help in this respect by sending in the names of any tuners you know of who do not receive, but would like to receive, the STANDARD PLAYER MONTHLY.

STANDARD PNEUMATIC ACTION CO.

W. A. Mennie, Pres.

638 West 52nd Street, New York City.