

pages. Emil Martin found it out and now his first record bears the same title as a great Lloyd Del Castillo album — *Pipe Dreams!* There is consolation though: Lloyd did his dreaming on a beautiful Robert Morton; Emil did his on an equally beautiful Wurlitzer.

One of the things heard most at the Roaring 20th National was, "It's a shame Martin doesn't have a recording out." Now he does, and frankly it's a dream in spite the fact that three tunes have been overdone on theatre pipe organ records. The redeeming value though, is that two of them have that unique Martin arrangement. The third tune has no musical value, no matter who plays it, in this reviewer's estimation.

Emil Martin is no stranger to the theatre pipes. He was playing them before he could legally join the union. His efforts are from love for the instrument, and it shows in every note. His feel for the classics is second to none and as anyone who has had the pleasure of hearing him in person can attest, he plays every type of music well, with vim, vigor and refreshing vitality. He is not playing notes on a page.

Titles on Emil Martin's *Pipe Dreams* are:

"Granada," "The Entertainer," "Lara's Theme," "Spanish Eyes," a Beatle Medley, Overture from *Orpheus*, *Desert Song*, *Student Prince*, as well as selections from *Tosca* and *Madame Butterfly*, "Summertime in Venice," "Beautiful Blue Danube," "Al Di La," "Chatanooga Choo-Choo," Theme from *2001*, and an all too short excerpt from "Rhapsody in Blue."

The price is \$6.25 postpaid. Address requests to Emil Martin, Pipin Records, 1168 Volz Drive, Sacramento, CA 95822. Make check or money order payable to PIPIN RECORDS. Please include zip code in return addresses. □

HOW TO CURE AN OVERBEARING CHRYSOGLOTT

by Scott Smith

Several months ago, those of us on the maintenance crew of the 3/11 Barton in the Michigan Theatre in Lansing, Michigan, became increasingly aware that our Chrysoglott-harp (so dubbed by Barton) had become "clanky" and overbearing, as so many of the Deagan harp-equipped Bartons do, and decided to do something about it.

Well, somehow, I was assigned to the project, and through trial and error (mostly error) and several long-winded discussions with many organ experts who threw up their hands, I almost gave up all hope of ever attaining my goal. However, in the midst of this entire project, I met Ben Levy, who had previously met and tackled this very problem on the 3/13 Barton in the Michigan Theatre in Ann Arbor.

Let me back up here for a few notes of explanation. The action and hammers used by Barton differed slightly from the Wurlitzer type. The latter had what appeared to be oversized piano hammers, almost undaunted with age. The Barton type, on the other hand, had what appeared to be a round rubber core with a felt sock over it, and when new, apparently some kind of rubber band-like material wrapped around the center. In addition to this, the bottom twelve hammers had some kind of tape wrapped directly over the rubber center, with the felt and rubber over it, to soften it further. Over the years, the rubber turned to stone, the rubber bands disintegrated and fell off, the tape turned to dust, and the hard core beat through the felt, until it started to

"clank," and many do. Couple this with the fact that most of the Bartons I've encountered were blessed with a Chrysoglott of rather small dimensions in comparison to say, that of a Wurlitzer. One almost gets a Glockenspiel effect with the worn-out hammers.

A temporary way to correct this is to turn the felt sock around so that the hole is off to the side, and only the felt strikes the bar. However, in a matter of a few months, you are left with the same problem again.

Curing the problem consists of using the silicone rubber used for bathtub caulking, found in virtually any department store. Position the felt (if not already) so that the hole faces the bar it is striking. I used a small amount of the silicone on each hammer; enough to cover part of the surrounding felt, as well as the exposed hardened rubber, which is what you are mainly concerned with covering. This serves two purposes — one, to mellow the harp, and secondly, to hold the "sock" in place when doing its thing.

The result, in our case, made a most desirable change in the harp. We've received many compliments on it. I'm sure that Barton was not the only manufacturer who used this type of small-scale harp, nor the action, but it is representative. If anyone has any questions in this matter, please write to the address below. In fact, I'd be interested in hearing from anyone who tries this method.

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Central Ohio Regional Convention

COLUMBUS, OHIO

FRIDAY - SATURDAY AND SUNDAY
NOVEMBER 28, 29 and 30