

PIPE DREAM PIPES (Continued)



N. Y. PARAMOUNT-STYLE MARQUEE covers one entrance, but unlike its illustrious forebear, this one sits astride a driveway. The scale model shown here occupies a 46 x 46-inch area and is made of plastic, cardboard, cork and contact paper; scale: one-eighth inch equals one foot. Three artisans worked a month and a half to complete the model.

Says Marshall Owen of his project: "Research indicates that many Las Vegas stars want a Hollywood showcase where they can get more mileage from their Vegas routines. That's one reason for PIPES AND PEDALS; another is . . . the Mighty Wurlitzer."

It is planned to install a second organ—probably a good electronic—in one of the cocktail lounges.

"I sincerely believe," states Owen, "that the financiers of this project should endeavor to procure an airways franchise in order to maintain a Heliport atop the high-rise building. Being connected to the major airports by helicopter and located within a few blocks of the proposed Hollywood Convention Center can help make it one of the great hotels of the West. Subterranean parking will accommodate both the Pipes and Pedals Theatre-Restaurant and the high-rise building.

The value of the property shows itself to good advantage in the erection of a high-rise building on the present parking area. The type of building, whether office or hotel, shall be determined after presently instituted research is completed.

"When will it all come about? I predict we will open the restaurant late this year," says Owen, "not in time for the ATOE National Convention, perhaps, but it will nonetheless be there for all to enjoy for a long time."

—CRESCENDO ENTERPRISES RELEASE

Photos: G. Bandini

WHERE THE BARTONS WERE

—Part One—

by Dan Barton

In which veteran organ builder Dan Barton reminisces some, then starts his long-awaited list of Barton installations.

The talking pictures killed the theatre organ business and by early 1932 it was really dead! The Barton organ factory was closed, the machinery and equipment sold and the remaining organ parts disposed of. The records were stored in a vault in the office of Mr. W. G. Maxcy, who was the president of the company. Mr. Maxcy died soon thereafter and the executors of his estate, seeing no reason to save records of a concern that was then out of business, destroyed all of the Barton company records.

To me the theatre organ business became just a pleasant memory. I went to Chicago to work for Wurlitzer. For 12 years I had been battling Wurlitzer for theatre organ business in the Midwest, and Mr. Tom Clancy, the sales manager of the Wurlitzer Co., must have taken some note of the battle for he offered me a position in the Chicago retail store to take charge of a new department selling a newly developed electric refrigerator.

After several months it was decided that kitchen refrigerators and musical instruments did not synchronize in the public mind and Wurlitzer gave up the refrigerator business.

I then started a poster advertising business in Chicago and soon learned I knew more about the theatre organ business than advertising and, not wanting to spend the time to learn a new business, I quit and returned to my home in Oshkosh, Wisconsin.

I purchased four large houses and remodeled them into apartments. I became the busiest handyman in the community. I was a carpenter, house painter, interior decorator, electrician, plumber, upholsterer and even did cement work. I did everything but cook and baby-sit for the tenants.

During these years I gave little thought to the theatre organ business. Then, in 1960 I received a letter from Alden Miller, of Minneapolis, and a copy of his magazine, the *Kinura*. He asked a lot of questions about Barton organs and the magazine was full of articles about old and abandoned theatre organs, and how they were being restored. He advised there were two other magazines, the *Posthorn* and *Theatre Organ*,

that Stu Green and Tiny James were the producers and that *Theatre Organ* had recently run an article about the Barton organ in the Orpheum Theatre in Springfield, Ill. He said there was a national organization with chapters in many cities in the U.S. and the aim was the restoring and maintaining of old theatre organs.

That was my first knowledge of the American Theatre Organ Enthusiasts. I sent for copies of the *Posthorn* and *Theatre Organ*. I was surprised to find the extent of this hobby. I received a letter from Mr. Green asking me to write an article for his *Posthorn*. I complied with an article, "How To Tune An Organ," which was published in the April '62 edition of the *Posthorn*.

I began to receive letters from organ enthusiasts telling of their activities and asking questions about Barton organs, and personal visits to my home in Oshkosh. Many from the Midwest, Milwaukee, Chicago, Detroit, Grand Rapids, Minneapolis, St. Paul and other places. The champion long-distance visitor was George Anthony of Burlington, N. C. He had purchased a 3-10 Barton that was installed in the Paramount Theatre in Lynchburg, Va., in 1930. George flew from Burlington, N. C., to Oshkosh just to become acquainted with the man who built his organ.

Chris Feiereisen of Manitowoc, Wisconsin, took me on trips to hear concerts on restored Barton organs, a 3-14 installed in 1927 in the Capitol Theatre, Madison, Wisconsin; a 3-21 installed in 1926 in the Rialto Theatre, Joliet, Illinois; a 3-10 installed in 1927 in the National Theatre, Milwaukee, and now moved and reinstalled by John Deegan in Antioch, Illinois; and a fine church installation in Manitowoc which had the pipe structure of the 4-21 Barton from the Highland Theatre, Chicago (installed in 1925) and which Chris and Ben Comstock, another Manitowoc enthusiast, had purchased.

I have written several more articles for Stu Green's *Bombarde* and a history of the Barton organ for L. A. Waldsmith, Dayton, Ohio. He is an enthusiast who owns the 3-15 Barton organ from the Paramount Theatre, Hamilton, Ohio, installed in 1931. I made a recorded interview with Gene Boorum, of Chemung, N. Y. At the 1965 ATOE national convention in Chicago there were concerts

on the Montclare Theatre 3-10 Barton, and on the big 6-62 Barton in the Chicago Stadium. Many new friends were made during the convention. I was voted the Honorary Member for 1965, an honor I never expected but was most grateful to receive. *Man, O man!* I was back in the theatre organ business, not as a builder, but as an enthusiast!

One thing bothered me—I had no list of installations of Barton organs or Bartolas, and could not answer the many questions that were asked about locations of organs. About three years ago I decided to compile a list of all known installations. The information was obtained from several sources: checking lists of cities in the territories we had worked, assisted by Al Stoll, the former superintendent of the factory, and Joe Schani, who had handled the shipping; obtaining the records of Phil Pierce, who had operated our southern office in Dallas, Texas; asking many of my new enthusiast friends to send me lists of Barton organs in their immediate territory. Many others volunteered information about installations they were familiar with. For this help I am deeply grateful and extend my special thanks.

Great assistance came from a list of Orgoblos obtained by Chris Feiereisen from the Spencer Turbine Co., of Hartford, Connecticut. Chris furnished me a copy of the list and helped in the compilation. The list shows the Orgoblos that were shipped direct from the Spencer factory to the theatre where the installation was to be made. Many blowers were shipped to our factory at Oshkosh for factory stock and then shipped with the organ to the theatre; these blowers were listed as "unknown" on the Spencer records. We used some Kinetic blowers on the Bartolas and Zephyr blowers on the church organs and on some Barton theatre organs.

When the blower number is known, it is given on the list. This number is a source of information in determining the theatre where the organ was originally installed. This applies where the organ is found in a residence, church or other place.

Bartola pit organ history dates from 1911 but recollections regarding installations are so vague that the years of 1911, '12, '13 are given only as an estimate of about 65. The list starts as of 1914. The consecutive factory numbers are not available; therefore, the list is by cities where the installation occurred.

No claim is made that this list is complete or exact in all details.

(IN THE APRIL ISSUE: Dan Barton continues his INSTALLATION LIST and reminisces ABOUT BARTOLA PIT ORGANS.)

INSTALLATION LIST OF BARTON ORGANS AND BARTOLA PIT ORGANS

Location	Building	Size	Blower No.	Installed
Appleton, Wis.	Majestic Theatre	2-7	13620	1922
Appleton, Wis.	Appleton Theatre	2-9		1923
Appleton, Wis.	Elite Theatre (Replacing Bartola installed 1914)	2-3	13748	1923
Appleton, Wis.	St. Mary's Catholic Church	3-18		1925
Albert Lea, Minn.	Rivoli Theatre	3-8	13418	1922
Ashland, Ky.	Capitol Theatre	2-8	14352	1923
Ashtabula, Ohio	Majestic Theatre	2-8	14691	1923
Arlington Heights, Ill.	Arlington Theatre	2-3	16922	1925
Aurora, Ill.	Rialto Theatre	3-10	19034	1926
Ann Arbor, Mich.	Michigan Theatre	3-14	21127	1927
Antigo, Wis.	Palace Theatre	2-6	21658	1928
Albion, Mich.	Boehm Theatre	3-8	21726	1928
Ashland, Ky.	Grand Theatre	2-7	21793	1928

BARTOLA PIT ORGANS

Location	Building	Size	Blower No.	Installed
Appleton, Wis.	Elite Theatre	3 1/2		1914
Ashland, Wis.	Theatre unknown	3 1/2		1914
Ashtabula, Ohio	Casto Theatre	3 1/2	6769	1915
Anderson, Ind.	Opera House	3 1/2	5873	1915
Albion, N.Y.	Family Theatre	5	8254	1917
Alma, Mich.	Strand Theatre	5	10098	1919
Alliance, Ohio	Theatre unknown	Deluxe		1920
Aberdeen, So. Dakota	Colonial Theatre	5	11926	1921

BARTON ORGANS

Location	Building	Size	Blower No.	Installed
Bay City, Mich.	Orpheum Theatre	2-3	12068	1921
Battle Creek, Mich.	Bijou Theatre	2-3	12053	1921
Bloomington, Ind.	Indiana Theatre	2-8	14777	1923
Beaver Dam, Wis.	Davidson Theatre	2-3	16208	1924
Burlington, Wis.	Crystal Theatre	2-6	16466	1924
Berwyn, Ill.	Parthenon Theatre	4-16	16003	1924
Bensonville, Ill.	Center Theatre	2-3	17807	1925
Bloomington, Ill.	Majestic Theatre	3-11	19232	1926
Boone, Iowa	Princess Theatre	2-3	19835	1927
Bentonville, Ark.	Meteor Theatre	2-3	20410	1927
Burlington, Wis.	Orpheum Theatre	2-7	20470	1927
Baraboo, Wis.	Ringling Theatre	3-9	21966	1928

BARTOLA PIT ORGANS

Location	Building	Size	Blower No.	Installed
Battle Creek, Mich.	Butterfield, Theatre	3 1/2		1914
Benton Harbor, Mich.	Princess Theatre	5	6798	1916
Brooklyn, N.Y.	F. W. Fowzer	5	9040	1918
Beatrice, Nebr.	Theatre unknown	Deluxe		1920
Bismarck, No. Dakota	Bismarck Theatre	5		1920
Beloit, Wis.	Theatre unknown	Deluxe		1921

BARTON ORGANS

Location	Building	Size	Blower No.	Installed
Chicago, Ill.	Riviera Theatre	2-9	9073	1918
Chicago, Ill.	Central Park Theatre	3-9	10428	1919
Chicago, Ill.	Dreamland Ballroom Organ played with orchestra to overcome noise of elevated trains running over top of building.	2-6 Spcl	9723	1919
Chicago, Ill.	Crystal Theatre Replacing Bartola installed 1917	2-8	11220	1920
Chicago, Ill.	Milo Theatre Dreamland Ballroom Addition to organ installed 1919	3-8, divided manual	13662	1921
Chicago, Ill.	Roseland Theatre	2-7	14017	1923
Chicago, Ill.	Central Park Theatre Replacing 3-9 Barton installed 1919	3-10	14034	1923
Chicago, Ill.	Radio Station WCFL Arcadia Ballroom (2 organs) 1 console, 1 organ at each end of ballroom to overcome bad acoustics; organs played with orchestra.	3-10 each	14240 14467	1923 1923
Chicago, Ill.	Park Theatre	2-7	15699	1924
Chicago, Ill.	Capitol Theatre	2-7	15715	1924
Chicago, Ill.	Jeffery Theatre	2-8	16397	1924
Chicago, Ill.	Highland Theatre	4-21	18196	1925
Chicago, Ill.	Windsor Park Theatre Replacing Bartola installed 1917	2-7	16852	1925
Chicago, Ill.	James Coston Theatre	2-7	17839	1925
Chicago, Ill.	Embassy Theatre	3-10	17921	1925
Chicago, Ill.	Spaulding Theatre	2-7	17990	1925
Chicago, Ill.	Midwest Theatre	3-10		1926
Chicago, Ill.	Colony Theatre	3-10	18428	1926
Chicago, Ill.	Radio Station WBBM	2-7	18653	1926
Chicago, Ill.	Radio Station WLS	3-10	19078	1926
Chicago, Ill.	Schindler's Theatre	3-9	19295	1926
Chicago, Ill.	Belmont Park Theatre	3-10		1926
Chicago, Ill.	Regent Theatre	3-10		1927
Chicago, Ill.	Regal Theatre	3-14	21334	1927
Chicago, Ill.	Savoy Theatre	2-7	19791	1927
Chicago, Ill.	Pershing Theatre	2-3	19834	1927
Chicago, Ill.	Belpark Theatre	3-17	20293	1927
Chicago, Ill.	Ogden Theatre	2-3	20583	1927
Chicago, Ill.	Maplewood Theatre	2-7	20754	1927
Chicago, Ill.	Montclare Theatre	3-10	22642	1928
Chicago, Ill.	Woodlawn Theatre	3-10	21593	1928
Chicago, Ill.	Patio Theatre	3-17	19685	1929
Chicago, Ill.	Chicago Stadium 883 tabs; 100-hp. blower with 15 - 25 - 35 - 50-inch wind	6-62	22655	1929
Chicago, Ill.	Radio Station WBBM	3-10	22890	1929

(To be continued next issue)