

WHERE THE BARTONS WERE

—Part Two—

In which . . .

Dan Barton

continues his BARTON
INSTALLATION LIST and
reminisces about . . .
BARTOLA PIT ORGANS

INSTALLATION LIST OF BARTON ORGANS AND BARTOLA PIT ORGANS

Cleveland, Ohio	Jewel Theatre	2-5	10939	1920
Cleveland, Ohio	Five Points Theatre	2-8	11498	1920
Cleveland, Ohio	University Theatre	3-9	22155	1928
Cincinnati, Ohio	Grace Lutheran Church Recreation Hall	2-9		1920
Canton, Ohio	Alhambra Theatre	2-7	13706	1922
Canton, Ohio	Garden Theatre	2-7	13736	1922
Crown Point, Ind.	Crown Theatre	2-3	16671	1924
Cicero, Ill.	Masonic Temple	2-7	17713	1925
Cicero, Ill.	Palace Theatre	3-10	19623	1926
Champaign, Ill.	Rialto Theatre	2-7	19059	1926
Coldwater, Mich.	Tibbetts Theatre	2-3	19674	1926
	Replacing Bartola installed 1921			
Cudahy, Wis.	Cudahy Theatre	2-7	20511	1927
Cedar Rapids, Iowa	Iowa Theatre	3-14	21294	1927
Coleman, Texas	Coleman Theatre	2-9	21944	1928

BARTOLA PIT ORGANS

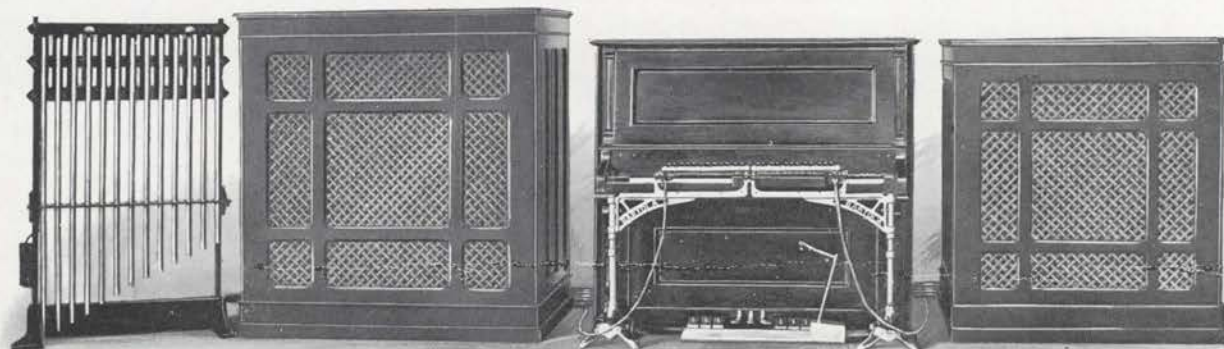
Location	Building	Size	Blower No.	Installed
Chicago, Ill.	Rose Theatre	3½		1914
Chicago, Ill.	Morton Park Theatre	3½	5736	1914
Chicago, Ill.	Crown Theatre	3½	5516	1914
Chicago, Ill.	Star Theatre	3½	5738	1914
Chicago, Ill.	Bandbox Theatre	5	6485	1915
Chicago, Ill.	Movie Inn Restaurant	5	6810	1915
Chicago, Ill.	Crystal Theatre	3½	7113	1916
Chicago, Ill.	Movie Inn Supper Club	5	5740	1916
Chicago, Ill.	Vernon Theatre	3½	6858	1916
Chicago, Ill.	Irving Park Theatre	5	6989	1916
Chicago, Ill.	Vernon Theatre	Deluxe	7027	1916
	Replacing 3½ installed 1916			
Chicago, Ill.	Star Theatre	5	8637	1917
	(There were 2 Star Theatres in Chicago)			
Chicago, Ill.	Crystal Theatre	5	8445	1917
	Replacing 3½ Bartola installed 1916			
Chicago, Ill.	Central Park Theatre	5	8365	1917
Chicago, Ill.	Windsor Park Theatre	5	8494	1917
Chicago, Ill.	George Hines, Mannheim Rd.	5		1919
Chicago, Ill.	Simansky's Theatre, Madison St.	Deluxe		1920
Cleveland, Ohio	Fairyland Theatre	3½	5737	1914
Chippewa Falls, Wis.	Theatre Unknown	3½		1915
City Island, Bronx, N. Y.	Bayview Hotel	5	8198	1917
Clinton, Iowa	Amuse U Theatre	5	7915	1917

BARTOLA PIT ORGANS

Location	Building	Size	Blower No.	Installed
Creston, Iowa	Willard Theatre	3½	11325	1920
Cheyenne, Wyo.	Amuse U Theatre	5	11389	1920
Cheyenne, Wyo.	Atlas Theatre	5	11018	1920
Council Bluffs, Iowa	Liberty Theatre	Deluxe		1920
Central City, Nebr.	Empress Theatre	5	10723	1920
Cloquet, Minn.	Cloquet Theatre	5	11157	1920
Coldwater, Mich.	Tibbetts Theatre	5	12048	1921
Columbus, Ohio	Garden Theatre	Deluxe	12083	1921

(The Barton installation list will be continued in the next issue)

BARTOLA DELUXE—Photo from a Barton promotional brochure shows the bass and treble keyboards pulled together over the piano keyboard, effect pedals (at either side of piano pedals) and the knee-operated "swell pedal." It had six treble ranks and two bass ranks, plus Drums, Traps, Xylophone and Marimba.
—Illustration from Dave Bowers' Book, "Put Another Nickel In."



The first Bartola was made in 1911 and installed in the Rex Theatre in Oshkosh, Wisconsin. The Bartola was an addition to the theatre piano; no piano was furnished with the Bartola and there was no self-player. The Bartola was played from a 30-note keyboard, 2½ octaves G to C. The on or off switches were mounted directly in front of the Bartola keys. The keyboard was mounted on a metal standard which was placed in front of the piano and arranged so the keyboard would go directly over the treble keys. The keyboard could be moved over the keys or not, as the player desired. The accompaniment was played on the piano with the left hand and the melody on the Bartola.

The first Bartola had a pipe section of violin and flute at four-foot pitch (starting at G above low C and extended 2½ octaves), a xylophone, one octave of chimes and saucer bells which were mounted in various parts of the auditorium. A footboard which fitted around the piano pedal, had toe pistons which played bass drum, snare drum, tom-tom, castanets, crash cymbals and bird whistle. The saucer bells were changed to a reiterating metal marimba to avoid conflict with fire regulations prohibiting open wiring in theatres. All of the percussions were operated by a direct electric action which was developed in our factory.

A Clarinet, Vox Humana, Diapason and Bartolina were added to the pipe section. The Bartolina was a large scale, capped metal flute which was used at 2-foot pitch, one octave higher than the other stops. The Bartolina was created by Jerome Meyer of the Meyer & Sons

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—Advertisement from April, 1927, issue of Jacobs' Orchestra Magazine)

ABOUT BARTOLA PIT ORGANS (continued)

Organ Pipe Co. of Milwaukee. In the high register the tone quality resembled a soprano voice. I coined the name "Bartolina" and used the stop for the high register of the tibia in Barton organs in later years.

This specification (Flute, Violin, Clarinet, Vox Humana, Diapason, Bartolina, Xylophone, Marimba, Chimes, Drums and Traps) became a standard Bartola. The pipe section was on $3\frac{1}{2}$ " wind pressure and this model was known as " $3\frac{1}{2}$ " and is so designated on the installation list of Barton organs and Bartolas.

In 1915 the volume was increased. Larger scale xylophones and metal marimbas played were with a more powerful, direct electric action. The scale of all the pipe stops was increased and the wind pressure raised from $3\frac{1}{2}$ to 5 inches. Swells were installed in the front

of both cases operated by a knee lever, mounted on the floorboard. This model is designated as "5" on the installation list.

The $3\frac{1}{2}$ model was continued to meet price competition and also to make possible installations in theatres where we encountered cramped space in the orchestra pit too small for the enlarged model 5.

In 1916 a lefthand, or bass keyboard was added. This keyboard was 31 notes, bass C to F sharp. The left and right keyboards could be pulled together, making a 61-note manual. An 8' Stopped Flute and an 8' mitered Tuba played from the lefthand keyboard. When both keyboards were used together (and no piano) the result was a semblance of an organ. This model was called "De Luxe" and is so designated on the installation list.

"QUITTING QUSSING & QUING..."

by Lloyd G. del Castillo

Photoplays move so conventionally along accepted formulæ that there are certain types of themes which are sure to be convenient. There is, of course, a Love Theme. Often, a secondary Girl Theme or Hero Theme will be almost as prominent because these two characters do not lend themselves to the sentimental type of music appropriate for the Love Theme. In contrast to these will be the Villain or Comedy Themes. These are the most common, but there is often a place for additional themes such as the Father or Mother Themes, or whatever else suggests itself prominently enough to demand a special tag. In my own cue sheets appears an invention, not copyrighted, which I freely bestow to a waiting world for the benefit of humanity. It consists simply of indicating these themes by their initial letters, which speak for themselves in distinction to the meaningless Theme I, Theme II, and so forth, ordinarily encountered. Luz uses intrinsically the same idea with colors, but some of us are either color-blind or not equipped with colored paper.

So much for the musical routine. The second point, that of introducing effects and limitations, has caused even more battles in printer's ink than the famous Unit vs. Straight controversy. And just as the Units now appear to be winning the latter fight, so are the realists surely submerging the impressionists. The two campaigns are connected. The presence of a Unit in the pit furnishes a standing invitation to the organists to imitate everything from a machine gun to a chicken peep, simply because it can be done so effectively. Personally, I have no doubts at all on the matter, after having sat in an audience and noticed how startlingly effective would be a sudden doorbell or some such cue.

The only thing to guard against is, first, overdoing them, and second, bungling the music in order to get them in. But, if you take care of the second point, the first will take care of itself. For if you are careful to keep your musical continuity smooth, that in itself will check any tendency you may have to deteriorate into a drummer and "effects" man.

(To be continued next issue)