

U. S. patent 1,050,513 issued to Barton on January 14, 1913, further augmented by 1,174,956 and 1,174,957 of March 14, 1916, appear to provide coverage for the Bartola Orchestra. Little is known about the nature of the Autola, which was offered for the first time in October 1915. A single known illustration depicts a Ford Model T roadster with two people in the rear seat and a large box mounted on the driver's side running board (**Figure 68**). A minimal engraving of the device shows nothing more than a box in the same position, with either a grill or louvers to protect the internal mechanism. It was described as having a calliope tone and as loud as a band. The price was just \$48.00. A catalog was mentioned but the author has never seen an example of it.¹⁰ One machine that was offered for sale second hand in 1917 was described as "DEAGAN'S AUTOLA," 20 keys, plays any piece; perfect condition; ready for use; batteries included. Hardwood case holds all, 26 x 10 x 13 inches. Cost \$225.00 Must sell for cash at once. \$72.00 takes it all. Dr. George W. Paradis, Pueblo, Colorado." Though the offered description sounds to some degree like a Deagan Una-Fon, the size is more in fitting with the Barton Autola.¹¹

The lack of details about the Autola causes us some reservation in identifying U. S. patent 1,298,864 granted on April 1, 1919 to Barton as covering the device (**Figure 69**). However, the electrically operated solenoids, contoured bell bars, resonance chambers and louvered enclosure for outdoor placement and protection all strongly suggest that this was the design for the Autola. It had been applied for on September 16, 1916.

Notes

1. A set of these bells is heard on the compact disk "Circus Day Music" issued by Circus World Museum in 1999.
2. Data from U. S. Census schedules.
3. The 1880 census lists him as Edwin R. M. Street. *Billboard*, August 26, 1939, page 35; February 7, 1942, page 50.
4. *Clipper*, December 28, 1889, page 704; October 6, 1894, page 501; February 12, 1898, page 833; March 31, 1900, page 116; June 1, 1901, page 308; *New York Clipper Annual* for 1900, page 187.
5. E. R. Street Musical Novelties, Musical Bells and Specialties catalog, Warshaw Collection, Smithsonian Institution Archives.
6. *Billboard*, December 14, 1912, page 93; *Clipper*, January 25, 1913, page 22.
7. *Billboard*, December 18, 1915, page 125; March 18, 1916, page 168.
8. Dan Barton, "The Birth of a Theatre Organ," *Bombard*, December 1964, page 8; Ruth Westover, "Chicago Still Hears That 'Oshkosh Sound,'" *Oshkosh (WI) Daily News*, August 20, 1969.
9. *New York Clipper*, June 14, 1913, page 2, has a description of the Bartola. Barton also offered a device called a Tangola, an electric xylophone playable by the theater pianist, in late 1915.
10. *Billboard*, October 30, 1915, page 24; November 20, 1915, page 14; July 22, 1916, page 27; October 14, 1916, page 28.
11. *Billboard*, August 25, 1917, page 65.

Fred Dahlinger continues to research and document hand organ, band organ, hackbrett and street piano history in America, and welcomes contact and communication on these topics.

Recording Review . . .



To help celebrate their 50th anniversary, the KDV (Dutch organ association) issued a CD *Historisch Concours* for their members—it was included with the recent issue of *Het Pierement*.

Explaining the purpose of the CD is best accomplished by repeating the accompanying message from the CD insert:

The Circle of Mechanical Organ Friends (KDV) was established in The Netherlands in 1954 by a group of idealists. They feared that the mechanical organ would disappear from the Dutch streets, cafes, dance halls and fairgrounds, unless they took concert action to prevent this. Now, 50 years later, it is clear that the battle to retain the place of the mechanical organ in daily life, has been essential and still is.

The insert continues on to describe the content of the CD by saying:

The music on the two CDs offers you a colorful overview of mechanical organ music sounds from the first half of the 20th century. Regrettably, a lot of the music that these mechanical organs played, has been lost. The recordings have been derived from 78 rpm discs. These had to be well and truly straightened, polished up and resurrect by the skilful technician Harry Coster, before we could put this music onto a modern disc, and enable you to enjoy this "Historical Concourse" for many years to come.

I found the two CDs to be quite delightful. The first CD covers a period of 1911 to 1926 while the second plays organs from 1927 to 1941. A total of 58 songs are included played by familiar as well as unknown organs to me. Earlier Dutch organs seem to incorporate the use of xylophones whereas that instrument seemed to phase out over time.

This is a "must" for those interested in Dutch street organ music but only a few extra copies were made and inquiries regarding availability should be addressed to:

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