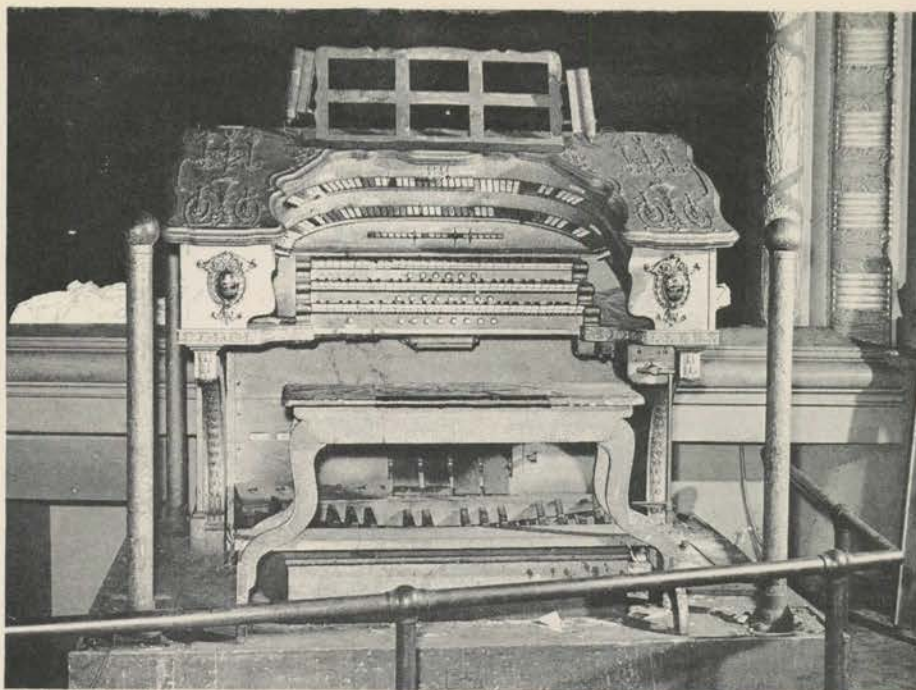


Colonial Theatre Barton

Another long-silent theatre organ has been saved from probable destruction, this one by ATOE member David A. Strassman, Milwaukee, Wisconsin. A modest 3/10 Barton has been removed from the Colonial Theatre in Milwaukee, and is now in dead storage pending the design and construction of a new home to house it.

The Colonial organ was not too well known by ATOE's, since the management of the theatre (independent) was rather protective toward the instrument. The organ was installed in January, 1927, at an estimated cost of \$22,000. It was last played regularly in the late thirties. Until the theatre closed in May, 1959, the organ was occasionally maintained by organ students in return for the privilege of practicing. Luckily nothing suffered from amateur workmanship.

After the building was closed, Dave approached the owners and got permission to examine the organ in January. By



Colonial Theatre Barton organ. Gilt, plaster will be removed upon re-installation, as Barton used good maple under all the "gee-gaws."

that time a Milwaukee winter had started taking its toll in the abandoned theatre. "When we entered the theatre that rainy January day," recalls Dave, "the temperature inside was about 35 degrees, there was a terrible odor of mustiness...and directly over the console a monumental leak in the roof had disfigured the proscenium arch and was, in fact, dripping noisily over the keys!"

The console was protected as well as possible for the moment and a hurried examination proved that the pipe chambers were still dry. (Later in the spring, water started dripping on the top of the main chamber ceiling. "We got it out just in time," says Dave.)

A purchase price was agreed upon late in February whereupon the console was completely protected by plastic. Now

that removal of the organ could wait for better weather, Hugh Burdick came up from Lake Geneva to help put the organ back into shape for one last fling. Happily, dirty switches and armatures proved to be the most serious trouble...no dead magnets, no tired leather!

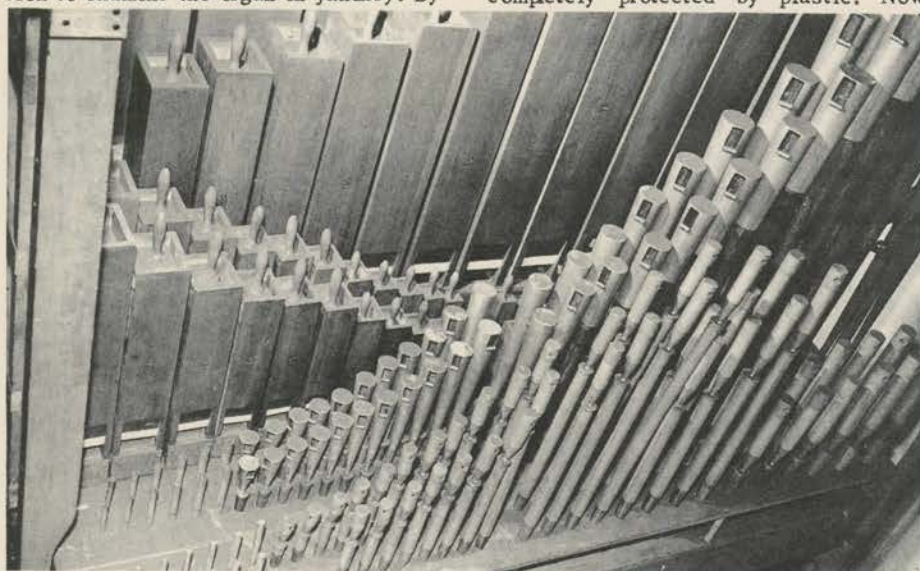
In May, an informal group of about 15 midwest ATOE's gathered in the unheated building (still only 48 degrees. The percussions never did get into tune with the pipes.) to give the organ a worthy send off. The evening lasted well past midnight and was recorded in stereo. Dave hopes to make tapes available to ATOE members.

The organ was removed during June with little trouble, except that the cables going over the stage had to be cut. Everything fit through existing doors with the small exception of the switchboard and relay.

The Colonial Theatre is a 1600-seat house, without any acoustic treatment and with a high, domed ceiling. "Sound movies must have been miserable in there," says Dave, "but for the organ it was perfect."

The organ was located in two triangular chambers flanking the proscenium, about 15 feet above the floor of the house. The console was on a Barton four-poster elevator at the right of the orchestra pit, the blower in the basement directly under the console. Relay and switchboards were in a separate room on the left, behind the main chamber. Only a thin cloth screen covered the tone openings, with the result that the organ really sang out with gusto. It filled the theatre, sounding like considerably more than ten ranks!

Dave has only one lament now that time has dulled the memory of the removal operation. "Where am I going to put those unmitred 16' Tubas?"



Solo chamber view shows vox humana, oboe horn, and leathered tibias, with 16' extension just visible.

SPECIFICATIONS of the COLONIAL THEATRE PIPE ORGAN

MAIN CHAMBER (left) 10'' press.
 Flute: 97 pipes
 Tuba: 85 pipes
 Open Diapason: 73 pipes
 Clarinet: 61 pipes
 Chrysoglott: 37 bars
 Bird Song

GENERAL SPECS.

5 H.P. Spencer Orgbbo is directly below console, delivers 19'' pressure to the regulators.

Combination setter panel in back of console.

Accompaniment:

7 combination buttons, 1 cancel, 1 general cancel

Great:

7 combination buttons, 1 cancel

Solo:

5 combination buttons, 1 cancel

Foot Pistons and Expression:

Fire Gong, Siren, Boat Whistle, Auto Horn, Bird Song.

Division I, Division II and Master expression, Crescendo, Sforzando.

Tremulants:

Main, Solo, Tibia, Vox, Blank

SOLO CHAMBER (right) 12'' press.

Tibia: 85 pipes (15'' press.)
 String: 85 pipes
 String Celeste: 73 pipes
 Vox Humana: 73 pipes (7'' press.)
 Kinura: 61 pipes
 Oboe Horn: 61 pipes
 Marimba Harp: 37 bars
 Xylophone: 37 bars (reit.)
 Cathedral Chimes: 20 tubs
 Glockenspiel: 37 bars
 Orchestra Bells: (top 25 Glock., Reit.)
 Snare Drum
 Bass Drum
 Kettle Drum (Bass Drum)

Tom Tom
 Cymbal
 Triangle
 Tamborine
 Castinets
 Chinese Block
 Fire Gong
 Boat Whistle
 Auto Horn
 Siren

ACCOMPANIMENT

Contra Viole (TC)..... 16'
 Clarinet (TC)..... 16'
 Vox Humana (TC)..... 16'
 Diaphonic Diapason..... 8'
 Claribel Flute..... 8'
 Tibia Clausa..... 8'
 Oboe Horn..... 8'
 Vox Humana..... 8'
 Clarinet..... 8'
 Kinura..... 8'
 Tuba..... 8'
 Viole de Orchestra..... 8'
 Viole Celeste..... 8'
 2 Blank tabs
 Flute..... 4'
 Tibia Clausa..... 4'
 Violin..... 4'
 Viole Celeste..... 4'
 Twelfth..... 2-2/3'
 Flautino..... 2'
 Marimba Harp..... 8'
 Chrysoglott..... 8'
 Tamborine
 Castinets
 Chinese Block
 Tom Tom
 Snare Drum
 Acc. to Acc..... 4'
 4 Blank tabs

ACCOMP. 2ND TOUCH

Tibia Clausa..... 8'
 Tuba..... 8'

Chimes..... 8'
 Glockenspiel..... 4'
 Triangle
 Solo to Acc..... 4'

GREAT

Bourdon..... 16'
 Tibia Clausa..... 16'
 Diaphonic Diapason..... 16'
 Ophicleide (Tuba)..... 16'
 Viole de Orchestra (TC)..... 16'
 Clarinet (TC)..... 16'
 Vox Humana (TC)..... 16'
 Oboe Horn (TC)..... 16'
 Diapason..... 8'
 Concert Flute..... 8'
 Tibia Clausa..... 8'
 Oboe Horn..... 8'
 Vox Humana..... 8'
 Clarinet..... 8'
 Kinura..... 8'
 Tuba..... 8'
 Orchestral Oboe (Syn.)..... 8'
 Viole de Orchestra..... 8'
 Viole Celeste..... 8'
 2 Blank tabs
 Principal..... 4'
 Flute..... 4'
 Tibia Clausa..... 4'
 Vox Humana..... 4'
 Clarion (Tuba)..... 4'
 Violin..... 4'
 Viole Celeste..... 4'
 Nazard..... 2-2/3'
 Piccolo..... 2'
 Tierce..... 1-3/5'
 Tibia Twelfth..... 2-2/3'
 Tibia Mutation (4 notes, each key)
 Fifteenth..... 2'
 Marimba Harp..... 8'

Chrysoglott..... 8'
 Xylophone..... 8'
 Cathedral Chimes..... 8'
 Glockenspiel..... 4'
 Orchestra Bells..... 4'
 4 Blank tabs
 Solo to Great..... 16'

GREAT 2ND TOUCH

Tuba..... 16'
 Tibia Clausa..... 8'

SOLO

Tibia Clausa..... 16'
 Tuba..... 16'
 Vox Humana (TC)..... 16'
 Diaphonic Diapason..... 8'
 Tibia Clausa..... 8'
 Oboe Horn..... 8'
 Vox Humana..... 8'
 Kinura..... 8'
 Tuba..... 8'
 String..... 8'
 2 Blank tabs
 Tibia Clausa..... 4'
 Cornet (Tuba)..... 4'
 Xylophone..... 8'
 Cathedral Chimes..... 8'
 Glockenspiel..... 4'
 Orchestra Bells..... 4'
 4 Blank tabs

PEDAL

Resultant..... 32'
 Tuba..... 16'
 Tibia Clausa..... 16'
 Bourdon..... 16'
 Diaphone..... 8'
 Flute..... 8'
 Tibia Clausa..... 8'
 Tuba..... 8'
 Cello..... 8'
 Flute..... 4'
 Snare Drum
 1 Blank tab
 Acc. to Pedal..... 8'

PEDAL 2ND TOUCH

Tuba..... 16'
 Diaphone..... 8'
 Bass Drum
 Cymbal
 Snare Drum
 Kettle Drum
 Thunder

DUSTY RHODES

(concluded)

ganists have to play with big chords. They do not need to. Whenever you can, keep a counter melody running above or below your tune.' By picking up the chord from beneath each other's hands, we made the transition so that most folks did not know there had been a change in organist."

Frequently when the supper hour approached, Bob Monaghan would take over the playing for his idol. When the proper moment arrived Dusty would say, "Take over, Bob. I'm going out for a sandwich." Dusty would edge toward the left of the bench, Bob would place his fingers under Rhodes', and, assuming his spot in the center of the bench, would continue the playing without a hitch.

Each year the management would have a "big name" organist play in Dusty's place as an added attraction. These "big names" were famous throughout the country and were always a hit. However, in Batavia they received only polite applause. Then, when Dusty

Rhodes would return to the console for the film accompaniment the polite applause would break into a crescendo. The people of Batavia considered him their own, and this status remained quo until the end of his engagement in 1925.

In 1925, Dusty Rhodes left the Batavia scene, according to Lloyd Klos and Jess Littlefield. But where he went is uncertain. Some say he went to Canada for awhile, and beyond that...no one seems to know. But one thing is certain. Of the more than 17,000 people residing in Batavia today, there must be several hundred who still remember the blinking of the console lights in the Family Theatre, the bow of the performer, and the superb artistry which belonged to Dusty Rhodes during the Golden Days of the Theatre Organ in that little New York town.

WHILE THEY LAST

The following issues of TIBIA magazine are available while the supply lasts at \$1.00 each: Volume I, Numbers 2, 3, and 4; and Volume II, Numbers 1, 2, 3 and 4. Mail your request with remittance to ATOE, Box 248, Alameda, California.

Was WurliTzer rebuilding a Morton . . . Did they trade it? . . . or . . .? Also noted throughout the entire list...after an Opus Number the cryptic wording "Rep'd". Now the question is....Does this mean repaired or repossessed?

Incidentally, some of the pipework in Robert Morton installations stands up as some of the best built by anyone. Robert Morton also introduced many progressive ideas into the organ builders' art and enjoyed a reputation for having a very reliable, simple action. Oldtime theatre owners also have stated that Morton's prices were very reasonable, which probably accounts for the many smaller theatres installing them.

1961 ROSTER

THE ROSTER of the ATOE membership for 1961 is now available to members at 50¢ per copy. Just write - National Secretary, Ida James, P. O. Box 248, Alameda, Calif., send in the half dollar, and your copy will be forthcoming.