

The Missing Link...



As is common with most avid theatre organ enthusiasts, Duane Arey dreamed of having a genuine theatre organ in his living room. Again, like most berserk enthusiasts he wanted a WurliTzer, or — as a second choice — maybe a Morton. But after considerable searching, he found these choices hard to locate, at a price somewhere this side of bankruptcy. A rumor was floating about that an organ was available in one of Cleveland's older theatres, but it wasn't thought to be worthwhile, inasmuch as removal would be almost impossible and the instrument was of some unknown make.

Arey, after many disappointments in seeking his "dream organ", finally decided to check out the Cleveland rumor, which proved to be fact. After inspecting the organ, Duane decided to take the plunge, even though the organ was neither a WurliTzer or a Morton. In fact, it was a Link "C. Sharpe Minor" Model, Opus no. 616. Nevertheless Duane now says, "As the owner of Link no. 616, which I have named 'The Missing Link', I find every bit of excitement and pride that would come from being the possessor of one of the name brands. I was somewhat disappointed at first that I was unable to locate one of the more famous makes, but I have since gained much respect for the effort that must have gone into the engineering and design of Link Unit Organs. And I give them an 'A' for effort at a time, when I'm sure there must have been very keen competition. The Link most assuredly contained the qualities for performing the spine-tingling entertainment demanded from these 'Kings of the Movie Palaces'."

As had been rumored, the organ was located in an older theatre, the Haltnorth, located in an older section of Cleveland. The theatre was built in 1914 and was remodeled in 1926, to accommodate the "Missing Link". The



Duane Arey and 16' Violone, which should add plenty of authority to bass end of Arey's Link.

seating capacity was 2300 with all seats on one floor. The house decor was very plain . . . a contrast to most theatres built in the same era. The acoustics are reported to have been "live".

The organ itself was originally installed in July of 1926, on an Otis water-lift, centered in the orchestra pit with the piano installed along side, on the right. This organ played regular performances until 1931, then was silent until 1938, at which time it was used for a short period. Some work was done on the organ at that time. After the 1938 programs, the instrument fell silent and remained so from then until its removal in 1960.

Through the ensuing years the usual deterioration took place, the console being badly beaten by carelessness and vandalism, with great quantities of dirt and debris covering it and the orchestra pit. Mice and moths had taken their toll of the action leathers and felts. A hot-water radiator standing in the pit had been dripping water on one of the cables for years. All in all, from the orchestra pit the project looked almost hopeless.

Unlike the pit components, the

chambers were completely void of any damage, and were in remarkably sound condition. Aside from bushels of coal dust and a bird nest or two, everything was in its proper place, unharmed. Under the dust, all the pipework, percussion, and traps were like new. The brown leather of the chests was in a good state of preservation, and most of the rubbercloth on the vacuum divisions was pliable and would not need renewing.

The person who claimed that removal would be impossible was almost right. The organ was installed in two chambers, solo and main, one on each side of the proscenium arch. The only access to the chamber was through thirty-inch trap doors located at the top of steel ship's ladders which entered into the ventilating blower rooms. These were barely negotiable in themselves, with the huge blowers allowing little more than a man's width on all sides. The chamber doors were directly behind these blowers with only 36" wall to wall at this point.

The key relay and switch stack unit

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\$5.00 - DUES ARE NOW DUE FOR '63 - \$5.00

SPECIFICATIONS "LINK"...C. SHARPE MINOR...Unit Organ

OPUS 616
 "The Missing Link"
 Manufactured in Binghamton, New York

Installed in the Haltnorth Theatre...Cleveland, Ohio...July 1926
 Removed January-April 1960...to the residence of Duane D. Arey
 ...Cleveland, Ohio

..Ranks..

MAIN...(Left Loft)

Concert Flute 10" ..101 pipes
 Open Diapason 10" .. 73 pipes
 Viole d'Orchestra..... 10" ..101 pipes
 Viole Celeste 10" .. 49 pipes
 Vox Humana 8" .. 61 pipes

SOLO...(Right Loft)

Kinura.....10" ..49 pipes
 Tuba 10" ..61 pipes
 Orchestral Oboe..... 10" ..73 pipes
 Tibia Clausa..... 15" ..97 pipes
 All Percussion and Traps,
 16 oz. (27" vacuum)

. . STOPS . .

PEDAL ORGAN

32'	Basso Profundo	PP	Cymbal
16'	Tibia Profundo	PP	Tympani
16'	Violone	FF	Bass Drum
16'	Bass Flute	FF	Cymbal
8'	Trombone	FF	Tympani
8'	Octave		Crash Cymbal
8'	Tibia		Martial Drums
8'	Orch. Oboe		Traps Reverse
8'	Violon Cello	16'	Piano
8'	Flute	8'	Grt. to Ped.
PP	Bass Drum	8'	Solo to Ped.

SOLO ORGAN

16'	Tibia Major
16' tc	Vox Basso
8'	Tuba Trumpet
8'	Open Diapason
8'	Tibia Clausa
8'	Orch. Oboe
8'	Kinura
5-1/3'	Tibia Quint.
8'	Clarinet Syn.
8'	Orientele Syn.
8'	Viole d'Orchestra
8'	Viole Celeste
8'	Concert Flute
8'	Vox Humana
4'	Plenette
4'	Solo Violin
4'	Flute Traverso
4'	Mixture
2'	Tibia Piccolo
	Harp
	Glockenspiel
	Xylophone-Stroke
	Marimba
	Orchestra Bells
	Xylophone-Roll
	Cathedral Chimes
16'	Solo to Solo
4'	Solo to Solo
10-2/3'	Dominant
6-2/3'	Terz

TREMOLOS

Main
 Vox
 Solo
 Tibia

 Suitable Bass-All Manuals
 Combination Pistons-
 10 all manuals

Toe Studs...L to R

Operator
 Pedal 1
 Pedal 2
 Thunder PP
 Wind
 Thunder FF
 Boat
 Train
 Siren
 Fire
 Auto
 Blank (Horse Trot)

TOE LEVERS

Drums and Crash
 Thunder-with Traps

TAB COLORS

*White with Black Letters...

Diapason
 Tibia
 PP Traps
 Piano
 Martial Drums
 Birds
 Triangle
 Chimes
 Glockenspiel
 Sleigh Bells
 Orchestra Bells
 Re-iterating
 Piano Mandolin
 Piano Clog

*White with Red Letters...
 Flute

*Light Blue...Black Letters
 Sforzando

*Brown (Wood Grained)...White
 Marimba Letters
 Harp
 Xylophone

ACCOMPANIMENT ORGAN

16'	Contra Viole		Marimba
8'	Tuba Trumpet	8'	Piano
8'	Open Diapason	4'	Piano
8'	Tibia Clausa	4'	Acc. to Acc.
8'	Orch. Oboe	8'	Grt. to Acc.
8'	Kinura	8'	Solo to Acc.
8'	Viole d' Orchestra	4'	Solo to Acc.
8'	Viole Celeste	PP	Snare Drum-Tap
8'	Concert Flute	PP	Snare Drum-Roll
8'	Vox Humana	PP	Drums Ensemble
4'	Plenette	FF	Snare Drum-Tap
4'	Oboe	FF	Snare Drum-Roll
4'	Octave Viole	FF	Drums Ensemble
4'	Octave Celeste		Tambourine
4'	Flute Traverso		Castinet
4'	Vox Choral		Tom Tom
2-2/3'	Tibia		Sand Block
2'	Tibia Piccolo		Wood Block
2'	Harmonic Piccolo		Sleigh Bells
	Harp		Traps Reverse

ACCOMP. 2nd Touch

8'	Tuba		
8'	Open Diapason		Bird Song (Main)
8'	Tibia		Triangle
4'	Plenette	8'	Great
4'	Chimes	8'	Solo

GREAT ORGAN

16' tc	Ophicleide	8'	Viole Celeste
16' tc	Diapason	8'	Concert Flute
16'	Tibia Major	8'	Vox Humana
16' tc	Contra Bassoon	4'	Clarion
16'	Contra Viole	4'	Octave
16'	Bass Flute	4'	Plenette
16' tc	Vox Basso	4'	Octave Oboe
8'	Tuba Trumpet	4'	Kinura
8'	Open Diapason	4'	Octave Viole
8'	Tibia Clausa	4'	Octave Celeste
8'	Orch. Oboe	4'	Flute Traverso
8'	Kinura	4'	Vox Choral
8'	Viole d'Orchestra	2-2/3'	Twelfth

2'	Tibia Piccolo
2'	Fifteenth
2'	Harmonic Piccolo
1-3/5'	Tierce
	Piano Mandolin
	Piano Clog
	Pizzicato...Grt. & Acc.
	Re-iterating...entire organ
	Sforzando

	Harp
	Glockenspiel
	Xylophone-Stroke
	Marimba
	Orchestra Bells
	Xylophone-Roll
16'	Piano
8'	Piano
4'	Piano
2'	Piano
16'	Grt. to Grt.
4'	Grt. to Grt.
8'	Solo to Grt.
4'	Solo to Grt.

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*Tortoise Shell...Black Letters

FF Traps
Strings
Pizzicato
Tom Tom
Sand Block
Wood Block

*Red...White Letters

Tuba
Oboe
Vox
Kinura
Clarinet Syn.
Orientale Syn.
Tambourine
Castinet & Crash Cymbal

*Black...White Letters

Couplers
Traps Reverse

(a) Synthetic Clarinet

Viole d'Orchestra 8'
Flute 8'
Twelfth 2-2/3'

(b) Synthetic Orientale

Kinura 8'
Solo Violin 4'
Oboe 4'
Celeste 4'
Twelfth 2-2/3'
Tierce 1-3/5'

(c) Mixture

Celeste 4'
Piccolo 2'
Tierce 1-3/5'

(d) Solo and Main Expression pedals with visual indicators

(e) Balanced Crescendo Pedal

(f) Piano Sustain on Solo Pedal

(g) Piano-Link 88 note upright-exposed keys-vacuum action.

(h) Marimba 49 Bars (Deagan)

Glockenspiel 37 Bars (Liberty Chime)

Xylophone 37 Bars (Liberty Chime)

Chimes 20 Tubes (Liberty Chime)

Drums and Traps (Leady and Ludwig)

(i) Blower-Spencer Orgoblo 5 H.P. 15" wind

Exhauster-Spencer Orgoblo 1 H.P. 27" Vacuum

Generator-Electric Specialty 1/2 H.P. Motor Generator Comb. 10 volts...15 Amps.

(j) Console Combination Action, Relay, Shades, Piano, Traps, and Percussion powered by vacuum.

(k) Combination setter boards behind removable panels on each end of console.

(l) Horse Shoe...Gold and Ivory...Console, Mahogany bolsters and key jamps. Ivory and Gold Bench. (All trim added.) (Entire unit originally Mahogany)

(m) Piano...Mission Oak.

(n) Console originally on Otis Water Lift in Theatre Orchestra Pit.

(o) Natural Pedal notes-Maple Sharp Pedal notes-Mahogany with Ebony caps.

(p) Chambers were pie shaped. Wide end 8' Narrow end 4 1/2' Solo...24' long Main...18' long Ceilings 20'

(q) Theatre seated 2300-no balcony.

(r) Dedication played by C. Sharpe Minor. (Deceased)

Other organists...
H. J. Voges (Deceased)
Walter Trimmer (Still Active)
also unknown woman organist.



Duane Arey registers a smile as he examines a pipe from a newly acquired set of english Post Horns which will be added to his "Missing Link."

MORE PHOTOS ON NEXT PAGE

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THE MISSING LINK (continued)

presented the biggest removal problem. It was located on the Solo side, and since the unit contains all the switches for keys, pedals, pizzicato, second touches, and the pipework unification switches, it measured 6½ feet long,

6 feet high by 4 feet deep. This section took seven days to dismantle down to small units that would pass through the limited access openings. And the thousands of wires interconnecting the various relay - switch components make such dismantling extremely tedious.

Many other problems had to be confronted, such as: how does one get

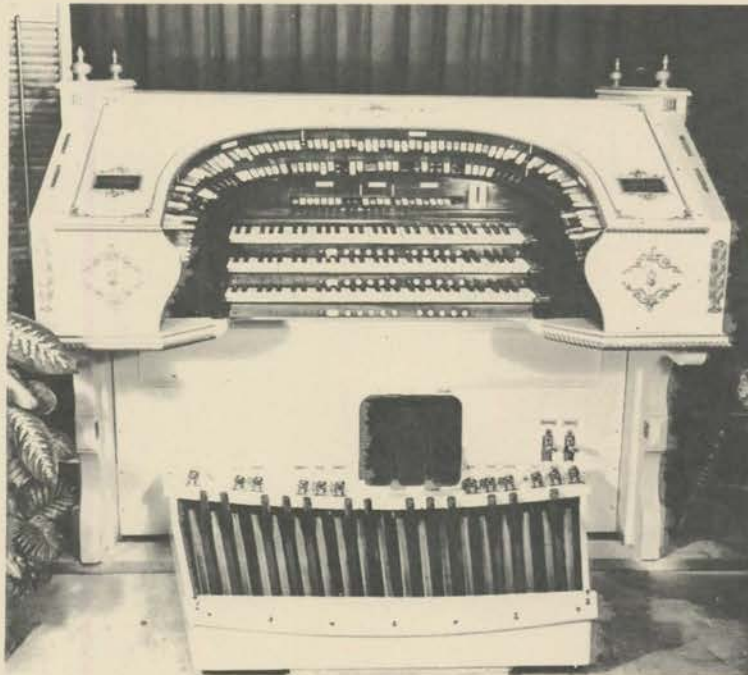
16' tibia pipes to turn corners that are difficult for a person to get around? Or, how do you get a 32" bass drum through a 30" opening???...Duane says it required patience, care, and excellent luck to accomplish the removal, besides 23 days of skinned knuckles and frayed nerves.

The Link was removed completely from the theatre by April of 1960. And now, at the close of 1962, Mr. Arey has the instrument completely worked over, ready for installation. The final installing will be done as soon as Duane completes the construction of a special room to house his "Missing Link".

When the installation is completed, THEATRE ORGAN has been promised that a special welcome mat will be out for all visiting ATOE members who will be able to see and hear an unusual instrument.

Duane Arey is to be congratulated for bringing to life an organ name that has been all but forgotten since the day Al Jolson first spoke into a sound movie microphone.

Arey admits that he could never have kept going on the project if it hadn't been for the help and inspiration given by ATOE member Robert Kagy of Mentor, Ohio; Clay Holbrook of Atlanta, Georgia; Harvey Roehl of Vestal, New York, and E. A. Link Jr.



While in the Haltnorth Theatre, this console was in mahogany finish. Mr. Arey has very carefully refinished it in white with gold trim. The appearance is very striking.



Above is a view of the Link percussion section. Note oldtime movie star posters in background.

PIPE ORGAN, PILOT TRAINERS (continued)

signed an unusual model which was installed on several instruments. This type automatic player used large paper endless rolls which registered the organ, gave full expression and flawlessly reproduced the original artists' playing. The auto player allowed the setting up of as many as four separate rolls with remote control so that music could be switched, on cue, to fit the ever-changing moods on the movie screen.

The rolls were cut at the factory by well known performers and offered to Link Organ owners at nominal fees. Link could furnish music for storms, train wrecks, sing-a-longs or popular tunes of the day. Whatever was needed, for any music cue, was available to the owner of this unusual player attachment.

E. A. Link Jr. was a very young man at the time his father was establishing the Link Organ in theatrical circles. However, his recollections furnish us with the realization that selling and installing an organ in those days wasn't always without frustrations and minor calamities.

A story related by Mr. Link occurred at Jenson's Melrose Theatre, Los Angeles. Approximately six weeks had been spent in erecting the Link in this house, and final tuning was being done the day before the dedication was to

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