



## Coming September 27!

*Final concert in the 2015 series*

## PIPE ORGAN POPS!

*From Melbourne, Australia*

## John Atwell

**plays the 3/25 Kimball-Wurlitzer**

**SUNDAY, SEPTEMBER 27, 2:00**

**Calvary Christian Assembly  
6801 Roosevelt Way NE • Seattle**

**JOHN ATWELL** has entertained theatre organ audiences for more than 40 years in Australia, United Kingdom, USA, Canada and New Zealand. His playing style is not easily pigeonholed, but reflects the diversity of his musical experience. He is known for the popular piano/organ duo concerts presented with Tony Fenelon, his friend and musical colleague for nearly 40 years. The well-known duo presented the opening concert of the 2010 American Theatre Organ Society convention at Seattle's Paramount Theatre. John is a house organist at the Regent Theatre, Melbourne, home to the 4/36 Wurlitzer previously installed in San Francisco's Paramount Theatre. Retired from a career as a medical research scientist, he enjoys being able to spend more time with music. He has a doctorate in immunology, has published numerous scientific papers and has several patents. He has found retirement does not necessarily mean you have more time on your hands. "I think I need to go back to work full-time for a break," he says.

**ADMISSION** *for those not subscribing to the concert series*

**PSTOS members \$20 • Non-members \$25**

**16 and under free with adult**

**SPECIAL SEPTEMBER BONUS OFFER**

***Buy a ticket and bring a non-member friend for free!***

***Buy a ticket and get a free ticket for your NON-PSTOS-MEMBER friend! If you're a season ticket holder, ask at the lobby table for your special bonus ticket!***

***EZ on-off I-5!  
Lots of free parking!  
Easy access—no steps!***

**DRIVE DIRECTIONS IMPORTANT!** *The Calvary parking lot is operated by Diamond, but parking is free for those attending the concert!*

**SOUTHBOUND I-5**—Take exit 171 toward NE 71st St/NE 65th St. Merge onto 6th Ave NE. Take a slight left at NE 70th St. Turn right at Roosevelt Way NE. Destination on the right.

**NORTHBOUND I-5**—Take exit 171 for WA-522/Lake City Way toward Bothell. Take a slight right to NE 73rd St, then the first right onto Roosevelt Way NE. Destination will be on the right.

# PUGET SOUND PIPELINE

**VOL. 26, NO. 9 – SEPTEMBER 2015**

Published monthly by

**Puget Sound Theatre Organ Society**

6521 NE 191st ST

Kenmore, WA 98028-3453

*Puget Sound Theatre Organ Society is a non-profit organization furthering the appreciation, restoration, and use of the historic Theatre Pipe Organs of the 1920s, through education.*

## OFFICERS

*President*—Jeff Snyder, jeff@pstos.org

*Past Pres.*—Bob Zat, bob@pstos.org

*Vice President*—Russ Evans, russ@pstos.org

*Secretary*—Susan Buchholz, susan@pstos.org

*Treasurer*—Jon Beveridge, jon@pstos.org

## DIRECTORS

Gil Drynan, gil@pstos.org • Bob Buchholz, bobb@pstos.org

Jake Cihla, jake@pstos.org • Terry Perdue, terry@pstos.org

## COMMITTEES

*Organ Restoration & Maintenance*—Bob Zat

*Program Coordinating Team*—

Bob Buchholz, Jo Ann Evans, Barb Graham, Ray Harris,

Susan Buchholz, Jamie Snell, Jeff Snyder, Bob Zat

*Scholarships*—Carl Dodrill, carl@pstos.org

*Paramount Volunteer Coordination*—Phil Hargiss, phil@pstos.org

*Membership Coordinators*—Jeff & Rachel Snyder

*Haller Lake keys*—Bob Zat

*Hospitality HLCC*—Ellen Sullivan, 206-365-7554

*Facebook*—Lisa Kuhn, Jeff Snyder

## NEWSLETTER & WEBSITE

*Pipeline Editors*—Russ & Jo Ann Evans, joann@pstos.org

*Pipeline Online Website*—Tom Blackwell, tom@pstos.org

## LIAISONS

*AMICA & POF*—Carl Dodrill

*Haller Lake Community Club*—Bob Zat

*Paramount Theatre*—Phil Hargiss

*Washington Center*—Andy Crow

*Calvary Christian Assembly*—Jeff Snyder

*AGO*—David Locke

## PSTOS EVENT SPONSORS

### 2015 series

**John Atwell, Sept. 27**

Sponsored by Russ & Jo Ann Evans

### 2016 series

**March 6—Simon Gledhill**

Sponsored anonymously

**May 15—Ken Double**

Sponsored by Bob Zat

**September 11—David Gray**

Sponsored by Gil Drynan

**October 16—Dave Wickerham**

Sponsored anonymously

in memory of R. W. 'Put' Putney

**Your \$500 sponsorship is tax deductible.**

Contact Jon Beveridge at [jon@pstos.org](mailto:jon@pstos.org)

to become a sponsor. If you prefer to remain

anonymous, just let Jon know.

# PRESIDENT'S Message

I was glad to hear such a good report about the Pete Eveland concert and ice cream social at the Evans' home in August. I was vacationing in Oregon but heard it was a very enjoyable afternoon



and that there were many in the audience who had not been to the Evans home before. Thanks to Russ and Jo Ann for opening their home to us and having the Wurlitzer ready, and to Pete Eveland and Ray Harris for providing music. And thank YOU for inviting your friends.

As we get ready to kick off the fall season, we want to make it easy for you to invite a friend to hear John Atwell on September 27. When you buy a ticket, you can get a free ticket for your non-PS-TOS member friend to attend the concert. (If you're a season ticket holder, ask at the lobby table for your special bonus ticket.) This opportunity is made possible because of the generous sponsorship of the event by a loyal member.

It's hard to believe it's been over three years since we last heard John Atwell play at the Calvary Christian Assembly organ. It's been fun having organists return to the CCA console since the organ and console have been rebuilt and enlarged, and hearing all the new musical possibilities they can achieve with the instrument. It is sure to be a wonderful afternoon of music!

If you haven't already done so, mark your calendar for September 27 and invite a friend. See you then!

Also, a reminder about dues. This year we have been making the transition to billing for dues at the end of the year. Most members renewed their dues near the beginning of 2015 (I just sent messages to a few stragglers in August) but those who traditionally have renewed in late summer and fall will not be sent renewal notices until the end of year.

...Jeff Snyder, President

# PSTOS Coming Events

▶ **JOHN ATWELL, from Melbourne, Australia, and the 3rd of the 2015 "Pipe Organ Pops!" series**



**Sun., Sept. 27, 2 PM**

**Calvary Christian Assembly**

▶ **Tribute to ANDY CROW Remembering Andy's lifetime of dedication to the theatre organ.**

This event was originally planned in 2013 but but was canceled due to Andy's health. We are happy to be able to reschedule it!



**Sat., Oct 24**

**Bill Keller home, Olympia**

▶ **HOLIDAYS at HALLER**—Our own **JAMIE SNELL** will headline the day with **"Old Fashioned Christmas Fun, Music and Grand Singalong!"**

Our PSTOS holiday celebration returns to HLCC with music, food, fun, and camaraderie.

**Sun., December 6, 2 PM**

**Haller Lake Community Club**



## Coming in 2016

**March 6**

**SIMON GLEDHILL, CCA**

**May 15**

**KEN DOUBLE, CCA**

**July 17**

**PAUL QUARINO**

**Merlyn Johnson home, Tacoma**

**September 11**

**DAVID GRAY, CCA**

**October 16**

**DAVE WICKERHAM, CCA**



**Coming in October...**

# A Tribute to Andy

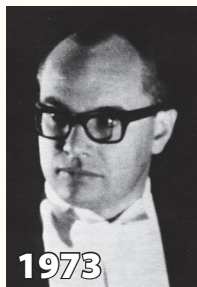
## Conversations with "The Crow"

**A celebration of Andy Crow's theatre organ career**



**1971**

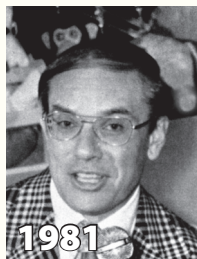
**ANDY CROW's** affiliation with PSTOS goes back to its beginnings when on December 15, 1961, he participated in the founding meeting of what today is PSTOS. The Post-horn, a hand-typed mimeographed 20-page predecessor to today's Theatre Organ, reported, "A festive mood filled the Mount Baker Theatre Tuesday night as 40 theatre organ enthusiasts organized an ATOE affiliate theatre organ club. Lovers of theatre pipe organ music from Astoria, OR., Vancouver, B.C., Seattle, Everett, Tacoma, Snohomish and Bellingham were present.



**1973**

Highlight of the evening was an hour long concert at midnight on the beautiful 10 rank Wurlitzer at the Mount Baker Theatre, featuring Andy's artistry. Members then held a pipe organ "jam session" and the air was filled with the varying modes of music that only a pipe organ is capable of creating....."

In the years since, Andy has become a living legend in the Northwest theatre organ world. He was awarded PSTOS Honorary Life Membership in 2005, a tribute long overdue.



**1981**

Andy will share his fascinating half-century of music experiences including his years at Rodgers Organ Company, touring as road manager for Virgil Fox, his association with Ted Alan Worth, his ownership of a theatre business complex in Olympia, part of which has become the Washington Center for the Performing Arts, and much more.

**And there will be music!  
Don't miss it.**



**Music and recollections • Reception  
Saturday, Oct. 24, 2:00 PM**

Bill Keller residence near Olympia  
9914 Hampshire Ct. SE, Olympia 98513

**\$10 per person**

**Seating limited, reservations required!**

**RESERVE NOW with Jamie Snell**

**206-525-5440**

**jamie@pstos.org**

**You will receive drive directions when you reserve.**

## Nominating committee appointed

President Jeff Snyder, with approval of the Board of Directors, has named Immediate Past President Bob Zat, Barbara Graham and Jo Ann Evans to serve as Nominating Committee for 2016 officers and directors. A proposed slate will be published in the December *Pipeline* prior to the December 6th Annual Meeting and election of officers. PSTOS members are invited to submit suggestions for nominations to any nominating committee member. Suggestions must be received no later than October 20th.

bob@pstos.org    barb@pstos.org    joann@pstos.org



**A warm welcome  
to these new  
PSTOS members**

**Marjorie Crawford**  
Seattle  
**Ginger & Frank Ives**  
Shoreline



# PAGES FROM THE PAST... *Treasures from the Archives*

## The little known Link Piano Company manufactured 123 theatre organs between 1918 and 1929



The Link Piano Company was incorporated in 1916 and manufactured coin-operated pianos. The first Link theatre organ consisted of a piano and two side cabinets containing four ranks of pipes and a four-roll player device. In 1925 Link engaged the services of organist C. Sharpe Minor to design a series of instruments which became known as Link-C. Sharpe Minor Unit Organs. Part of the gimmick to promote sales was that Charley Minor would play the opening concerts, generating publicity for the theatres.

Most Link organs had two-manuals and many were equipped with player mechanisms. A 1925 Link catalog claims that "managers have confided to us that patrons, not knowing the relief was a Link roll player, have complimented them on their relief organist and have suggested his promotion to regular organist." This might be advertising hyperbole, or it might actually be a reflection of the musical abilities of some organists of the day.

Ed Link's real passion was aviation and his first invention in that field was the famous Link flight trainer. To quote Mr. Link, "I started the trainers in 1926 so I was working on a trainer before the piano factory folded up. The first trainers were built there; that's why they have so many piano and organ parts in them. When the piano and organ factory folded in 1929 I was working on trainers in my spare time after hours and on Saturdays and Sundays. Meanwhile I had learned to fly and I had a commercial license so I had to go out and earn my living by flying. I guess it was a good thing for me that the factory did fold because I did better with trainers than I ever would have with pianos!"

Using the flight trainers he had invented, Ed Link founded a flying school which became Link Aviation, Inc. Hundreds of Link trainers were sold to the government during World War II. In 1954 Link Aviation, Inc. merged with General Precision Engineering and the manufacture of flight simulators continued.

Link produced 123 theatre organs between 1918 and 1929, when it closed due to the stock market crash.

Reproduced here are three pages from a LINK C. SHARPE MINOR Unit Organ promotional brochure published in the 1920s



### FOREWORD

**T**O the live wire EXHIBITOR of TODAY it is not necessary to prove that Good Music is indispensable to the success of his theatre. Nor to the majority of exhibitors is it necessary to prove that in his scheme for good music, a modern Unit Pipe Organ is also indispensable. The well informed Exhibitor would no more think of building his theatre without making provisions for an organ, than he would of leaving out his seats or his screen.

It is extremely unfortunate, however, that there are still too many organs sold that from any point of view cannot be called **theatre organs**. We have invariably found that where an exhibitor still believes that an organ cannot be made an attractive feature in his theatre, the organs which he has heard are either instruments built for church usage, which have no place in the theatre, or these organs are half-way attempts at theatre organs, usually sold at a price without regard to suitability or quality.

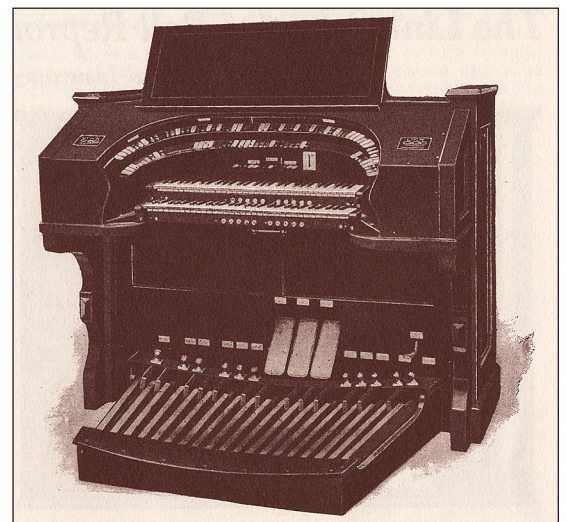
Theatres of large capacity maintain their DeLuxe Orchestras at a tremendous cost, and, naturally, they are effective. But it is interesting here to note that these same theatres which maintain such orchestras, without exception, are equipped with an organ, and the larger the orchestra, the larger the organ.

The modern unit organ is a whole orchestra in itself. For following pictures, it is peculiarly adaptable, as it has within itself a range of expression and additional effects of pathos and depth which cannot be reproduced by any other one instrument, or group of musical instruments. The modern organ has truthfully been described many times as the "King of Instruments."

In the pages that follow, we describe to you a "quality instrument" built to a standard, without regard to cost, by men, who, through experience and investigation, know what they are doing. These are not **empty words**. We have made an exhaustive study, not only of our own organs but of all other organs that are worthy of the name. We know their weaknesses and faults and we know that in Link Unit Organs and in LINK-C Sharpe Minor Unit Organs these are eliminated and many additional exclusive features added.

Read the pages that follow. We invite investigation. We know that if you will investigate, your enthusiasm will excel ours, and you will agree that any LINK or LINK-C Sharpe Minor Unit Organ from the smallest style to our Master, which is the largest unit organ ever designed, will make money for you and will, in the end, be the cheapest investment you ever made.

LINK ~ C. SHARPE MINOR  
Two-Manual  
Baby Grand Console





# PAGES FROM THE PAST... Continued

## C. SHARPE MINOR LINK UNIT ORGANS

HERE are the SIXTEEN FACTS responsible for the one instrument worthy to bear Mr. Minor's name and to have his sincere endorsement.

**IMPORTANT NOTE**—Every fact listed here can be proved to you upon investigation. Some features of our organs you may have heard claimed for others. But make your tests by actual comparison, and if you are interested in mechanical details we welcome the opportunity to explain minutely the inner reasons which account for the actual superiority of our organs in every comparison.

**First** - For three generations the LINK family has been engaged in the manufacture of musical instruments, both pianos and organs, and has built up at Binghamton, New York, an organization and plant which you are invited to inspect to prove to yourself that our experience and facilities are unexcelled.

**Second** - Mr. C. Sharpe Minor's association with this organization means the added ability and experience of the one organist, who, by reason of his knowledge of what is required in the show business, has become the world's premier theatre organist.

**Third** - We won't say much about tone, as too many hackneyed phrases have already been thrown about by others. We merely invite investigation. Judge for yourself whether our experience qualifies us to produce an organ that will please the public. Tone is what we care to make it. Moreover, every organ we install is carefully voiced in the theatre to suit the particular acoustic properties.

**Fourth** - The LINK Electro Pneumatic Action is by far the fastest in response ever built into a pipe organ—a vital necessity to secure desired effects. Our action is built on the principle that a straight line is the shortest distance between two points and by far the simplest way to get there. We don't believe that complication is perfection.

**Fifth** - The LINK Lightning-fast Noiseless Shutters cannot be duplicated in any other organ—a feature indispensable to your organist for accent work. You must see our shutters open and close like rippling waves to appreciate how far we have advanced beyond others. Then we will be glad to explain the construction which makes this possible.

**Sixth** - Unification of stops to a point never before attempted by an organ builder. Unification produces tone variety and color which you can never secure in the old-fashioned straight organ or partially unified organ unless you have unlimited space in which to duplicate endlessly mechanical action and to pile up needless pipes.

**Seventh** - Concealed Console lights installed. These lights are arranged to throw a clear beam to the farthest corners of the consoles. Your organist is never groping in the dark and yet the lights are entirely unobtrusive to your audience.

**Eighth** - No CIPHERS. Read these two words again—we mean it. C. Sharpe Minor realized that the LINK construction, by eliminating ciphers has added thousands of dollars in value to our organs. Ask us about our specially designed magnets and action construction through which we have accomplished actual performances that cannot be approached by others.

## C. SHARPE MINOR LINK UNIT ORGANS

SIXTEEN FACTS that shed light on a subject usually clouded by unsupported claims.

**Ninth** - All percussions and traps placed under absolute control of the organist, permitting him to express them or accent at will. Our employment of correctly designed actions, operated by vacuum or suction, a powerful force, makes possible these results.

**Tenth** - Silent, visible, positive, adjustable combination action. Read these four descriptive adjectives again and then ask your organist what they mean to him. In larger organs a correctly designed combination action is most important.

**Eleventh** - Simplicity and ruggedness of construction which challenges any other company to show the same. Every mechanical and moving part in the organ made 50% oversize. Some parts 500% oversize. This means ability to withstand hard and constant usage.

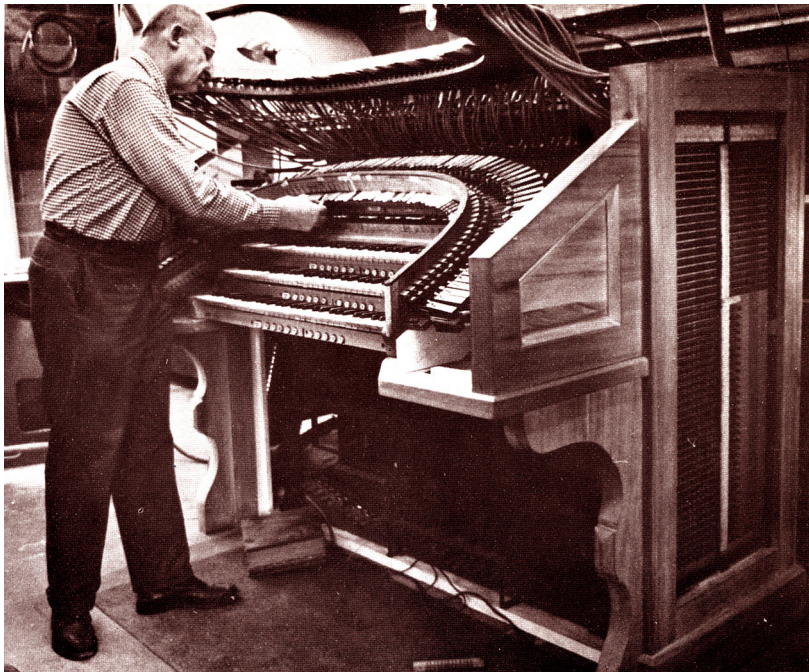
**Twelfth** - A Blower that never fails to deliver full volume of air, even though the electric service may vary. Naturally such a blower costs us more money. But to the best of our knowledge every owner of our organs is a 100% Booster and this is one of the many reasons why. We build from the owner's point of view. Therefore, first cost is not important. An organ is an investment which must be bought on the basis of permanent satisfaction.

**Sixteenth** - An organ from which the mediocre organist can secure better results than with any other make, due to our designing it for that express purpose. The organist's success is the manager's success and our success.

**Thirteenth** - A generator that is not driven from the blower, therefore, always delivering steady current, the most vital necessity in the operation of a pipe organ. Another item that costs us more but well worth the cost.

**Fourteenth** - In our three manual and larger specifications—a high grade piano included to use in the orchestra and play from the organ keyboard as well. Sforzando, Pizzicato and Re-iterating touches. (Ask your organist.) Key Touch Control that enables the organist to adjust his keys to any strength of action. (Another great boon to organists.) A Complete Console Lift, which permits the console being dropped out of sight in the pit when being used to play the pictures, and of being raised to the stage level for Solo presentation. Have you ever had offered to you before a Console Lift included in the price of your organ?

**Fifteenth** - An additional exclusive LINK feature—our FOUR ROLL SELECTIVE REPRODUCING PLAYER. This Player absolutely reproduces the playing of master organists and at the same time cues your picture perfectly through the selective feature. See Page 7 of this booklet, explaining this Player more in detail and what it means to you as an exhibitor, whether your theatre be large or small.



Ed Link demonstrates the serviceability of the Link vacuum-operated combination action



Ed Link examines the marimba in the Roberson Center, Binghamton, N.Y.



## Pete Eveland Celebrates Lazy, Hazy, Crazy Days at the Evans home August 9<sup>th</sup>

Reviewed by Jamie Snell



Pete Eveland at the 3/8 Wurlitzer

The weatherman, whether heeding our pleas or in a kind gesture, delivered a blessedly mild August 9<sup>th</sup> afternoon for Pete Eveland's fun-packed program at the 3/18 Evans Wurlitzer.

Pete was his usual beaming, gracious self, with a story loosely connecting a string of old favorites, starting with



"Those Lazy, Hazy, Crazy Days of Summer," "Summertime," "In the Good Old Summertime"...you get the idea. The plot thickened as he imagined a couple courting ("The Sweetheart Tree," "By the Light of the Silvery Moon"), tying the knot ("Get Me to the Church on Time," "Love and Marriage"), enduring financial woes ("I Got Plenty of Nothin'," "Sixteen Tons"), and celebrating country living ("Oh What a Beautiful Morning," "Green Acres Theme"). The audience seemed delighted as Pete played fluidly and entirely from memory, fully demonstrating the organ's wide variety of voices, notably the luscious tibia and tuned percussions.



Ray Harris played his Petosa accordion on the patio

The program was followed by refreshing ice cream with several topping options, served by Barb Graham and Susan Buchholz on the Evans patio. Ray Harris serenaded the attendees with familiar standards on his Italian-built accordion – technically a musette, notable in that two of the stops are intentionally tuned slightly out of unison, and all the keyboard keys are black! This was an opportunity for members to hobnob casually and everyone seemed to have a good time.

Many thanks to Pete for performing, to Russ and Jo Ann Evans as always for hosting, to the refreshment crew, and to a number of members who set up the organ studio for the event and later restored it to its usual state. We all appreciate concerts in large venues, but sometimes we also need events like this "Old Fashioned Ice Cream Social" to enjoy each other's company informally and stay connected. Here's to summertime!



Susan Buchholz and Barb Graham



Everyone enjoyed the ice cream



Ice cream and toppings, a big hit!



Photo by Ernie Moy