

taught music privately, served as the organist of several churches and wrote a number of organ compositions.

BEAUCLAIR, STEVEN

Opened 3/28 Kimball pipe organ in the Warner Theatre in Milwaukee, Wisconsin, in May of 1931.

BEAZLEY, KATHERINE

Theatre organist in the Seattle, Washington, area in the 1920s. Played the Grey Goose Theatre in Seattle in 1926 and the Liberty Theatre in Seattle in 1927.

BEAVER, PAUL

Born in Ohio of musically skilled parents. He received his first instruction in music at home, beginning with piano. At the age of ten he began to play the organ and to compose his own music. By the time he was 13 he was holding a position as church organist. Moving to California he became a student at the University of California at Los Angeles, where his studies concentrated in psychology, physics and mathematics. During this time he held the post of organist at the First Unitarian Church.

He served as an Entertainment Specialist in the Army and upon his release from service he started a successful career as featured soloist in hotels and nightclubs. He played the organ and percussion with various jazz groups. In addition to composing and publishing arrangements for organ, he was active in recording, television and motion picture studio work. Special musical instruments of his own invention and construction have been featured in films such as *Dr. Zhivago*, *The Slender Thread*, *Our Man Flint*, *Around the World under the Sea*, *Hawaii*, *Walk Don't Run*, *In Harm's Way*, *An American Dream* and *The Professionals*.

He created special effects for such television shows as *The Munsters*, *Bewitched*, *My Favorite Martian* and *Run for Your Life*.

Beaver won acclaim as an organist of concert caliber and made a number of appearances, particularly in the Los Angeles area, including appearances at the four-manual Kimball organ in the Wiltern Theatre.

Beaver died January 16, 1975. He is remembered for his one theatre organ album, "Perchance to Dream," recorded on the Carson/Kearns Wurlit-

zer in Hollywood.

BEACHAM, DWIGHT

Born in California, Beacham began his musical studies on the piano at the age of seven. Four years later he took his first organ lessons. He completed his bachelor's degree in music at Chapman College in California, where he studied under Norman Thompson. Beacham did additional study with Lloyd Del Castillo on the theatre organ technique.

Beacham's first theatre organ appearance was in June of 1968 when he played for the Los Angeles Chapter of ATOS on the Wiltern Kimball. In July of the same year he was a featured artist at the National ATOS Convention. He has been featured at other ATOS conventions since that time.

Beacham has installed a two-manual Wurlitzer theatre pipe organ in his home in Huntington Beach, California. He has toured and demonstrated organs for several electronic firms. □

Questions and Answers on the Technical Side

by Lance Johnson



Do you have any questions?

Send them direct to:

**QUIZMASTER
and Organbuilder**

**LANCE JOHNSON
Box 1228
Fargo, North Dakota 58102**

*Please include name, address
and telephone number (with
area code).*

Q. I recently replaced the leather on the primaries and secondaries on my Wurlitzer Tibia offset. After about two months of playing, the notes in this chest began to go dead. I now have four out of 12 that refuse to play, even though the primary works fine. I have tightened up the bung and loosened the pallet spring, all to no avail. I also reviewed your troubleshooting guide but could not find this symptom. Any suggestions?

A. It sounds to me like you got hold of some porous leather. With a high pressure system, it is vital that the leather be air tight in order to overcome the tremendous air pressure holding the pallet closed. I would suggest applying some vaseline to the leather to make it air tight. Some old

Wurlitzer men used egg white, which apparently did the trick, too. It should not be necessary to remove the secondaries to perform this procedure.

Q. I have a switch bar in my Wurlitzer switch board which refuses to come down far enough to depress the contact wires. As a result, I have intermittent dead notes. I have tried shortening the pulldown wire but it doesn't help. What can I do next?

A. The cause of your problem is the arm which protrudes from the bar, which likely is hitting the switch board wall. You will have to take out the entire switch bar, unscrew the arm and bend it slightly inward. This will allow the bar to deflect farther downward when the pneumatic is exhausted, thereby depressing the contact wires. With your bar out of the switch board, check to see that none of the contact wires are binding on the switch bar. If the organ was once in a sooty chamber, the wire may become coated with a sticky soot which will eventually increase the wire size and cause it to bind in the groove.

Q. Recently I have noticed a lot of side slop in my manual keys. I don't understand why these keys should have worn so much, as I bought my

organ only a few years ago. What could cause this and what should I do?

A. The guide pin bushings may be falling out of your keys one by one. If you remove your key slip, you will see nickel-plated pins going up into the keys which hold the keys in alignment and prevent side movement. Inside the key is a double bushing of felt into which the guide pin fits. In order to repair this, it would be necessary to remove all the keys from the bed and have new felt installed. However, it is also possible that the guide bushings have become worn or compacted. If this is the case, it is possible to rotate the guide pin *slightly* (they are oval in

cross section) and eliminate the side play. This is done with needle-nose pliers after the key slip has been removed. If more than very slight rotation is required, the chances are that the bushings will have to be replaced.

Q. I contacted Deagan and found they want \$20.00 per head for chime hammers. I would have to buy the whole hammer in order to replace my missing tips. I also had great difficulty in removing the tip from the hammer head even after trying WD-40, tapping it with a wooden mallet and verbally expressing my thoughts. It looks like I will have to put up with my clinking chimes forever.

A. We can replace your tips with specially-shaped rosewood tips that we make in our shop. If you can send me the entire hammers, I will replace the tips for you. We have found that the rosewood tip is identical in characteristics to the original fiber tips.

Troubleshooting Guide Quiz Question

You are under the chests looking for dead notes. While listening to the pipes with the wind on, you find a dead note with your test wire. You have arcing at the terminal but see that the valve wire does not move. Explain what could have happened. □

Answer on page 67.

WRITE IT RIGHT

Because THEATRE ORGAN is the official journal of ATOS, we welcome articles of historical, biographical or technical interest. However, because the entire editorial staff works on a voluntary basis and time is of the essence when deadlines must be met, there are a few requirements which *must* be met if material is to be considered for publication:

1. All copy must be typewritten on 8-1/2 x 11 white paper (not erasable, please), double-spaced in caps and lower-case — NOT ALL CAPS — with a 1-1/4-inch margin on top, bottom and both sides. If computer paper is used, it must be trimmed to the acceptable 8-1/2 x 11 and meet the above standards.
2. The name, address and phone number of the writer must be on the first page, and subsequent pages must be numbered.

3. Send the original copy; keep a carbon or photocopy.
4. If photographs accompany a manuscript, it is essential that the captions be typed double-space on **3M Post-it Note** sheets and attached to the *back* of the photos. Include photo credit and identify by article title, please. Photographs attached to sheets of paper or written on with ink cannot be used. All photographs should be placed in an envelope and attached to the article. Photos will be returned if requested.

Both time and staff are limited and we can more effectively serve our membership if we adhere conscientiously to these few standards. We will, therefore, return manuscripts which do not meet the minimum requirements.

For anyone interested in submitting

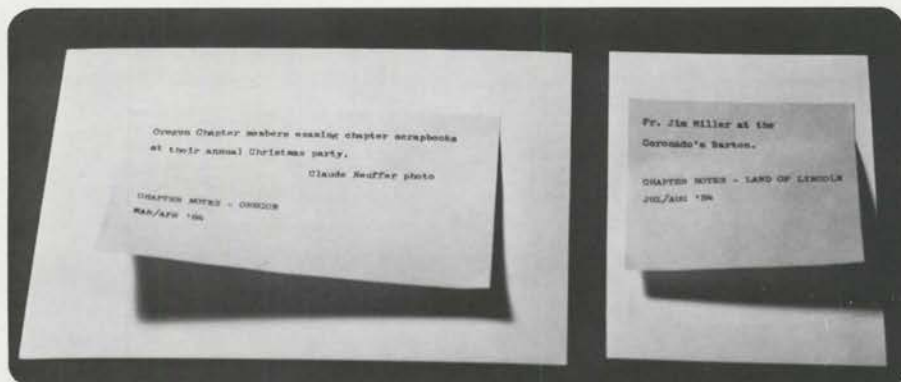
articles to THEATRE ORGAN, a "Writer's Guide" is available and offers more explicit suggestions for manuscript preparation. This may be obtained by writing to Bob Gilbert, Editor, 3448 Cowper Court, Palo Alto, California 94306. □

Closing Chord

David Hamilton died October 23, 1984, in Pinderfields Hospital, Wakefield, England, age 42. He had undergone major surgery about five years earlier and never fully regained his health.

Born in Scotland, David Hamilton was raised in an orphanage near Leeds in England. He first learned hotel management and catering before deciding to become a professional musician. (He began piano lessons at the age of eight and started playing a church organ when he was 12.) His interest in theatre organs was awakened after he started college at Huddersfield and heard for the first time a theatre organ at the Gaumont Cinema in Bradford. It was not long before he was allowed to practice on the instrument, and during his college years played there on weekends.

In the next several years David appeared in all the major cities of Great



Illustrating the proper way to caption photographs.

(Claude Neuffer photo)