

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

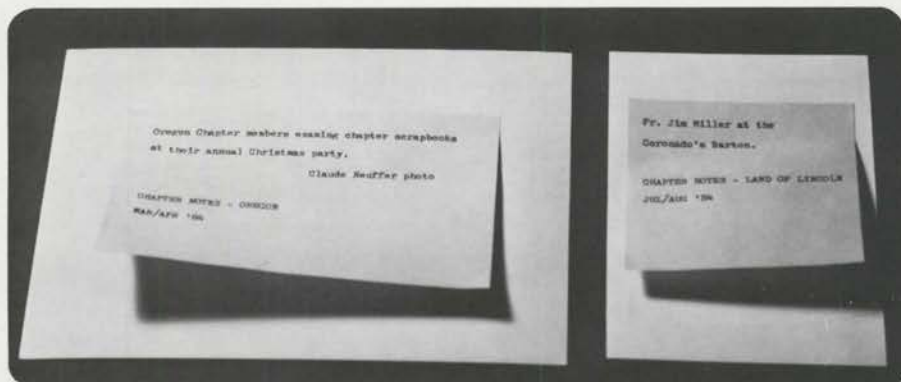
articles to THEATRE ORGAN, a "Writer's Guide" is available and offers more explicit suggestions for manuscript preparation. This may be obtained by writing to Bob Gilbert, Editor, 3448 Cowper Court, Palo Alto, California 94306. □

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)



David Hamilton
(Photo by Spalding Public Relations, London)

Britain and on the Continent, playing on both pipe and electronic organs, and spent nine months as organist on a luxury cruise ship in the Caribbean.

He was appointed Director of Marketing (Europe) for the Conn Organ Company in 1975, and in June 1977 was named Organ Promotion Manager, International Sales, for C.G. Conn, based in Chicago. In this position he toured extensively throughout Europe, North America and Australia. In 1982 he was named Export Sales Manager for Conn Keyboards, Inc.

David made fifteen recordings, on both electronic and pipe organs. His first was made on the Wurlitzer at the Gaumont, Bradford, just before the organ was removed. One of his last recordings was of the 3/15 Wurlitzer in San Gabriel Civic Auditorium.

In addition to demonstration and concert tours, he loved to accompany good artists and he appeared on both radio and TV programs.

He was a true gentleman, always courteous, a loving person and a good friend to those who had the privilege of knowing him.

Don Gomez, theatre organist during the big era, and a performer later in hotels and restaurants, died on October 3 in his native Bogota, Colombia. He was 80.

Coming to the United States in the early twenties, he studied under Lew

White, and for a period played the Roxy Kimball with White and Emil Velazco. He performed at the Rialto and Loew's State theatres and on the pipe organ in the Hotel Taft in New York, among numerous places in that area and in New England.

In World War II, Gomez played a Hammond in hotels and restaurants in the Northeast. After the war, he joined the Sheraton Hotel circuit, playing organ, piano and Solovox in Chicago, Detroit, Buffalo, Pittsburgh, New York and New England. He appeared on radio during most of those engagements. The last 20 years of his professional life were spent in Biloxi, Mississippi, playing engagements there and along the Gulf Coast. His repertoire contained over 2000 tunes.

He is survived by a nephew and a niece, the latter the wife of Ferde Grofe, Jr.

Paul Jerome Miller, 78, an organist and choral director, died October 25 in Gowanda, New York.

Mr. Miller, a New York City native who moved to the Gowanda area as a child, got his start as an organist in local theatres where he accompanied silent movies.

A graduate of the Trinity College of Music in London, England, who also studied at the Union Seminary in New York City, Mr. Miller was a member of the American Guild of Organists and the Choral Conductors Guild.

In addition to playing the organ and conducting choral groups, Mr. Miller was a music educator and author. He also worked on local radio stations throughout his career. He led a drive to purchase an organ for the Gowanda school system.

Surviving are his wife, Chrystene; a son, Paul Jerome Miller, Jr.; a brother, five sisters and five grandchildren.

Helen Hellyer, 81, died December 9 in a nursing home where she had resided for four weeks. She and her husband, William, who had been married for 56 years, were long-time residents of Pottstown, Pennsylvania.

Mrs. Hellyer played her first movie at the age of seven in 1910, and she became a church organist at 13. Her active career as a theatre and church organist spanned 72 years.

Helen was instrumental in arrang-



Helen Hellyer

ing for the owners of the Sunnybrook Ballroom to acquire and install the United States pipe organ owned by Roger and Dorothy Bloom (THEATRE ORGAN, January/February 1982).

A biography of Helen Hellyer was published in THEATRE ORGAN in the September/October 1982 issue.

Organist **George A. Johnson** died October 23 in Warren, Pennsylvania, at the age of 80.

Mr. Johnson began his career as an organist in a small church in South Carolina, later becoming an accompanist for silent films. He played in Chicago and moved to Omaha to open the Riviera Theatre (now the Astro) in 1926. At that theatre he played four solo concerts a day. While in Omaha he was also organist for the First Baptist Church and a staff member of radio station KOWH (which no longer exists). He moved to Warren in 1928. In 1955 he returned to Omaha to dedicate the new organ at the City Auditorium Music Hall.

Survivors, in addition to his wife, include his son, George A. Johnson, Jr., four grandchildren and one great-grandchild. Mrs. Johnson now lives with her son in Burnet, Texas. □