

News from the
Unaffiliated
Groups
Lloyd E. Klos



*Lockport
 Theatre
 Organ
 Society*

**(LTOS) — Lockport, New York
 716/439-6643**

Continuing its artists series at the Lockport Senior Citizens Center, LTOS presented veteran theatre organist Lorraine A. Madriska on August 18. During the first great era, Lorraine received a weekly \$15 for pounding a piano at the Savoy Theatre in Ford City, Pennsylvania. She became a church organist after exit of the silents, but now the circuit is complete as the Amsterdam, New York resident does considerable silent film accompaniment in the Mohawk Valley area.

For her Lockport program, she ac-



Beatrice Fraser gives the Wurlitzer at the Center a workout during her August visit to Lockport.
(LeValley photo)

companied her favorite silent film comedian, Buster Keaton, in *The Navigator*. A sing-along, followed by an encore medley of popular tunes, wound up the delightful program. Publicity for the event was profuse as the Lockport Union-Sun columnist, Wally Soderholm, did a super job as always.

To correct a previous error, the 2/8 Wurlitzer in the Center was not from the Palace Theatre in Lockport, but was originally installed in the studios of Buffalo's WKBW in the Rand Building. Harold LeValley tells us that the ex-Palace instrument was shipped to Florida where it was acquired by Dunedin's Terry Charles for his Kirk installation. After the Kirk fire a few years ago, it went to Tampa where it is being restored.

A visitor to Lockport in August was native musician, Beatrice Ryan Fraser, former theatre and church organist. The effervescent Bea stayed with friends and gave the Senior Citizens Wurlitzer a work-out by playing a unique arrangement of Handel's *Messiah*.

LLOYDE E. KLOS



**(ESTMIM) — Syracuse, New York
 315/492-0465**

With no concerts scheduled for July, this gave Ray Linnertz and Dave Conway time to effect some organ repairs. Bob Cogswell rebuilt the pump on the Wurlitzer's piano. In August, however, the 3/11 got much use through rehearsals and concerts during the ten-day New York State Fair, beginning on August 27. Five organists were employed.

Tim Schramm, Rochester native, and student at the Simmons School of Mortuary Science, played five 50-minute concerts, each consisting of a

wide variety of selections and sing-alongs using slides.

John Fisco, a New York State Police sergeant, performed in nine programs which included a Laurel & Hardy short, some marches, and sing-alongs. Dave Conway accompanied *Teddy at the Throttle* for three performances, provided background music for fashion shows, and mini-concerts between stage shows.

Catherine Thomas did a concert of Broadway show tunes, and Karl Moser played mini-concerts between stage programs.

The Disneyworld calliope was at the Fair. Built in 1907, it no longer plays by steam, even though the boiler is still present. Compressed air, automatic or manual, is the medium. If one looked at the rear wheels, he saw disc brakes. With boiler and whistles shined to mirror brilliance, and a hitch of stunning black horses pulling it, the sound brought back memories of the annual circus parade of years ago.

During the past year, Fred Vaeth took many pictures at our concerts and work sessions. He worked up a fine pictorial exhibit which was displayed at the museum during the Fair.

Nancy Schamu, daughter of our program chairman, played some pre-show entrance music on the 4/24 Robert-Morton in Binghamton's Broome Center for the Performing Arts during its summer film series.

CHARLIE RICH



**2211 Woodward Avenue
 Detroit, Michigan 48201
 313/962-0045**

Considerable progress has been made this summer in the continual effort to restore Detroit's Fabulous Fox Theatre by our small, but extremely devoted group. Several coves and niches have been rewired and re-bulbed, basement lighting restored, light boards repaired, and facade lighting installed on the marquee. The front panels of the huge "incense burner" hanging from the prosceni-

um have been restored, a speaker system and accent lights installed inside. It once again appears as it did 55 years ago. Brasswork is gradually regaining its former brilliance, as are chandeliers, mirrors and stained glass. Showcases in front of the theatre have received new glass and trim and will soon be proudly announcing coming events.

The giant Wurlitzer (one of only five of this kind) is also getting attention. The tedious task of releathering the combination action has been undertaken, the Bombarde cheek repaired, and tuning is in progress.

It should be noted that, while work continues, the theatre is available for rental. In September there was a birthday party for which John Steele provided an afternoon of delightful music on the great Wurlitzer, as well as on the 3/12 Möller organ in the Grand Lobby. Motor City hosted

Central Indiana Chapter to a fine concert by Roaring Twenties organist, Charlie Balogh of Grand Rapids, Michigan, on September 18.

Events in October included the Detroit Metro Times annual party featuring three live bands on October 15; God's World Gospel Show on October 29, and a Halloween party for another group that evening.

Friends of Central Methodist Church, assisted by Downtown Theatre Enthusiasts, presented Hector Olivera at the console of the Mighty 4/36 Wurlitzer theatre organ on Sunday, November 6.

Those interested in booking their event at the Fabulous Fox Theatre should write Greg Bellamy at the Fox Theatre, 2211 Woodward Avenue, Detroit, Michigan 48201, or call (313) 962-0045 for rental information.

JAMES C. RITCHIE □



BOOK REVIEW

STAGEFRIGHT: LETTING IT WORK FOR YOU by Robert Triplett. Hardbound, 195 pages, 5½" x 8½", \$16.95. Nelson-Hall Publishers, 111 North Canal Street, Chicago, Illinois 60606.

If you have forgotten the time when you were ten years old and "lost it" at your first recital, or you never were sick to your stomach when you had to give an oral report in front of your sixth grade social studies class, or you felt no pain when you auditioned for your high school choir, then this book may not be of interest to you. However, the other 99 percent of us who understand how agonizing these experiences can be, and how difficult panic is to overcome, will find in *Stagefright* a powerful message.

Stagefright, according to Robert Triplett, is essentially the "fear of losing face in public." Performers, because of their specialized roles, are most likely to experience the threat of

humiliation and its concomitant disabling effects. Triplett feels that individuals can learn to move through this block so its nervous tension can be used for productive energy to enhance the performance. He maintains that a person must first enter into the phenomenon and image its effect before it can be understood.

Using Roberto Assagioli's descriptive "psychosynthesis," Triplett cites six facets of the self which define the functional personality. He calls the center, or pivotal, personality "The Observing I," around which numerous subpersonalities manifest. Stagefright, he claims, is a manifestation of the Critic, the Doubter and the Weakling in polar relationships with the Believer, the Commander and the Risker, each being a characteristic, or subpersonality, which is a semi-autonomous facet of The Observing I. If the reader can follow these rather complex interrelations, he may find that stagefright actually amounts to overexpectation, both of himself and of his audience.

"Finding the right answers," says Triplett, "depends in part on our knowing where the *wrong* answers are coming from." Apparently, the *wrong* answers come from the various subpersonalities. For example, the Critic represents the Perfectionist, the Doubter seeks a guarantee represented by the Dogmatist, and the Weakling craves the Protector's shield. These subpersonalities repre-

sent the desires of the stagefright group. The Protector's voice, according to Triplett, seeks to defend the Weakling by subtle tactics and sly tricks and by traps of faulty preparation. Confusing?

This rather elaborate paradigm will probably confuse most readers, but, if they are willing to bear with him, Triplett does explicate his theory in subsequent chapters. He says, for instance, that "emotions tend to pull the performer off-center from the position of 'The Observing I.' Yet, feelings carry the answer." He then discusses how anger, expressed, leads to tranquility and compassion; how fear as trapped energy leads to confusion, and how confusion possesses vast amounts of energy all wasted in the effort to cover fear and hold back anger. Feelings, he claims, must be experienced, validated and acknowledged to reveal their core essences: "Confusion reveals clarity, anger embraces compassion, and fear bursts into joy."

Avoiding feelings is not the answer, Triplett suggests, but moving into them is the solution. Masking feelings also leads to a dead end as does the projection of our feelings onto something outside ourselves.

There are voices from the other side of stagefright which, when we pay attention to them, can successfully transform the Critic, the Weakling and the Doubter into the Mentor, the Discoverer and the Truster who will work together to lead the performer to contact the Higher Self via a leap of faith in which he will let go of his conscious control and become the performance:

With trust we become a vessel of the performance — to play as well as to be played upon. The vessel shapes the performance and the performance determines the vessel. Both become indistinguishable: the performer is the message, he *is* the music, he *is* the game. Performer and performance are one entity. This is the union that sparks those magic moments . . . the magic we all hope to find. Such moments are like little glimpses of bliss, where time stands still and we are caught for an instant in eternity. (p. 101)

The Higher Self, according to Triplett, is an observing force which incorporates universality as well as individuality, is transpersonal in nature, and is the spiritual seat (soul) in all persons. This Higher Self is a superior