

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

understanding which enables us to have direct comprehension of the world about us, and allows supreme insight into matters pertaining to performance. Triplett states that when our Higher Self speaks, all of our faculties come together, functioning in a cohesion of purpose and intent. "With it, we become a willing instrument for our performance." He continues, "Achieving the fusion of forces as revealed by the Higher Self is the goal toward which all of us are directed."

Stagefright and self-assurance contain a natural polarity, their elements are contradictory. They do, however, form a unity in their intent; both arise from a commitment to a purpose, and commitment is their common energy. Commitment, he avers, leads to self-fulfillment.

In Part Two, "The Practice," Triplett suggests ways to navigate the stagefright block, to neutralize the physical effects of stagefright and to have fun with the process. He proposes ways that the performer may learn to actualize the power he possesses and create the specific energy needed for performance.

Two contrasting designs are included to neutralize symptoms or intensify them; these involve breathing

and exercise. "Almost any effect of stagefright," he says, "can be changed by first exaggerating the symptom, whatever it may be, then moving to the opposite stance, and finally going back and forth between the opposite states until they either begin to fuse, or the desired quality emerges."

These exercises are based on the interdependence of body, mind and emotions and are preparation for the higher integration of these elements. An outline for the use of guided imagery is included which gives the performer some specific steps to follow to achieve this integration.

Triplett has also included an Appendix of various nutritional elements and suggestions which will enable the performer to enhance his diet to achieve his best potential.

The message in *Stagefright* is appropriate for any individual who fears appearing in public or who is seeking to develop his own awareness and self-confidence. Although do-it-yourself psychology books are found in abundance in most bookstores, *Stagefright* has a unique approach to a specific phenomenon that could be effectively adapted by group leaders, performers, teachers and any other individuals who fall in the 99 percent.

GRACE E. MCGINNIS □

He plays a 50-minute organologue before each concert, and the house is nearly full when he starts! In addition, he usually does some playing with the orchestra at each concert. The conductor likes using the organ, and Wright's selections have ranged from the complete *G Minor Organ Concerto* of Poulenc to mere supportive parts and pedal points. The audience reaction has been most encouraging, Wright says, and a complete listing of his organ numbers appears in each printed program.

He has also done Saint-Saëns *Symphony No. 3 in C, Op. 78* (Organ) with the Binghamton Symphony — the first time the symphony has made use of the instrument in its concert series.

New Landon Book Out

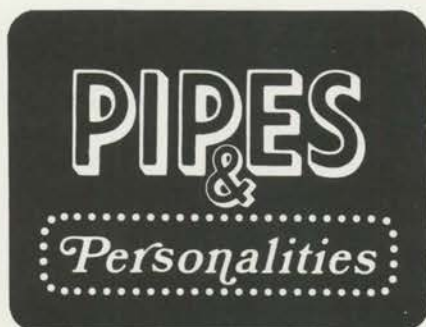
Dr. John Landon's latest book, *Behold the Mighty Wurlitzer: The History of the Theatre Pipe Organ*, is now available at booksellers. List price is \$29.95. It can also be ordered from the publisher, Greenwood Press, P.O. Box 5007, Westport, Connecticut 06881.

John Landon, himself a theatre organist and very well known in ATOS, has written the first history of the theatre pipe organ. He traces its transformation from church organ to a theatrical instrument that took the place of a piano. He also discusses the pipe organ's later emergence as a solo instrument, its use in radio broadcasting, phonograph recordings, and its present uses. The book also includes a history of those companies that built theatre organs and biographical sketches of some of the leading theatre organists. The appendixes list theatre organ installations around the world. The book will be reviewed in a later issue of THEATRE ORGAN.

Leon Berry Plays Theatre Organ For Classicists And Wows 'Em!

Quoting from *The Stopt Diapason*, June 1983, a publication of the Organ Historical Society:

"It was a long and thrilling evening at the Patio Theatre in Chicago on May 18, when a few of us were treated to quite a show. The slides of old theatres were great, the movies of River-view Amusement Park brought back fond memories, and the Laurel &



Recording Equipment Used At The '83 Convention

We who like to record wish to express our appreciation and thanks to Nor-Cal Chapter for the privilege of recording the 1983 ATOS Convention concerts, allowing us to return home with wonderful souvenirs.

In years past the Sony TC-152SD model was very evident. Recently, the TCC-5 (or 5M) and TCM-310 were being used. This year the new Sony Walkman Pro WMD-6 joined the crowd in force. Although a little larger and heavy, the famous Naka-

michi 550 was still present.

Microphones of many different brands were used. Once again, Sony was well represented with the ECM-929LTC, ECM-939T and ECM-949T, plus older quality Sony microphones. AKG microphones were also evident, along with several other brands. Basically, quality equipment was the most common.

What seemed out of place were the oversize portable stereo recorders with two large speakers. It is impossible to use such a large unit without disturbing people nearby.

LEN CLARKE

Binghamton's Forum Morton Used Regularly With Pops Orchestra

In a recent note, Searle Wright, ATOS member and a past president of the American Guild of Organists, said that he has been playing the 4/24 Robert-Morton in the Forum Theatre at every concert of the BC (Broome County) Pops orchestra.