

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 organlogue 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

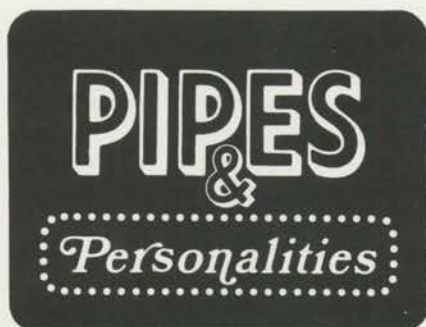
Dr. John Landon's latest book, *Behold the Mighty Wurlitzer: The History of the Theatre Pipe Organ*, is now available at booksellers. List price is \$29.95. It can also be ordered from the publisher, Greenwood Press, P.O. Box 5007, Westport, Connecticut 06881.

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.

Hardy silent film with organ accompaniment gave lots of laughs. But the *pièce de résistance* of the night was Leon Berry's stunning virtuoso performance on the Barton organ. Two other popular theatre organists played earlier in the program, and the audience was pleased, but the whistles and stomps were reserved for Leon, who showed us all what musicality and musicianship is all about. He explored stops that probably haven't been heard there in years, and brought the crowd to its feet in appreciation and respect. As the Master of Ceremonies said, 'There's a lot of love for Leon here tonight.' Those of us who could attend will never forget it, and we're real proud of you, Leon!"

Leon had suffered a stroke in August 1972, the night before he was to play a concert at the Riviera Theatre for the Niagara Frontier Chapter. After a long period of therapy under the capable guidance of his wife, Mildred, he was able to present the program described above.

* * *

Organist Bill Floyd sends us a variety of news from Richmond this time — some good, some bad. The bad news is that Tommy Landrum, custodian of the Mosque Wurlitzer, discovered water damage to the renowned instrument on July 19. An air-conditioning pipe had ruptured, spilling water into the main chamber. Damage was confined to the Diapason bass chest and offset. Tom and assistant, Dick Barlow, have removed the chests for reconditioning.

"Because of top-priority work at the Mosque, Byrd and Virginia Center (ex-Loew's), Barlow's Wurlitzer project in his Hanover County home has been delayed. Thanks to Tom and Dick, 11 regulators for the Virginia organ have been re-covered, among other chores. Work on that organ has been slowed because of rehearsals, performances and unmerciful heat build-up. Also, entrance by the organ restorers has been by appointment only.

"However, the solid-state relays are nearly completed, the work done in the shops of the telephone company. Two engineers from that utility are working on the new solid-state combinations in the console. All musical percussions are connected to



Win McDonnell Davis.

the horseshoe tabs, but non-tuned percussions are sectionalized on the straight jamb over the top manual. Hesco made the new tablets with the Wurlitzer colors, except gray percussion tabs which look nice."

Win McDonnell Davis At The Ball Game

The lovely lady at the console is Win McDonnell Davis, organist at the Baltimore Civic Centre for the Baltimore Blast Soccer Team. Before playing for soccer, she played for ice hockey for twelve years and for the Bullets basketball team. Win has been a member of the Potomac Valley Chapter since 1962 where she served as treasurer for two years. She was also recording secretary of ATOS for a year. She is a life member of the American Federation of Musicians.

* * *

Charles Fletcher of Ogden, Utah, tells us that the 5/38 Wurlitzer in Larry Bray's Organ Loft in Salt Lake City underwent a period of rebuilding and refinement in August. After 20,000 hours of playing time, the owners thought the time had come to "rebuild the console (affectionately named 'Tess') and put everything in its proper place." A total of 376 new stop tabs, 600 new contact wires, 500 newly-releathered preset pneumatics, and the installation of a complete new

combination action were among the projects. An electronic organ substituted for "Tess" during the renovation. The Loft's organ staff includes Scott Gillespie, Steve Killebrew, Jo Ann Harmon and Linda Carlisle.

* * *

What has to be one of the largest collections of pictures of theatre organs and organists is the property of an English member of ATOS. On the roster of the London and South of England Chapter, Allan Moyes' hobby is collecting photos, which he's done for the past 16 years. His files include photos of British and American instruments and artists. He says that he joined the ATOS in January 1983 and "I'm enjoying the THEATRE ORGAN Journal so much that I wish I had joined the ATOS many years ago."

* * *

The Westchester, New York, County Center's Aeolian-Skinner pipe organ, vintage 1900, will probably be disposed of, either by sale or outright gift, according to County Executive Andrew P. O'Rourke. Groups from England, Canada and the United States have made their wishes known to save the instrument. Extensive renovation would be necessary, including releathering, as the organ has not been used of late.

Jack Skelly says that he played the organ more than anyone else. "When I lived in White Plains, I'd practice on



State Theatre, Coalinga, California, after the earthquake.



Rear view of the State Theatre, Coalinga, California, showing the stage house collapsed but the concrete proscenium arch still standing. (DeLay photo)

it with the manager's permission. The console is on an elevator, there is a floating fanfare section, but the Tibias and tremolos are weak."

* * *

In 1908, Robert Hope-Jones installed his 3/11 Opus 2 in the Rochester, New York, First Universalist Church. On the eve before its dedication, jealous competitors sabotaged pipes and workmen were rushed to the church from the Elmira factory. Repairs were effected in time for the dedicatory recital by Edwin Lemare.

This September, the church marked its 75th anniversary with a series of lectures and demonstrations. One was given by RTOS member Roland Bramlet, aided by the church's organist, Howard Weiss. The subject was the installation of the instrument, the first with an electro-magnetic action in a Rochester church.

* * *

The veteran "Queen of the Soaps," organist Rosa Rio, has continued to stay busy with traveling and concerts. During July, she interrupted her tour of the Alps to play the esteemed Bosendorfer piano in Austria for an appreciative audience. Upon her return to the States, she performed on the new Xando model of the Kimball Organ Company in New Windsor, Connecticut, for the Farmington Organ Club. On October 9, at the Ohio Theatre in Columbus, she played a program entitled "Celebration of the Thirties." Rosa and Ted Malone

("Between the Bookends") repeated their highly successful Christmas show at the Thomaston Opera House on December 3 and 4.

Coalinga Earthquake Update

The May 2, 1983, earthquake that rumbled through most of California did major damage to a vintage theatre and damaged a former theatre organ.

The temblor (6.7 on the Richter Scale) totally destroyed the State Theatre in Coalinga. The house had been closed for well over ten years, yet was still relatively intact until that day.

Built around 1919 by a Belgian immigrant, it was the sole movie theatre in the town. It is unknown at this time how substantial an organ was installed in the house, but it was long gone at the time of the destruction. A long-time area ATOS member, W. Howard Martin, recalls there being at least some sort of a photoplayer or pit organ, but even this is a bit hazy.

The temblor leveled the four-story stage house in seconds and dropped the theatre facade and marquee into the street, exposing the projection room and wooden (!) balcony floor joists for all the world to see. It was possible to stand in the alley behind the theatre, peer through the wrecked stage and auditorium, and see daylight streaming through the projection ports at the front! This allowed a fairly detailed inspection of the auditorium. The house had obviously been redecorated in a 1930's-style Art Deco mode and actually appeared to be quite tasteful. Pleasing Moderne light fixtures could plainly be seen precariously dangling from the ceiling.

The theatre, as well as 75% of the downtown area, was demolished by bulldozers starting June 6, with the theatre having the dubious honor of being the first to go.

Located some 60 miles from the quake epicenter, in a Methodist church in the small town of Dinuba, a 2/8 Robert-Morton residence/theatre organ suffered some moderate damage. A large-scale 20-note set of chimes was shaken from the wall where it had been installed for forty-odd years. In falling, the chime action knocked out a chest bearer, leaving two ranks supported only by a wooden wind trunk. This, while en route to a violent contact with the relay, wiping out an octave of relays. In this case, fortunately, none of the damage is irreparable and the organ should be well restored by the time this reaches print.

The 2/8 Morton is a special residence organ built in 1921 for the Ruth Andersen residence in Hollywood, California.

TOM DELAY

* * *

Occasionally, a sad story concerning the hobby and one of its members crosses our desk. An item in several papers back in August is a case in point. It concerned the fire which all but destroyed the console of Wurlitzer Opus 1308, once in Los Angeles' Carthay Circle Theatre. Sam Willey (Wy'-lee), of Antelope Valley, California, a long-time ATOS member, had spent over 10,000 hours restoring and enlarging the organ since he purchased it in 1958. He had

another year of effort before it would sound forth in a concert Willey was planning.

Absent from the back-lot workshop for a few hours, Willey returned home to find the console in shambles. Cause was labeled a short circuit, which probably resulted from leaving the organ on when the owner was absent. Willey said, "That's a third of my life sitting there, and being 76, I don't have the time left to do another one."

Sam Willey was a small-town boy from a large family in Willard, Missouri. He left there in 1926 and settled in Salt Lake City, where he worked at repairing radios and got hooked on organs while hearing concerts at the Mormon Tabernacle. Later he moved to Hollywood and operated a radio repair business on Sunset Boulevard, expanding into repairing large musical instruments. Eventually, he moved to Redondo Beach and owned a club called the 488 Keys, which featured his wife, Madeline, at three Hammonds plus traps.

* * *

A novel public seminar was held in Rochester, New York, on July 19. It was a program devoted to organists who play in baseball stadia, and attracted an audience of about 500. Taking part at Silver Stadium, home of the Rochester Red Wings, were Red Wing organist, Fred Costello; Pittsburgh Pirate pedalthumper, Vince Lascheid; and White Sox musician, Nancy Faust. An electronic organ was installed in a striped tent behind first base.

The gist of the symposium was that a stadium organist must be prepared for any oddity. For example, when streakers ran onto the Comiskey Park field, Faust promptly went into "Is That All There Is?" A disputed call at Pittsburgh's Three Rivers Stadium was greeted by Lascheid's playing of "Blinded by the Light." However, Costello believes that the most important contribution a stadium organist can make is to help ignite a rally by establishing a hand-clapping beat to stir up the players. The evening ended by the entire house singing "Take Me Out to the Ballgame." The idea for the event originated with Eastman School of Music director, Robert Freeman, an avowed baseball buff, who acted as moderator.

RECORDINGS BY

Ashley Miller

Honored As "Organist of the Year, 1983" by ATOS

THE LAST RECORDED PERFORMANCE OF THE NEW YORK PARAMOUNT THEATRE'S MAGNIFICENT 4/36 WURLITZER PIPE ORGAN.....

SHOWTIME

Selections from *Brigadoon*,
Paint Your Wagon, *Gigi*,
My Fair Lady and *Camelot*
(RECORD OR CASSETTE)



THE RADIO CITY MUSIC HALL ORGAN

A BRAND NEW RE-PRESSING IN ENHANCED STEREO.
11 SELECTIONS, INCLUDING
Fantasia-Impromptu, *Satyr Dance*,
Stranger In Paradise, *The Continental*,
Serenade (from *Student Prince*) and
Yesterdays

SPECTACULAR SOUNDS

ON THE RADIO CITY MUSIC HALL WURLITZER THEATRE ORGAN. THIS STEREO DISC FEATURES 10 SELECTIONS, INCLUDING
Ritual Fire Dance, *Granada*,
Slaughter On Tenth Avenue,
It's De-Lovely and *September Song*.



U.S./CANADA
\$10 each
\$18.50 for any two
\$25 for any three

U.S. Funds Only
ALL PRICES POSTPAID

OVERSEAS
\$11.50 each
\$20.50 for any two
\$27.50 for any three

MILCO MUSIC CO.

P.O. BOX 32 • CLOSTER, NEW JERSEY 07624