

Ask Mike

By Local 10-208 Member Michael I. Goode



In my last column, in July, I talked about being "in the zone." like the Zen masters who have no stage fright and why some people are always "in the zone." Today, we'll talk about tools to get you from stage fright to "the zone." So, here is August's Q & A:

Q. But I have stage fright and never seem to be able to get to "the zone." What do I do?

A. First of all, don't panic. Like I mentioned last time, most people who play have some kind of stage fright. It's really rare to find people that don't. The problem is especially bad in classical music but it occurs in any area of performance.

People with stage fright have bad issues surrounding music in some way or the other while growing up, maybe a bad teacher, or relative who didn't like music or maybe just a non-supportive environment towards music in some way. If you are in this category, you need some way to drain this bad stuff off and have the good stuff in your unconscious come out so you can play great. What you can do to help your unconscious do this is to write something called an anger letter developed by Mitch

Messer, M.A. of the Anger Clinic, which is based on the work of Rudolph Dreikurs, M.D. You write a letter with the word anger or angry in it with a pen and paper talking about your stage fright and why it makes you angry. Do not use a computer or typewriter, it is not the same. Also, these letters should ALWAYS be private, personal, uncensored and destroyed when you are done so that no one sees them.

According to Messer, people that wrote anger letters were medically tested. The results of the tests showed that they went from a stress to a balanced reaction when they were finished. This is because the anger letters are draining the cause of the stage fright, which is suppressed anger. If writing the letter causes you to remember something

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that makes you more angry, then write about that and keep writing until you get to a balanced, calm state. It is rare to feel numb after writing an anger letter, but if

you do, then write another anger letter that says that you are angry about being numb and don't know what to write that you are angry about. The anger letter technique works wonders with your stage fright and is invaluable when dealing with musical roadblocks. It also will change your life. Next month, we will talk more specifically how to apply this technique to practicing and performance.

Send your questions to:

Ask Mike, Trumpetworks Press, 715 Lake Street #269, Oak Park, IL 60301 or you can check out my website at www.trumpetworkspress.com and see information on my book, *Stage Fright in Music Performance and Its Relationship to the Unconscious*. All replies are confidential and names will not be published. © 2005 Michael I. Goode.

Lady Jazz Concert Showcases Local 47 Musicians



Lesa Terry (Music Director and Conductor), Vanessa Brown (percussion). Lori Andrews (harp), Nedra Wheeler (bass), Dr. Cheryl Keyes (flute). Photographs by Chandra Trower.

The Lady Jazz Orchestra took center stage to deliver a lively and engaging repertoire to a thrilled and responsive audience in the picturesque, hillside Ford Amphitheatre on July 2nd. Violinist Lesa Terry served as music director for the 6th Annual *Instrumental Women "Lady Jazz"* Concert. Ms. Terry served notice with an impressive arsenal as composer, arranger, soloist and conductor - no stone was left unturned as to her unique qualifications to create and deliver a stunning treatment of the 2006 theme, "Jazz on a String."

The four-member *Lady Jazz Band* comprised of pianist Karen Hernandez, bassist Nedra Wheeler, drummer Suzanne Morissette and percussionist Vanessa Brown, provided the musical framework for the 18-piece string section. Special guests rounded out the roster with a musical entrée that satisfied everyone's palette - among highlights were original compositions, "Pluckin Blues," by jazz harpist Lori Andrews and "Sleeping with the Enemy," by keyboardist/flutist/vocalist, Dr. Cheryl Keyes, a professor of Ethnomusicology at UCLA. A soulful rendition of "Whip Appeal," by featured jazz vocalist Phyllis Battle evoked an emotional interplay between artists and audience.

With bows to strings, Local 47 members glided and sizzled through a variety of styles, demonstrating masterful precision and versatility. From the opening numbers, "El Clavelito Del Auga" and "Nostalgia in Times Square," it was clear that this was a one-of-a-kind performance certain to be remembered. The song list reflected a range in creativity that was delivered superbly. The focus on women jazz instrumentalists included ample room to celebrate the human voice as the first instrument - Lesa Terry, Nedra Wheeler and violinist Calabria Foti rendered solos that showcased their vocal talents. Violinist Susan Chatman played a key role throughout the production as concertmaster, performer and contractor.

Although the musicians' roster featured all-women, a few good men were also a part of the magic. James Janisse of KKJZ 88.1FM assumed his annual designated role as MC, musical contributions included string arrangements - "Joy Spring" and "Whip Appeal" by Lanny Hartley and a funky jazz rendition of the evening finale, "She's A Bad Mamma Jamma," by Benjamin Wright.

It was impossible to determine who was having the best time - the orchestra or the audience. Heads were bobbing and feet were tapping throughout the evening - onstage among the orchestra and in the house among the audience. Two former guest artists, honorees and industry trailblazing women-in-jazz were in the audience lauding their approval - legendary saxophonist Vi Redd and Dixieland jazz drummer Jerri Thill.

The program was made possible through a co-production partnership with the Los Angeles County Arts Commission. The "Lady Jazz" series is produced by *The Instrumental Women Project (IWP)*, a Pasadena-based nonprofit program of the National Heritage Foundation. IWP has demonstrated success in its focus on educating the public about the historic and ongoing role of women in jazz, as master instrumentalists. You're advised to be on the lookout; plans are already underway for another incredible lineup of Local 47 members for "Lady Jazz" 2006. To learn more, visit www.instrumentalwomen.com or call (626) 794-0015.

Notary Public

Local 47 offers Notary Public services to its members between the hours of 9 a.m. and 4 p.m. (Monday-Friday)

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