

E-SUETERRY-C

October 26, 2009

MUSIC
SAXOPHONE
INTELLIGENCE
JAZZ
TAIJI QUAN
HUMOR
INSPIRATION
IDEAS



HOW
THE HAM
FAT DO YOU SAY
THIS?
'ESOTERIC'
'E-SOOTERIC'
WHATEVER

"FREEDOM" OF "CHOICE"

In her [Sunday Times Magazine piece](#) of 10/25/09, Peggy Orenstein ruminates on the idea that having more choices and more access to information might not be a good thing. As historical evidence, she reminds us about the temptation that caused Odysseus to lash himself to the mast of his ship lest he succumb to it: the call of the Sirens.

In case some of you lesser scholars are under the impression that the Sirens were something like Homer's call-girls, let's be reminded that their offering was actually: the Fulfillment of an even greater Desire--the desire to possess knowledge. All knowledge. To know Everything. Internet, call your agent!

"Come this way, most admirable Odysseus, glory of the nation! Stay your ship, and listen to our voice! No man ever yet sailed past this place, without first listening to the voice which sounds from our lips sweet as honey! No, he has a great treat and goes home a wiser man. For we know all that the Argives and Trojans endured on the plains before Troy by the will of Heaven; and we know all that shall come to pass on the face of mother earth!" [Homer, *The Odyssey*, trans. W.H.D. Rouse]

Web research on Homer's *Odyssey* notwithstanding, Orenstein's heart has evidently been well-schooled by Web 2.0--but [she has been fooled in the past](#). Hence her download of a computer program called "Freedom" that stops one from connecting to the Internet for blocks of up to eight hours. So now, in addition to all the other nifty things your computer can do, it can also run an intervention on itself. Now that's efficiency!

In a different article in the same issue, a film kiosk service called Redbox is reviewed. Their specialty is providing an extremely limited selection, at a rental fee of \$1 per night. The thinking behind it is basically twofold: Grocery shoppers want to pick a movie quickly, so they don't want a lot of choices; they also want to rent the big-name films they've seen advertised.

While a lengthy essay--perhaps even a book--could be written on the subject of The Choices We Make, I'll just make a few points here. For starters, why have our lives become so busy that we need the services of critics, screeners, and other arbiters of taste to tell us what's worthy of passing through the door to our attention? Or, as I like to think of it--the chinks in my armor.

I'll be the first to admit that the computer has addictive potential. So does food, television, cough syrup, rubber cement, coffee, and jogging, to name a few. But when you need a computer program to stop you from using the computer, I think it's time for professional help.

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As much as Americans seem to fear becoming a "Socialist" society, our behavior as a national species indicates that we will get the reality we deserve--because we have created it ourselves. Please Mr. and Ms. Pundit, choose for me the movies I watch, the books I read, the foods I eat. . . because I'm too busy (doing what, exactly?) to decide for myself. But don't get me wrong--I want the choices, and I want someone else to choose them for me!

In his book "The Teachers of Gurdjieff", Rafael Lefort quotes one Ahmad Mustafa Sarmouni on the subject of "Choice":

"You pride yourself on freedom of choice. Let me tell you that this very freedom is one of the factors that most confuse and undermine you. It gives you full play for your neuroses, your surface reactions and your aberrations. What you should aim for is freedom *from* choice! Faced with two possibilities, you spend time and effort to decide which to accept. You review the whole spectrum of political, emotional, social, physical, psychological and physiological conditioning before coming up with the answer which, more often than not, does not even satisfy you then. Do you know, can you comprehend, what freedom it gives you if you have *no* choice? Do you know what it means to be able to choose so swiftly and surely that to all intents and purposes you *have* no choice? The choice that you make, your decision, is based on such positive knowledge that the second alternative may as well not exist."

In this modern era, we often relegate the solving of inner conflicts to an outside expert, instead of cultivating the confidence that results from one's own clarity of mind. If you are time-management challenged, my advice is that you log on to the Internet solely for the purpose of reading the

weekly E-SUETERRY-C, which will surely provide you with all the intellectual stimulation you will ever need!

COMEDIC MUSIC

Eddie Caccavale sends a link to a fantastic [Spike Jones](#) video with a [comedic version of Kachaturian's "Sabre Dance"](#)

Of particular interest is Spike's rendition of the melody, performed on a set of cowbells. Also take note of the three saxophonists who switch hands and "half" play each other's instruments. *Kids, do try this at home first before you put it up on YouTube.*

The integration of music and comedy has certainly never surpassed the calibre exhibited by Jones and his band of the forties and fifties. Yet, the high level of skill and musicianship required to perform music of this sort is often taken for granted, or worse yet--unnoticed.



The comedy & music genre also includes the [music performed by the Warner Bros. Studio Orchestra](#) for its classic Looney Tunes cartoons. The music was composed by the remarkable [Carl Stalling](#), but it could never have come to life without the outstanding musicianship of the orchestra members.

During the heyday of film, the most coveted position amongst players was that of "motion picture musician". Researcher James P. Kraft discusses the role of these musicians in an [insightful essay](#) [*Go to the pdf version, it's easier to read*] in which he also portrays the highly competitive nature of the business.

In another essay devoted to the trials and tribulations of working musicians, the film composer [David Raksin](#) (noted for his composition "Laura") talks about some unusual and pivotal moments in his career--like hunting down the music to an obscure operatic aria when he worked under Leopold Stokowski, legendary conductor of the Philadelphia Orchestra, for the film *One Hundred Men and a Girl*. I enjoyed reading the suspenseful tale of the chase, the more so that it was conducted on a movie studio expense account. Other amusing anecdotes from the remembrance include: the wartime letter he received from a soldier who was certain that Raksin had stolen the theme of "Laura" from Beethoven; and being in the hospital room of his labor-pained wife, confounding the nurses by timing the exact seconds of the contractions without the aid of a stopwatch. Gee, those synchronization skills sure do come in handy in real life.

I do read, and
welcome, your
comments!

[HERE](#)

Celebration of the Arts/Fiesta de las Artes: Awakening the Creative Spirit Within

[Click here for info on this event](#)

Montesueños-Vilcabamba-Dec. 12-13, 2009

With Sue Terry, Meredith Miller and Brian O'Leary

Come celebrate with us the end of our first year @ Montesueños (no prior experience needed, all are welcome and bring your cameras):

- Creativity & Healing through Sound & Movement
- Pig Puppet Theatre—socio-political satire with your alter egos
- Visual encounters with architecture, grounds and colorful skies
- Slide show of an artist's 50-year evolution
- Procession and ceremony for planetary healing
- Jazz workshop
- Yoga and Qi Gong

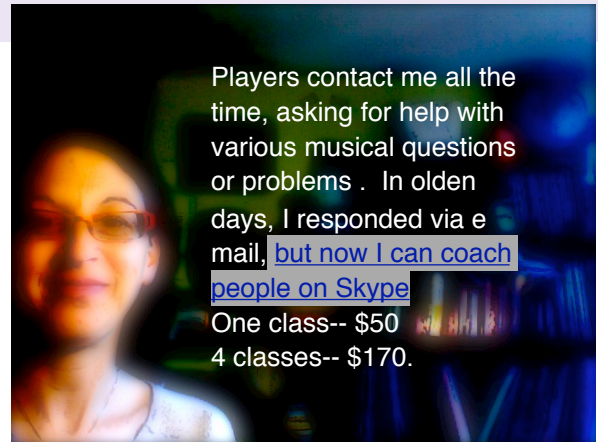
Sue Terry is a world-class performer and teacher of jazz and movement

Meredith Miller is a visionary artist whose paintings have inspired thousands of collectors

Brian O'Leary is a photographer, jazz pianist, puppeteer, and yoga teacher

This is a free weekly newsletter, written by Sue Terry. Thanks for reading. You may print out copies, or forward the link to your friends: www.sueterry.net/news.html

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Players contact me all the time, asking for help with various musical questions or problems. In olden days, I responded via e mail, [but now I can coach people on Skype](#)

One class-- \$50
4 classes-- \$170.

Thursday, Oct. 29: "Mostly Silver"

A jazz concert devoted to **Horace Silver** and his time featuring **Sweet Sue as guest soloist.**

8PM at The Sullivan Theatre
Thursday October 29th, 2009
St. Thomas Aquinas College
125 Route 340
Sparkill, NY 10976

Free admission! Evan Matthews, vocals; Daryl Kojak, piano; Greg Verheyne, bass; Alyssa Verheyne, drums

Saturday, Oct. 31: Sweet Sue plays with **Micaela Leon** and **Adrienne Haan** in "Narzissa & Goldmund: a decadent musical voyage through 1920's Berlin Cabaret." [The Metropolitan Room](#), New York City, 9:45 p.m.

Tuesday, Nov. 3: ["Tapestry Rewoven"](#) [returns to Iridium](#), New York City, with shows at 8 pm and 10.