

STAGE FRIGHT

**40 STARS TELL YOU
HOW THEY BEAT
AMERICA'S #1
FEAR**

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SEE SHARP PRESS • TUCSON, ARIZONA

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For information contact:

See Sharp Press
P.O. Box 1731
Tucson, AZ 85702-1731

www.seesharppress.com

Berry, Mick.

Stage fright / by Mick Berry, MFA, and Michael R. Edelstein, Ph.D. ; introduction by Nando Pelusi,
Ph.D. -- Tucson, Ariz. : See Sharp Press, 2009.

250 p. ; 23 cm.

Includes bibliographical references.

ISBN: 9781884365461

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Summary: Stage Fright is a collection of interviews with 40 prominent public figures, including famous actors, comedians, musicians, and a former presidential candidate. It includes a lengthy chapter which describes several proven-effective Rational Emotive Behavior Therapy (the original form of cognitive-behavioral therapy) self-help techniques useful in overcoming stage fright.

1. Stage fright. 2. Performance -- Psychological aspects. 3. Public speaking. I. Title. II. Edelstein, Michael R.

158.27

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Larry “Bubbles” Brown

Larry “Bubbles” Brown is a San Francisco-based comedian. In first grade, while watching clouds at recess, he realized we were all going to die. He then lay in under the swings until the teachers brought him back to class and sent him home with a note.

His stand up career began at the Holy City Zoo in San Francisco in 1981, and he rode the comedy boom of the 1980s. He explains it crashed because “anything in life you like will be taken away from you.” Brown stayed at it because “you can’t beat working half an hour a night.”

He has appeared on over 25 TV shows (twice on David Letterman), in the movie *Kiterunner*, in numerous clubs in California and Las Vegas, and he frequently opens for Dana Carvey and Dave Attell.

He hopes to start a vegetarian minimalist pessimist movement. Though he once was a certified glider pilot, flying terrifies him. His philosophy of life: “Expect the worst and you will never be disappointed.”

MB: How long have you been performing?

LBB: Since March 3rd, 1981. It was a Tuesday. Absolutely true.

MB: What were the circumstances?

LBB: I always wanted to do stand-up, but I never thought I could. Then I heard about open mikes. So I started to hang out at The Punchline and the Holy City Zoo. I think I watched the open mikes for about a year. Then I finally put a few minutes of material together and I went up on March 3rd. The rest is history. A toboggan of failure.

MB: Tell me about the first time you were anxious or nervous on stage.

LBB: I just remember the first few months I did stand-up—I had a day job then—and I remember being so nervous about going on that night that I didn't eat for the whole day. Then I came home after I did my set and ate like five pounds of food at midnight.

MB: So how did you feel? Can you elaborate on that?

LBB: I just remember feeling anxious until I did the set, then after I did it, it was a real relief.

MB: How anxious?

LBB: Not being able to eat. And I'd be thinking, "I'm going to be doing this for five minutes in twelve hours." That's all I could think about the whole day. In fact, I used to walk up to the Holy City Zoo on days I wasn't performing, and I'd be nervous just being in the area.

MB: So what were you telling yourself? What were your thoughts?

LBB: Just "Please don't bomb." That was the big thing.

MB: So what was so bad about bombing? What were you telling yourself about that?

LBB: It's like it is today. Although the first few times I went on stage I did pretty well. I don't think I bombed until I got six weeks into it, and I remember how traumatic that was.

MB: What were your thoughts then?

LBB: Well, when you're standing up in front of a bunch of people who are staring at you in silence, you look like a complete dork. And my humor tends to be somewhat personal, so I take that as a real personal rejection.

MB: How did your nervousness change as you continued to perform?

LBB: It just lessened. The more you do it, the more you get confidence.

MB: What were the circumstances when it lessened?

LBB: I don't remember. I just remember before the end of the year [1981] I was actually able to have a meal before I went on stage. And keep it down.

MB: So how did you feel then?

LBB: It got to be kind of a good nervous. That was when the comedy boom was starting, so it was an exciting place to be around.

MB: So what were you telling yourself? What were your thoughts then?

LBB: After I started doing well, I thought, “Wow. It's so cool to get paid to do a gig.” And after three years, I got to where I could quit the day job, and I actually made a living doing comedy.

MB: So were there any thoughts you were telling yourself that made you feel more excited than nauseous?

LBB: No, I think it was just doing it for a few months and getting over that initial horror of going on stage.

MB: Did you feel different?

LBB: When you do well, you feel pretty good. But when you bomb, you hate the world.

MB: So you hated the world. Did you ever get to where you weren't hating the world?

LBB: No. I still hate the world to this day.

MB: [Laughs] Now come on.

LBB: These days, whether I bomb or kill, I still hate the world.

MB: Do you get nervous when you perform now?

LBB: No, it's like bombing is just really uncomfortable. You can't wait to get off stage. But it doesn't have the same effect it did twenty years ago. Same with killing, too.

MB: So rather than being horrible . . .

LBB: It doesn't mean anything. All you can hope for is to meet a hot chick after the show.

MB: So before it felt horrible?

LBB: Before, it was like a life or death matter. Like, "I gotta kill or die." Now, it's just, "I do what I do. If they don't like me, screw 'em; if they like me, great."

MB: What's different about your attitude now?

LBB: I guess I have the attitude "I don't care," which is supposed to be good. If I bomb, I think, "It wasn't my night." I forget about it in five minutes. Whereas in the old days, if I bombed I'd think about it for a week.

MB: What's the worst case of stage fright you've ever had?

LBB: When I did Letterman, I was so wired up I couldn't sleep the night before. I was so nervous, and I had dark rings under my eyes, because I hadn't slept in thirty-eight hours. And they changed my set around. Fortunately, I got bumped. That may have been the worst. They brought me back a month later. Of course I took a Valium the night before and slept like a log.

MB: So under those circumstances where you didn't get any sleep, and they rearranged your set, how did you feel then?

LBB: It was awful. I was dead tired, but I was so wired I couldn't sleep. And I thought about bombing on national TV. It would've been horrific.

MB: So what were your thoughts about that?

LBB: Sheer panic.

MB: What were your thoughts connected to the sheer panic?

LBB: [Laughs] That maybe I could fake my way through it.

MB: But if you bombed on national television, what would that have meant to you?

LBB: I would have quit the business at that point; it would've been so humiliating. Back then, a lot of comics did bomb on Letterman. They didn't have the audience miked, and I saw a lot of guys go down hard. I literally would have quit comedy.

MB: When don't you get nervous now?

LBB: I rarely get nervous now. If there's an audition for something that's big, I get a little antsy.

MB: But aside from that you don't get nervous?

LBB: No. I feel numb. I just go in and do it. I'm like a factory worker. Plop those jokes in and get out.

MB: What are your thoughts around that?

LBB: I just hope I can keep doing this. It's a tough way to make a living, but I don't want to do anything else.

MB: In considering your own nervousness, what role do your thoughts, beliefs or attitudes about yourself play in it?

LBB: Hmm. I don't know. The only thing that I think about nervousness now—and I've thought this ever since I first went on stage—is that I've never been able to remember all of my material. And that must come from nerves. I cannot go up and do everything I intend to do. I always go up and leave stuff out. And it's always been very frustrating.

MB: So what role do you think your thoughts play in that?

LBB: A self-sabotaging role. They say a lot of performers have it [stage fright]. They don't want success or something. I don't remember all of my stuff, and I don't always do the best editing. I'm going down like the Hindenburg.

MB: What advice on stage fright would you have for other performers?

LBB: Take lots of drugs.

MB: [Laughs] And aside from that?

LBB: Just keep doing it. It'll get better with time. You'll get used to it. It's like hitting a baseball—just keep doing it and it won't be as hard. You just get tougher. The more you do it, the tougher you get. You get rid of the stage nerves. It's like anything. Like jumping out of a plane. I'm sure it's terrifying the first time, but after ten times you might get to where you like it.

MB: As people become more seasoned, what do you think they're thinking that helps them not be as nervous?

LBB: They might realize, "This is a great way to make a living; it's fun. So why be nervous?" Although I think you need a little nervousness to give you a certain amount of energy.

MB: Is there any last thing you can mention that's been really helpful to you in dealing with nervousness on stage?

LBB: I remember what Mike Pritchard told me when I was really upset one night. He said, "You're in a small room. Maybe thirty people in there. Outside of that room, no one knows who you are or what you did. It doesn't matter." That made a lot of sense.

MB: What were you thinking to yourself before he told you that?

LBB: I was just thinking, "God, I suck. The world hates me." And hell, the world hadn't even seen me.

Meehan Brothers

Growing up in the mayhem of the Meehan home was divine preparation for San Francisco's thriving comedy scene. Chris along with his brothers Mike and Howard turned the chaos into comedy and formed the sketch comedy group "The Meehan Brothers" in 1999. Their combined stage experience exceeds 40 years. Michael began his professional stand-up career in 1984. An international headliner, he has been on the "Craig Ferguson Show," "Dennis Miller," PBS "Comedy Tonight" with Whoopi Goldberg and most recently the semi-finals of "The Last Comic Standing" with his brothers Howard and Chris. Howard, an accomplished playwright, has 12 years experience as a stand-up comic and as an actor. His sense of structure and story has been the spine of the Meehan Brothers' narrative. Christopher, although most recognizable from his 60+ commercials, was trained in the Meisner technique at New York's Neighborhood Playhouse and has been performing professionally for the last 10 years. Their two most successful shows, "Meehan, Myself and I" and "Mommas Boyz—One Man's Journey to Move Out of His Mother's House" have been performed to critical acclaim throughout North America.

MB: Were any of you nervous when you started?

HM: I was terrified. Twice I walked off stage in the middle of a show at Cobb's Comedy Club. One time Mike followed me with a microphone, and one time both he and Chris lectured me about how "You can't leave the stage. Or if you do leave the stage, make sure to do it before the show, rather than in the middle of it. That way we can avoid you altogether."

MM: I was more frustrated trying to get these guys on the same page: "Come on. We need more; it's gotta be funnier. It's gotta be funnier. I wasn't nervous as much as I was frustrated with the lack of familial talent."

CM: I was nervous, but I knew where I needed to go. I always had something to do on stage. And a lot of that was just looking like a deer in headlights.

HM: My nervousness came from trying to memorize lines instead of realizing what I was saying and why I was saying it. And it took a long time to realize that why I'm saying something, or just being emotionally present on stage, is absolutely the key, and that I don't need to worry about the exact wording. The wording will come.

MB: What do you mean by “being emotionally present on stage”?

HM: Not freaking out. Let's say we're doing a bit that we end up memorizing by working it out on stage. It's easy to get stuck on words instead of just being in the flow.

MM: We needed to hire a security guard to keep Howard on stage.

CM: One of our first bits was a pretty funny rapid fire word bit, and Howard had the first part of it. And he got up there and started speaking gibberish. It sounded a little bit like Japanese. And then he saluted. Remember Howard?

HM: Right. Because I didn't want to leave, I just tried to stay and make something up.

MB: How did you deal with that?

MM: Through lots of derision. Making fun of him. That's how we deal with anything. If anybody drops the ball, we make fun of them and we try to crush their spirit.

CM: I was determined that no matter what Howard did, I was going to look good. To hell with him.

HM: It's based on the chicks at the petting zoo in San Francisco. They all peck each other until one bleeds. And then once one bleeds they go bananas until it's dead. It makes the Rodney King beating look like a group hug.

MB: Do the three of you ever get nervous now when you perform?

HM: I got worried, because for about two years I wasn't nervous at all. And I started tripping on it. And I realize now that's okay. But it's also good to feel nervous because that's energy that helps you get ready. Now I look forward to feeling nervous. It helps.

MM: I like a little anxiety. As a solo performer, you have that. But with these guys I feel that we all have each other's backs. We can always do something.

HM: It was amazing: When we started I would be freaking out, and Mike would literally be talking to somebody right as he was going on stage. And I couldn't believe it. He could just do that.

MM: Seconds before I went on stage.

HM: And now he's even correcting me while I'm complimenting him. Do you see what I have to deal with here?

CM: I'm more nervous now than ever. I get very anxious and I go, "Why in the hell am I doing this?" The other things that make me nervous are like Mike, ten minutes before curtain, saying, "Hey, I'm going to get a cup of coffee." And then Howard—this is a true story—I was looking for Howard at a gig and I couldn't find him, and he was sleeping under the accountant's desk.

MB: What role does your thinking play in your nervousness?

MM: If you start thinking, and worrying, and doubting, you're obviously going to build nervousness. But if you just go through the set, you won't get really nervous. You may have a little bit of nervousness just to give you that scoot on stage that you need to sharpen your senses. But especially when we're doing a full scripted show, it's "Alright, let's go. We're ready to roll."

HM: I think paralysis of analysis is always going to hurt your performance. If you look at boxing, or any sport, you never see them jump from nothing to being on stage. They're always warming up and working up a sweat before they go perform. And I think that's the key. To have that going.

CM: You know, I write it into the equation. I say, “I’m nervous now. Why the hell am I nervous?” And then I think, “Wait a second. I wrote this into the equation. Bring props, know your lines, three microphones. Sound cues. And be nervous.” So then I say, “Oh. Okay, I’m nervous. That’s right. I planned this. I’m happy; I’m sad; I’m nervous.”

HM: I think that’s true. Acknowledging how you’re feeling in the moment before you go on stage will dissipate fifty percent of your fear immediately.

MB: What’s the worst case of stage fright you’ve ever experienced?

HM: I did solo stand-up, and I bombed so horribly that I had good reason to be terrified. I couldn’t afford acting class, and I kept going up. My body carried me on stage. And I bombed. And it was horrifying. I think Mike and a couple other people have seen me have such bad sets that hecklers wouldn’t heckle me because they felt so bad for me. And that’s the truth. I don’t know why I kept doing it because it was horrifying. It didn’t get better for a long time. And it left me finally because I quit going on stage for a while.

MB: How do you think you could have viewed things differently?

HM: Well I think working on the set offstage helped. Not memorizing stuff, but connecting with why I was up there. Also dealing with my huge amount of personal shame helped. I think performers are driven to the stage somehow to think to themselves, “Hey, look at me. Make me feel better. Give me attention.” And you’re asking this from a bunch of people who are drunk that you don’t really care about.

MB: What were you thinking that created the shame?

HM: Hold on Mick, my mom’s here; I can’t talk about . . . But no, it’s me. I’ve changed my perspective on the world a lot. But truthfully, why do people go perform? “Look at me! Look at me! Look at me!” That’s part of it. But it’s also the desire to share something about yourself.

MM: Howard would always do crazy things. He was always a loose cannon. So Chris and I would always be wondering, “What is Howard going to do?” So it did add a nice element: “How are we going to deal with *this*?”

HM: Other people have told me that they want to hire Federal Express to deliver my lines. I've got the timing of a sundial. That does not help.

CM: Well, performing as a group, you rise with the tide. So we get to share the joy of performing well. But what's even better than that is that when you stink up the place and bomb, you have two other guys to run a distraction while you get out of the club.

Also, Howard on stage became the whipping boy. He was so nervous that it actually alleviated all of my nervousness, because he took all the energy there was to be nervous.

MM: He wasn't the scapegoat. He was the sweat goat.

CM: He was so nervous, there was nothing left. He monopolized it. He hogged every ounce of nervousness. And I would think, "He's got it all; there's nothing left."

MM: Careful what you say about Howard, Chris; mom's within earshot.

CM: She is? Okay! I've been experimenting, facing my fears. And I've realized that a man's big furry bushy mustache tickles when you kiss him. But at least I conducted the experiment.

MM: Well, let me tell you, Chris: A woman's big furry mustache tickles, too. I know. I'm married to an Italian woman.

MB: What's the worst stage fright you've experienced performing with each other?

HM: Well, as I said, I left the stage.

MB: What was going on in your mind?

HM: At that point, I had no mind for any thought to be in.

MB: Who's the least consistent of the three of you?

MM: I would say that I am. Even with twenty-four years of experience.

HM: Michael doesn't always show up at gigs.

MM: Well, that's true, Howard. But let's observe the details, shall we? There was that gig in Marin where you didn't show up.

HM: How about the sketch fest when you stayed away and we haven't been asked back since.

MM: Funny thing Howard, they asked Chris and me back, and told us to exclude you.

CM: This is the resentment part of the interview: Chapter 14: Resentment.

MB: You seem really relaxed with your performing. What do you attribute that to?

HM: Here's the thing: Beyond interacting with each other, thinking about what we're doing, hitting our marks—above all that, being open to whatever's going to happen.

But it's mainly accepting the fact that the worst thing that can happen has already happened: bombing completely.

MB: So how do you deal with that?

HM: Accepting it, and then going on from there. If the audience senses that you're really really scared, they can't laugh.

MM: It's the terror in the eyes that really throws 'em off: "Hey, I just paid twenty-seven bucks for these tickets! This guy looks like he's caught in Dick Cheney's cross hairs!"

CM: Howard was performing solo recently at San Francisco Comedy College, and he went up there, got a couple of jokes out, and then he started going downhill very quickly. So he sat down on the stage and said, "Listen. You want the truth? I live at my mom's house. I'm forty-six years old. It's not been a good day." And immediately the audience started laughing. Howard just talked to them about his life, and it was hysterical.

MB: Really? You got laughs from that?

MM: It's hard to believe, Mick, but suddenly you tell the truth, and they see what a nimrod you actually are.

HM: I think if you get in touch with who you really are, and tell the truth, there's definitely a lot of humor in that.

MB: Michael, what else were you going to say about telling the truth?

MM: I forget, Mick. There are so many lies, I can't keep them all straight.

CM: Working as a team you get to share the excitement and the victories. But also when you eat it you can spread that around a little bit: "It's my brother's fault."

HM: It's like the [acting teacher Sanford] Meisner training: Staying in the moment, working off of each other. If on a certain night, someone's really on, you can compete with them and make it fun. But you also want to feed it. They are connected to the audience, and the ultimate goal is to entertain the audience.

CM: There are some performers who get upset and say "Fuck you" to the audience. But I think the trick is instead of staying "Fuck you!" say "Fuck it! I don't have complete control over this. Let's just have a good time. It really doesn't matter anyway."

MM: We can be replaced by some guy with a boom box. We actually have been.

MB: What would be the first piece of advice you'd give to somebody with stage fright?

HM: Don't take it personally. You go up and eat it—you're in flames. And you're thinking, "Oh my God. They've rejected every ounce of my history." You can't take it seriously. Most people don't remember your name in comedy anyway, even when you're good. Just go up and do it. But now with Facebook they can track you down.

MM: They do. That's why I'm coming up with a new one called "Ass book." It's from behind, so no one can really tell.

CM: Unless you're in a San Francisco public restroom.

MM: You know how to whistle in San Francisco, don't you? Go to the men's room and blow!

HM: It's really helpful to get away from "I'm either going to kill or I'm going to die." If you perform long enough, somewhere in between is the truth.

CM: If you bomb, it works a lot better if you make a joke about it. Even if you were horrible, own it, accept it, but don't let it affect your acceptance of yourself. But often you just want to get away and crawl under a rock. One time, we did a gig at San Quentin . . . No, it was Marin County Jail.

MB: Are you serious?

CM: Yes. We had to go through several doors that locked. Then we had to sign a no-hostage policy.

MB: A what?!

CM: If you become a hostage, you can't sue the prison.

MB: You can't be serious.

HM: That's absolutely true.

MM: And what's more, I signed one of those no-hostage policies in my prenuptial agreements.

CM: So we got into our act and we were doing well. But we were very uncomfortable because we were in a prison, and we wanted to get out; but there was no place to go. So we finished our show, and Howard grabs the door, but it wouldn't open. The only reason Howard did it was because he got to it before I did. And it got a big laugh because all the prisoners were

thinking, “Where do you think you’re going?” Thank God we didn’t bomb. But anyway, they were the nicest guys.

HM: Yeah, they were great. They were sectioned off into the 16-inch-bicep and the 17-inch-bicep sections.

MB: Are there any admirable traits you’ve seen in other performers when they deal with pressure?

HM: Really good comics are authentic in their acts. In contrast to that, it’s really bad when comics say, “It’s the audience’s fault.” It’s never the audience’s fault. Even when it is, it’s never the audience’s fault.

MM: The comics who overreact to their success also overreact to their failures. Vanity and insecurity are two sides of the same coin: lack of self-confidence.

CM: There’s something that’s been very helpful to me: The twenty-forty-sixty rule: At 20 years old, you worry about what everybody’s thinking about you. At 40 you don’t care what people are thinking about you. And at 60 you realize that nobody’s been thinking about you at all; they’re too busy thinking about themselves.

MB: How do you deal with disappointment about where you’re at? You’ve been doing this for years and years, and you haven’t made it nationally.

HM: I had to work through what was bugging me, how it was bugging me, and what my part was in it. I’m not kidding around now.

MB: I believe you. Tell me about it.

HM: Well, that’s pretty personal.

MB: I know. That’s what the interview’s about. Do we want depth here, or do we want fluff?

HM: Well . . . Michael is a genius performer. A lot of comics have been very inspired by Michael Meehan; Michael is a very generous person. But what happened at a certain point in the Meehan Brothers, in my opinion, besides my craziness, is that Michael started getting really upset at Chris. And I felt they were at each other's throats a lot. Michael started getting picky, but Chris can stand up for himself. And he did. But I think that sometimes Michael didn't respect Chris's comedy. Chris is usually the funniest, and he usually gets the most laughs.

CM: That's right. I usually get the most laughs saying Michael's lines and Howard's lines. Being the youngest brother, I get to cherry pick the material.

HM: I don't want to give this one dimension though, because when we started doing comedy as a team Michael's experience and connections bumped us up far past where we would have been had we been starting out together rather than riding his coattails, riding all the years he did stand-up. He taught us what was hack and what was original. A lot of times I'd write something hack that I thought was original and Michael set me straight. And he would switch it around so it would work. So we do owe a great debt to Michael.

MM: And don't you forget it Howard. You owe me your first born.

HM: How about my third born, Michael? He's twenty years old, and he can kick the shit out of all three of us.

MM: Yeah, well if he's so tough, how did you raise him?

HM: I didn't. He's raising me. Every weekend I ask him for approval of the women I date.

But getting back to being serious, one of the big things that's held us up is the reality of making money as a three-man group.

MM: Yes. Making money as a three-man group was always rough in the clubs, so then we had to do the big theaters, which we weren't geared up for. But as a trio we did have a lot of animosity, and I had a lot of discontent. In the beginning I was really frustrated because I felt like I was carrying these two motherfuckers—

HM: (interrupting) Michael, mom can still hear us. Make sure not to call us sons of a bitch.

MM: But then as we started to grow as a group and these guys started to feel that they had something to give, then I backed off. But then I got very picky about stuff.

HM: Michael also has a self-sabotaging attitude of not wanting to be successful. And I'm not taking anything away from you Michael. You have a great wife, a great son, a great daughter.

MM: I have a great ex-wife.

MB: Okay, so how do you improve on what you do?

MM: Preparation. Having a routine. I remember one time we did a thing with Brian Setzer. Before he went out he had this little altar that he centered on; it was very Buddhist. And then he went out and gave a terrific show. That's basically what we do: Rehearse and say a prayer. That's going to help you every time.

MB: What if you don't pray?

MM: Well, if you don't pray you have another routine. And that's rehearsal. Sometimes it's going to go great; sometimes it isn't.

But your routine allows you to center yourself. But if you churn around going, "Are they gonna like me?" then you'll show up on stage with all this anxiety.

HM: It's all about you instead of them. And that's what I've learned: The basis of stage fright, in a very condensed way, is self-obsession. And I'm talking extreme and in the moment.

CM: But where it's funny is that if you actually admit to yourself, "I'm completely self-obsessed," it actually helps take the problem away. It's hysterical if you look at yourself as if what you are doing actually matters more than the audience's personal lives. Like that time you were bombing Howard, and you just said to the audience, "You know what, I'm having an

awful day. I'm going through a divorce. I'm sleep deprived." And everybody appreciated it.

HM: And I'm not saying that stage fright is about self-obsession in some shaming way. I'm just saying that ultimately when you boil it down and you really want to give a gift to the audience, then it's not about you.

CM: If you have extreme stage fright, don't do it. Don't perform. Be ordinary. Be like everybody else. And there's nothing wrong with being ordinary. Or say to yourself, "I'm scared shitless." Admit it. "I'm choosing to take a leap here." And it's not going to kill you.

HM: There is a moat between the front row and the stage and it's full of crocodiles. And I think it should be that way.

MB: Is there anything besides stage fright that you've ever been afraid of, and how did you get over that? Or did you?

HM: Life. Taking the bus. Going to school. Working.

MM: I had stage fright when I was born. I actually lodged myself in the birth canal for twenty minutes. There was a whole bright room full of people out there.

HM: I think that's when you get stage fright. You go from the dark to the light. It's all about you. You're in pain. And you bomb. Right from the beginning.

MM: Then they hose you off and love you.

MB: You guys are so much fun you make me want to be part of your family.

HM: Mick, that's a really good place to be: wanting to be part of our family while not having to actually be in the family. It's like a tofu turkey: You get a makeshift facsimile of the experience but get to avoid all the steroids that they pump into the bird. Because if you're actually part of our family you have to participate in our family rituals: Just as you walk in the front door, right on top of the banister, is that Prozac salt lick . . .

MM: But Mick, it's nice when you come over to our house and you're sporting that visitor's pass.

HM: You know how people say if you have eight relationships and you don't get along with anybody, the problem is you? In my family, that's not true.

MB: Thanks. This has been fucking great.

(MM's one-year-old crawls into the room.)

MM: Mick, take it easy! Remember what Kinky Friedman said: "Don't say "fuck" in front of the k-i-d!"