

Advertising Feature



## Hypnosis: Can It Stop Tinnitus?

By Kathy Peck

Hypnosis scientifically known as "the alpha state". Recent experiments have shown this state of mind is superior for learning, memory recall, and training the mind to overcome bad "programming" from the past, which includes tinnitus.

Studies have shown that people with tinnitus tend to have more somatics (pains or sensations of discomfort) than the general population. People with tinnitus experience depression or stress-related anxiety before the onset of the noise. This fact, in part explains the effectiveness of hypnosis in the relief of tinnitus.

The hypnotherapist's job is to diffuse the emotional charge from the associations so that the person has a better opportunity for healing. Once the emotional charge has been removed the therapist helps the client's uncon-



scious mind focus on stimuli other than the noise.

Hypnosis is not a cure for tinnitus. It is however, a very helpful therapy for reducing or eliminating the noise and/or the emotional impact of tinnitus. It is critical that an individual not use hypnosis until pathology has been determined by a medical doctor. It would be foolish to attempt to silence the noise of tinnitus that is caused by a tumor.

## Rockin' Responsibly

ST. LOUIS — After years of entertaining the baby boomer generation, rock musician Mick Fleetwood is now drumming out an important message for his fans' hearing health — how to keep rockin' responsibly.

The "It's Hip to Hear" program put on what was dubbed the "World's Quietest Concert" with the help of Mick Fleetwood, famed drummer of Fleetwood Mac.

The Fleetwood Mac icon and Rock and Roll Hall of Fame inductee is teaming up with the popular hearing aid battery manufacturer to kick off this year's Energizer® EZ Change® It's Hip to Hear™ program. Fleetwood launched the national cause-related initiative on April 18 at the Rock and Roll Hall of Fame and Museum. The program educates baby boomers and music fans about the importance of hearing loss prevention and treatment, offering practical, everyday solutions to preserving hearing health.

"Having spent my career behind a drum set, I know how hazardous noise —



including music — can be to your hearing," said Fleetwood. "But musicians aren't the only ones affected by hearing loss; there are millions of baby boomers who have experienced some form of damage. That is why I'm encouraging people to listen to loud music responsibly, so they can hear it for years to come."

Although hearing loss is an issue baby boomers are often quick to dismiss, they have more reasons now than ever to acknowledge it. After spending decades at rock concerts, listening to blaring car stereos and enjoying the newest home theater systems, boomers are feeling the effects of hearing loss, which are often cumulative, permanent and, in most cases, irreversible.

Despite the fact that more than 16 million boomers have some degree of hearing damage, only one percent of this group cites hearing loss as a health concern, according to a survey conducted by Energizer. The reality is that there are more baby boomers age 46-64 with hearing loss than there are people over the age of 65 with this condition, and there is 26 percent more hearing loss among baby boomers than in previous generations.

"As a hearing health professional, I witness how detrimental hearing loss is to an individual and his or her family," said Pam Mason, director of Audiology Professional Practices with the American Speech-Language-Hearing Association (ASHA). "We're

thankful to Energizer for urging people to 'tune in' to this health issue with everyday practices that can help prevent hearing loss. The It's Hip to Hear campaign makes the issue of hearing loss relevant by appealing to the boomer generation's love of music and technology."

The kick-off concert featured a special performance by an up-and-coming rock band called the Eagles of Death Metal.

To turn up the volume on responsible listening and reach out to an even broader audience, Energizer EZ Change is producing the world's quietest concert. Hosted by Mick Fleetwood at the Rock and Roll Hall of Fame and Museum, the event features a special performance by an up-and-coming rock band called the Eagles of Death Metal. The concert audience will hear the band's live vocals and music simulcast through portable FM radio headsets, rather than speakers or amplifiers used in traditional concerts.

# Phil Collins' Last Stand: Why the Troubled Pop Star Wants to Call It Quits

In a rehearsal hall somewhere in Switzerland, Phil Collins is belting out some tunes in front of an 18-piece band, getting ready to go on a small tour to support a new album. He looks happy, snapping his fingers, bopping his head. It's all Motown — upbeat stuff like "Dancing in the Street," "Going to a Go-Go" and "Heat Wave." He's not playing the drums, and not a song of his own passes his lips. There's no "In the Air Tonight," no "Sussudio," no "One More Night," nothing from his Genesis days — none of the hits that turned him into one of the most loved and then most unfairly and inexplicably vilified men in rock & roll.

Later on, halfway through lunch in a mixing room, he happily rolls a great big gherkin around his plate and begins sawing into it with a knife and fork. He's 5'9 and looks pretty much the way he's always looked: kind of small, kind of bald. He's wearing a green polo shirt, the collar popped. As a solo artist, he has sold 150 million records, which puts him right up there with the all-time greats. He's saying that his new album, *Going Back*, which features only classic-soul songs, is his "best album ever," that he couldn't resist making it because it's the music he grew

up with, and that it may be his last album ever, too. Medically, he's got a few serious and life-altering problems: The hearing in his left ear is shot, and a dislocated vertebra in his neck has rendered him all but unable to pound on the drums that first made him famous. But those aren't the reasons why.

Mainly, it's because he's had it with people thinking they know who Phil Collins is. And not in a good way. He has been called "the Antichrist," the sellout who took Peter Gabriel's Genesis, that paragon of prog-rock, and turned it into a lame-o pop act and went on to make all those supercheesy hits that really did define the 1980s. So, he wants to move on. He could make another original album, but he knows that will bring a rehashing of all the old criticism. It's inescapable. Forget it. He'd rather spend his time in his basement, building up his collection of Alamo memorabilia, which, oddly enough, is his great consuming passion these days. "I sometimes think, 'I'm going to write this Phil Collins character out of the story,'" he says. "Phil Collins will just disappear or be murdered in some hotel bedroom, and people will say, 'What happened to Phil?' And the answer will be, 'He got murdered, but, yeah, anyway, let's carry on.' That kind of



thing."

Who people think Phil Collins is derives mainly from how absolutely everywhere he was in the 1980s. It's almost impossible to overstate. He released four solo albums during the decade and had 13 hit singles. As Genesis' lead singer and songwriter after Peter Gabriel quit, he was largely responsible for that band's output too, which reached a high point in 1986, with *Invisible Touch* and its five hit singles. Of all his songs, "In the Air Tonight" was particularly ubiquitous, propelled forward

by Collins' towering drum entrance. It became the unofficial theme song for the Eighties drugs-guns-and-glamour cop show *Miami Vice*; and was used to hawk Michelob beer; and was prominently featured in *Risky Business* 26 years before Mike Tyson air-drummed new life into the song in *The Hangover*. And then there was Collins himself. His face was plastered over all his albums, close up, looking placid and somewhat smugly self-serious. He tried his hand at acting (the 1988 movie *Buster*, an episode of *Miami*

*Vice*). He came to be known as Mr. Nice Guy. He did lots of charity work. (Later on, he went so far as to pay for well-known-substance-abuser David Crosby's liver transplant.)

But then a curious thing happened. The Eighties ended and the Nineties began in a whole different mood, with Nirvana and other punk-influenced bands establishing grunge as the dominant musical force. In many ways, grunge's threadbare, garage-rock sound was a direct reaction to the overblown, synth-heavy bombast of the previous decade — and no one typified those excesses more than Collins. In the summer of 1994, reports began circulating that Collins had informed his (second) wife that he wanted a divorce — via fax. He denied it vehemently, and the fax itself was never produced, but no matter: Suddenly, it was open season on the guy. Oasis' Noel Gallagher started hammering on him any time he could, to uproarious effect. Among his choicest bons mots: "You don't have to be great to be successful. Look at Phil Collins" and "People hate fucking cunts like Phil Collins, and if they don't, they fucking should." And so it's gone, especially on the Internet, where I Hate Phil Collins sites have flourished. He gets criticized for everything. For his

hair, for his height, for his pants (pleated khakis), for his shirts (tucks them in), for being "a shameless, smirking show hog."

"I don't understand it," he says, looking pained. "I've become a target for no apparent reason. I only make the records once; it's the radio that plays them all the time. I mean, the Antichrist? But it's too late. The die is cast as to what I am."

"Everything has added up to a load that I'm getting tired of carrying," he continues. "It's gotten so complicated. It's the three failed marriages, and having kids that grew up without me, and it's the personal criticism, of being Mr. Nice Guy, or of divorcing my wife by fax, all that stuff, the journalism, some of which I find insulting. I wouldn't say that I have suicidal tendencies over my career or bad press. They're just another chink in the wall. It's cumulative. You can say, 'Grow up, man, everybody gets criticism.' I know that. And I've philosophically adjusted to it. But does that make it any more pleasurable? No." And that's the trouble with wishing you were somebody else. As much as you may want it, you know it'll never happen, at least not in this lifetime.

Source: *Rolling Stone Magazine*



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