

Skain's Domain

Episode 1 / March 23, 2020

0:00:00 Wynton Marsalis: Well, it's a pleasure to speak with y'all, thank everybody for coming on. I know some of the people here and some I don't know, it's a pleasure to meet you. I'm sure when all of this is over we'll get a chance to meet in person and be as friendly and as natural as we gonna be up in here tonight. I think I'm just gonna start by saying just some observations about a way to handle the time that we're in now. The first thing is to embrace the space and be healthy. Even if you get sick, you can still be healthy in terms of discipline, and in terms of addressing how you eat, and the rest that you need to get, and following instructions that you know you've been told, really since you were a child, about how to fight a flu. And all of the advice you're getting from medical people, you follow that advice. Don't self-diagnose and try not to panic. And so a lot of times when we... It's like the first time you swim, or the first time you ask somebody to dance with you, or the first time you ride a bicycle, the first time you do many things. It takes a long time for you to get over the fact that you're doing it the first time, so you don't embrace what's going on. You're trying to make it be like it always is.

0:01:17 WM: I'm still deathly afraid of getting on an airplane and I've done every kind of psychological thing I could do to try to figure how can I not be this afraid when I'm on a plane? And I try to address the irrationality of doing all those things. At a certain point, I think when I really have to fly, I just have to embrace the fact that we on an airplane and that's where I'm gonna be and just to be in that space. So take advantage of this space that we have. I think another thing that can help us is realizing that you're with other people. If you go somewhere or if you can remember when you were a child, or if you're an adult now and you have children, you take them somewhere, when that child goes into an adult environment and notices that there's some other children there, they almost burst with joy. Like I'm not gonna just sit here and be bored with these adults, I can play with a child. And I think people will recognize other people like them. I know when I was first learning how to drive, I was so afraid on the highway, and my girlfriend at that time looked at me and said, "Will you calm down and look around at all the people you see?" And I looked around at everybody on the highway, it was in New York, and she said, "Do you know what all these people let you know?"

0:02:25 WM: I said, "No, what is that?" She said, "Playing the trumpet is a lot harder than driving this car." And just that, her telling me that, made me relax. So I think that a lot of people are in the same position where a lot of us are musicians. We've lost our entire livelihood and now we're trying to figure out, man, how can we hustle or what can we do? For me, I just try to access, even my father and how we grew up, he was struggling a lot, just trying to figure how to make a living being

a jazz musician. And sometimes, you have to use your mind to get in a space. And this space is very difficult, because everywhere we see, we don't see anything but devastation of our jobs, absolute loss of ability for people to congregate. We can get online and teach lessons and do the things our imagination can take us into because people still want music and they still want us and our community still want us. So I think that it leads me to the next point for us is, we have to start to define and reconnect with a community by interests and concerns, and not by geography, and the technology allows us to do that. If you think about when you travel anywhere, if you're a musician or if you're a physician, whatever profession you happen to be in, when you see another person in your profession, if you see somebody with that trumpet case, you automatically get happy because you know you all have a lot in common.

0:03:49 WM: So I think try to... It gives us a chance to redefine our community, not by geography. It's interesting that even all borders have been closed because of COVID. The deep thing about COVID is it's international. It's not recognizing borders. It's attacking us regardless of who or where we're from. And the scientists that are trying and the doctors who are trying to solve this problem, they also are international. They're trading secret solutions, technical data, and this is going on all the time. We don't see it, but it's going on. So I think we can expand our community in a strange way. When we're confined, we can also expand because we definitely have a common interest. One is defeating the disease, of course, but the other one is trying to figure out who we are, and this space allows us to get into a space of silence and concentration. And if you're in a real noisy house, it gets you to enjoy fighting who you like to fight with. I grew up with a lot of brothers, we fought all the time. But you're gonna get tired of all that fighting if you shut in. So, get your fighting out the way early and then you're gonna relax, and trying to get to know each other.

0:05:01 WM: I think another good thing is to set long-term internal goals that you've always heard about, things that people have told you, things that you've thought about, and get you one good project that you wanna work on in this time. And when you set your long-term goal, I think it's good to set that goal like this is not gonna end for five months. Don't think it's gonna end in a month, because then when a month is over and it's not over, you're depressed. If you think it's gonna be five months, when it's over in three months, you're happy. So it's a matter of that perspective. Another day-to-day thing is organize your short-term goals to make a schedule you can keep. It's kind of like if you're trying to lose weight or something and you can say, "I'm gonna run two miles today," and you're not used to running. You might go out there and run those two miles that first day, but the next day you're gonna stay home. You're gonna stay home for the next week because you don't wanna endure the two miles. So get you a good doable, daily schedule and organize your time and you won't get bored. You'll be able to handle stuff.

0:06:02 WM: Another thing, I think, is important to pay attention to this time and everything that's going on. I want you to look at news. Don't just look at the news station you like, look at the other stations. Read everything that comes up out of Congress, the Senate. Do things you wouldn't do. Really get engaged with the process around this because it's gonna show you the good things and the flaws that we have. And think about them. Rethink your fundamental beliefs, take advantage of this time. And it's only you. You talking with yourself, it's not even a thing that you have to share with anybody, but rethink it, 'cause the world... We can always make the world anew, if just in our

minds at first. It's a kind of thing that I call, "Go internal to go external."

0:06:46 WM: It's like when you get in a wood shed and you practice and you do something and you think about things and you realize things. Then you come back out and you play and people you know will say, "Man, you've been practicing." In New Orleans we used to call it shedding. You show some improvement, they say, "Man, you've been shedding." So go internal to go external. Another thing is diversify your day in time-sensitive ways. It's like I spent most of my life on the road, driving long hours, because of this fear of flying. So a 40-hour drive, 33-hour drive, 26-hour, that's child's play for me, and Big Boss Murphy and Frank Stewart, we did it, and I've been on the road now for 40 years. So it's not a short time, but we did so many things because just to stave off the boredom.

0:07:31 WM: One good thing, one of the best things we ever did was the life of. Where people you drove with... Maybe 10 years we've been driving together, we would start telling each other's life story to each other. After Frank Stewart told his life story, we stopped doing it. It was so colorful, we couldn't believe it. Other thing is a playlist. Read poems. I love William Butler Yeats so I would read his poems and animate the poems. Another thing that's essential is to joke and play around and clown. You can't lose your sense of humor in this kind of stuff. And notice things you've never noticed. And you gotta stay humorous. We would notice in the drives, you get tired near the end of a drive. So if we have a 36-hour drive, when we get in that 33rd, I will start entertaining people and making noise and hollering and screaming and acting a fool.

0:08:22 WM: So when you organize your day, get a sense of how you want the day to flow and deal with your energy. When we get closer to our destination, when they say most people fall asleep, I try to pick my energy up and clown. And get to know the people you with. When my mother passed away, I took my daughter down to New Orleans on the train. And I was just trying to tell her about who my mother was. I told her it took me till I was 40 years old to realize my momma was a person that was not my mother. And just to retell that history and the story of my mother's life. You think you know the people that you know, but you don't know them. So it's important to take this time to know people that you think you know. Because a lot of times you only know a person by their relationship to you, but they are a lot more than that. Because any person's relationship, they relate to many different people in different ways. And take advantage of this time to know people and get to see them people in your family, if you happen to be in a house with people.

0:09:21 WM: And don't forget to have a good time with celebratory ceremonies. You got your film festival, you got your this with your friends. Whatever it is that you like to do, get you some ceremonies. And the last thing I'm gonna just say is important is to stay active. Stay active in your mind, exercise, argue with people you like to argue with, crack jokes, stay active. Act a fool, clown. Be serious. Don't allow it because you'll get depressed. And remember, we're gonna be in this for a while, so you gotta pace yourself. That's the main of what I have to say in terms of just talking. I really wanna hear from y'all and answer questions if I can and hear things. And if I can't, I mean, I can always act like I can. And if I can't do that, I don't know. I'll just turn it over to Adam and he'll have something to say.

0:10:12 Moderator: Wynton, [0:10:13] _____ to cue somebody in now?

0:10:15 WM: Yeah, thank you very much. Sorry if I said too much...

0:10:16 Moderator: Alright, so... No. So first up, I've got Nicholas Visbal. So, Nicholas, I'm just going to unmute you here, and you can go ahead whenever you're ready. Wynton's listening.

0:10:32 Nicholas Visbal: Alright. I just wanted to ask you a quick question. If you could relive a live performance that you performed and like go there real quick and perform again or relive that moment, which one would it be?

0:10:44 WM: Oh, man. That's a good question, I don't know. I had so many good ones that... I played with great musicians so many times, I can't single out one. It's kinda like with your kids, so. I mean, it's just every time... I was telling the band on the last tour we went on, some of us, Ted Nash and I, we've been in the band for a long time. Ryan in the trumpet section, Marcus Printup, and Kenny, Ryan. We were playing 20 something years, 24 years. Every night, when we finished the gig, this is over at least the last 15 years, I always tapped them and say, "Yeah, man, that was a good one. Thank you." Herlin Riley used to always say, "Another one like the other one." So we have our... I can't really pick one. I love them. I've loved most of the gigs have been a blessing.

0:11:38 NV: That's great.

0:11:41 WM: Thank you.

0:11:42 Moderator: Alright, thanks Nicholas. Alright, next up we've got Chadwick. Chadwick, you should be unmuted now.

0:11:53 Chadwick: I'm all right now? [chuckle]

0:11:56 Moderator: You there, Chadwick? Okay.

0:12:00 Chadwick: Can you hear me?

0:12:00 Moderator: Yes. Wynton, can you hear all right?

0:12:03 WM: Yeah, I can hear.

0:12:03 Chadwick: Wow. Well first, it's an utmost pleasure to meet you. Some people have talent, and you obviously have an extreme talent, [0:12:15] _____. Also you exude, even though I have never met you, you exude an energy, a spirit that you can feel. My grandmother used to say, "You can't judge a book by the cover, but you can read the title. You can read the title." And the title of your book has got a lot of great names written up. But if I can tell a quick story, do you mind?

0:12:46 WM: Yeah, tell it.

0:12:47 Chadwick: Alright. I think the universe works in a certain way, and God does and everything. And about two months ago, I started watching the Jazz documentary by Ken Burns. And I've always been a fan of jazz, but I watched the 10 episode series probably three times in a row before I stopped. And a lot of it was 'cause the music and the history and everything, and then some of it was just to hear your account of people and jazz and how it affects the world and that kind of thing. And a little embarrassingly, I had a little too much to drink one night, and the next morning I woke up and I had a email that said, "Your order has been shipped and processed." And I had ordered a trumpet, unknowingly ordered a trumpet.

0:13:37 Chadwick: And at 44 years old, I started playing the trumpet or trying to play the trumpet. And it's been perfect timing, 'cause right now what I do for work is I practice medicine. I have a family clinic in Tennessee, and it's been a big change for us in my clinic. It's a small practice, but we have now gone into practicing things way different and dealing with people in a much different way and everything like that. So it's been a little stressful. But the timing of what that documentary and jazz did for me, and picking up the trumpet at 44 years old, never playing in my life, has been such a relief and a stress release. 'Cause when I come home, I can get away from everything. And even the way you encountered a lot of situations in jazz and how it affected the world and people and problem times and that kind of thing, it really fits in for me right now. So it's been really cool to kind of find a new life in that a little bit.

0:14:51 Chadwick: And I guess I wondered for me and watching that, realizing how much jazz, at the most troublesome times of this country, and the world, really, how it was a... They found it [0:15:11] ____ give it something to lift up. I guess how do you see hopeful things like that, or what do you see being that foundation today that hopefully lifts it up? Unfortunately, not a lot of people young, and even my age, listen to a lot of great jazz. But what do you see as potential to give that lift?

0:15:40 WM: Thank you for your story. I think your optimism and your hope in all that is internal. I had a friend I grew up with, and he was always very, very, very effusive. And he was always very, very happy and optimistic. And one day we were going to football practice, and I had to go get him from his house, and I kept knocking on the door, and then he opened the door and his house was unbelievably filthy with a lot of kids in it. And it was very small, it was like 11 or 12 of them in the room. Man, it was something. So when he came to the door, he was embarrassed. He said, "Hey, man. Don't talk about this." I said, "I'm not gonna say nothing, man." But I looked at him and I thought, "Man, this guy, he's the most optimistic person on the team." And he's living like his situation is rough. And I think that optimism and hope and these kind of feelings, they're internal. And that's what we hear when we hear great musicians. Like Louis Armstrong is probably the best example, just his personal songs are always optimistic. But there's great music in every tradition, in every culture. And every person hears something different in a different person. So I can't ascribe a universality to it, it's what I feel. And I think a lot of people felt it.

0:17:02 WM: And I think the music can help us through those times if we tap into the feeling that

the great musicians had. And there've been many of them who touched people in that way. And I lean on that. I listen to their music and I check it out and I put it on. And not just jazz, but there's optimism and hope in many styles of music. Our music is particularly hopeful and optimistic because it comes from the legacy of freedom after slavery. So it has that kind of richness in it, and I think that I've seen it all over the world in many different kind of people, of all generations. And there's also those who lean more toward depression. It doesn't make them less. It's just you don't wanna be around them in depressing times. You wanna be around happy people.

0:17:54 Moderator: Alright, thanks Chadwick for your question. Next up we've got Rayhan. So, I'm un-muting you, Rayhan. You're good to go.

0:18:05 Rayhan: Hello.

0:18:07 WM: Hey.

0:18:12 Rayhan: Well, it's nice to see you again. So in this kind of uncertainty situation, I would like to ask, what do you think about the musicians when they do the performance, but without an audience? So in my country, like some musicians they did the big concerts, like in televisions or in venues but they just record it. So without any attendance, but people could still enjoy the music. And what do you think about that kind of solution? Thank you.

0:19:02 WM: Well, I love that. We're musicians, so first we play for ourselves. First when you make recordings, you're in the studio, you're playing to audience that's not there. You're playing to the microphone, you're imagining you're playing to people. And if you think of who's heard you play the most, whoever you are, it's yourself. And when you're with a group if you have that opportunity, y'all can congregate. Any solution to problems at this time are welcome. There are no dumb ideas. The only dumb thing is to abandon every idea. So anything that brings music to people that allows us to try to make a semblance of a livelihood, or gives people a chance to work, I'm in favor of it, I'm a fan of it.

0:19:46 Rayhan: Thank you.

0:19:47 WM: Yes.

0:19:49 Moderator: Alright, next up, Wynton, we've got Alex Moore.

0:19:55 WM: Okay.

0:19:55 Moderator: Alright Alex, go ahead.

0:20:00 Alex Moore: Hi, so we met a few years back, and you helped me a lot with my playing and it's been huge, and I was wondering if I can get some more advice with this. I'm trying to use this time to improve on my instrument and really everything in general. I was wondering what you think the best way to practice improvisation is when you don't have access to jam sessions or other

musicians to play with.

0:20:27 WM: Well, I think I will get some of those rhythm section apps and just set out a concert and play that concert like you're playing for people. Introduce your songs, play... I'm big fan of just, man, just... Act like you're the gig. Hey, most of the gigs I would see growing up, a lot of times my daddy's gigs, it would be like we was in somebody's house with nobody there. We all have played gigs. We laugh in the band, sometimes, because we grew up, some of us, our kids are jazz musicians, when we see a handful of people at a gig we say, "Well, that's a real gig now." So, play a gig. Get your rhythm section up and play with it, pretend like you're playing with people. And lay that gig out, introduce your songs, but use your imagination. Like when you were a kid you played with action figures and all of the things you did, you went into your mind.

0:21:22 WM: I used to work for a man in Kenner, Louisiana, name was Bossy Tulane, had a gas station. He used to say, "Boy, I've been your age, you ain't been mine," whenever he tells you to do something or mess with you. So you gotta always remember, you can access something you experienced in the past, I think this is a good time if you by yourself. Now, if you're in a house or in a place with people, play for them. Put your rhythm section on and just play a gig. Do your thing. And you're gonna get better just by improvise, you learn by doing it. And whenever you speak, you're improvising. So use the same logic you talk with and apply it to notes and harmonies and melodies.

0:22:00 AM: Thank you.

0:22:01 WM: Thank you very much.

0:22:04 Moderator: Alright, thanks Alex. Next up, we've got Dr. Jazz Sawyer?

0:22:07 WM: Uh-oh. [laughter]

0:22:09 Dr. Jazz Sawyer: Dr. Marsalis?

0:22:14 WM: Yes, Sir. Yes, Sir.

0:22:15 DS: Dr. [0:22:15] _____ this is Dr. Jazz. Sorry, how you [0:22:17] _____...

0:22:18 WM: How you doing? Yeah, man.

0:22:18 DS: Hey, I got a question for you, for the group. Can you pinpoint a time in history where musicians faced similar circumstances? Like maybe in Pop's day. 'Cause now, early then, there was no airport or ways to fly. So we're kinda reset, we're in a new century, just like it was a hundred years ago.

0:22:43 WM: Man, I don't...

0:22:44 DS: Just [0:22:44] _____ I mean 'cause this is unprecedented, what's going on globally.

0:22:51 WM: Well, I don't know if there was a time that I can recall where people... I mean, there's been plagues before. So, of course I'm sure people weren't congregating during those times. I don't know the history of those times. When the Spanish Flu was going on, people were still playing gigs. So, I don't know, but I think this is an interesting time because we've lost all of our livelihoods and our ability to play, but because of technology, we have the chance to connect with each other around the globe in a way that's never been before. I'm talking to you now. Today, I talked to Stefano Di Battista in Italy and we hadn't talked to each other in a long time. Man, we started laughing and talking about stuff. He said, "Man, how long has it been since we talked?" So, this is a good time to reconnect with people. In terms of gigs and making a living, man, I don't know. I can't think of a time when nobody could play for a certain amount of time, but this would have to last for a year for it to be... I mean, the history of earth has been... A lot of stuff is going on out here.

0:24:00 WM: And a lot of stuff is going on, a lot has been beautiful, but a lot has been ugly. So, I'm sure it's been a lot of ugly times, but I can't think of a time that I've read about or I know about where there was no public congregation in major metropoli in such a way that people couldn't play, for other people. So, we got a chance to do some soul searching, Doctor, and figure some stuff out, Dr. Sawyer. Stay on those drums, it's a good time for you to get that ride cymbal together.

0:24:31 DS: You got it. Thank you, Dr. Marsalis, we'll talk to you, bro.

0:24:34 WM: Thank you, Doc.

0:24:37 Moderator: Alright, next step up is Kirby Davis.

0:24:43 Kirby Davis: Hi, my question is, as an instrumentalist, how do you balance more technical work with music as opposed to creative work or do you separate those at all? And how does that work for you?

0:25:00 WM: I don't separate that. I don't separate any technique from expression of the soul from the spirit. I mean, I don't think they can be removed. I remember being with Paco de Lucía once, we were talking and he said, "The mind calls for innovation, but the soul cries for tradition." And, I love that when he said it. Because we're human beings, we're animal and we're something else. So, we have the humanity and the spiritual depth, we have the intellectual curiosity. We have the math, we have the science. We have the poetry and the beauty and the lyricism, we have the irrationality, we have the rationality. Well, all of that is a part of us, 360 degrees. You don't wanna take the circle, you don't wanna deal with 180 degrees. So, I don't separate them, and I think they all teach each other. So, I think it's good to allow whatever your strong points are to tutor your weak points. And we all lean towards different things that we like to do, but I think that we can always be whole. And, we can always work towards a kind of balance in a wholeness, even though we have strengths and weaknesses.

0:26:20 KD: Thanks.

0:26:20 Moderator: Alright, thanks Kirby.

0:26:21 KD: You're welcome.

0:26:23 Moderator: Next up is Robert Crablook. Robert, you're unmuted, you're ready to go. Hello? Alright, Robert, can you hear us?

0:26:39 Robert Crablook: Yes I can, can you hear me?

0:26:41 Moderator: Alright, yeah, yes. Go ahead.

0:26:42 RC: Thank you, Adam. Thank you, Wynton, so much for doing this.

0:26:45 WM: Thank you.

0:26:46 RC: It's quite an honor to be able to have this time to get to know the people that we think we know, right?

0:26:52 WM: Right.

0:26:54 RC: And so using that concept, I'm a band director in Winnipeg, Canada, and if we think of jazz being born out of community, and to a large degree, it was, right? Whatever the community was. If we think about community in a face-to-face setting, and some of your stories had to do with other musicians, with your mother, had to do with face-to-face type experiences. If we now think of music online and creating an online community, can we facilitate, teach, mentor, deal with process, deal with product, in the same capacity or in a similar capacity as we could in a face-to-face type setting?

0:27:45 WM: No, I don't think anything is like face-to-face, but when you have restrictions, you work inside of those restrictions, and you make the best of them. So it's like if you're eating, if you have some protein, you eat that. If not, you try to find some beans to get the protein that's in the beans. I mean, you work with what you have. So nothing is like being with people that touch but... You're a band director, I'm sure you've been on phones, talking to parents. Your entire life you've had to deal with things from a distance, and you deal with them in an emotional fashion, and some people you've had relationships with, you've never met and you'll call them. I know many times, when I was in New Orleans growing up, I would just call people on the phone, teachers of people I wanted to study with, and I think we can have a closeness with people in many ways, but it's not gonna be the same as you getting close to somebody, touching somebody. And that's why I think this whole kind of social distancing thing will also give us a chance to appreciate the touch of a person that is not intimate in any type of sexual way. Just the basic intimacy of being with people and being around people, and this is a good time for us to think about, just the spirituality and contact with other human beings.

0:29:12 RC: Thank you.

0:29:13 WM: Yes sir, thank you very much.

0:29:14 RC: Thank you.

0:29:16 Moderator: Alright, thanks Robert. Next up is Keith Jennings. Keith, you are unmuted, go ahead.

0:29:24 Keith Jennings: Hello Wynton, greeting from Atlanta, Georgia. Hope you are well, and thank you for doing this. I'm working on an article right now for a business community, and I found myself pulling out your book, *Moving to Higher Ground*, where you've got a chapter on the Blues, and I can't think of a time the Blues were more needed than now. So my question is, what did the Blues have to teach artisans, small businesses, other kind of business people, dealing with these really, really difficult economic times?

0:30:03 WM: The thing about the Blues is that it puts a groove on a bad situation. So if somebody said, "Everything gonna be all right this morning, everything gonna be all right. Everything gonna be all right this morning, everything gonna be all right." Like there's a certain type of definitiveness to a groove, and remember music, in this case, is symbolic and representational. So it's not like you're gonna be able to, you're not gonna be able to go to the grocery store and buy nothing with music, but music is gonna get inside of you and gives you the type of resolve. That's why movies, a lot of times, they stick one note in there, and it gives you an emotion, something is gonna happen. And I think that the Blues is survival music because the people who played the Blues dealt with survival. And because their experience was about surviving, you're a Mississippi sharecropper or you a riverboat hustler in Louisiana, where it comes from. Something that comes out of the spirituals, which come out of slavery, which come out of the Appalachian region, which comes out of a certain coal mining communities and people who struggling.

0:31:17 WM: Something that comes up out of the cotton fields of Texas, that comes up out of different places. It's made of that kind of, it has that kind of thing in it, and when we reach for that and when we start to evoke that, we're evoking the memory of that and that symbolism. And that symbolism is very powerful. I'll never forget, I was sitting with BB King and Willie Nelson and Ray Charles and Eric Clapton, and Willie said, "Well gentlemen, I'm the only one here who actually did pick cotton." So it's a thing of understanding, of just this music, it comes from a long way. And when you listen to it and when you start to play it and you start to check it out, it gives you that type of resolve 'cause that was survival music, people was trying to survive. And a lot of the lyrics about a brokenhearted lover or somebody did something, somebody cut somebody, but underneath that is the kinda three-tiered, the three-tiered levels of reality. And man, it's a tough time, there's no way to put a smiley face on that.

0:32:26 WM: If you got a small business or your business has been derailed, then you're looking at how you gonna survive. The only thing you actually can do is reach for community, that's all we have. Reach for community, see who we know, who we've interfaced with, the trust that we built up

with people, try to figure out where things are, ask people for help, don't be proud, look around for any type of aid and just be diligent about seeking for things and looking for help, so that we can help other people. But I always think about in the airplane when they say, "If the oxygen mask fall down, put yours on first, then you can help somebody. Don't kill yourself trying to help, then two of y'all are gonna die." So I wish I had something deeper than that to tell you, but I really don't. This is one of those times, it's gonna take a certain type of collective wisdom that we all have together, but none of us has individually.

0:32:32 KJ: Thank you.

0:33:28 Moderator: Alright, thanks, Keith. Next up, I've got Andre Adams. Andre, go ahead.

0:33:39 Andre Adams: Hello. Thank you so much for having this talk, both of you, and my main question... Oh also, I'm calling in from Florida.

0:33:46 WM: Okay. [chuckle]

0:33:47 AA: My main question is to you, What desires have you found have often get in the way of young musicians or any musicians in the search to attain mastery and effortless execution of music?

0:34:04 WM: Well, number one is the desire to waste time, that affects all of of us. Man, if you could give me something else to do that's not what I need to do, I'm happy to not do it. But the second is just a recognition from peers and other people. When they say something, then you attracted to that. I think the third is the desire for some type of a... We all have insecurities, and I think that our insecurities many times keep us from developing... And we all have them, so we can be highly influenced by anything that makes us feel good. It could be eating, it could be drinking, it could be getting high, it could be, it could be a bunch of stuff, but a lot of times the worst drug is not even that kind of stuff, it's other people who assuage your insecurities and ameliorate your anxiety. Now we're dealing with a situation where a whole community has anxiety. So those kind of things keep us from attaining 'cause we have to have a lot of discipline, a lot of discipline to reach what we have inside of us, and it's just designed that way. And then when we accept that we need that discipline, then there's just some work we got to do.

0:35:27 WM: And you don't have to work all the time. I always advise my students or even in myself, hey put aside a couple hours every day to just bullshit and not do nothing. You can't be serious the whole time, you gotta get some part of your time you put aside to just to not do anything. Or just do frivolous things, because that way the frivolous stuff don't take all your time up, but being productive is a lot of fun too. So I think that's the main thing. Productivity, you gotta be... Wasting time is very powerful.

0:36:10 AA: Alright. Thank you so much.

0:36:11 WM: Thank you so much, thank you for that question.

0:36:15 Moderator: Alright, thanks, Andre. Alright, next up we've got Gavin Rice. Gavin, you're good to go. And if, for you Gavin and for everyone moving forward. If you don't mind just saying where you're from as well, that'd be great.

0:36:27 Gavin Rice: Oh yeah, sure. Hi, I'm Gavin Rice. I'm from Cape Cod, Massachusetts, big fan of you, by the way, big fan.

0:36:35 WM: Thank you.

0:36:35 GR: So now I'm really, really, really, really into the trad stuff. And I know you love doing that, like in New Orleans. Now, I guess my question is, is what got you into it in the first place?

0:36:52 WM: Well, I'm from New Orleans. And my father in the 1960s told us to go play with a band called Danny Barker's Fairview Baptist Church Band. Of course, we didn't wanna do that at that time, That was Marvin Gaye and civil rights movement, but we went out there and played. And all the songs we learned I still can play, like "Little Liza Jane" and "Didn't He Ramble?" "Just a Closer Walk with Thee," "Just a Little While to Stay," all the New Orleans songs. Being from New Orleans, I grew up with the music. So it's in our heritage, in our blood, we grew up with it, and I was against it when I was a growing up, just out of ignorance, and out of a shame 'cause I always equated it with post civil rights type of handkerchief head level of Uncle Tomming and cheesing and grinning and smiling, so I didn't like the music. But then once I realized what the music really was and the depth of the music and beauty of it, the poetry in the music, I believe all the art forms that existed that we still can hear and play, poetry, plays we still see enacted, they're all here and they're present, because art many times is about recreation, that's what we call recreation.

0:38:07 WM: Every symbolic restatement of things is very important. And you always add your own thing to it. But let's just remember when you play a gig or you play a trumpet, you're another person playing a trumpet. People been playing trumpets for a long time. The elephant plays a trumpet, they blew down the walls of Jericho, the trumpet plays in so many services. The shofars play, a ram's horn was blown, and now people played in gazebos around America in the 19th Century. Buddy Bolden and them played in clubs. Then you come down right to you, you're playing in a club, you're playing somewhere, you're part of a long tradition. We're all a part of long, long, long standing traditions. I heard something about what Dave Brubeck told somebody that was talking about a tradition before and he said, "Well, people climb Mount Everest, and when they started climbing it," he said, "You could climb Mount Everest today," he said, "And it's hard today. It was hard then." He said, "But the one thing they both need is a rope." He said, "And that rope is that tradition." So yeah, I was into the music, and I loved it even more the more I listened to it. It's so many great musicians that played it, and continue to play it in New Orleans.

0:39:20 GR: Thanks a lot, Wynton. Just one more thing. So now I live on Cape, and you actually came down to a club down here back then and played with my bass teacher Rod McCaulley.

0:39:29 WM: I remember that.

0:39:31 GR: I don't know... You do remember?

0:39:31 WM: Yes, man, give my love to him. Yeah, it was like a restaurant club.

0:39:33 GR: Yeah, he was telling me about that. He was like, "I played with Wynton Marsalis." I was like, "Really? I'm on the phone with him right now."

0:39:38 WM: I remember it, I remember it, man. Give my love to him. Now, that was like 20 years ago, that was a while. Yeah. Give my love to him.

0:39:48 GR: Yes, thank you so much, I'm a big fan. Thanks for letting me talk to you, man.

0:39:51 WM: Thank you man.

0:39:53 Moderator: Alright, thanks, Gavin. Next up we've got James Ward. James, go ahead.

0:40:00 James Ward: Hi, so I'm calling in from California, and I had an experience couple months ago, or last month, actually, at the CMEA Jazz West Festival. My friend was getting up to solo with the mic and then our band director told him to go back to his seat that he would move the mic for his solo because often my band director likes to give everyone as many solos as he can. And that particular song, Swing Machine, we had I think 10 solos. And so he got up to solo, and then he went back, and then he tripped on the riser, and we all had to laugh about it eventually, and we didn't lose any forum space on it. But have you had any of those funny mishaps, and what do you think of that happening?

0:40:54 WM: You know stuff happens. We had one of our band members fell off the stage on a chair. The worst thing I ever had happen was I was playing in Seattle... I meant to tell you how long ago that was, that was 1982. And I remember 'cause it was one of my first tours, and I was playing in a club, Jazz Alley, and I looked in the front row, and I saw a woman laughing, and I knew what she was laughing about, so I checked my zipper and it was wide open. So that kind of stuff happens. So I tell you till this day, the last thing I do before I walk out on to the stage, is I XYZ, so I make sure that I'm tight.

0:41:34 WM: And one time I was playing the Fasch Concerto with the St. Louis Symphony... This was maybe in 1980, I don't know, 1980, '76, somewhere up around there. And this one part in the Fasch is really... You have to come in on a really high note, really soft. And in that gap someone in the audience belched really loud, and then a person laughed after that. And I just messed my whole entrance up. So I told the conductor "No, no stop. I gotta start again." So he didn't wanna stop, but he stopped. And then that second time, I said, "Okay, I gotta really play it this time." So I kinda remember, but there was always some little things happen. I like to go with that kind of stuff. I don't mind a little crazy if something happens. You fall down... I have trouble with my balance now, so I'm always paying attention, and Carlos is always laughing at me saying, "I got you, Papa." 'Cause I always tell guests, when I get up on the stage to sit down, that's the most nervous I am to make sure I get up there and don't trip.

0:42:34 JW: Thanks.

0:42:35 Moderator: Thanks, Ray. Alright, Wynton, I've got someone on here named Branford Marsalis.

0:42:44 WM: No. Don't get him. [chuckle]

0:42:44 Branford Marsalis: Too late.

0:42:45 Moderator: Branford, you have a question?

0:42:46 BM: Too late, dammit.

0:42:48 WM: Book-Nova.

0:42:49 BM: What's happening, baby?

0:42:52 WM: What you saying Book-Book?

0:42:53 BM: Nothing man, I just saw you on Facebook, so I decided to harass you.

0:42:58 WM: Yeah, man. Come on, tell them what you're talking about.

[chuckle]

0:43:04 BM: About making sure my zipper's up before I play a gig.

0:43:08 WM: Hey, let's talk about that gig that we didn't learn those people's song on that talent show.

0:43:13 BM: Are we really gonna talk about that? [chuckle] That was hilarious. I tried to get y'all to learn it, but y'all wouldn't learn it.

0:43:19 WM: Right. A long time ago, we was playing in a funk band all through high school.

0:43:24 BM: Yes.

0:43:24 WM: We used to learn people's songs, and we played talent shows. Now, you had to know people's songs, 'cause you might not make it out there alive if you didn't. So we were playing...

0:43:37 BM: We did not know the song. Well, I knew the song, you guys did not know the song, and I had to sit at the piano and call out changes, and it was a disaster.

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[chuckle]

0:43:49 WM: Yeah, right.

0:43:51 BM: And those dudes wanted to kill us, and we deserved it...

0:43:54 WM: Right. That's right. Do you remember the time we was playing that...

0:43:57 BM: And they lost the talent show because of us.

0:44:00 WM: You remember the time we was playing that gig at Nicholls, and the dudes was singing Kung Fu Fighting, and they start messing up the song, and they got on the mic and accused the band of messing them up? And then we got in the...

0:44:11 BM: That wasn't at Nicholls, that was at McMain.

0:44:14 WM: You sure about that?

0:44:15 BM: I'm pretty sure. It was my high school. It was a talent show at my high school. And, yeah, they came up and played Kung Fu Fighting and messed it up, and we started laughing at them, and they lost and they were mad. They wanted to fight after the show.

0:44:31 WM: We had too many people in the band for that.

0:44:33 BM: Especially Botchie and Meatball.

0:44:35 WM: Yeah. Yeah.

0:44:35 BM: Wasn't nobody gonna mess with Meat.

0:44:38 WM: Yeah, Meat was something.

[chuckle]

0:44:41 WM: Yeah, you know, man, I appreciate you calling in.

0:44:44 BM: Yeah, bro, it was [0:44:45] ____.

0:44:45 WM: Well, you know love, bro.

0:44:47 BM: Love you. Get back to it.

0:44:48 WM: Always welcome.

0:44:49 BM: Alright, bro.

0:44:50 WM: Yeah, Book.

0:44:51 BM: See ya.

0:44:52 WM: Yeah, my brother. [chuckle]

0:44:57 Moderator: Alright. So next up. We've got Anna Nelson. Anna, you're good to go.

0:45:06 Anna Nelson: Hi everyone. I'm Anna from Bloomington, Indiana. Good to see you again, Mr. Marsalis. Yeah, so I just had a question, kinda like a financial question for during this time. So you kind of talked about being able to reach out to your community, kind of in this time and see what their needs are. My question was how we can supplement the income during this time. It's not coming from our gigs 'cause a lot of us as musicians, we've had... At least for me, I've had a lot of gigs cancelled. So right now, I'm trying to do a lot of online lessons and maybe do a online monetary course. I'm wondering if you have any other ideas for how we can generate some music-related income during this time? Thank you.

0:45:50 WM: I think that people who know more about online than I know would be better, because I'm not a person... I'm of that generation, where I get online, but I still kinda look at this... I'm looking at this kind of in amazement you know. So my kid's always teasing me, but I think that one thing that musicians... Through the years, I've noticed musicians are really good writers, and there's always a need for writing. In terms of playing, I think you gotta find everything that's underneath. Like once I was talking to a guy... I'mma just try to give you just an analogy of it. I was talking to somebody who said he wanted to buy a truck company, and he said he didn't have the money to buy the truck company, he said, but he noticed when he was researching the truck company, that all the trucks had the same insurance. So he said, "Man, if I can get this insurance company, I could have a monopoly on truck insurance." So he tried to get the insurance, and I think that...

0:46:56 WM: Once again, I gotta go back to community. Who do you know? How many people have you met? Who can you call? Don't be proud. This is not a time for pride. This is a time for asking for help, seeking help to do work, for humility to look to everyone you can possibly find. And it's not bad to be humble. It's not bad to ask people for things, to rely on people. And to be told no, and to experience that and to feel it. And I always see it's very interesting some of the greatest people I knew was my grandma, my great aunt, all people, my grandmother... People grew up on plantations always were maids and old school black in segregation, but the humility they would have as people. And just the type of soul who'd come out of them when you dealt with them, the world that they lived in was larger than you would think because nobody really spoke for those people, so you would know what that type of attitude of strength and servitude, because there's the strength in that.

0:48:00 WM: And I think that as humble as you can get, this is a time to be humble and get small

and see where you can apply your services. They always have a joke about playing for yourself, but this is the time we got to do that. And that's just what I'm seeing. I'm seeing community. And a lot of times in our communities, we have lost sight of what a community is because the components of community are the business component, a civics component, a politics component, and a religion component. And all of those components can't become businesses. So you see a lot of the problems we have of conceiving ourselves now is because everything is considered to be a business.

0:48:44 WM: Religion is a business. Politics is all about business and deals and things in the... Civics is about investment. Civics is I'm investing in you. I'm investing in your education. I'm investing in your health care. I'm investing in those things as a community because they will yield dividends to the community. And you will be a better business person. You'll be a better whatever it is that you are because you have a better education because I've invested in your health because I've been... So we have a lot of interesting things at play in these times. It's gonna be very curious how they play out. When people's philosophies now are gonna come up against reality. If you're young, you can play, you have a lot of energy, you industrious, I say, get out there and hustle and take advantage of this opportunity to become really humble.

0:49:41 AN: Thank you.

0:49:42 WM: Yes ma'am. Thank you for calling.

0:49:47 Moderator: Alright, thank you, Anna. Next up is Jonathan Neal. Go ahead, Jonathan.

0:49:54 Jonathan Neal: Alright, what's going on, Doc?

0:49:57 WM: Look at it. Talk about it.

0:50:00 JN: I'm here in Nashville. I just got done having a conversation with somebody about just the seriousness of musicians. And I'm writing my thesis right now on Prof Fielder. I just wanted to ask you what... I guess, or you could just talk about what Prof Fielder did for you while you were under his wing.

0:50:46 WM: I was so country at that time. My brother called, and just to remind me, back then we didn't know nothing. A guy brought me an album of Maurice André playing some trumpet concertos. Well, I had never heard of it or Maurice André. He told me, "Man, he's in college." I was like 12 or 13. He said, "Go check this out." So I checked it out, and then me and my brother would learn songs off the record, like [0:51:08] ____ tunes and stuff. And we would write all the notes down. Not as music, but as their name, like F-G-B-B-D-D. So I started trying to learn. I was listening to these concertos, and this one had a piccolo trumpet. And I was trying to play the piccolo trumpet like with a B-flat trumpet. And I had no idea. How does this man get this sound on the trumpet?

0:51:30 WM: And Prof Fielder came by my house, and, boy, he was just as country. I gotta get Sean Jones to imitate Profs. He got the best imitation. "Well... " You know how Profs would talk

like, "Well, you know you got to always be satisfied. That's always so gratifying, never satisfying." So Prof came over to my house and I asked him, I said, "Hey Prof," He was teaching at Mississippi Valley State. This might have been 1973-74. I said, "Hey Prof, how does this dude get the sound on this trumpet?" And he listened to it, he started laughing, he said, "Man, that's a piccolo trumpet." I said, "A piccolo trumpet? Man, they got piccolo?" He said, "Yeah." He said, "Man, go in my car and get this trumpet I got." And it was a F-Trumpet. He said, "I'm gonna let you have that trumpet for \$50." So okay, we was playing funk gigs. I said, "Okay, man." He gave me that trumpet And then I start trying to practice on it. F-Trumpet was hard to play.

0:52:26 WM: Then he came back maybe two months later. He said, "Man, I got you a piccolo trumpet. And if you learn how to play the Brandenburg Concerto No. 2, 3rd Movement, on this piccolo trumpet, I'm gonna let you have it." Man, he brought that trumpet out there, was a Couesnon silver piccolo trumpet. I looked at that piccolo trumpet, and I started trying to play it. I couldn't get a sound out of it. It was terrible. He said, "Well, when I get back here, if you can play that, I'm gonna let you have it." So I told my daddy and my mom. I said, "Make sure this man don't come back here till I can play this concerto." And then eventually he came back. I mean, I couldn't play it good, but I played it good enough for him to let me have it. Taught me about all kinds of stuff, man, like breathing. The main thing Prof did for me then, being in New Orleans, was giving me a sense of the world. He was talking about the Chicago Symphony and Cichowicz. And all this stuff seemed so far away and Adolph Herseth, talking about Maurice André. And then he'd tell me about when he knew Freddie Hubbard and Lee Morgan and them in the early 1960s. And what Booker Little was like, and so Prof opened my mind up to the world. And you know how Prof was always just this country, man. Just the way Prof talked, he would always make me laugh.

0:53:38 WM: And I gotta get Sean on the next time to get him to imitate Prof Fielder's voice. Yeah, I love Prof.

0:53:46 JN: Yeah, I appreciate that.

0:53:47 WM: Man, thank you. Thank you for reminding me of Prof. Prof's thing was about breathing. Now, Prof would always say, "You can have air pressure without air flow, but you cannot have air flow without air pressure. So you got to try to have flow when you play. I don't want pressure, I want air flow 'cause that makes it be like the wind is just passing through the Earth. I don't want pressure, I want flow."

0:54:16 JN: That's it right there.

0:54:18 WM: Yeah, that was Prof.

0:54:21 JN: Yeah, cool. Appreciate it. I'll talk to you.

0:54:24 WM: Man, thank you.

0:54:24 JN: Yeah.

0:54:28 WM: Thank you.

0:54:28 Moderator: Alright, and next up we've got Robby Cruz. Go ahead, Robby.

0:54:35 Robby Cruz: Hey Wynton, thanks for having this and having us here. I really, really appreciate it. Anyway...

0:54:42 WM: Thank you very much.

0:54:43 RC: I just wanted to ask, calling in from Philadelphia. What are some ways that I can kinda stay fresh and enhance my recovery day-to-day on a... Basically because I'm practicing a lot with free time, I wanna how I can maximize effectiveness. And what are some ways to work on extreme tempos such as fast tempos or fast rhythm changes or slow blues?

[pause]

0:55:18 WM: Man, that's the people calling me right now to give me that good advice. I think it's if you wanna work on fast tempos, play fast. One thing Dizzy told me about playing fast... He said when he had to play really fast tempos, he would tap his feet on one and three. A lot of times people tap, and then they leave it on two and four. He would say play on one and three. Another thing I think about just when you're trying to develop something in general, I believe in schedules. Set your schedule out. Try to do things you can't do and work on those things slowly. And I think also, chart your progress. Another good thing is to tape yourself. Tape yourself playing, and be as critical listening to yourself as you are when you're listening to other people. And another thing that's good about taping yourself, is when you tape yourself, you can hear it and be... Don't be so critical you don't wanna play, but get right in that mid-ground and you see things you wanna do and then work on them. And I tend to believe in working on your ears. I like a lot of play along with changes and just sing. 'Cause when you hear something, you can play it. And we're musicians. We're really dealing with our ears. Our imagination and our ears.

0:56:39 WM: And I would say another thing is, specific things like working on playing fast and working on harmonies, there's a certain level of repetition that comes with that and also going to the root of whatever your problem is. There's different reasons that different of us don't play fast. Without me seeing you play or hearing you, I can't tell you what makes you struggle to play fast, but we all have different problems. Like I always rushed. I would always ask my brother, "Man, am I rushing?" and he would always name some head of Russia at that time. He would say, "Yeah, Brezhnev" or "Yeah, you Russian, man". And I was always cognizant of playing. Let me try not to rush. Then of trying to hear the harmonies and playing really what the rhythm section is playing. Each of these things you just gotta address one at a time, and unpack them, and get to the fundamental root of why you struggle with those things, and look at it and address it, and they will get better. You got time now. You got some time, now deal with it.

0:57:44 RC: And the other question was, for a trumpet, a specific question. How do we recover on

a day-to-day basis? How can we maximize? For me specifically, I get stiff. I find I lose responsiveness and get stiff.

0:57:58 WM: I didn't understand you meant for trumpet. Warm down. That's what Prof Fielder was always talking about, warming down. So, you warm up, and then you warm down. Go down there to the pedal register. When you're finished playing, warm your chops down. So you spend, I don't know, 30 minutes warming up, spend another 15-20 minutes warm down. Play some pedal tones, soft low tones in a low register. And warm your energy down. Now that takes more discipline than warming up. But good luck.

0:58:26 RC: Thank you.

0:58:27 WM: Yes, thank you.

0:58:28 Moderator: Alright, thanks, Robby. Okay, so just a heads up for you guys, we've got a little over 10 minutes left, so we'll do our best to get to as many questions as we can in the next 10 minutes or so. If we don't get to you tonight, we'll be doing many more of these, so just keep an eye out on our socials for when we're doing the next one. But in the meantime, we've got time for at least a few more, so we'll carry on here. Next up, we've got Larry Jenkins. Go ahead, Larry.

0:59:00 Larry Jenkins: Hey, how you doing again? I'm calling from Nashville, Tennessee. Actually, my boy, Jonathan Neal, was just up there a second ago. But what I wanted to ask is, with all the success that you've had over the years and all the accolades, everything that you've accomplished, what goals do you have moving forward? What's next for you in your mind?

[pause]

0:59:36 LJ: Can you hear me?

0:59:39 WM: I try to just become a better musician. But my goal now, in this time, I have a student of mine, but really, I have so much respect for him. And we've said... I've told them in beginning of the year, I was gonna play all 14 of those Arban characteristics. So I'm trying to work on that in this time to show him that I can do it, and he's supposed to do the same thing for me. He working on his recital now. But I try to just get deeper into the things that I work on. Repeat, study, learn. Try to reflect on all the stuff that I've learned. To be a better leader, to get deep with my organization, to try and effect change in the world using the spirit of jazz for good. And to try to just be a deeper, more of a part, more integrated in things, and to become humbler as I grow older so that I can become them.

1:00:35 WM: And I try to study, man, and read and be for real and just... I always say that, for me, in my life, I just had that type of relationship with my father. And for each of us we have different people we have those types of relationships with. Some people it's their mama, some people it's a brother. Now, my brother was on here. I had that with him too when I was younger, but because he taught me how to speak English and everything about learning, it was always me and him together.

We was in the same little room together. We had a lot of experiences together. But I saw my father struggle so much on gigs and with the music, and for me it left an indelible imprint on me. So even at this age, I think I want my father to be proud of what I'm doing. I want him to listen to these pieces I wrote. I want him to... And now he's up in age. He's at that stage, and I was thinking, man, I always wanted him to feel like he didn't waste his time, all the sacrifice he did for us. And I grew up, man. A lot of times guys who we played ball with and stuff, they didn't have daddies. Man, I remember a guy, a friend of mine looked at me and said, "Man, can I come to your house so I can see what it's like to have a daddy?" And things that happened to you when you were 11 or 10, it's interesting how you can be as old as I am at 58 and then it come back to you and you start to reflect on them.

1:01:53 WM: So I try to be humbler and learn and study more and be more honest about what I feel about things that are going on in terms of the music and our culture and our society, and our... And I feel like a blessing that I was given to be able to come on here and play and represent so many musicians that I had a chance. So many great mentors, man, of all kinds. And I could just about name them, from John Lewis to Elvin Jones to Gerry Mulligan to... The list goes on and on, man. The time that they spent with me and the way they would talk to me and the stuff that they taught me. To Betty Carter, to this, to that, to Sarah Vaughan and Dizzy and even a musician like Jon Faddis, the time he took on me and the way... So the list, it's endless. And all the great musicians I've had the chance to play with and have the chance to play with every night. That I could sit in my trumpet section with these unbelievable musicians, with Ryan and Marcus, with Kenny and the type of bond that we've had through these years. So I mean, just talk to Vincent Gardner or Elliot Mason, or any of them. And now I'm talking to my brother, all the gigs we played.

1:03:03 WM: So I'm giving you a long answer but it's just to try to let the weight of all that seriousness come on you and then all the people that have come to gigs and the people I've have a chance to meet through all these years and kids' stuff I signed and listening to them play. I mean, it's a lot of people at this point. That's 40 years of it. And I just try to thank the Lord because you don't get everything. You get what you get and you have to look at what you get and be very grateful. Not at what you didn't get. So that's where I'm trying to come from in this period.

1:03:39 LJ: Yes sir. Appreciate it.

1:03:42 WM: Thank you.

1:03:45 Moderator: Thank you, Larry. Alright, next up we've got Lisa Smith. Lisa?

1:03:51 WM: [1:03:51] _____.

1:03:53 Lisa Smith: Hi. I'm a French horn player and I also teach middle school band, and I'm actually calling with more of an educational question. I, as a performer, and then subsequently a teacher, like to try to motivate my students to connect with the music and connect with each other while playing and then also connect with the audience. And you have many videos out there that I've used and quoted from in the past and I actually am wondering if you might be willing to put

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together some short releases of those videos. One in particular that I have used frequently is when you spoke about being maybe in high school or a young musician yourself, and you thought yourself maybe a hot shot and you were asked to play in an orchestra. And I believe even it was a youth orchestra and your part, being a trumpet part in an orchestra, was maybe a little boring. And the first rehearsal you spent time thinking it was boring and then subsequently you kind of humbled yourself and came back and realized that your part within the music was much more valuable than just your fancy notes.

1:05:18 LS: And I've used that video time and time again with students and asked them to play something again and think about somebody else's part and how their part fit in. And as someone who's needing to educate a performing class online for the rest of the school year probably, my goal is for the students to continue to be creative, want to create, and I'm hoping that we can use this time to motivate them to lose their self-consciousness and put things out there for critique and for help. And I think your videos are great for that. Some of the things you say are great and I'm wondering if you might be willing to help the educators and put together some of those older videos as opposed to having to go search for them all over.

1:06:19 WM: Okay. Well, first, I appreciate you saying that they have been of any help and much respect to you and what you do. A good middle school band, I would drive a long way to hear one. And good luck teaching your kids in this time. I know you make it fun for them and keep that energy. I'm gonna try to look into that and see if I can get old Adam... Let's see about it, Adam.

1:06:42 Moderator: You got it.

1:06:42 WM: Let's see you and Aaron, let's get it going. Okay, so we'll see what we can do. And thank you for calling in and God bless you.

1:06:49 LS: Thank you.

1:06:49 WM: You're doing God's work with them youngsters so God bless you.

1:06:55 Moderator: Alright, thank you, Lisa.

1:06:57 LS: Thank you.

1:06:58 WM: Yes ma'am, thank you.

1:07:00 Moderator: Alright, so we got time for just one more. Lastly, I've got Dakota Swanberg. Dakota, go ahead.

1:07:12 Dakota Swanberg: There you go. How you doing, Wynton?

1:07:14 WM: Alright.

1:07:15 DS: So over the summer, I'm from Las Vegas, Nevada, my bad... Over the summer I read the Herbie Hancock Possibilities book, and he talked about ups and downs, his success and his failures in life. And later on in the book, he talked about playing some gigs with you. He talked about when you were a younger trumpet player, upcoming trumpet player at that time. And after one of the gigs, he went to go check up on you in your hotel room and you were looking out the window. Was there something that changed your perspective in life or in music from that night forward, from that gig?

1:07:50 WM: I don't know, but I'mma tell you a funny story about me and him. We were playing gigs and I was complaining about the money I was making, and he took me... Before the gig, he took me to the curtains and he said, "Look out there." Then I was 19. I said, "Yeah." He said, "You see all those people out there?" I said, "Yeah." He said, "If you don't walk out on the stage, all those people are still gonna be there. If I don't walk out there, they're gonna leave. That's why you're getting paid what you're getting paid." Then I looked at him and I said... He made it very plain for me, he said, "Let's go, man." And then we walked out on the stage and played the first song. So I always think about Herbie and just how nice he was to me. When I was 19 and 20, playing with him, man. I'd be lost on every song, and he took care of me, he looked out for me. He made me be confident and he's one of the nicest people in the world in terms of just never have anything negative to say about people, and he's just very accepting of people. And one of the stories... I remember a great South African musician named Bheki, Bheki Mseleku. Bheki has passed on now, but then Bheki and I were both maybe teenagers.

1:09:11 WM: Bheki might have been two or three years younger than me, and we were at Tivoli, we were playing, we were in Copenhagen. And Bheki came up with some music he had worked on after sound checking because we were near age, he said, "Hey man, can you get Herbie to help me with my song?" So I didn't wanna... I looked and I said, "Okay, man, I'm gonna ask Herbie." So Herbie took Bheki's song after our soundcheck, we had a gig that night. And he worked on Bheki's song for a good 35 or 40 minutes with all of the changes, and at the end of it he said, "Man, this is a unbelievable song, you a great musician, man." And he went through a whole thing with Bheki, and Bheki ended up being a very influential musician in South Africa. Later he moved to London. And Bheki wrote some unbelievable songs, and I never forget the name of the song was "Things We Used To Do on Ntuli Street." And it showed me something about Herbie just to see the type of humanity he had, that he spent that much time on Bheki's song and it left an imprint on me. So I don't know about the night I was looking out the window. I looked out windows many nights. I might have been wondering, "What I'm I doing here?"

1:10:20 DS: Thank you so much.

1:10:21 WM: Thank you.

1:10:22 Moderator: Thanks, Dakota. Alright, Wynton. So that's about it for this first session. We did quickly... We did get a Facebook comment from a woman, thought it might be nice to shout out. She wrote on Facebook and said, "Hi, Wynton, isolated in a retirement home in New Orleans, hard to practice. We'll make it through. 59 years plus of playing doesn't just go away." So, wondering if

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you wanna sign off by giving Sally Jackson in her New Orleans retirement home a quick shout out?

1:11:05 WM: Okay. I wanna shout out Ms. Sally Jackson in a retirement home in the Crescent City. Do your thing, I'm with you. It's never too late. Get on your horn, make 'em feel you, and if you're not, sing loud. I wanna thank all of y'all for coming on, we're gonna be back on. We got a lot of little different things we're gonna do and we're gonna talk about. This is just like introductory. And you got ideas and thoughts for us, send them to us. We ready, jazz.org. We got Aaron Bisman, he's on 24 hour call. Don't worry about it, and Adam is here. We're all up in here. Let's see about it, we're gonna do our thing. I hope you all enjoyed it. It was certainly enjoyable for me, connecting with everybody. Till we meet again.