

## **Skain's Domain**

**Episode 4 - April 13, 2020**

**0:00:00 Moderator:** Wynton, you ready to kick things off?

**0:00:03 Wynton Marsalis:** Yes, indeed.

**0:00:04 Moderator:** Alright, ready when you are.

**0:00:05 WM:** Ready? Welcome everybody, I'm glad to see you all coming back. You know, we do at Skain's Domain, we talk about trivial and significant things with the same type of passion and feeling, and we're lucky in that we have two fantastic guests, Dee Dee Bridgewater is full of great stories, great Chick Corea is full of great stories.

[laughter]

**0:00:25 WM:** And I'm just gonna kick it off by saying a few things and then I'm gonna just let them have it. And you're gonna get a chance to see how we just talk when we're sitting around backstage, or the type of conversation that normally goes on. So, the first, I'm gonna talk about something called the coldest, truest thing you ever heard, that you were ever told. So when I was growing up, I'm gonna start with my father, and he was always trying to get us to learn traditional New Orleans music, and of course, we're playing in funk bands and we're playing like... Music we played in the 1970s. The last thing in the world we wanted to do was play some handkerchief here at New Orleans style music.

**0:00:57 WM:** So there was a great trumpet player named Teddy Riley who played the cornet at Louis Armstrong's funeral in 1971, and my father would always say, "Man, call Buck." His nickname was Buck. "Call Buck, man, call Buck." And I wouldn't call Buck. Finally, after like a year, a year and a half or something, he said, "Man, did you ever call Buck?" I said, "Man, I'm not gonna call Buck, Buck can't even read." And he says, "Son, people can either play or they can't play. Look at you, you can read." So that kinda stuff...

**0:01:29 Dee Dee Bridgewater:** Oh!

[laughter]

**0:01:29 WM:** Cold, true statement that he would just tell you. So I'm gonna tell you all another one

before I... I know Dee Dee has some good ones.

[laughter]

**0:01:40 WM:** I used to go to John Lewis's, the great music director of the Modern Jazz Quartet, I used to go to his home on West End Avenue, maybe once or twice a week, I always made a point to go up and play with, he and his wife, Mariana, she was a fantastic keyboardist, played harpsichord and Baroque music. And one day I was up there just complaining about some bad reviews I got, and Mr. Lewis was very quiet and considered dignified man, and he listened to it for a while, and I kept going maybe a little longer than he wanted to hear it. So then when I would do that, he would start tinkling on the piano, as if to say, "Hey man, we heard enough of this." But I was so caught up in my narrative about how wrong I was being done. Then he stopped and he put the piano, the covering of the keys over the piano and he said, "Listen man, when one goes on and on about themselves, even if it's negative reviews, that is a form of extreme egotism. Could we please get to this music and stop hearing about you and how you feel about people's opinion about you."

**0:02:41 DB:** Ooh.

**0:02:41 WM:** So that's two of my cold ones. Dee Dee, what you think about that?

**0:02:45 DB:** Ooh, I think, okay. I mean, that's the kind of stuff that happens when we are young and we don't know, and you were getting the words of someone with wisdom and experience, so. [laughter] But I cannot... I can't really pull anything up of my own stuff. Wait a minute, I just got a girlfriend that called in, I'm sorry. I can't pull anything up right now because that's... That's kinda cold. What did that make you feel like?

**0:03:15 WM:** Did you know Betty Carter? But did you know Betty Carter?

**0:03:20 DB:** I knew Betty Carter, I was Betty Carter's puppy dog. I used to follow Betty Carter everywhere, so I didn't experience Betty like a lot of other people did, Betty kind of let me into her inner circles, but she would never allow me to come to any of her rehearsals. So she would always let me know where she was playing in New York when I first moved to New York, and I would always reserve a seat at a table by myself, and I would just sit and I would just drink her in. I do... [chuckle] I do remember one time we were performing in Brussels, and it was a concert where she was doing a duet with Abbey Lincoln, so it was she and Abbey for one half of the show, and then me for the other half. And we were on an intermission break between the two shows, and we were standing backstage, and I said, "Betty," I said, "You know, you did this duet album with Carmen," and I said, "Now, you're doing these shows with Abbey." And she said, in true Betty fashion, with verbiage that we cannot use, she said, "Don't ask me and I won't have to hurt your feelings."

[laughter]

**0:04:39 DB:** And I said, "Okay Betty, I won't ask you." She said, "Thank you, let's talk about something else." And that was it.

**0:04:44 Chick Corea:** I got an opposite story.

**0:04:46 DB:** What?

**0:04:46 CC:** I got an opposite kind of story. But it's a very cool story, talking about our heroes, I remember, after I played with Mongo Santamaría's band in 19... 1960, I think, 1960 was my first gig with a name band in New York, and it was thrilling, you know? And then after I worked... The timbales player on Mongo's band at that time was Willie Bobo. You remember Willie Bobo?

**0:05:22 DB:** Yes, yes, I remember Willie. He could dance. Oh, Willie Bobo could dance.

**0:05:28 WM:** Yeah.

**0:05:28 CC:** You know, his last... His real last name is Correa, same as mine, except...

**0:05:32 DB:** Oh!

**0:05:33 CC:** Except with two "Rs", he's from Puerto Rico. So anyway, Willie formed a band after Mongo's band because he wanted to play, he wanted to play jazz drums, he wanted to be a jazz drummer. So he took me out of the band. Larry... Larry, who played with Monk, Larry...

**0:05:56 WM:** Gales.

**0:05:56 DB:** I don't know.

**0:05:57 WM:** Larry Gales.

**0:05:58 CC:** Larry Gales. Larry Gales was the bass player, Joe Farrell was the tenor player. I think Marty Sheller was the trumpet player and we had this quintet, so we played at Birdland, we got a Birdland gig. And so after one of the nights at Birdland... You know, I'm so new in New York, and I'm trying to find my footing, I don't know, am I doing good or not doing good? I'm enjoying the excitement of it and I'm... It's after the, after the night, after the two sets or three sets, however long we played. And I'm at the bar nursing a drink. I think I was the last guy there, and I see down at the other end of the bar, some guy starts walking toward me and I recognized him when he came halfway, it was Tommy Flanagan, who was one of my heroes, one of my piano heroes. So Tommy comes up to me and all he, all he did was he kind of pointed at me and he said, "Man, you've got some fresh ideas." And he turned around and he walked away. And I...

**0:07:08 DB:** That was it?

**0:07:09 CC:** I was on a cloud for two weeks, that's the kind of thing that kept me going in New York.

**0:07:16 DB:** That's beautiful.

**0:07:18 WM:** What about you Dee Dee? What have you...

**0:07:21 CC:** That's an opposite story.

**0:07:22 WM:** Yeah, that's good.

**0:07:23 DB:** That's a good story, that's a beautiful story.

**0:07:24 WM:** Sometimes the opposite thing can have the same effect. You know, sometimes somebody tell you something cold, it makes you practice. Sometimes they're real friendly, it makes you... It's like the African chief. They gave him some ice, he said, "This is a fire."

**0:07:34 CC:** Right, right, right, right.

**0:07:36 DB:** I got a good one.

**0:07:37 WM:** What you got?

**0:07:38 DB:** I have a really good one, guys. Okay, when Cecil Bridgewater and I first married, Cecil had also been hired into Horace Silver's quintet, so instead of us doing a honeymoon, we did this tour. And I was quite enamored with Horace Silver, I just love Horace's work, I love his compositions. So we're doing this tour, and Andy Bey, of course, is the singer, and we get to Detroit. I'm from Flint, Michigan, so we get to Detroit, and of course, all my family is coming up from Flint because they want to, number one, meet my new husband, and then number two, hear him play in Horace Silver's band, and then my, some of my cousins has said and maybe you'll sing.

**0:08:30 DB:** And so, Andy and I decided, before we got to Detroit, that I was gonna sit in, and this was when he had The United States of Mind albums going. And so this was the first album of that, I think it was a trilogy, wasn't it? But anyway, it doesn't matter. The song we had selected was Love Vibrations, and so Horace had a tendency when he'd play to play with his head down and his hair would just be in his face and so he wouldn't see. So I don't know why Andy and I thought, if he can't see, he can't hear.

[chuckle]

**0:09:09 DB:** So, I had asked Horace if I could sit in and he had told me no, absolutely not. And so, Andy and I had decided he's not gonna stop us if I'm singing.

[laughter]

**0:09:23 DB:** So he starts the intro to Love Vibrations. And we're in a club in Detroit, I don't know what club, I can't remember the club, but at any rate... And so when it starts, "Emptiness surrounds

my lonely heart," I start singing. I got to, "Surrounds my lonely heart and... ", to sing, "Life has lost it's thrill," I go "and", and he looks up...

[laughter]

**0:09:52 DB:** And he turns and he looks at me and he says, "What are you doing on my stage? Get off. Get off now."

**0:10:01 CC:** Ooh, harsh.

**0:10:02 DB:** "Get off." In front of all my family, and my friends, and my new husband.

[laughter]

**0:10:12 DB:** And the band. And Andy is standing on the side. So I just kind of slithered off-stage. But from that moment I said, "I'm gonna prove to Horace Silver that I can sing his music." He's got such a close idea about who can interpret his music and... And so instead of it making me feel bad because I knew I was wrong, 'cause he'd already told me, "No", I just decided I'm gonna prove to him. So then when I decided, when we fast forward... That was in the '70s, that was 1971, fast forward to 1995, and I called him, you know, and told him, I said, "I'm gonna do a whole album of your music," and he says, "I can't believe it, I can't believe that a woman wants... I can't believe a woman wants to honor me. How come it's none of my musicians?" And I said, "Horace, I am a musician."

[laughter]

**0:11:05 CC:** That's beautiful.

**0:11:06 DB:** That was kind of a bad story that had a great ending.

**0:11:09 CC:** What a sweetheart. Hey, Dee Dee, 1971, 1971. Check it out... You...

**0:11:15 DB:** Oh, you mean when... Go ahead.

**0:11:17 CC:** You and Andy, you and Andy in 1971, what else happened in 1971 with you and Andy and me and Stanley?

**0:11:25 DB:** And Stanley?

**0:11:26 CC:** Right.

**0:11:27 DB:** Unexpected Days and Sea Journey.

**0:11:30 CC:** That's right, that was when we first met.

**0:11:32 DB:** Yep. I remember coming up to your apartment. Stanley I would meet you, and Airtio and Flora would come. You remember?

**0:11:41 CC:** Yeah. Yeah, yeah, that's right.

**0:11:44 DB:** This was before... Were you a baby, Wynton? Were you a baby, what were you, were you born?

**0:11:48 CC:** 1971, Wynton.

[laughter]

**0:11:52 WM:** I was 10.

**0:11:53 DB:** You were 10?

**0:11:55 WM:** [chuckle] I was 10 but I like hearing about it.

**0:11:58 CC:** You were probably playing just like a...

**0:11:58 DB:** Yeah.

**0:12:00 WM:** That was still a long time ago. [chuckle]

**0:12:02 CC:** You were probably playing like a demon at 10. Were you playing the trumpet...

**0:12:07 WM:** No, no, man, I was terrible. I love hearing about it though.

**0:12:10 CC:** Oh yeah, well, well, I mean that...

**0:12:12 WM:** I love hearing it, but go ahead, don't stop.

**0:12:14 CC:** Well, I mean, that was a memorable session, that was Stanley's first, first...

**0:12:21 DB:** That was his first solo album.

**0:12:23 CC:** Yeah, I produced that. You know, I have this producing technique that I did with Stanley, and I've done it with some others. It's a really cool technique, I recommend it. What, what I did with Stanley is I sat down with Stanley, and I said, "Stanley, you gotta make a record, man, you're amazing." "Alright," he said, "Yeah, yeah, I wanna make a record." So I said, "Okay, what do you wanna do? Like, what would you like to do?" And all I recommended was that he write music, and that's all I did to produce, and he just came up with that record. I didn't do anything. I played on it and I was in the studio. That's how you produce a guy like Stanley Clarke.

[laughter]

[overlapping conversation]

**0:13:12 CC:** He brought you in, Dee Dee, and he brought Andy Bey in, and I got to meet you guys and that was a great experience. That's where I met Bernie Kirsh on that...

**0:13:26 DB:** On that album.

**0:13:27 CC:** Yeah, he was an engineer at the Electric Lady Studios. Didn't we do that in Electric Lady?

**0:13:33 DB:** Do not ask me that kind of a detail. I don't remember where we did that.

[laughter]

**0:13:38 DB:** I don't have a clue. Where did we do that? Was it Electric Lady?

**0:13:42 CC:** Yeah, I think it was. I think it was, but I got a Horace Silver story. You wanna hear a... I have a couple of Horace Silver stories. I'll tell you the earliest one.

**0:13:50 WM:** Yeah.

**0:13:54 DB:** Okay.

**0:13:54 CC:** Earliest one was when I was in high school in '57, '58, '59, in Boston, there was a jazz club there called Storyville. You remember Storyville?

**0:14:12 DB:** I mean, I remember hearing about it, I never went.

**0:14:14 WM:** George Wein.

**0:14:15 DB:** I think it was gone by the time I was older though.

**0:14:18 CC:** George Wein, that's right. George Wein. Yeah, that's George Wein's first venue. And he promoted, he brought all of these great, this great music in to Storyville. So Horace Silver Quintet came in one week, and at that point I had devoured every Horace record that came out, and I was already transcribing Horace tunes and learning his solos and learning Blue Mitchell's solos, and that was a real training ground for me. So, me and my buddy, we went early in the afternoon. We went like 4 o'clock in the afternoon. We went to the... I think it was the Bradford Hotel, to see if there was anything going on. We peeked in the window, it was dark inside, but the door was open. So we opened the front door, and we see a dark club, and there's this one light at the piano with Horace sitting at the piano composing. He had a pencil and he was working something out. So me and my

buddy, we snuck in the front door. I'm getting emotional about this. And we sat in the back, we just tucked ourselves in the back. And man, for the next hour, we sat quietly and observed Horace write a tune, check that off.

**0:15:44 DB:** Wow.

**0:15:45 CC:** That's right, him working it out on the piano, and then him writing some stuff down, and then him working it out some more, and then him writing, and that tune came out on Further Explorations, his next record.

**0:15:55 DB:** What was the tune? Which which one was it?

**0:15:58 CC:** It was one of the tunes on Further Explorations, but that was like an incredible... That's the University that I loved going to.

[overlapping conversation]

**0:16:14 DB:** You know what was wonderful about... Oh I'm sorry, go on Wynton.

**0:16:17 WM:** No, go ahead, go ahead. No, go ahead.

**0:16:19 DB:** I just wanted to make this little statement. What was wonderful about the music is when I came along, I came along on the tail-end of this whole real, real true sense of community and family, where as soon as the young musician would come on the scene, they were just taken in by the older musicians, and were protected, and the older musicians would share all kinds of information with the young musicians that could be useful. And it was also the period, I came in on the end of people sitting in at concerts. You would go to a concert, and one of the beauties of going to a concert in the early '70s is you never knew who was gonna come out on the stage of the artist's concert that you went to.

**0:17:14 CC:** Yeah, that's right.

**0:17:16 DB:** And that was beautiful.

**0:17:18 WM:** I came along after y'all, but I have to say that the musicians always treated me like that. If I talk about John Lewis or Art Blakey or any of the musicians, even recently I started to really know Chick later, but it still was automatically a familial type of feeling and a kind of love did exist because of the music. With Horace Silver, I used to see him... One year I called him and asked him if he would judge a high school jazz band festival and competition we have every year, it's called Essentially Ellington, so it's rooted in Duke's music, but we play a lot of other music as we go along. So Horace came and he was one of our judges. And the judging scale is from one to 10. So most of the time you give kids, good bands get eights, nines, almost never 10s, but sevens, eights and nines. Kinda medium bands will get seven, six. Really, really bad bands would get fives or fours. You almost never give anything lower than a five.

**0:18:16 DB:** I know Horace, he tore them to shreds.

**0:18:20 WM:** Then we came from the first round of judges, and there's like five of us judges, we're sitting in a room and we're putting the scores up. We got like eights and nines, and Horace got like twos and threes and ones. So they said... So everybody started looking around, they said, "Man, you gotta talk to Horace." I said, "Man, I don't wanna talk to him. You talk to him." And he said, "No, no. Talk to Horace." I said, "Okay." So I talked to Horace, I said, "Mr. Silver, we don't normally give kids twos and threes and ones and stuff like that, we try to come from more encouraging them. We don't try..." And he listened to me very patiently, and he says, "Uh-huh. Uh-huh." And when I got finished talking to him, we came back the next round and then he was bam, hitting people with two's and four's and three's. His highest score was like a four.

**0:19:04 CC:** Yeah.

**0:19:04 WM:** I said, "Man." We got to the end of the judging and he looked at me and he said, "Look man, when I was coming up, people could play when they were 18 and 17." He said, "People like Lee Morgan," so he started naming all the people who could play. He said, "You got to hold these kids to a standard."

**0:19:18 CC:** Yeah.

**0:19:18 WM:** "This is my score, I'm giving them two's and three's." So to this day, that might have been 15 years ago, 17 years ago, whoever gives the lowest score as a judge, we say that they have won the Horace Silver award.

[laughter]

**0:19:32 WM:** But Horace was a beautiful cat, too. He would come to gigs all the time. He came to... The last time I saw him was a gig we played in Los Angeles at Royce Hall. He came and had a lot of really intelligent, insightful comments about the music and what about just... One thing, subject I wanna get on, the thing I noticed when I was growing up, because I grew up more in the funk era, but I always noticed how intelligent the Jazz musicians were. I got to stand around because my father's a musician, and I would hear Dizzy talk or Art Blakey talk or Sweets Edison or Woody Herman or all the musicians he would play with, and it was always kinda shocking to me, the intelligence of the musicians. So what you got for me in terms of just when you were talking to somebody and you realize just the depth of their intelligence, Dee Dee?

**0:20:15 CC:** Yeah, yeah. Hey check this out.

**0:20:17 DB:** Oh, shoot.

**0:20:17 CC:** Hey Wynton, Wynton, while you were talking, I came across a little thing on my wall. I don't know if you can, I don't know if you can see it. See that there...

**0:20:26 DB:** I can see it if you come a little closer. Bring the phone closer... Laptop, whatever it is.

**0:20:31 CC:** Well, I've got a laptop. Anyway, I'm gonna tell you what that is 'cause it's about competitions and...

**0:20:37 DB:** I can't see it.

**0:20:37 CC:** It's a photograph of Béla Bartók, right? And the quote that Bartók says on it is, "Competition's up for horses, not artists."

**0:20:50 DB:** Oh.

**0:20:50 CC:** Ouch.

**0:20:52 WM:** Yeah.

**0:20:54 DB:** I like that.

**0:20:56 WM:** I like it on a certain level, but on another level, I kinda... I think as long as you don't think that it means the end all or be all of stuff, and to me that means he probably lost a couple of them that made him mad, and I think it's...

**0:21:12 CC:** I don't... I don't know, I beg to differ a little bit. I beg to differ... You have to have thick skin in order to be easy with the "they like you, they don't like you, they're up and down," you gotta be easy. But I do agree with your philosophy of encouraging, being encouraging. I don't think criticism of other musicians or young artists gets them very much, personally.

**0:21:43 DB:** I think that... I think criticism...

**0:21:44 WM:** But I agree with that.

**0:21:46 DB:** If it's constructive, I think that criticism can be helpful. If you... What I try to do is, if I want to say something about... Of course, I do a lot of vocal workshops, so if I wanna say something to a young singer who I feel is lacking in some areas, what I try to do is to try to find some kind of positive way to get the area where I think that this particular person needs to improve. I try to find something that is positive, that can open them up so that they can be receptive to a positive criticism. So I try and do it so that...

[overlapping conversation]

**0:22:38 CC:** I'm gonna play devil's advocate, what's a positive criticism?

**0:22:38 DB:** The takeaway is gonna be positive, no matter what you say.

**0:22:40 CC:** What's a... Give me an example of a positive criticism.

**0:22:46 WM:** "Don't come in here playing like that again."

[laughter]

**0:22:54 WM:** Really, I'mma just...

**0:22:56 CC:** I'll tell you a story. I got a great story, I got a great story. Freddie Hubbard, you ready?

[laughter]

**0:23:01 CC:** Freddie Hubbard at the [0:23:02] \_\_\_\_\_ in San Francisco.

**0:23:03 DB:** Oh Freddie. Yeah.

**0:23:06 CC:** Freddie Hubbard, Freddie Hubbard, he's up on stage playing with, I don't know, it was a jam, I guess, Freddie's playing and it was a jam session and a line of horn players were coming up playing, right? So I guess he was getting a little bit tired of it, and this one guy came up with his trumpet, getting ready to play, and Freddie did... I used to love the way Freddie look at these guys. He'd go...

[laughter]

**0:23:38 DB:** Right, right. Yes.

**0:23:42 CC:** And then he goes...

[vocalization]

**0:23:51 CC:** And then rips up two of the most unbelievable trumpet choruses you ever heard in your life.

**0:23:57 DB:** Right.

**0:23:58 CC:** And then turns to the guy.

**0:24:00 DB:** Yeah, like...

**0:24:01 CC:** And smiles.

[laughter]

**0:24:04 DB:** I love Freddie.

**0:24:05 CC:** It was a withering experience, it was a withering experience.

**0:24:08 WM:** That... Look, that could've worked back then. Now that's, that kind of stuff doesn't work. And somebody can come up and can't play their horn at all and they'll play 50 choruses, but I think in terms of the positive criticism, a long time ago when I was... I was in my 20's... Early... I was like 24 or something but I was teaching a master class of classical music to a kid who was in high school. So I was kind of close to him in age, but I had already had a record out. And he was the best trumpet player there, and every time he would play something, I would stop him and tell him something negative. And it was kind of the method more or less that I had learned, just so he played, I'd tell him negative, played, I'd tell him negative, played, I'd tell him negative. And I could tell it was kinda getting to him because he was really respected in his school, and he was very respectful and nice, so he wasn't the type of person that you wanted to mess with, and I really wasn't trying to mess with him. I was just trying to say, "You didn't do this right, you didn't breathe right, you didn't do this." So after a while, it just got to be too much for him, and he looked at me and he said, "Mr. Marsalis, may I respectfully ask that you teach me from the positive frame of reference?" And I never forget that because when he told me that, it was a lesson for me.

**0:25:14 CC:** Wow.

**0:25:14 WM:** So, I told him, I said, "Man, I don't really know how to teach you from the positive frame of reference," but from this time I start to try to always, when I teach a lesson or I talk to somebody, I try to always acknowledge what they can do and what it is that...

**0:25:29 DB:** Exactly.

**0:25:29 WM:** They are able to do and say, "Use what you're able to do to educate what you cannot do."

**0:25:34 DB:** Yes.

**0:25:34 WM:** Because if I don't tell you what you can't do, I can't teach you a lesson. It can't all be positive reinforcement, but I always like to start in the positive, and from what he said, the positive frame of reference.

**0:25:44 CC:** That's a really good philosophy, man.

**0:25:46 DB:** That's very good.

**0:25:47 WM:** And I think...

**0:25:48 CC:** I agree with that.

**0:25:49 WM:** Another is good, also, Chick, it's good for people to see, we could have a conversation and we don't have to agree on everything, and we don't have to demonize each other. I think in our public life, it's so little, a disagreement has to always be... It's always like, if you don't agree with everything somebody says, you're their enemy, or you hate them.

**0:26:08 CC:** Yeah.

**0:26:08 WM:** We talk about plenty things we don't agree on. It doesn't mean your opinion or your thoughts or anything are any less important or valuable than anybody else.

**0:26:16 DB:** Right.

**0:26:17 CC:** You look at how different in the music world, each one of us creates our music, just like really completely differently. We have different approaches. This, electric, acoustic, fast, slow, pop, not pop, far out, far in.

**0:26:32 WM:** Right.

**0:26:33 CC:** You can't put words to it, but it's the creative thing that you wanna get out of everybody. Everybody's got a different talent, a different dream.

**0:26:43 DB:** I agree. Oh, I just thought of something.

**0:26:46 WM:** That's right.

**0:26:47 DB:** Okay, I just thought of something.

**0:26:50 WM:** Right.

**0:26:50 DB:** It was like 1996, Chick, I think we were in Oregon. That particular year we did several festivals that where we were on the same bill on the same day.

**0:27:04 CC:** That's right, that's right, I remember.

**0:27:05 DB:** And we were riding to the festival together, and you said to me... I don't know how we got into this conversation, but we were talking about jazz clubs. I was living in France and you said, "Dee Dee, you need to start doing the jazz clubs," and I said, "Chick, but I don't do clubs, I only do concert work. I don't wanna do clubs." And you said to me something that forever changed the way I thought and think about doing club work. You said, "Dee Dee, if we don't go into those jazz clubs and we don't play in those jazz clubs, those club owners are not gonna be able to make the money that they need for the lesser known artists to come in and to get their start." I'm kind of paraphrasing. Do you remember that?

**0:27:58 CC:** I do, yeah. Yeah, I do remember that.

**0:28:01 DB:** And...

**0:28:01 CC:** But you know what I do...

**0:28:02 DB:** Huh?

**0:28:04 CC:** I'm sorry. What were you saying?

**0:28:06 DB:** Go ahead.

**0:28:06 CC:** Well, I remember that Dee Dee, but I remember the one festival we played, and this kinda ties into Wynton, in a sense, because... Do you remember the drummer that you had during that time? That's when I met Ali.

**0:28:20 DB:** Ali Jackson?

**0:28:22 CC:** Yeah.

**0:28:23 WM:** That's right.

**0:28:24 DB:** Oh, my God.

**0:28:25 CC:** Yeah, that's right, that's right.

**0:28:26 WM:** That's right. Ali played... That's right.

**0:28:27 DB:** That's right, Ali was with me.

**0:28:29 CC:** Yeah, that's right. That's where I first hooked up with Ali, and that was Wynton's drummer for many years.

**0:28:36 WM:** That's right.

**0:28:38 CC:** Okay, I gotta... Let's see now...

**0:28:39 WM:** That's right...

**0:28:41 CC:** I got another Horace story. Can we do another Horace story?

**0:28:45 DB:** [chuckle] Is this gonna be the Horace show... Maybe this is the Horace Silver Show.

**0:28:50 WM:** Sometimes those are... Sometimes those are the best ones.

**0:28:54 CC:** Horace was... He was such a big, big, big inspiration and influence. Fortunately, I got to meet him later on. I got two stories. I mean, later on, what happened... You remember the old Catalinas on the... In LA with the small tiny...

**0:29:07 WM:** Right. Sure.

[overlapping conversation]

**0:29:08 DB:** On Cahuenga?

**0:29:09 CC:** Yeah, I had a gig there one time with my trio with Avishai Cohen and Jeff Ballard, and we... The trio at that point was a really tight group, and I had written a lot of stuff for that trio, and I swear, man, it was one of the memorable sets of my life because you know when you got a group and after you play a lot of gigs in a row, the group gets greased up.

**0:29:36 DB:** Yes.

**0:29:37 CC:** And you know, before you're gonna walk out on stage, what's gonna be delivered. You know that it's gonna... You have no question that that stuff is gonna smoke. It's just gonna...

**0:29:48 WM:** Right.

**0:29:49 CC:** It's just... It's there now. So we were at that point at Catalinas, and who appears in the audience at one table, but...

**0:30:00 DB:** Just one table?

**0:30:01 CC:** Herbie Hancock, Greg Phillinganes, Billy Childs, and Horace Silver.

**0:30:12 DB:** What?

**0:30:14 CC:** Yeah, and they all came down to check me out and check my trio out, and the trio smoked.

**0:30:23 DB:** I know you all did. I know you turned up the heat.

**0:30:25 CC:** And we blew everybody away, and Horace was so, so encouraging and so validating, but here's my story with Horace. With Horace, what happened is, since he first started playing with Miles Davis and then it was right around that time that he and Art Blakey got together, and they were really the first Jazz Messengers.

**0:30:57 WM:** Right.

**0:30:57 CC:** Horace Silver wrote the music to those recordings, right? So anyway, I followed

Horace's music and his albums all the way through every album. My God, I learned all the songs on his albums. I was just totally into Horace. So by the time I moved to New York in '59, by 1964, Horace's band was at the top of his game around '64. He had Blue Mitchell, Junior Cook, Roy Brooks, and Gene Taylor. But what happened is that Horace would take some time off, and the group, Blue Mitchell and Junior, they wanted to keep working, so they put a group together with the four of them, Gene Taylor, Roy Brooks, Blue Mitchell, and Junior Cook, and they needed a piano player.

**0:31:54 DB:** Uh-oh.

**0:31:55 CC:** I don't know how, I still to this day don't know how I got that gig. I don't know who recommended me, but I ended up in that piano chair and I worked with Blue Mitchell's group, I mean, with Horace Silver's group minus Horace Silver for a couple of years, and can you imagine the amazing experience that that was for me?

**0:32:18 WM:** Right, right.

**0:32:19 CC:** To follow in my total hero's footsteps into a band of his musicians, that was like, you know, Tuck University, wow. We played Minton's. We used to do these six week stints at Minton's.

**0:32:31 DB:** Wow.

**0:32:32 CC:** We'd do three, four sets a night. Starting at 10 o'clock at night.

**0:32:35 DB:** Yes.

**0:32:35 CC:** Going to 4:00 or 5:00 in the morning.

**0:32:38 DB:** Yes.

**0:32:38 CC:** Oh man, that was a great period. That was a great period.

**0:32:42 WM:** You know, there's something about... Sometimes you have a band of people hook up and they get together and the impact that it can have on audiences, you know. And it's... I remember I played with a septet. And we reached a certain point where we would be playing, man it would be like, we played on the airplane, the airplane had to stop. We were going to Buenos Aires and something happened, and the plane stopped in Europe where we were just stuck on the plane, everybody pulled their horns out, started playing and people just went... People on the plane just went crazy. We played outside in Ukraine or somewhere in Eastern Europe. It was late at night, the restaurants was closed and we said, "Man, maybe if we pull our horns out we'll get the guy to open the restaurant up." We started playing, he opened the restaurant up and cooked food for us.

[laughter]

**0:33:25 DB:** That's Jazz.

**0:33:26 WM:** And it is just like you were saying, sometimes when you get a group, you get a certain kind of... Just a relationship, a thing that happens and it's just... Like that band had Reginald Veal and Herlin Riley and Wess Anderson. You know, just the vibe of people playing. And cats would come check it out. I remember Milt Jackson came down to check us out one night.

**0:33:46 DB:** Milt!

**0:33:47 WM:** And you know we'd always be excited whenever people come. Dizzy would come to a gig. I can just remember gigs that great musicians showed up to your gigs, Sweets Edison or anybody that you respected, when they showed up to a gig... To go back down to...

**0:34:04 DB:** Man, didn't that make you feel proud?

**0:34:04 WM:** So what Dee Dee was saying, yeah, you know all the musicians, I had... Chick... One thing, I'm gonna just tell this story about when the musicians older than you give you that kind of love. When I was 18, George Wein had booked me on a gig to play with Mel Tormé, and you know I'd just come to New York, I was just turned 18, and I couldn't really play on chord changes. I was kind of pentatonic, and the contractor had told Mel Tormé, "Man, I don't know how this kid got on the gig 'cause he can't play," because the contractor knew me from playing some classical music. And Mel... The first song we play was called 'One Morning in May', and it was in the key of D, trumpet E. Of course, I didn't know to play an E at all, but I just played something chromatic or something. Mel stopped the whole orchestra and everybody and said, "Man, this kid can play." So, you know, for all those years after that when I saw Mel Tormé, he would always look at me and say, "One Morning in May."

[laughter]

**0:34:57 CC:** Yeah nice.

**0:34:58 WM:** And Gerry Mulligan around that same time, I met him in Seattle, and he and I, when he met me, he said, "Man, you're the kid from New Orleans." I said, "Yeah." And he said, "Man, you know how to play that counterpoint?" And I was thinking, wow, it was like, it was like a kid. I said, "Yeah, let's see." We played contrapuntal pieces and I had to think of all the years that passed, I would see Gerry all the time, all of the different conversations we had, how serious they would be, and they all go back to those early years. So, I think when I see Dee Dee, you and Chick talk, and y'all go back to, you know, 1971, this time that I met you. It's hard kinda for people, if you don't have all those years under your belt, you don't realize the type of impact that these long-term relationships have as they play out across time.

**0:35:39 CC:** That's right.

**0:35:40 DB:** This is true.

**0:35:42 CC:** Yeah, it's a beautiful thing.

**0:35:43 DB:** That a good point. That's a good point, Wynton, it's true.

**0:35:45 CC:** Beautiful thing. We have the, you know, the musicians, the musicians I find... I've got this pride of being a musician, and because musicians like... And artists, that spend their lives at it like Dee Dee and Wynton, you guys and our friends that who we know who spend their life at it, I think we all have an unspoken tacit agreement about what we're doing, we don't put it in words.

[pause]

**0:36:28 CC:** We all agree on that, and I see it as a kind of mission and I talk to the young people like that young musicians who are really interested to do something, but they're scared to commit themselves to a lifetime or really get deep about it, and I try to explain to them the fulfillment of being a part of this tacit agreement of making people feel good and inspiring them like that and inspiring each other. It's really a great gig we've got. It's a great gig.

**0:37:01 WM:** Right. I wanna pick up on what you said and ask Dee Dee something because...

**0:37:05 DB:** What?

**0:37:05 WM:** I've seen her... I mean, you have such a tremendous range in your singing and also you're bilingual, maybe trilingual, I don't know how many languages you speak, but I know you speak French and you sing in French...

**0:37:15 DB:** I can sing in more languages than I can speak. [laughter]

**0:37:17 WM:** You know, but one thing I noticed about your singing is you're able to affect many different characters. So I was thinking about what Chick said that we know what feeling we want to create. So I just want to ask you, do you try to create a different feeling when you're in another language, or is the feeling the same, but just the language is different?

**0:37:39 DB:** Oh, I try and create a different feeling with every song that I do, and when I sing, I'm of course most comfortable when I sing in French because I spent so many years there, and that really is my second language, so I'm fairly comfortable when I sing in French. But I have to say I've been doing some French songs recently with my trio, and it was very interesting when we would switch from the songs in English to the songs in French. I would take on this kind of French attitude, which is kind of hard to say... I mean, for people to understand if you haven't lived in France, but... I mean there was... And the way that you pronounce the words. And so it brings up other kinds of emotions because you have to treat the language so much more different than you would if you were speaking in English. So, I would say, when you sing in another language, when I sing in French or when I sing in Spanish or when I sing in Italian, what I have noticed that I do most is, is I take on the ambiance of people that I have seen sing in those languages. If that makes any

sense to you.

**0:39:04 WM:** Yeah, that makes sense.

**0:39:05 DB:** And then I try and paint a picture for the listening audience who may not know the language. And so they're going to only be reacting from a visceral point or an emotional point. I just try and create a kind of scenario, or I try and do gestures with words that suggest what the word is that I'm saying, so that these people in the end, when the song is finished, even if they don't know it, they've had an emotional reaction to it because of the way that I presented it. So that's what I do, but for me, I was thinking, and I was talking with this about the young musicians that I'm working with in my trio, I think of it as... You know, for me, I'm a musician. I use words but I also have to know the music, I have to know the melody, I have to know... I have to have an understanding of all the chord changes and stuff so that I can waltz around in that world. But I was saying to these young people, I said, "You know what? When we're performing this music, you don't know what I'm saying. So I want you to just watch me, watch my body. My body's gonna tell the story."

**0:40:31 WM:** Mm-hmm.

**0:40:32 DB:** So that, you know, you'll be able to apply the kinds of hits that you need to at a certain moment just because of that. Don't worry about the fact that you can't understand what I'm saying. That's not important. When you go to the opera, you hear an opera in Italian. You don't know what they're saying.

[laughter]

**0:40:54 DB:** You know...

**0:40:54 CC:** That's why I don't go to opera. [chuckle]

**0:40:55 DB:** Or you hear a French opera. You don't know what they're saying or you hear a German opera. You don't know what they're saying.

**0:41:00 WM:** I love you. Why did you break my heart? Where did he go?

**0:41:06 DB:** Exactly. Do you know what I'm saying? What do we react to? The emotion that is being projected by the people that are spewing out these words in the...

**0:41:20 WM:** Right.

**0:41:20 DB:** And the situations that they're in. So yeah...

**0:41:22 CC:** I've never gotten comfortable with people watching while I'm playing.

[laughter]

**0:41:27 WM:** Really?

**0:41:28 DB:** What did you say, Chick? You're not comfortable...

**0:41:29 CC:** I mean, I've never thought about body language or anything, and when I see myself on a video, you know, I go oh yeah, maybe I ought to do something with that.

**0:41:43 DB:** Well, wait. So you talk about that, and that brings me to your Spanish hearts.

[laughter]

[overlapping conversation]

**0:41:50 DB:** Remember what I told you after I saw you at North Sea? I was so freaked out. I just loved it so much. Do you remember what I said, Chick? Do you remember what I said? No, you don't remember what I said.

**0:42:01 WM:** Don't put him on the spot.

**0:42:02 DB:** That's okay, I'll just tell you again. No, I was so moved by the band and by the performance and also by the way that you had everybody set up on the stage, so it was this enormous cluster, but it was, it was visually so sumptuous.

**0:42:22 CC:** Oh, wow.

**0:42:24 DB:** And I just remember, I was so swept away by the visual aspect, because the music was already insane for me, and then to see the way that you had clustered everybody together and it was this like... Have you seen this, Wynton? Have you seen him do it?

**0:42:44 WM:** Oh yeah, I've seen him.

**0:42:46 DB:** The Spanish hearts?

**0:42:47 WM:** Got the great Mikey Rodriguez, yeah.

**0:42:50 DB:** Ooooh!

**0:42:51 CC:** I've got the same kind of love for pulling a group together that Wynton does.

**0:43:00 WM:** Yeah.

**0:43:01 CC:** When I first came and worked with Wynton, with the band, the thing that... One of the things that struck me was the way Wynton had his musicians kinda organized into a group that

really was... It was a group, but everybody was an individual.

**0:43:23 DB:** Yes.

**0:43:24 CC:** And encouraged everybody to really be themselves and somehow pull it together with the repertoire.

**0:43:30 DB:** Yes.

**0:43:30 CC:** So forth, you know. But I love that, Dee Dee. Thank you for that compliment. That means as much to me as what Tommy Flanagan said.

[laughter]

**0:43:38 DB:** But here's the thing, because... Here's something that I have always felt, guys, if you will allow me. Something that I have always felt has been kind of detrimental to our music is the visual component. And there are not enough musicians out there playing that add a visual component to the performance when we're doing concerts or even in a club setting, that it draws the audience in, and...

**0:44:07 CC:** Well, give me some advice.

**0:44:10 DB:** Oh no, I...

[laughter]

**0:44:14 CC:** What do I do with this hair? What do I wear?

**0:44:20 DB:** I'm not talking about that, Chick. You're so silly. He's so silly. I'm talking about...

**0:44:25 WM:** Sometimes...

**0:44:25 DB:** Tell him, Wynton.

**0:44:27 WM:** Yes. She tells, sometimes, people on a band stand, if they're not playing, they look like they wanna be somewhere else. It is a loss of integrity...

**0:44:36 DB:** Amen.

**0:44:36 WM:** To really listen for the intensity and give yourself over to the music as if...

**0:44:42 DB:** Yes.

**0:44:42 WM:** All we got going for us is music and we don't have light shows, we don't have... We

don't have different degrees of nudity we can get into.

**0:44:49 CC:** Well, you got it better though. You got to choose. You got...

**0:44:54 WM:** We gotta be played, we gotta... Also we can't have half our group that's not soloing acting like they rather be at home.

**0:45:00 DB:** Thank you.

**0:45:01 WM:** And it's such a blessing to play. And if you listen to musicians, they're so great. If you really listen to what somebody else is playing and follow them on a gig, you've had such a better time listening to the other musicians play.

**0:45:15 CC:** That's right.

**0:45:16 WM:** It's so much more fun than just sitting up there waiting for yourself to play.

**0:45:20 CC:** That's right.

**0:45:20 DB:** Yes.

**0:45:20 WM:** You go home with a hollow feeling when you've done that, but when you listen to other people... Because people are coming up with so many unbelievable things.

**0:45:29 DB:** Right.

**0:45:30 CC:** That's right.

**0:45:30 DB:** Right.

**0:45:30 WM:** And what Chick is saying... Yeah, I've been blessed, my musicians, I love them with such an intensity because of the enjoyment I've had playing with them.

**0:45:39 CC:** Yeah, sure.

**0:45:39 WM:** And it's not even... It's not like a kinda... Music is such a spiritual thing, but what you were saying, and everything we've said tonight. Chick what you were saying about the musicians and your relationship with Horace and how you can remember with Herbie and them came to the gig and sat down and everything is so personal. And Dee Dee talking about the musicians and how it was like a family. But if you think about it, it's really still like that. We just gotta figure out... How I think this space that we have has allowed us the opportunity to really think about what we have. Because I know when I got with Chick and he came with the band, he wanted to roll with them without me and they loved him. They were calling me every night talking about all what he played, what he was teaching people about playing in the rhythm, and what they learned from checking him

out.

**0:46:19 WM:** And I know with you, when Ali was with you or you playing with Irvin Mayfield and all the musicians you play with, they love you and they talk about you in a very familiar way, how they gonna... What you're gonna do for them and all the stuff you did for New Orleans, you did to keep everything going down there. So I think it's still there, we just gotta figure out how to let more people know that's actually how we are.

**0:46:38 CC:** Yeah, I'm with you, man.

**0:46:39 DB:** I am in agreement, I'm in agreement.

**0:46:42 CC:** Nice.

**0:46:42 WM:** Chick writes me some of the most beautiful notes, and I wanna say it while I have him here, and Gayle, too. If something happens, it doesn't have to be something major like the death of my father, it could just be he heard a record or he did this or he did... In the midst of all that he has to do, in the midst of all of what Gayle is doing, she will write me a note, and she use a lot of icons in her notes, so it's always, you always happy when you read them. [laughter] But it'll be... It's so thoughtful, and this is the thing that...

**0:47:08 DB:** Yes.

**0:47:10 WM:** I was told a long time ago by Pearl Bailey, when she was with Louie Bellson, we played at a jazz festival together, and she came backstage. I was on the same building... Well, kind of a Cool Jazz Festival, and she brought me a gift, and she said, "I brought you this gift because I wanted you to know that this is how we used to treat each other," and then I was maybe 25 or 26, so I don't buy people gifts, but I still think about it.

**0:47:34 CC:** That's beautiful, man.

[laughter]

**0:47:35 CC:** That's really beautiful. Nice hanging with you, too. Isn't it a lot of fun?

**0:47:43 WM:** Yeah, man.

[laughter]

**0:47:44 WM:** So we gonna open it up for some questions.

**0:47:48 DB:** Okay.

**0:47:48 WM:** [0:47:48] \_\_\_\_\_ people, just be 10 or 15 minutes of some questions, I don't know,

Adam is gonna tell me what's happening.

**0:47:53 DB:** Okay, this is good.

**0:47:54 Moderator:** That sounds about right.

**0:47:55 WM:** What you saying, Adam?

**0:47:56 Moderator:** Yeah, 10 or 15 minutes is I think right on schedule, so we've got a number of people with their hands raised. To those of you who do have a question to ask, we'll try and get to as many as we can. We might not have enough time for everybody, but we'll get going on it right now. So the first question coming in is from Robbie Wheeler. Robbie, go ahead.

**0:48:17 Robbie Wheeler:** Hi Wynton, it's Robbie Wheeler, I'm from Milwaukee. I recently met you at the last concert here in December, after... My son couldn't come with me. You actually signed his ticket saying, "Andrew, do your homework, man." [chuckle] And I've just... I've had so many opportunities over the years to watch you perform, meet you at the concerts, and I just want to say, first of all that all of that time has been so appreciated to me. The first time was in 1998, I was a grad student at the time, and over the years you've given my boys countless memories as we look at these pictures with you guys, and so I just appreciate that time, and just want you to know that I've talked to them about just how humble you are in your character over the years, and I think that you've shown your father through that in our countless meetings, so I just wanna tell you how much I appreciate that time that you've taken for my boys and myself after all that you do. And I think everybody would agree that you are a representative of your father in how you handle yourself both on stage and off stage.

**0:49:29 RW:** My question for you is, you've talked so much about all of these things that you've done over the years, these great memories, and I'm kinda wondering how you feel you're currently growing as a musician. It's easy to look from the outside and say, "You're Wynton Marsalis, man. You know what there is to know about the industry, about playing jazz, but any educated person also knows that the more you know, the less you know. And I'm kinda wondering, what do you feel is sorta the next step for you? Are there things that you're hoping to embark on to help you grow as a musician?"

**0:50:07 WM:** Sure, well, first thank you for your comments, but it's just to become better. If you think, Dee Dee, I was saying... I was listening to her and I was checking out just the type of way she inhabits songs. Okay, I'm trying to... I was thinking, if I could play my horn and inhabit these songs like that and play with that type of... And one minute it's very effusive and in the next second it's very intimate. Or just with Chick being on the phone, Chick and I had a conversation, maybe, I don't know, three or four months ago about writing classical pieces and working together on a piece, and when I see him, he's talking about coming to New York in 1959 and he's still practicing and playing and thinking about music and writing, excited about stuff. I saw Chick, and this is what I think about... So you asked me the question about, "How do I want to grow as a musician?"

**0:51:00 WM:** We played a gig in France, and we played after Chick played. Now that gig started at 10 o'clock, so he's already on European time, which is 5, 6 hours after American time, so it's basically two or three in the morning where he's coming from. He has an hour ride on a bus back to his hotel. He stayed around after his gig and heard our band where I had some of my young students from Juilliard who really could play. He stayed around after the gig and then commented on the songs and said, "Man, that one second movement where you all played Something About Belief." He remembered the name of the song, and this was just last summer, and I just looked at him and said, "Damn. I hope I can maintain that type of integrity about music. So he played a gig already, and then it's like 1:00 or 2:00 in the morning in France. And I just thought, I mean, I'm humbled by the fact that he'll get on the phone with us tonight and have that type of enthusiasm, and it's the same way that he approaches it, and it's the same way Dee Dee approaches songs and dealing with the music, that type of youthfulness and liveliness. So that's what I'm working on, and I'll throw it over to Chick because I'm talking about him, but tell them how true that story is, Chick.

**0:52:13 CC:** Yeah, that was sweet. But do you remember, wasn't that the night I sat in with the group?

**0:52:20 WM:** That's right, you sat in at the end.

**0:52:21 CC:** I played with that amazing young piano player, man, he showed me...

**0:52:25 WM:** Isaiah.

**0:52:26 CC:** Yeah, Isaiah, he showed me the changes as we were doing it.

**0:52:31 DB:** Oh, how fabulous.

**0:52:34 WM:** That's right. But he waited till the end of the gig and came out and played. I forgot that you actually went out to the end.

[overlapping conversation]

**0:52:39 DB:** But that makes sense. It has to be at the end, Wynton. He couldn't come in 'cause it would be, it would disrupt.

**0:52:46 WM:** Yeah, we'd have to get off the stage.

**0:52:48 DB:** But, but...

**0:52:50 CC:** I didn't just walk on, I mean, I was invited.

**0:52:53 WM:** No, I want you to... [laughter]

**0:52:54 DB:** Of course. Of course. But, but for the...

**0:53:00 WM:** She didn't walk on uninvited. She walked on after she was told, "Don't walk on."

**0:53:03 CC:** Yeah.

**0:53:04 DB:** Then there's that. But then that was when I was very young, so I would never do that now. And it's really important to the young man that had asked you the question, Wynton, I think for artists, for those of us who are really true to our music and our art, the thing that is most important for us is to keep pushing the envelope and to keep pushing ourselves to do something new, to keep challenging ourselves so that we are always renewing the energy and renewing the love and renewing all of the wonderfulness that goes into being an artist. I feel that if the day that I stop trying to be creative is the day that I can check out. I wanna push like so many musicians that push. Look at, oh lord, I just lost the name. But there are so many musicians. Look at Ray Brown who played up until he went to play a game of golf and he had had a knee surgery and we had all said, "Ray, don't go up, don't go out bro."

**0:54:21 CC:** Roy Haynes is 95.

**0:54:23 DB:** Look at Roy Haynes and still out there. And don't tell him not to go.

[laughter]

**0:54:32 WM:** Right, right.

**0:54:33 DB:** You know what I mean? And Roy has dementia.

**0:54:36 WM:** Right.

**0:54:37 DB:** And I've been to a couple of his shows where there have been young people in the audience who don't know that he has dementia. And so he'll repeat himself, say the same thing after each song. And then there are these young people, "Why does he keep repeating?" You know? But the beauty is that as soon as he sits down behind that drum...

**0:54:55 CC:** That's right.

**0:54:56 DB:** He doesn't forget anything.

**0:54:58 WM:** But you know, another thing is to realize, for me, I love my young people. I love Isaiah Thompson. He can play, he's serious. When I see him, I hug him and I tell him, "Look man, people are comfortable when you're mean or you're negative toward them. But I wanna hug you, because I want you to know the depth of the love." So, when Chick came out on the stage, the type of graciousness that he had and the love that he showed. Now, we're talking seven, eight months later and he remembers that. He said, "Yeah, beautiful young piano player that was up there and the way he played." And that's how we keep the feeling of the music going.

**0:55:34 CC:** Yeah.

**0:55:34 DB:** Yes.

**0:55:34 WM:** And that's what my man with his sons, yeah, when I see people come with their sons or their fathers, their mothers.

**0:55:39 DB:** Yes.

**0:55:41 WM:** I always say, "Hey, that's your momma, she's out here, it's 11 o'clock at night." And I always try to... 'Cause that's a special thing, you know.

**0:55:48 DB:** It is.

**0:55:48 WM:** And my mother died of dementia. So I just think of people's parents taking them to stuff and the type of love there for their kids and the blessing we have to be able to interface with people and their children and to give them some love, and a good feeling. They go home, feeling right. Like, "Yeah, we didn't like the music, but the guy was nice." So you know that's important.

**0:56:04 DB:** Mm-hmm. Exact... Yes, then there's that.

**0:56:07 RW:** Oh, we love the music, we love the music.

[laughter]

**0:56:11 WM:** I'm just playing, man. I'm messing with you. But I know you, I love you. I thank you for coming all.

**0:56:16 Moderator:** Thank you Wynton.

**0:56:17 WM:** Yeah, you right.

**0:56:18 Moderator:** Alright, thanks Robbie. Alright, next question is from Sara Frischer.

**0:56:25 Sarah Fisher:** Hi.

**0:56:26 Moderator:** Sara, go ahead.

**0:56:27 SF:** Hi Wynton. Hello Dee Dee. I've been spending a lot of time with Chick, Wynton you know...

**0:56:37 CC:** Oh, I recognize you. You've been coming on the live stream.

**0:56:41 S?6:** [chuckle] I can't miss one evening.

**0:56:43 CC:** Yeah.

**0:56:44 SF:** I'm not so sure I have a question in as much as I was so happy to be in everybody's good company. The word I had written down was integrity, which every one of you have Dee Dee, Chick and Wynton. And the fact that, the way you nurture each other, is that each musician, should do his best so that the whole is the best that it could be.

**0:57:09 DB:** Yes.

**0:57:12 SF:** In my life, I've had that pinned up on my walls, I've just escaped the regular double screen to go back to painting, which I always did, and with Chick's inspiration, I have actually been painting, because he says, "Do it."

**0:57:29 DB:** That's wonderful.

**0:57:31 WM:** Thank you. Talk about your live stream, Chick.

**0:57:36 CC:** Well, I did it as, I didn't know much about this fellow here.

[laughter]

**0:57:42 CC:** You know, and then someone... 'Cause I wasn't liking the sound on my old iPhone, so someone said, "You ought to get a new iPhone." I'm not trying to promote iPhones, by the way, but I got a new one, and the sound was so good, I thought, "Gee, I'd like to try and..." Someone was talking about Facebook, I never got on Facebook ever. Not my thing. But then someone showed me how to do it. I thought that'd be an interesting experiment, so I just put the phone up like that, and she showed me how to go on live, and I just practiced.

[chuckle]

**0:58:16 CC:** I said, "Well, if everyone's there, I'm just gonna practice and you know... And I'd [0:58:20] \_\_\_\_\_"

**0:58:20 DB:** No.

**0:58:21 CC:** I'd try a tune and I was on for an hour, and then I turned... Then when I learned how to look at it, I saw a lot of people would tune in.

[laughter]

**0:58:33 DB:** [0:58:33] \_\_\_\_\_ He loves it.

**0:58:34 CC:** But they were saying how nice it felt during this time to have some music, so I just kept doing it. So today I finished Day 25.

[laughter]

**0:58:48 CC:** And I'm having a ball because when we were young, if money is your basic motivation, you don't get too far. We didn't start out trying to make money. We started out, we started out because it was fun and it was engaging and it was something you really wanted to do, and you gave... And then getting older, it turns out that you see that other people gain something positive by it, when you get old enough to appreciate that, which is, I don't know, it took me a while to appreciate that. First it was all about me, and then I started to see that other people enjoy it, it makes you wanna do it more and having fun, so that's why I've been practicing on Facebook for 25 days.

[laughter]

**0:59:32 DB:** That's very cool Chick, that's very cool.

**0:59:35 WM:** Thank you Sara, thank you.

**0:59:38 SF:** Thank you.

**0:59:39 Moderator:** Thanks, Sarah. Alright, let's take another question. We've got one from Jeffrey Ocampo. Jeffery go ahead.

**0:59:48 Jeffrey Ocampo:** Hi, how you guys doing? I'm from Fort Lauderdale. My question to you guys is, how do you guys, throughout the years that you guys have been playing professionally, how do you guys balance out your musical career with your life, as in like, starting a family or just having a social life in general?

**1:00:04 CC:** Oh.

[laughter]

**1:00:07 DB:** You just do it. You do it. You just do it. You don't... It's not something that I think that you can spend time thinking about. You're concerned about making money when you start out, and so you're just trying to get gigs. You know that when you do those gigs, you gotta... Well, in my case, I had to get a babysitter, I didn't have the money, I would take my first daughter with me to the gigs. I would ask the coat check lady, back then we had coat checks, I would ask her if she would watch the baby while I would sing, and I would give her my bassinet, and she would keep it in the coat check room, and I'd sing my songs, and then I'd run and get my baby in and I'd go back into the kitchen. And I say that to say that I think when you wanna do something bad enough, you figure out how to make it happen, but you have to want to do it.

**1:01:00 DB:** So, I knew that I wanted to be a singer, I knew that I also wanted to be a mother, I figured it out. I made it work for me. Now, what I figured out may not work for another person, another woman, another man, that wants to have children and have a career, but I think that it's something that can apply to anything in life that you wanna do. When you decide that you want to do that thing, you will work everything out. You will work everything out, and then you've gotta remember that you are not alone, and that there are people around you that love you and that will help you if they see that you are serious about that thing that you want to do.

**1:01:40 WM:** Talk about it.

**1:01:42 DB:** So whatever it is that you wanna do in life, you can do it. Once you decide up here, in your head, that this is the thing that you wanna do, you can do it. Then you just set about doing it and it just works itself out. Now, that's not to say that there may be some issues that result from it. My children suffered a little bit, but here they are now, all my kids are adults, and they've landed on their two feet. So, it's all about your choices, I think, and doing things that you really truly believe in. If you're passionate, there has to be some passion in it. If you're passionate about the thing that you wanna do, then I think that you can figure out a way to balance your personal life and your professional life, but I will say this, it ain't easy.

[chuckle]

**1:02:44 WM:** Right.

**1:02:44 DB:** It ain't easy, but you can do it.

**1:02:48 CC:** I got one comment to add, that all that Dee Dee says is true for me too, but I got a very simple comment to add that, if you lose your dream, you lose your future and you lose your life. All you've got is your dream. So, if you compromise with your dream, you ain't got much left.

**1:03:08 DB:** There we go. There we go.

**1:03:12 WM:** You just gotta be able to envision other people as a part of it if you have a family.

**1:03:16 DB:** Yep.

**1:03:17 WM:** And it's not that you do is not gonna be sacrifice, it doesn't matter what, that sacrifice is always a part of it, for them and for you. That's just a part of it.

**1:03:26 DB:** You can just look at your... Our parents, look at other adults, when you were growing up and how those people were able to manage their lives, so it's no different. Perhaps it might be a little bit more complicated today because we are just pulled in so many different ways. But as Chick said, if you don't dream, if you don't have the dream, what is the life? I always say to kids, dream and dream big. The bigger your dreams, the better it's gonna be when you realize them, envision. And then when you realize those dreams, dream some more.

**1:04:16 CC:** Don't you think also that the... The actual doing, the actual doing of it is the pay?

**1:04:23 DB:** Yes.

**1:04:26 CC:** It's not the end of the gig or the applause or the money, it's like the doing of it. You know, when I'm writing music, and I've got my pencil and I've got my score paper, and I've got my piano, and I'm touching these things and I'm moving this pencil around, and I'm pressing the keys, that's the shit.

**1:04:46 DB:** Yeah.

[chuckle]

**1:04:48 CC:** Oh, I'm sorry.

**1:04:51 DB:** That's okay. We've heard that word.

**1:04:53 CC:** Yeah.

**1:04:54 WM:** We gotta put a beat on it and make it into a song.

[chuckle]

**1:05:00 WM:** That's right.

**1:05:00 CC:** Yeah, it's the doing of it, and you gotta have... If it ain't fun, it ain't worth doing.

**1:05:06 WM:** Right, because with any dream or something, you don't know that you're gonna attain that. And then when you have a collective dream, you also don't know about that.

**1:05:12 DB:** Mm-hmm.

**1:05:13 WM:** That you could achieve something personally but you might have a dream for you and a lot of other people, you might have a dream for your neighborhood or your country or your family.

**1:05:21 DB:** Mm-hmm.

**1:05:23 WM:** Or the world. And it's just like Martin Luther King said, he had a dream, we so far away from realizing that, but what... Should he have not had the dream? Somebody like me is a result of part of his dream.

**1:05:32 DB:** Mm-hmm.

**1:05:32 WM:** And many of us, many of us.

**1:05:34 DB:** Mm-hmm.

**1:05:35 WM:** Some of us suffered because of it. Some of us had great advantages, some of us... You know... Well, there are many dreams going on on Earth all the time. And you know, we gotta go down that road, you gotta go... Just like that old song, you gotta walk that lonesome valley.

**1:05:54 DB:** Yeah.

**1:05:54 WM:** You could get other people to dream with you, they're not always in your family.

**1:05:58 DB:** That's right.

**1:05:58 WM:** You know, your family comes in lot of forms.

[overlapping conversation]

**1:06:02 JO:** Yeah, no, the reason I ask is, just that's my biggest concern. I'm only 16, but like I said, once I go into this professional journey or hopefully one day, that's probably one of my biggest concern is just, 'cause I see, like I see you, Mr. Marsalis, usually when I see you, you're usually always on the road, so I always wonder how do you maintain a family while you're always on the road.

**1:06:27 CC:** Don't worry about it. You can't be...

[chuckle]

**1:06:30 DB:** Well, you're 16. Yeah, so you should not even be...

[overlapping conversation]

**1:06:33 JO:** No, no, plenty of time. I know, I know, I know.

**1:06:35 WM:** Don't use me as an example.

[chuckle]

**1:06:38 WM:** I'm gonna give you some good advice. Do not use me as an example. But you know when I was young, I'd always have, my older kids always would be on the road with me, man, and you know. Now they're 32 and 30. I mean, they are grown. And it's like what Dee Dee said, you gotta bring people with you. When I grew up, my father was at home, he always wanted to be out on the road. He sacrificed a lot for us, he just was there and it was a lot of us, and I wish to make a

point, our family life was not like Ozzie and Harriet. It had all the kind of challenges and dysfunctions the people at that time had ever had. And with my family life and everything, I have all the challenges and dysfunctions that people in my type of situation have, but that is what the definition of life is. There's no foolproof plan. Only thing I can tell you is, try to avoid doing things that you know are stupid. When you know something is stupid, don't do it. Don't tell yourself, "This is stupid, but I'm gonna do it anyway."

**1:07:40 DB:** Please don't do it.

**1:07:44 WM:** When you know it's stupid, don't do it because then you gotta tell yourself, "Man, I knew this was stupid, I did it. 'Cause the most harm is gonna come through things you do yourself. That's the one piece of advice I'm gonna give you. Don't do things you know are stupid. Settle to things that you think are stupid, not that you know.

[laughter]

**1:07:58 WM:** And a family is the most beautiful thing you can... I'm also gonna say family is the most beautiful thing you can have. That's the most beautiful thing you have.

**1:08:08 CC:** Have you had enough advice? Have you had enough advice now?

**1:08:10 JO:** Of course, yes sir. But it's never enough. Thank you so much.

**1:08:14 WM:** Thank you, kid.

**1:08:14 JO:** Appreciate you guys.

**1:08:16 Moderator:** Thanks, Jeffrey.

**1:08:19 WM:** That's right, thank you, man. Practice that horn, too.

**1:08:22 Moderator:** Alright guys, we've got time for just one more. Wanna remind everybody quickly, we've got a pretty good line-up that's continuing of question-answer sessions with Wynton and master classes conversations with members of The Jazz at Lincoln Center Orchestra. That's gonna continue to go on in the coming days and weeks. Our last question will be coming from a friend of Jazz at Lincoln Center, she's a great musician and a vocalist. Alexis Morrast, you there?

**1:08:50 Alexis Morrast:** Yes, I'm here. Can you hear me?

**1:08:53 Moderator:** Yes, we can. Hello.

**1:08:53 WM:** Girl, you should be in bed. What time is it?

[laughter]

**1:08:57 WM:** It's past your bed time.

**1:08:58 DB:** Hi, Alexis.

[chuckle]

**1:09:00 AM:** Hi.

[overlapping conversation]

**1:09:02 DB:** Alexis. Alexis. Alexis. I love you, Alexis.

**1:09:06 AM:** I love you, too.

**1:09:08 WM:** This girl should be sleeping.

**1:09:08 DB:** Oh my lord, oh people, people, people, you need to check Alexis out, oh my lord. What a blessed child. Okay. Go ahead.

**1:09:17 AM:** Thank you.

**1:09:19 WM:** She is. She's blessed. Where is your mom and dad. Do they know you are up?

**1:09:23 AM:** Yes. [chuckle] My dad is listening in with me, and my mom is a... She's around the house doing something.

**1:09:33 WM:** Give my love.

**1:09:34 AM:** I most definitely will. I just wanna thank you guys for doing this, this is such a wonderful thing that you're doing for everybody, especially with everyone going through the hard times that we're in right now, this is just a way to brighten everybody's spirit. But I had some questions for Ms Bridgewater about repertoire building, first, and then building a brand. With me being a young musician, and already having some experience under my belt, but with still a whole lot left to learn, I find it challenging sometimes just to stay caught up with all of the music. There's so much to listen to and so many options to choose from, but I just wanted to know how you continuously build your repertoire. And then when it comes to making sure that, you know, you have something that makes you who you are. The first time I met you, I was taken back. You're such a beautiful woman. You came in with the funky glasses, and the boots, and the hat. [laughter] I was taken back, that made you who you are. And I think I'm, in all of this, I'm trying to build my musicianship but also find my voice in everything else that's going on.

**1:10:48 DB:** Well, okay. Alexis, in terms of building your musicianship and building your repertoire, it's very simple. You just have to do material that speaks to you, that speaks to your

spirit, because that is the material that you are going to be able to really breathe life into. So, I just try and find songs that tell stories that touch me, that move me, and that I feel will move other people, because if I'm moved and I believe in something, then it's going to be much easier for me to convince people who have come to share an evening with me that that thing is real. You know, so a lyric is really important. I don't know how that is for you. Do you... Do you choose songs because of the story that the songs are telling?

**1:11:40 AM:** I think it would be 50:50. I choose it because it has a significant meaning to me when it comes to lyrics, but then if the music is great, I also choose because of that. I'm moved by a lot of things when it comes to music. I am a vocalist, but because I've grown up with my dad, who's a piano player and an organist, and I've been around drummers.

**1:12:02 WM:** And you can play. You can play, too.

**1:12:03 AM:** Right, I listen for authentic...

**1:12:05 WM:** Skip over. You can play.

**1:12:06 AM:** Yes. I listen to authentic...

**1:12:09 DB:** So Alexis, When I was starting out, I was like that too. So I would pick songs because I dug the melody, maybe the story was trite, but because I was just trying to build my chops, you know when I was, because for me when I was growing up I was trying to do the scatting. Scatting isn't as important as it used to be to be a jazz singer. But it's okay to pick a tune because you like the melody.

**1:12:34 AM:** Right.

**1:12:35 DB:** You know, and not so much because of the story. So, but as long as the song has some kind of meaning to you, then that's going to come across when you do that song, okay?

**1:12:48 AM:** Okay.

**1:12:49 DB:** And then in terms of your brand, baby, you're young, please. You are young, so your brand, your look, all of that is going to be in constant flux until you get to a point where you can settle and be really comfortable about the who that you have created and the look that you have created. And then it will just be second nature to you. So, you're young, so you're learning. So, what I would say to you is just be the you that you are today.

**1:13:25 AM:** Thank you.

**1:13:27 DB:** Be the you that you are today, because tomorrow you're gonna wake up and you might feel another kinda way.

**1:13:32 AM:** Right.

**1:13:34 DB:** So, then what people are going to perceive is all these different facets of you, and then eventually it's gonna all come together and it's going to create your brand, your image. But just keep being the you that you are and doing the things that you like and dressing how you like and how you feel comfortable. Just keep doing that. Honey, you're too young to, for it to be completely solidified. I'm 70 the end of May. And I've been doing this for 50 years, I been doing this. So, the Dee Dee Bridgewater that I am today, that I am in this particular moment, with all of you tonight, is the culmination of my 70 years on this earth, and my 50 years as an entertainer, and making mistakes, some picking myself up and doing it again, you know. And you're talking about bad reviews, bad critiques. People used to critique me because they would put me down because I moved on the stage. How dare a singer move? They put me down because I was changing up my repertoire. Who did I think I was, they would say. A musician?

**1:14:54 AM:** Right.

**1:14:55 DB:** Because a singer is supposed to, for some reason, as the singer, we're supposed to stay in one lane. I refused. So, now as a result of that, and for me, weathering all of the bad criticism, not listening to it, just keeping on my path, on my truth. I have arrived at a place today where all of those years and all those experiences have created this individual that is sitting here with you tonight. And the other thing that I would say is, Alexis, continue to walk without fear.

**1:15:31 AM:** Okay. Thank you.

**1:15:32 DB:** And if you have fear, you have got to push through that fear.

**1:15:34 AM:** Thank you.

**1:15:35 DB:** You've got to bath in that water, it maybe cold and it may be deep, and you may struggle, but you will come out in the end. So, you've just got to do those things that you feel, operate on those feelings when you feel them. Dress how you wanna dress, that makes you feel comfortable. Be you, there's only one you. There's nobody else like you.

**1:16:02 WM:** Mm-hmm.

**1:16:03 DB:** In the whole wide world, girl. And that's it, period.

**1:16:08 AM:** Well, thank you.

**1:16:09 DB:** Alright.

**1:16:09 AM:** Thank you so much. It's lovely to see you again.

**1:16:11 DB:** Because listen to me, baby. Here, listen to me, you are, you... You have a sense of the

Skain's Domain - Episode 4

music and you have a sense of stage and you have a sense of yourself that is uncanny for someone as young as you are. So you are already on...

**1:16:27 WM:** [laughter] That's true.

**1:16:30 DB:** Isn't it?

**1:16:31 WM:** You ain't lying. Oh, you ain't lying about that.

**1:16:32 DB:** So, you are already on the right path.

**1:16:35 AM:** Thank you.

**1:16:38 DB:** So just keep going there, baby, and don't be afraid.

**1:16:39 AM:** Thank you.

**1:16:40 WM:** Yeah.

**1:16:43 DB:** Okay?

**1:16:43 AM:** Yes.

**1:16:43 DB:** And the last thing is, don't be afraid to fall. You can pick yourself back up.

**1:16:50 AM:** Okay.

**1:16:50 WM:** That's right.

**1:16:50 DB:** Alright?

**1:16:51 AM:** Yes.

**1:16:51 DB:** Sorry.

**1:16:53 AM:** Thank you.

**1:16:54 DB:** You're welcome.

**1:16:54 S?8:** Thank you so much.

**1:16:56 DB:** You're so fabulous!

**1:16:58 AM:** Thank you, so are you. Thank you, Mr. Marsalis. And I've never had the opportunity

Skain's Domain - Episode 4

of meeting you Mr. Corea, but I have seen you play live once at a... What was it? BB Kings with Lalah Hathaway. And I must say, you are incredible, sir. Incredible.

**1:17:15 CC:** Thank you so much, and...

**1:17:15 AM:** And my dad, my dad loves you. My dad is like a cheerleader.

[laughter]

**1:17:20 WM:** He can play.

**1:17:22 CC:** I look forward to hearing you.

**1:17:24 AM:** Absolutely.

**1:17:26 DB:** Oh, Chick, you'll love her. You'll love her.

**1:17:26 CC:** Nice to meet you.

**1:17:27 WM:** You go... Yeah, she can sing, Chick.

**1:17:30 CC:** Yeah.

**1:17:31 WM:** Don't forget about that...

**1:17:31 DB:** Really. She can sang. She can't sing, she can sang.

**1:17:33 WM:** Don't forget about that intellectual development. Don't forget about those books, that intellectual development.

[chuckle]

**1:17:37 AM:** Listen, I still gotta get with you so we can study.

**1:17:39 WM:** Well, let's go, because you know...

**1:17:41 AM:** Listen, all we got is time now. We locked in the house.

**1:17:44 WM:** Hey, I'm coming... But I can't come by the house now. We've been quarantined, but I'm coming over there and get my Sunday dinner.

**1:17:50 AM:** [laughter] We're ready, we're ready, we're ready.

**1:17:54 WM:** Yeah, we're gonna see about them Black-Eyed Peas and the red beans and all of that.

**1:17:57 AM:** Woo hoo! Yes! We're ready. We are ready.

**1:18:01 WM:** Y'all get ready. We're gonna see.

**1:18:02 AM:** Alright, thank you guys so much. I really appreciate all the advice.

**1:18:06 WM:** Thank you.

**1:18:07 DB:** Aw, you are so welcome, Alexis.

**1:18:09 CC:** Yeah.

**1:18:09 AM:** Thank you.

**1:18:10 WM:** That's beautiful.

**1:18:10 DB:** Oh, my goodness.

**1:18:11 Moderator:** Thank you, Alexis.

**1:18:12 WM:** Yeah, you gonna love her, Chick.

**1:18:14 DB:** Oh really, Chick. Oh, my goodness. Oh, my goodness. Amazing.

**1:18:19 Moderator:** Alright guys. I think that's about all the time we have for tonight. I want to say thanks again to everybody for joining us. To our supporters and donors, we can't thank you enough. I'd also like to mention that Jazz at Lincoln Center's Gala, a worldwide concert for our culture, is premiering this Wednesday, April 15th at 7:30 PM. We'll be having guest performances from some of the world's greatest musicians representing 11 different countries around the globe, in addition to a few performances from the Jazz at Lincoln Center Orchestra. You can go to [jazz.org/gala2020](http://jazz.org/gala2020) for all the info. I'll put that in the chat right now as well. [Jazz.org/gala2020](http://Jazz.org/gala2020), and we hope you'll tune in on Wednesday. So thanks again to Chick Corea, Dee Dee Bridgewater, Wynton Marsalis and all of you for joining us. Stay safe and we'll see you next time. Thanks guys.

**1:19:08 CC:** Hey, Wynton, thanks for...

**1:19:09 DB:** Thank you.

**1:19:10 CC:** Inviting me.

**1:19:10 WM:** Yeah, man. I'm gonna write you. Thank you, Dee Dee. Thank y'all.

**1:19:12 DB:** Thank you, Wynton. Thank you so much.

Skain's Domain - Episode 4

**1:19:15 WM:** Much love.

**1:19:15 DB:** Thank you, Chick. Much love.

**1:19:19 WM:** Love and respect. Alright now. Lookout Adam, we got work to do tonight.

**1:19:22 Moderator:** Yep, you got it.

**1:19:25 DB:** Thank you, Adam.

**1:19:26 Moderator:** Thanks guys. It was a pleasure.

**1:19:28 DB:** Okay. Goodnight everyone, and stay safe.

**1:19:31 CC:** Goodnight.