

Epstein_Ep12_TRANS

[00:00:00] Hey everyone, Charlie, I'm sitting here and welcome to my yield of dreams podcast. This is the show that asks the questions. What does it take to be pursue your life's passion? I mean, to really go for what you've always dreamed about to do what you truly love and why does so many people sell out their dreams and aspirations for job they hate and a paycheck.

That's less than fulfilling during the show. I'm going to interview different people about how they've strived to go for their passions in life. And how do they balance that with the need to earn that paycheck. We're going to hold up in the light, your myths about money, not to try to change them, but to eliminate them.

And have you begin to discern, where did these come from and how do they impact your life in the decisions that you've made and to see if you'd be willing to just let them go. And maybe replace them with a new money strategy that will produce a better result and ease your pain and suffering [00:01:00] about your money.

So let's dive right into today's show.

A lot of people today are really spoiled. And my philosophy about it in a few study, any kind of history is, is we just gotten softer. If you go back to, I always see the greatest day in American history. 1492 before Columbus showed up, you go back to that day. It's like, man, it was kind of tough. You had people living with the land and the animals and, and now we're in air conditioning.

Right? So the thought of something that's so, yeah, it's tough, but I mean, That's nothing in comparison is what you're saying. I mean, I've had a tough way to go. I say, you know, stay with some folks like, you know, in America you look at let's think if it was 1822 or 1820 man, it was folks that had a rough way to go with.

They didn't see a vaccine coming. They [00:02:00] hidden. See? Right. You don't understand. They were like, man, you know, I'm in it for life. So I got to make peace with it and somehow have that resolution. So I think a lot of that is it's in the DNA of new Orleans. Yeah. Tough. Rather than soft. We've gotten soft. We've gotten soft.

Oh, it's done unbelievably. But I mean, you know, it's just kind of, I think that's kind of the goal for a lot of us has always been. If I talk to my grandparents, they looking at me like, call me, come on. Y'all right. My grandmother, Tony. Bertine the greatest. And when I asked her before she passed away, grandma, what was the greatest invention in your lifetime?

Because she was born for the turn of the century. She said the flushing toilet. That was, that was the greatest invention in her lifetime. Not having to go to the outhouse. Right, right. I knew some people, my, my great uncle was born in 1896. Yeah. Uh, 1899, 80, [00:03:00] 96. I believe, man, if that was another, another breed there, man.

Unbelievable. That was another kind of a level. And we talking about real Creel. He was actually straight up a white man. He might've had a couple of drops and that's another great

thing about new Orleans. You know, like the whole idea of race and race relations is like, The people who lived closer, like, you know, in lawns, black and white folk lived close, close together.

Right. A great story about my mom told me about, uh Alphonsus cause Alfonso looked like a white man, you know, kind of like you, man. Anyway, my mother is she's five or six years old and she's skipping down the street and in front of a church St. Jude church and she's giftng in front of a white man and, and he pushed her down.

Called her some names don't ever come in front of me and boy, my uncle, my great uncle when he went in his backpack and got out his switchblade. Wow. Popped open his knife, [00:04:00] tackle a guy. He said, boy, if you ever, so the guy's looking like, because he doesn't really understand the relationship. And he's like, Oh sir, I'm so sorry.

And this and that. And, but he was mad. He was old school for real. He was like, wow. Wow. Well folks, if you're coming on board with us right now, um, with the great Delfield Marsalis, one of the bonus in the world, welcome to yield of dreams, the podcast that asks the question, what did you want to be when you grew up?

What are you now and what happened? What is it? That's preventing you from living and pursuing your passion. And I'm just so thrilled and excited and blessed to have you on today. I got to read a little bit of information about you for, or viewers. Just keep it brief. I will, one of the best and imaginative a musical trombonist of his generation.

Bam, that's it. And for those of you that don't know part of the renowned Marcella's family, his father Ellis, who I believe just passed away last year. [00:05:00] Brother Branford, Wynton and Jason have earned the nation's highest jazz honor, the national endowment of the arts jazz masters award. And we're here. I'll tell you one of the things I was looking at, some of the people that you studied with slide Hampton, but max Roach, when I was 16 in a jazz band in my high school here in Massachusetts, I had the pleasure of spending a whole day with our jazz band with max Roach and was amazing.

Yeah. Yeah. Amazing, amazing time. What's it been like learning from some of the greats like that? Yeah. Well, you know, I'd start off by saying I'm realizing now that much of my life I've never really kind of had a plan that just went from thing to thing and it just kind of worked out. It's unfortunate for me that I, I wasn't then who I am now in terms of my understanding and my pursuits.

Because the, my relationship with Metro too, would have been much different. Like now that I really have a picture of who [00:06:00] Charlie Parker was and really having an understanding of what was going on in that time, I could have really learned a lot more, but I think that's just how these things, that's how these things work out.

You have these opportunities and it was good. I learned some things from him, for sure. He was talking about the way Charlie Parker, compose music. And these different things. And, but now I really have a greater appreciation for it. Now having said that, it makes me realize that the connectivity of humanity by which I mean when my mother stopped cooking, even before she passed on, I realized that I'd never get that combo again.

When you you're on people like max Roach and Elvin Jones who are so extremely unique. They have an understanding that something that they understand about the human spirit that they're able to convey, some of them are able to put it into words more than others. [00:07:00] Ultimately, it's just what it is like you can't, you know, my mother can she left the recipe for gumbo, man?

It just ain't the same. Yeah. Part of that is just what I'd say is just developing an appreciation for the here and now. I think that's kind of the thing that I struggled as still struggle with. They didn't really appreciating the here and now the moment of what's happening. I studied as an actor. I'm also an actor by, by training and it's that moment to moment to moment to moment.

It's also probably the beat and music, but we don't live life moment to moment really appreciating it because we're trying to get somewhere. Right. And I think that's a lot, like when you're rehearsing a show or you're working on music, if you're trying to get somewhere, then you're not in the moment appreciating what you're saying.

Right. It gets down to those little things like family, family, friends perspective, I'm hopeful that COVID is kind of getting people to stop and appreciate each other [00:08:00] more. Yeah, I doubt it. I think it's probably causing more continuous. How so? You know, look, the native people always have had the right idea, native people, just, I played in Hawaii one time in Hawaii.

I met some people and they gave me a hat and the hat was made out of some kind of tree leaves. On the way back. I had it at the plane or in the airport and I see a woman who's a tourist in shrank. I don't know what she said to me. I remember it as being a little condescending about, Oh yeah. They just make those things in five minutes then.

So, and such and blah, blah, blah. And I was thinking at the time, well, I'm sure they didn't learn how to do it in five minutes. Right. Took them years to really understand it. But the important thing about that hat to me was it died within a week. It was real leap. So it made me realize in that moment, I didn't know who these [00:09:00] people actually were.

Like, I just met them. I didn't stand for communication, but it made me realize that the native people in Hawaii gives you gifts. They would give you a gift that was about remembering that time. Remembering that moment, the point of the hat was not to keep it for five years. The point of it was to appreciate.

A lot of, uh, of what we do in music. Sometimes there's like that Duke Ellington was a fan of that last night on the show, we just made up a song. It was okay. So, but the idea that we made and sometimes we do that alive and the idea is it's not meant to be recorded. It's meant for only the people who were there that night to have checked it out right back a little bit in time.

Then with your grew up in this musical family, Was there ever anything other than jazz and music that grabbed you in a lot of ways, we had a simple family. We, it was, [00:10:00] it was simple day-to-day things. We had the brother thing going on and went and would terrorize Ellis and myself. We had those types of things going on.

We were the first couple of generations of integrated schools. So we kind of develop that. Us against the world kind of a mentality. It was, it was a little tough back. It was tough. Then it was on Alice and I, cause I think Brandon went, we're actually the first generation and you know what it is. So there was, there was that difficulty.

My dad played piano at that moment. He was struggling to get the bills paid. So I don't have an understanding of what he did was just, we were kind of clear that he made the money. Mom was always at home. She did the cooking and the cleaning and this and that. And it wasn't this thing where, Oh, Dan is this famous jazz musician and we're all going to play music.

And, you know, a couple of people knew who he was. [00:11:00] I've never really thought about so much about, Oh, I'm going to be a musician and this and that, as it turns out Bradford and went and were playing, I just say, okay, they're doing it. I'll pick up an instrument too. There was enough years. Between us all that the brand for when we're together all the time.

Alison and I were together. And at a certain point, I mean, I started playing trombone in the sixth grade at that moment, seventh and eighth grade at definitely by seventh grade, Brampton went, we were in a fog band called the creators. And they needed a trombone player. And man, I'm like, I barely knew my skills.

And then that was too young. He was like, come on, make him learn his whole. And

so it's just one of those things where you a fire under fire. Yeah. I started trombone in fourth grade. I had a better shot and I complete those earth wind and fire charts. I decided when he was, it was all that I ever really did. I never really, so I knew that I'd be involved in music some kind of way, but there again, you know, it was either going to be in the studio or performance [00:12:00] performing live.

I'm really interested in when you look at everything that you've done any great musician, any great artists, there's so much rigor involved that people just take for granted. And I think that's part of this conversation that we started having that's happening today, where when I'm talking with people about pursuing their dreams and their passion, They're not willing to do the work.

They're not willing to put in what it takes. Well, many people, I would say financial security is always a concern. And so it's more that it's more the commitment to the possibility of an uncertain financial future than anything else I've been, man. I just, I it's just not something that I've really, I was not so much worried about that.

Tell me about that. Cause that's two, actually, there was a side of that 20 years of my professional career, 15 years, I spent a lot of time in the studios and I would say that [00:13:00] may have been more based on, there was a certain amount of more financial security for me there then as a performer. Right. But I, you know, I still performed, but I'm looking back like.

I love both of them doing both of them, but I can look back and say, boy, I could have spent more time performing for our viewers. There's not many people out there that have a 15 piece. Okay. Except for Maria Schneider. Who's got what, 23, right orchestra. Right. We've got 15 to 18 musicians that you got to carry around in the best of times.

And trying to book those shows. It was my nephew, Mike. Right. I always said to him, I always said, how do you book them? You know, how do you book? I mean, I'd love to book you because I grew up listening to big band. That was my dad. And, you know, I played sax in the jazz band, that kind of thing, but that's risky.

Tell me, tell me about that. Well, that's something [00:14:00] now. There is a situation where I just enjoy the band so much and I like, we like being around together that it's worth it to me. So we might do a show. Like, you know, last night yeah. Money was lost, but yeah, right. Yeah. We'll make it up somewhere else. Sure.

The main thing for me, it's always about the quantity of the products and that's the thing, you know, that's why we came in and my wife did the decorations and my uptown music theater kids. We've had the non-private uptown music theater where we teach kids. Some of the alumni kids came in and saved the day.

It's a major production, but I've always seen. More of, of a production. I think that's, that's the thing that I like is to have something produced as opposed to just, yeah, we just got to go there and jam and then we leave. Yeah, it's tough. But we got to make it happen, man. We gotta make it happen because the uptown jazz orchestra brings so much joy to people and just has such a good vibe.

[00:15:00] It's a sound that needs to be in the world. It's an experience that needs to be here. Well, it is unique. So it makes you stand out for sure. I want to go back to the gamesmanship between two older brothers, the two younger ones, you know, was it competitive growing up in that kind of family? I mean, Well, it was competitive more than in football.

Yeah. We'd played these football games. We all respond to it differently. And you know, I gotta tip my hat to went. And he's one of the great, what you would say, sore losers in history, the drive that Michael Jordan has, or these guys to be that way, you have to have this certain things. So. He wasn't about sometimes you play and you say, okay, we got the advantage.

Let's switch the teams up. He'd always be like, no, we keeping the teams exactly like this. It's like, you know what I'm saying? It was less about the competition and more about the winning [00:16:00] in a sense, you need a driver on the ship. Yeah. You need a captain. But Bradford was Branford was, uh, I'd say he was more like a big brother that didn't want to be bothered with small brothers.

So he just was always trying to just get away from us. And when we were really young, that's when they would just come in and then they would just, you know, for no reason, they'd come into the way we lived in a small house. It was a three bedroom. Parents had one room, Alice and I shared a room. Brandon went and shared a room in the back.

We had a little living room a minute. I guess it was kitchen dining room. Yeah. Same house I grew up in, so, okay. It's not a lot of square footage. It might've been like, Oh man. 1800. Yeah, it was anyway. Brampton, winter would always come in and they start pulverizing us. I'm not sure why it was what they would do.

So

[00:17:00] Alice and I, we came up with the scheme. We said, we going to put a bucket of water on the top of the door. What's that? I don't know how they didn't see it come to the thing. It worked well did to the extent that they did get wet, but well, we paid the price for it when it was still a victory in it. Yes, I was the youngest and my brother, we used to kind of rumble around and I figured out that if I just hit him, You know, we didn't see it coming cause he didn't expect he wasn't going to hit me.

So I pop him one and he'd go down and then I'd run upstairs. I'll never forget. I locked myself in the bathroom and I climbed down onto the roof and my brother went, my brother went and got a screwdriver and started taking apart the door knob so he could get in. And my mother's timing was always perfect.

Cause she was like your mom. She was the home HomeKeeper she was also an opera singer and. [00:18:00] What kind of background? Yeah, my grandfather, her father was concert master at radio city music hall in the 1920s. And I know she decided, you know, to be a stay-at-home mom and that kind of thing. Well, she would.

Impeccably always show up at the right time and sure enough, she pulls into the driveway and I'm on the roof. My brother's coming through the door with the door knob and of course, who's got the door knob in his hand, in the screwdriver. My brother, I didn't do anything. So I always say, get that punch in fast.

Right? That's silly. Yeah. Well, I think we learned a lot for me. Family has always been important and having that many brothers. I mean that works out with having the uptown jazz orchestra and the ability to, to work as a family is also a unique quality there. And also with our uptown music theater, it's just kind of the vibe of it as all these more like family and everybody trying to help them.

So talk about [00:19:00] during this period of time, uh, cause you started off by saying really thinking about having that perspective and thinking in terms of. Back to basics and that kind of thing. What's this process been like for you with, COVID not being able to get out, not being able to have a live audience.

We were talking about artists without an audience. And what's that like, how has it changed your thinking about your thinking in terms of when this thing breaks open? Am I going this way? Am I going that way? Where we're well, um, my main concern at this point has been the, kind of the mental health of the band members.

In the state, because a lot of these guys rely on playing music all the time, and it's not only the financial part, but again, it's your mental wellbeing around. It's a, it's a thing that we

didn't maybe understand as much as we do now. So that's always a concern to me. Is, [00:20:00] are these guys going to be able to play enough?

As far as the audience and everything, you know, as a jazz artist, man, you, you never really know. That part, we call it. I'm cool with that. Well, it has given me a chance to kind of reflect in the work on some new material, some new music. So that part is good. I'd say that for me, the, the musicians is we, the vibe really would a musician is especially down here in new Orleans.

There's like three, three or four months out of the year. We don't have a lot of work. So for us, it's just, they'll be, instead of it being three months, this year, it's going to be 12 months. It might be extended to 18 months, even though it is difficult. It's difficult. We're used to. Having stretches of time where we're out of work.

So it's all about the balancing in the, in the juggling. It's really just about, you know, maintaining the bills, make sure they're okay. Yeah. Yeah. But it doesn't change your desire for the music. No, no. I mean, it was, [00:21:00] it was tough for us because we had a number of, you know, it's like you keep working up and you're building up steam and we had a number of jobs, gave concerts were booked, and then all of a sudden those are canceled.

It makes it tough in that respect. That's why we do these. We do the live streams and we to let folks know we're out here in this to kind of show we put on. I mean, we can put on a show like this with no audience. You can imagine when the people are there. Yeah. That's cooking. Yeah. And the other part of that is, is the jams world needs.

What you would call a, I guess, a feel good band. And I always think any band should be, feel good. Why are you going to be a band? You know what I mean? What sense does that make? Right? It's like somebody saying, Oh, this is a field, good basketball team. Well, if, if they're not going to make you feel good, why play basketball?

Why even do it? If you're not going to entertain? You know what I'm saying? Yeah. Well, the thing that strikes me and listening to your music and watch can use, you've got what I call this infectious. Capacity for the freedom of joy, wonderment [00:22:00] laughter in play. That's kind of the vibe I get from you. You know, it's just, we're here enjoying it.

Figuring it out, sharing it, expressing it, connecting with it, bringing people in, but you lose that comes out of your pores. You know, I mean, in contrast your older brother wouldn't, I mean, he's great at what he does, but it's all kind of here. It's like, you know what? I call it, I call it the difference between method acting and Meisner acting.

If you understand, I mean, method, think of Marlon Brando, it's all, you know, I'm going to make you an offer someday. Right? And then Meisner, Sandy miser. And I studied with it's all about what, what you do as an actor is more important than what I do. Cause I got to respond to you and isn't that great music responding and playing off of each other.

The vibe I get from you is, is this. This joy and wonderment and play that comes back and it creates that kind of [00:23:00] out, pushing out rhythm. So one of the challenges for me, you know, speaking of, kind of the yield of dreams, one of the challenges was waiting was very

influential on me early on. I looked up to him and things about him, but it took me a while to really understand the difference between what he was doing and how he was presenting his music.

And how, you know, how I am. So the way that he presented presents the music works well for him and his personality is perfect. And it's just so for years, I, again, I stumped and I respected and I looked up to, and I tried to do that to a certain degree. Now I'm just realizing, man. It's like folks, what it is, this is going to be the most effective way.

I'm kind of the prankster, I'm kinda the family wise guy. I'm always, and that's just what it is, you know? So while I respect all of what he's doing and it worked perfectly for him, this man really represents kind of the new [00:24:00] Orleans weight of the world taco with Mike and for our listeners, Mike Epstein, who owns Epstein and company is, does jazz booking and management and works with you.

And that's how we met and connected. I was saying to Mike. I think for any artists it's finding your lane, there was your brother and he found his lane and Branford found his lane. And there you are 10 years down the ladder trying to figure out, right. What's your lane. Right. And that's really the key for any performer.

Well, you know what the funny part is to me is my perception of what jazz was, what it was supposed to be, because. My lane is a more enjoyable lane for the audience. Exactly. And it's like, it's funny to, because Bradford, he, as far as jazz goes, he plays what you would consider the most pure jazz that, that stuff that he plays.

You got to really love jazz to check that out and you can enjoy the artistry. And, um, Bradford understand, but he knows that [00:25:00] right. That's reference Bradford's in the Charlie Parker lane, right? Charlie? Pardon? Me and bird would be a good one. Bird bird. Yeah, no, no, but Charlie Parker, I would, I got to think of who the specific cause bird was.

Brand-new stuff is so much on the outside to me as a general, you know, it's not a hundred percent that way. He just he's managed to make it work. I'd say more like kind of Ornette Coleman is some way in between RNN, Coleman and bird. Yeah. Only reason I'm saying bird anyway, but yours is a joyous expression of the music.

That's what I was trying to say. That lane, your lane is you. Yeah. And it's, it's bright. It's so great. I look back at, you know, when I was playing, even in like the mid nineties and I'd play in a sick man, I. I got to be serious. I got to take this. The show has to be presented this certain kind of way. And it's like, man, the show actually didn't have, it's like, that's not really what it is.

You know what I'm [00:26:00] saying? It's the experience. Yeah. So, but two wins credit. No, he checks out all of this stuff. He's checked out aspects of my shows and things that I've done. And he incorporates it obviously would never say that to anyone and would never admit it. But that's what it might like. That's what it's, to me it's all about.

I always say, when we make our records, we make them for each other. Like when we're making, when I'm making my records, I'm thinking, okay, I'm gonna. Make sure. Brampton

and went and get the first two copies. Yeah. All right here. Now your turn. Yeah. So in terms of like what you would say to the competition or the sibling rivalry, we have it in that respect.

Just molds, more like love. Right. I love respect. Rivalry is good. Well like magic and bird. Yeah. Yeah, absolutely. All right. Can you all do this? All right. Can you all do this? Yeah, that's good. But that's a driving that's compelling. That's absolutely compelling. When you look out over the horizon now. Uh, [00:27:00] at, at this stage beyond COVID is there, is there anything that you're thinking, Oh man, I haven't done that yet.

I want to know if I could, I could make that happen. Is it with the kids, the uptown jazz orchestra? Is it with what you're doing with the kids and the schools? Well, it'll be a combination of things, but the, probably it will, it will be around, uh, some type of creative. Composition, either in music or literature, I think that there are a number of stories that are untold that I just have to.

I just, I was going to ask you about that. Have you, have you written a book yet? I wrote it one children's book called no cell phone day, but I haven't done anything extensive, a lot of musicals for kids, nothing yet that like what I want to do, I want to really. I just have to buckle down it's time. Well, don't do it alone.

You know, it's easy to just talk the book [00:28:00] and get someone to work on it with you. Okay. We'll use them. There's this thing called? Well, actually publishing partner, Adam witty. He owns it. He actually runs the Forbes book publishing for Steve Forbes, but I've written three books. I'm working on my fourth. I'm doing a book version for the show yield to dreams.

When we started working on this one man show, I hired three comedians out in California to help me write the show. And what I did is I locked myself in a condo in LA Jolla, California, looking out over the ocean. I had nothing written down. I hired these guys come in for three, two days, and I just started talking and riffing because I did stand up New York and, and I had all these stories in my head.

You got all these, you got all this stuff in your head and you're a performer. So don't write. Just get some writers in a room with you and start talking. Okay. The other thing, man, I'll tell you, you should use, there's a, there's an app called Otter O T T E R. You ever heard of it? [00:29:00] So when you get an idea in your head, you just click on Otter and it transcribes as you talk and then you can print it out.

Otter O T T E R. It's a great app. Just like the other day I was, I was driving down to the shore. We have a house on the Connecticut shore and I started, of course I have all these ideas. Like you do pop into my head. I put my headset in, I pop on ATA and I just start talking and now I've got it all transcribed.

You can listen to it. It's instant transcription. I'm getting out her right as we speak. Yeah. So, you know, we're, we're performers and folks that are listening in that are always like, Oh, I got a book in me. I want to do this. I want to do that. There's another great book. I'm going

to send it to you. It's called who not how Mike and I are members of a program called strategic coach Dan Sullivan.

So entrepreneurial coaching program, but he wrote, Dan wrote a book called who not how and who [00:30:00] not, how. What you're looking for is somebody who has the, who to do your, how help you write a book. Right? Right. So that's the who, not how you find somebody that's already done something better than you, and you get them to collaborate with you and you make it happen.

I'm sending you that book. You don't need to buy it. It's going to be my gift to you. Thank you, sir. You're a genius. You got all this stuff in your head. You just need to right. Get it out. Right. And, and the writing of the book today is the easiest thing. Cause you just talk it, but, but because you're a performer, see what, I, I also wrote a screenplay many, many years ago and I did the same thing.

I hired some people to help me write it. And I just locked in a hotel room for four days and I just acted everything out in my head. And then they wrote it down. And started writing it and editing. Did you do after that? Was it a lot harder? Yeah. Guess about nine months to get the screenplay done. It's called goddess to the butterflies.

So this show [00:31:00] yielded dreams. I spent the two days in the hotel room, we got everything kind of storyboarded. And then I went home and I actually wrote, I told the guys I'm going to write. And I wrote from October to Thanksgiving, this was last year, 168 pages came pouring out of me. I just wrote, I know, cause it was like a muse.

And then I gave it to the three comedians and I said, okay, you got to get this 168 down to 68 pages, you know, a 90 minute one man show. And that's what they did. Well, we did it all online with a Google doc. So as they were writing and editing, I could go in and say, well, not that and do this and not that.

And we did that over six months and now I'm rehearsing the show in my video studio and waiting for a stage where I can perform. All right, we're gonna, I'm gonna follow up on this man. That's some good advice I'm going to get. Well, the book's going to be my Merry Christmas present to you. Who not how I'm getting the buzz that we're coming down to the wire, but I want to know how our audience can get ahold of you.

Where should they [00:32:00] go to connect with you? The orchestra, the band and everything. Well, we've got the Facebook page. I would imagine it's Facebook slash they'll feel more selfless. Instagram, I think is just the Delphio or that might be Delphia Marcellus and folks it's D E L F E a Y. Omar Celis M a R S a L I S.

Delphio Marcellus. Yes, sir. Yes. Uh, that's the easiest way. Uptown jazz orchestra. We do have our own website. Yeah, we're trying to catch up with the social media. And also you can go to my nephew's website, Epstein and company. Cause you'll see Delphio up there. Representative Mike Epstein will help book him in as soon as the absolutely actually I'm I told Mike I'm dying to when this breaks, have you bring the orchestra up here to Western mass and we're just going to do a big blow out event.

So that's a promise to you. Oh, man, we love it. Definitely. And these guys love to play. They love to it. [00:33:00] It's a different thing. And you know, I will say this original, the, the history of the uptown jazz orchestra, it was only four arms because I played the Nutcracker suite in 2007 with a band. And it was terrible.

What was better last night we have what I seen in 2008. Yeah. This is where we started. In 2008, I said, I'm going to start a band just for the purpose of that. But it wasn't like we were not forming as a formal band. We just got together a collection of musicians to play that concert. And then the concert was over and, you know, half the band was like, man, come on books, some more gigs, you got to do something.

But at that point, the jazz orchestra wasn't, it was more a collection of musicians and they just wanted to kind of read the parts and, and over the years, This personality, kind of the members shifted. And now it's just like, you know, it's almost like the, the kind of the bad news bears meets. What [00:34:00] was that movie with with Jim Brown?

Hmm, is that the dirty dozen 30,000 was Jim Brown, all the bad news bears meet the dirty dozen. There's a good one. It's just like, we just like throw stuff together and just like, you know, the band was just like, cool, man, whatever, you know, we'll make it happen. Well, thank you for your infectious spirit bound capacity for wonderment, joy.

Laughter. And play. Yes, sir. And driving the music in good times and in bad, it's a great spirit and we really appreciate it. Folks, Charlie Epstein here at yield to dreams. Remember, you can reach for your dreams. You got to do the work. Never give up, never say die. And by the way, it's better to live your passion than to die.

Never going to have amen. Yes, sir. Absolutely. Going to get those riders were getting into the hotel Potter. Yeah, just three days, three days in a room masks are optional and Masco. I'm [00:35:00] sending you a copy of who not how you're going to love it. Thanks so much for being part of the show today. No problem.

They say, I want to thank you for listening to my podcast, yield of dreams and learning how you can create paychecks for life to ease your pain and suffering about your money and begin to pursue all of your passions, dreams, and aspirations. You're listening to Pedro Martinez, jazz music. Amazing sound be sure to look him up as well, and be sure to click the subscribe button below so you can be notified when new episodes become available and you can reach me directly at C D as in David Epstein.

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