

Epstein_Ep8_POD

[00:00:00] Hey everyone, Charlie Epstein here and welcome to my yield of dreams podcast. This is the show that asks the questions. What does it take to 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 a job they hate.

[00:00:21] 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 illuminate them to have you begin to discern, where did these come from and how do they impact your life and 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.

[00:01:02] So let's dive right into today's show. Everybody is Charlie Epstein and welcome back. You are podcasts, yield to dreams. This is the podcast that asks the question. What did you want to be when you grew up? What do you now and what happened? And we're really all about talking to and thinking about what are you most passionate about in life and how do you really pursue your life's passions?

[00:01:27] And today, for those of you that are watching here with us on zoom, Uh, I've got an incredible artist, Fred Hersch and Fred, I'm going to take the Liberty since it's my podcast, to just read a few things about you. Cause I love a couple of things that are on your site. The first is what vanity fair said about you is a, they proclaimed you're the most arrestingly innovative pianist in jazz over the last decade.

[00:01:56] Which is phenomenal. Fred's also a 15 time Grammy [00:02:00] nominee, uh, he's regularly garner jazz, most prestigious awards, including recent distinctions as the 2016, Doris Duke artists, 2016, 2018, jazz pianist of the year from the jazz journalists association, 2017. I can't even say this French. the jazz from LA Academy, the Charles Cross for the totality of his career, you have more than three dozen albums to your credit, but you've also done a new album sequestered here during COVID at home.

[00:02:35] And I really want to talk about that right up front. So everybody that's with us today has the opportunity to hear what you have to say about what what's it like? No, we're in the middle. We're in the thick of this pandemic. All artists are shut down. They're cut off from the normal way of being able to perform with live audiences and having that connection.

[00:02:58] So what's that like for you [00:03:00] right now? Because you've just produced. And re are in the process of releasing a new solo album. How'd that all come about. Joke a little bit that I'm grabbed that. I play the piano and not the trombone because I do play an instrument that's self-sufficient during this whole terrible last seven plus months, I haven't been able to do online performances.

[00:03:24] As a soloist, which is very fortunate. Uh, my partner and I, uh, I've lived in, in New York city Soho for 41 years in the same blessedly rent stabilized loft in the first week of March, my partner, Scott and I decamped to our second home in Pennsylvania, out in the woods and had been there more or less since all this began, except for occasional forays into the city where I'm talking from you to you now from.

[00:03:52] Almost the first day I got there. I started to do a Facebook live tune of the day, every day at one [00:04:00] o'clock I would turn on the phone. I would just play whatever song came to my mind. I didn't think about whether it was a great performance or not. The idea was to just give people five or six minutes of pleasure during their day at a really stressful time.

[00:04:18] And I got the most lovely comments from people like all over the planet. After a while I shut it down, it was becoming a little bit too much of a obligation. So about two or three months ago, I decided to try to make a solo album from home, which I called appropriately songs from home. And it entailed, uh, learning some recording technology, which was not altogether pleasant, but there'll be useful going forward.

[00:04:47] With the same spirit as the Facebook live tune of the day. I played some songs I've loved since I was a child, tall lineman and Joni. Mitchell's all I want. Yeah. [00:05:00] When I'm 64 and I'll be 64 until October 21st and that'll be 65. So. This was the time to record that a folk song that I've loved since I was a kid, those kinds of things, sort of a comfort food record.

[00:05:13] And with the idea of just throwing that out there and maybe making a few people smile or feel good, not a big statement of original music or any kind of heady sort of thing. Just something that felt right for this moment. So it was all very organic process. You really had to pivot. I mean, I love the.

[00:05:33] Doing that six minutes a day. It's like I do yoga every morning and I've been doing it for 30 years. So I get up at four 30 or five. And the first thing I do is go downstairs in the basement, do 20 minutes of yoga, meditation. And it's that kind of focus, practice that life takes courage and it takes grit.

[00:05:54] And it takes practice and being an artist. I mean, I want to [00:06:00] go back to when you were younger, because I grew up in a house where my mother was an opera singer and her grand piano, her Steinway, like you have a Steinway was right below my bedroom. And so every day after school and I refused to have my mother teach me piano, I played tenor saxophone.

[00:06:15] That was the safe call. Right. But every day below my bedroom, she'd be down there teaching piano, all my friends who never practiced. So take us back. What were the influences? I mean, who influenced you as a young child that set, that match lit that fuse that got you on this track? I was just really lucky.

[00:06:39] There was a piano in the house. Where did you grow up? I grew up in Cincinnati, neither of my parents are musical, but my father's mother was a pianist and my mother's father was a violinist. So when they got married, they got a little baby grand to put in the

living room because in those days, every home had a grand piano, you know, and it wasn't [00:07:00] great shakes.

[00:07:02] I just really crawled up on the bench. I mean, I have no memory of it, but I say when I was about four and I started picking out themes to cartoons those on the piano, my parents enrolled me in a kind of a class lesson situation to kind of see how that was going to go. And it, I guess it was pretty clear that I was much further advanced already in terms of maybe my talent level.

[00:07:27] Did you have a natural ear? Yeah. And yeah, I hate you by the way. I hate you. You know what the thread is. So even as a small child beginning, I don't know, six, seven years old. I would improvise. I really liked to improvise. And back then, most of the music I was listening to was classical music. And I mean, there were some miscellaneous big band records around the house and cast show albums from Broadway songs shows and beauty albums, but I like to [00:08:00] improvise, but it would sound like, you know, Fabian it's art or something.

[00:08:03] I mean that's and nobody told me that was strange. I just did it blessedly. I had private music theory and composition and. Orchestration lessons from age eight to 12 privately. So I kind of went through, I was in elementary school or what a freshmen would go through at a conservatory. So that gave me this great toolkit for just how music works.

[00:08:29] I mean, were you the type of kid that, I mean, you sounds like it, like you just, it wasn't work. To practice so much because you really were that hooked by it and engaged. Yeah. You know, it's interesting. The word practice is kind of a loaded, a loaded word. I mean, I'm, I'm also a meditator, a long time meditator and, and I, you know, of course we call it a practice practice and the idea is not to be a great meditator, the ideas to.

[00:08:59] Continue [00:09:00] to deepen in your understanding of yourself and the world and everything else as a piano, I've never been a particularly disciplined practicer. And I had a wonderful teacher for about 35 years and she was so helpful in saying, don't think of it as practicing. That's like doing setups. Think of it as an experiment.

[00:09:20] Like what happens if I did this particular thing for a period of time? Or did it in a different way or plated in a different key. So she encouraged courage me to sort of like up the way that I looked at my time at the PM. Practicing jazz is kind of a never been something that I've done. I am. I did not go to jazz school.

[00:09:44] I did not learn lots of licks and patterns and scales and transcribe other people's solos as a jazz player. I'm more or less. Self-taught what I do in my practice. Yeah. It was just make sure that I loose an alert and my hands are warmed up and I'm [00:10:00] ready. So that, and the inspiration strikes or I'm on the band stand or I'm playing with somebody.

[00:10:06] That there's no interference between me and the music. I really want to talk more about this because we have an expression here, especially around the show yield of dreams that I talk about discovery for discovery sake, which is what meditation is, you know, allowing being open to and available to what you can discover.

[00:10:25] And it's almost like we lose that playfulness as we get older. Right. You know, it's like we're kids in a sandbox. Well, we don't even have sandboxes anymore, which is a problem. Right. But I know growing up, I had a sandbox in the back of my house. You had a sandbox I'm sure in the back of your house. And so I love that analogy of being open and available to discover for discovery sake and being immersed in wonder, meant joy laughter in play.

[00:10:51] And it sounds like that's how you're feeling. You know, it's funny. I use the word practice because for me. Music didn't come naturally. It [00:11:00] didn't, it didn't have that discovery, you know, learning the notes, learning the scales. I mean, I had to work at the saxophone. You wouldn't not want to hear me play.

[00:11:09] Thank God. But then I picked up the guitar and it wasn't a practice anymore. It was discovery. And I got instantly good at that. So it sounds like you're taking your cues from some other kind of inspiration. Yeah, it's, it's the same kind of thing. I mean, when I was growing up, sort of the track was you were going to be a concert pianist.

[00:11:32] Or nothing else that was sort of, you know, the end point was to be a concert type thing. And who was saying that to you? Who was saying, you're going to be, I mean, growing up in the Midwest, I mean, there, nobody was talking about jazz and I was composing music as a very young child, but nobody's kind of said, well, you know, you could be a composer or you could be a conductor.

[00:11:54] I mean, it just didn't really. Entering the picture. It was sorta like, Oh, that's Fred's hobby, or he's having fun [00:12:00] with it from about, through my junior high and high school years. I really wasn't. You know, I knew I was not going to go to Julliard. I just was not going to do that. I was not going to clock six, eight hours a day and practice Chopin etudes.

[00:12:13] I was just not me. But then I discovered jazz by literally stepping into a jazz club. And where was that? Do you remember a little club near the university? I mean, I'd had some experience with jazz and I kind of a stage band in high school and I could record symbols and things like that. But the thing that hooked me about jazz was that it was music that you played with people and in front of people, it wasn't sitting in your room, grinding away, you know, something where you could, the idea was to be yourself.

[00:12:48] To develop your own personality. And I listened to all the great pianist I bought used LPs, anything I could get my hands on to try to figure out [00:13:00] the DNA of all these great jazz player. Who are some of your asker Peterson or? Well, it's funny, you mentioned Oscar Peterson. People say, well, you know, uh, who are your favorite pianists?

[00:13:11] And sometimes I've been a little flip and I've said, well, everybody, but Oscar Peterson. Oscar Peterson is, you know, I mean, I have the utmost respect for him. All right, folks, we need to stop the show now, you know, it's, you know, I mean, he's an amazing pianist, a master, but alright. Chico Marx. I should've said Chico Marx.

[00:13:35] Yeah, that's great. To just not, he's just not the most interesting artists out there. Great. I prefer people with a little more of an edge, Herbie, Hancock chick Korea, some of

the older guys, uh, Earl Earl Hines. And I mean, there's so many that that I've listened to, but the thing in jazz is that. At a certain [00:14:00] level.

[00:14:00] Everybody has their own sound and their own vocabulary, their own way. I mean, you could play 40 versions of autumn leaves and there'd be something different in all of them. And with a great, she'd be able to say in eight bars, Oh, that's this person. Oh, so and so that's Sonny Rollins or Charlie Parker. So when you went to that jazz club, that first time did it.

[00:14:26] Grab you in. And did you start going back and playing what was kind of the evolution? I love that. Yeah. I was bold enough to ask to sit in with this great local saxophone player. And he's, you know, I looked about 12, even though I was 17 and he said, do you know any tunes? And I said, well, I think I could play autumn leaves.

[00:14:46] So he called me up in the second set. I got up there and I made all kinds of rookie mistakes. With the rhythm and with the form of the tune and, you know, just trying to do too much. And he took me in the back room after the set [00:15:00] and sat me down and made me listen twice through to a Duke Ellington recording called live at Newport.

[00:15:08] And there a track called demean. You, I know in crescendo and blue and the saxophone is Paul Gonzalvez plays 26 courses of the blues. And it's like a rock concert. People are going nuts and encouraging him and screaming and, and he played it and then he played it again. And then he just looked me dead in the eye and said, that's time that's ribbon.

[00:15:33] That's what you have to work on. Wow. I can tell you have some knowledge of chords, but if you, you know, as the great Milt Hinton, the bass player said chords are love, but rhythm is our business. You have to get your time together. And he said, work on your timeline. Some tunes you can come back anytime. So I started, you know, just sort of figuring it out and I didn't have a teacher.

[00:15:59] I just [00:16:00] started buying news records and trying things. And just the older guys in Cincinnati were so lovely to me, you know, little tough love, but they were right, but they were collaborative and they didn't throw you out into the street. I mean there weren't mentorship, mentorship. Yeah. Kids crawling out of music, school, jazz degrees, you know, I was kind of a novelty.

[00:16:24] Yeah. They must have loved you that way. They did. And I loved them and I really felt in a strange way home with all these kind of misfit people who surrounded this music and it just got me hooked. And of course, during the COVID time, Of course, I miss playing with other people and in front of people, but I also miss the socializing, the hanging out in the club or backstage, or being on the road and meeting new people, the humanity, it's the humanity of music, right.

[00:16:57] So I want to come back cause you're [00:17:00] 17. You're going to the greedy club there. You're, you're, you're being mentored and, and learning what was sort of the next. If I can say next step or the next thing that, that was pivotal for you that happened.

Yeah, there were, there were a few things the first, while I became, you know, kind of a mainstay on the scene in Cincinnati playing professionally, you know, learning my craft.

[00:17:26] And at a certain point, it, a couple of years later, I said, I've got to go get out of here, you know, have to get outta here. And at the time there were only a handful of music schools in the country that even acknowledged jazz. This is 1975. So I heard that this great pianist, Jackie Byard was teaching at new England conservatory.

[00:17:47] I drove up to box. I didn't have an appointment. I didn't have an audition. I kind of cornered him in the hall. I said, I came all the way from Cincinnati. I really liked, I [00:18:00] want to study with you, you know, what can I do? And he took me into a room. He said, okay, I've got 15 minutes and I played three tunes and he just said, you're in.

[00:18:12] Yeah, it was really super cool. Whoa. Cause I don't want people to lose, you know, you talk about it like. I drove all the way from Cincinnati, which is what a two day drive. I didn't have an appointment. I didn't know where he was. I tracked him down. You know, there's something called the four CS commitment, courage, confidence, and capabilities.

[00:18:39] And I try and teach my kids this, you know, first you got to make a commitment. You got in the car, right? That's the commitment. Right. And you made the drive. Then you had the courage to go track this guy down with no appointment because anybody else would be like, well, he does know I am. I don't. I talk about [00:19:00] in this show, yield of dreams that I'm working on, this one man show, everybody has doubts in life.

[00:19:05] Right? You had doubts didn't you have doubts when you were driving. No, you, you made that drive. You had to be it's you in the car in that voice, in your head saying, are you nuts? Turn around now? How many times did it say turn around, turn around or right. So you had the commitment, the courage, which created the confidence for you to go hunt him down in Boston.

[00:19:27] And then you had the capabilities because you had been working the craft enough. That you were able to deliver when you had to, and thank you. It was a ma it was a magical time at that school. Um, the great Gunther Schuller was running the school. It was full of amazingly talented students and fantastic teachers.

[00:19:50] And. Was Pat Mathenia around then I saw him in a tiny little club in Boston. The week I moved to New York, right before he became a super yeah, [00:20:00] yeah. Like a pass the hat gig. But then after I graduated in two years, I realized I did not want to stay in Boston. There was really nothing for me there. So a week after graduation, I was living in a loft.

[00:20:13] On East 11th street in the village, I think, you know, without being immodest, I think those four qualities, maybe I had a little bit too much at that time. I just felt like I'm going to go to New York. I'm going to play with the greatest players in the world. I have the goods and I'm going to make it happen.

[00:20:33] So I pestered people to sit in and I networked, I mean, this is in the games when we didn't even have answering machines. Right. That was the first time. So 79, 80, 81, 72 77. Wow. My first answering machine was the equivalent of a month's rent. Hi, this is Fred Hersch. Can I help you? I'm available. [00:21:00] I, there was a club in New York called Bradley's, which was the place for pianists to play.

[00:21:05] And I was just there every night and finally wore the owner down. I was the first young pianist he'd ever hired to play a week there. How many days, weeks, months did it take you to wear him down? Do you remember? I think it took, it took the better part of a year. I love that. Yeah. Wow. The other thing, P persistence.

[00:21:30] Yeah. Yeah. You know, I I've, uh, I have a, another little phrase I love to say. No, never means never. It just means not now. Right? I've I've heard that from your brother, Mike. Yeah, my nephew, my nephew, your nephew, w when he says, if he's trying to book a game for me and somebody says, no, that's exactly the way he takes.

[00:21:55] Yeah. So now folks, in order of full disclosure, my [00:22:00] nephew, Mike Epstein, Epstein and company has a jazz management company. Was in Boston and now he's in Michigan. He is booked Fred on and off for, I don't even know how many years now. 10. Yeah. A long time. So that was one of my first teachings to Mike is just remember.

[00:22:15] No, never means. Never just means not now. And then you take out your watch. I used to stand in front of somebody and they'd say no, and I'd say, Oh, how about now would now be okay? Yeah. Well, I think, you know, my confidence slash pushiness in a way paid off and I started to take off and was playing as a side man with all the jazz greats, Stan Getz and Joe Henderson, and many others.

[00:22:41] When did the first album, how did that come about? Oh, well this room where I'm sitting here in Soho during the mid eighties, I opened a recording studio here. I, I have this, a loft that I've had for all these years. And I decided that I wanted [00:23:00] to record my own music. I thought, perhaps I make a little money.

[00:23:04] You know, I wouldn't have to do restaurant gigs. Of course, financial aid did not turn out that way. It was a huge boat anchor. Um, but I did have a studio and I, I did wear down a record label in my fashion. And I made, I waited until I was 30 to make my first album as a leader, having made many sideman albums before.

[00:23:27] So I knew the process, you know, I pretty much knew what I wanted to say and who I wanted to say it with. And that was in 1985. And right at the time, like within a month, one way or the other that I made that first album, I received a diagnosis of HIV positive. Wow. So it was like on the one hand, something was beginning for me.

[00:23:56] And the other thing is like, well, Hey, it's going to be a death sentence. I don't [00:24:00] know. Wow. Back then, there was nothing you could take for it. There was nothing you could do it almost wasn't even useful information. Anyway, I'm in a good, I'm going to be 65 next week. So I've clearly beaten and you had to make a very, very big decision about that by going into a self induced coma, right?

[00:24:21] Well, yeah. Yeah. I spent the whole summer of 2008 and a comma. When I came out, I had to learn how to play again. How to walk again? How to swallow again. I didn't ever know that I would be back at an elite level. And if anything, my career post 2008 has been huge. Yes. Uh, once again, you know, persistence and just feeling like, okay, I'm down, but I'm not out.

[00:24:50] And, you know, let's get back on the horse and inspiration outside of music. My biggest inspiration, you might find this odd, I'm a tennis nut. [00:25:00] And the great tennis player, Monica Sellas was stabbed on the court in the back by a fan of her rival Steffi, Graf, and you know, it was horrifying and it took me over two years for Monica to get back on the court.

[00:25:22] And when she came back, she kind of lost that mojo that she had. Yeah, she just, something was, she had some success, but it was not the killer or instinct that she had. And I thought to myself, I'm not going to wait until the perfect moment to try to come back and play in public. I'm just going to, even if it's shaky, I'm going to get back on the horse sooner rather than later.

[00:25:49] So that at least I know that I can do it. So I think, yeah, that is such an amazing lesson that people really need to hear again, because you [00:26:00] know, I've been both helping people plan their financial futures, and I'm also an entertainer. I take three to five months off a year and pursue my acting career.

[00:26:09] I'm in the process of writing in this one, man show yield dreams. But how do you make that connection between finance and living your dreams and that kind of thing? And all too often, I see people just say, I'm not ready yet. I need the right moment and I need, I need, I need, you know, fill in the blank.

[00:26:28] Yeah. What you're saying is there is no right moment. There is no right time until you say this is it. You know, everybody he's waiting for the right moment to show up at their doorstep. And they don't realize that they say this is it. And there you were faced with a death sentence. I think if I could say you mentioned the four CS.

[00:26:54] I have a little thing. I'm not sure even where I heard it, but I call it the three A's and the three P's. [00:27:00] And this has to do perhaps with the perfect moment perfectionism, why don't I find the first perfect hour procrastination? Oh, I'll wait until I can do that then paralysis, you don't do anything. And then the flip of it is awareness that you're doing that just, you know, in a nice way, deep acceptance of it.

[00:27:22] And then taking any action at all, but it does not have to be the perfect action. Yeah, no, just, I mean, I weighed 105 pounds. I had a feeding tube coming out of my stomach and I played that in a club in New York, you know, it was not perfect. Wait a minute, wait a minute. At 105 pounds with a feeding tube, you went and played.

[00:27:43] Yeah. Wow. Yeah. I just said, if I wait for the perfect moment, I'm just going to get psyched out. It's just not going to happen. And it's like, there's a lot of things that have been written, you know, and this is just my view about, you know, finding your passion. Well, I mean, your [00:28:00] passion is there. You just gotta discover it.

[00:28:03] It's like you don't have to be looking outside yourself. Yeah. I have to breathe life into it. You have to do it. You have to do it. Take action, you know, to be, or not to be. Hamlin. He never took app. Yeah. And not edit that impulse. You know, if there's something you love, don't say, Oh, I couldn't possibly do that.

[00:28:23] You know? Cause that's terrible. You know, why not? That's the beauty of having the yoga practice as you know, in the meditation practice, because it's all about the impulse. The thing I love about acting and actors. Well, I studied the Meisner method in New York city over the school for film and television and Sandy miser.

[00:28:43] I was coming back from doing stand up, stand up New York on 97th. And it was like in the morning and I'm like high as a kite. I just did a great gig. I wasn't a drinker cause Jews, we don't drink, which is why all the country clubs go under. But so I'm in my apartment on the. West [00:29:00] 14th between 11th and 12th.

[00:29:01] It's the real meat market and the 1980s. Do you remember? And I turned the TV set on. I hear this voice go is living truthfully in imaginary circumstances. And it's Sandy miser. And it's like this bolt of lightning went through my heart and I was like, what? And it was that. You know, moment to moment to being yeah.

[00:29:23] In the moment, that's what actors, we train to E moment to moment onstage to reveal the life of a character as a musician. You know, I know your moment to moment to moment, even though you might've played that song a thousand times, but you never played at that moment. Right. Well, I mean, playing jazz, you can look at it as spontaneous composition in real time.

[00:29:47] You have to say that again and spontaneous composition in real time. Yeah. It's a recreative act every time. Right. And so analogies I use are tennis. The in tennis, you can [00:30:00] only control the serve. Everything else is reactive. You know, after that, I mean, and you can plan ahead maybe a shot. But not too many shots or you'll miss the shot that you're playing.

[00:30:13] Or if you play a bad shot, you can't dwell on it because you can't take it back. So it's like just being in that flow state and being able to react, you know, not in a competitive way, but right. But you're listening. It's theirs. It's the art of listening, which, Hey folks, we don't do enough of in this world.

[00:30:33] Have you noticed, just made me think of something. I remember it, maybe it was Andre Agassi said, and athletes talk about when they're in the zone, everything slows down and he said, I could see the. Yeah, the lines on the ball because the ball slowed down. I remember I was doing a one man show. I played all seven characters and the show was eight shows a week for eight weeks.

[00:30:59] And it [00:31:00] wasn't until the third week that everything started to slow down for me. And I was able to really kind of breathe new life and discover. I was like, Oh, I never. I never saw that before. I never saw that. Is it, do you find that kind of. As you're in it and responding, you're also in awe of what's happening.

[00:31:26] Yeah. I mean, you know, all you can do is sort of say thank you and try to get out of the way, but this is where the deep listening and just the experience comes in. It's like, that's why so many great players lose their first grand slam final because they haven't been there with that kind of pressure.

[00:31:49] Like, they just haven't done it. I've been making my living at this for 47 years. Wow. So whether my technique is better [00:32:00] one night than another night, I, I can trust that I'm going to be able to make some music and I'm not going to freak out about what I'm not doing. I'm going to enjoy what I'm doing. And this is where playing jazz in a way is like an active meditation, you know?

[00:32:17] Yeah. I'm meditating on a piano bench and not on a cushion, you know, it's, I'm just allowing things to come in and try not to judge them and try not to get ahead of myself or get consumed with regret, you know, just, just to be present. And this is, you know, the life, the life metaphor. So I I'm ready to get off Fred right now and run, uh, to listen to your latest album.

[00:32:42] How do we do that? How's what's the fastest, easiest way to do that. Well, thank you. That, that the new album is called songs from home. It will be fully available on November 6th. That'd being three days after the election. So maybe people will be in need of some [00:33:00] uplifting music sort or another yeah. Play on Macbeth.

[00:33:04] Yeah. And I have a, uh, a website, Fred Hersch, uh, H E R S C h.com. I'm on Facebook at Frederick music. There's tons of me on Spotify, YouTube, everywhere. There's also a video. On YouTube of a, of a large scale, uh, jazz theater piece that I did about my experiences in my coma called my coma dreams. Yeah. The New York times described that as this singular, among the trailblazers of their art, a largely unsung innovator of this boundless individualist, jazz jazz for the 21st century.

[00:33:41] So my coma dreams. And they can find that where on YouTube. On YouTube. Yeah. So, you know, I'm out there in the, in the internets, you're in the ether. As you look out, if I ask you the question, if it was three years from today, what would have to happen for you to be satisfied [00:34:00] with your progress as an artist?

[00:34:02] Well, I think, um, these last seven months. Um, have been a challenge for all artists. It's made me realize to a certain extent yeah. That I am can be externally motivated. You know, if I have a tour coming up, I'll write some new music. If I have a record recording project, I'll create something right now.

[00:34:25] It's Groundhog day. And you know, nobody's beating down the door for much of anything. So I think the challenge is in these next months and years as to find. The internal motivation, get back to the joy of composing music, practicing just for its own sake. Just for my own. Keep up my skills, maybe learn a few new things.

[00:34:50] This time has been difficult. I like many people have been. Reading a lot of Scandinavian crime novels and playing too much computer Scrabble. [00:35:00] Okay. You know, with his 65th birthday coming up next week, I think it's like a time to feel like, okay, Fred, you're not going to let this thing defeat you. This is a really good marker going forward.

[00:35:12] You need to continue to take what you do. In a serious, but fun way, you know, and try to find that curiosity that really brought me into music. Just try to discover that again and without thinking about what the result is, just, you know, you're like, okay, I want to be involved in my argument in whatever way I can.

[00:35:34] And. Do as much good in the world as it is possible for me to do. Yeah. You really have to take a folks as is what I call a Zen approach, you know, not push for a result, but get on that surfboard and ride the wave in the direction that it's going, that we're in. And I think it's an inflection point where they're in this inflection point in every business and every industry of what does it mean to be creative today?

[00:35:58] And to have that gift. [00:36:00] And how do you get that gift out? And I think we're actually really lucky. I know for me in working on this one, man show, people said to me, wow, where are you going to perform? You can't perform. And it, my reaction was, wow, God just gave me all this extra time to create. And be in the creative process and not worry about, am I going to sell a ticket?

[00:36:24] Is anyone going to come to the show or they'll, it's starting to happen? Because I think we found a theater. We're going to be able to put the show on finally Q2 next year, but it's really been about, you know, what's fascinating and motivating and what can I do? And just being in that process, I don't know what the result is.

[00:36:42] Right. I mean, we're, we're in a moment of global impermanence and I guess the only thing to know is that nobody knows anything. And, uh, it it's made a lot of people. I mean, the things that we thought were solid or not solid anymore, [00:37:00] I think what you're saying is, is, was great about this time you've been given.

[00:37:04] I think for me up until this point, I was putting a lot of pressure on myself. Like, Oh, I should be writing this or playing this, or, you know, and I think I just needed to stop for a while. Yeah. Okay. If I don't do anything else, but you know, take a walk and read a book and make dinner and talk to a friend.

[00:37:23] I mean, that's so easy. It's so easy to beat ourselves up. Isn't it so easy to beat ourselves up rather than say, Oh, actually this is part of the process. I'm going to do nothing today. And then who will come in just trust that something will come in and then you'll be, you know, off and running. Yeah. So I think that's a great place for us to wrap with just everybody.

[00:37:49] Give yourself a break, take a breath, step back, be gracious and grateful. And this is just the time to be gracious and grateful. I'll tell you one little [00:38:00] thing that I do as we, as we wrap up. Cause I'm looking out my window at the traffic. I have found myself more in the last seven months, letting people pull out in front of me.

[00:38:12] That's my big contribution. When I'm in my car, rather than getting ahead of somebody or getting that parking spot, I'm waving people. People are like looking at me like no matter where I go, I'm at a stop sign and I go, no, you go first or where there's a parking spot. And I come up and somebody, I don't know, you take it.

[00:38:29] So I was at my car and she gave me a look and I got out of the car and I said like, wait a second. And I went behind her car and I waved, helped wave her out. Cause she couldn't see. And she got this enormous smile on her face and just waved. Yeah. I saw a great bumper sticker and I want to find one, I want to find one for my car.

[00:38:48] It says be kind, you know, cost anything. Yeah. Go by his latest album. When it comes out November 2nd, [00:39:00] you can also get all his other albums. And I know that when you listen to that music, you're gonna really be an awe and amazement and experience joy wonderment, laughter play, and then go out and do something fascinating today for yourself.

[00:39:15] Give yourself the gift of the day and don't worry. Don't worry. Be happy, Fred. Such a pleasure and a gift having you on today. I really appreciate it so much. No, thank you. Thank you for doing this and thanks for having, 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.

[00:39:37] Getting to pursue all of your passions, dreams, and asks. Operations, 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.

[00:39:58] That's E S [00:40:00] T E I n@the401kcoach.com. Look forward to connecting with you and being of service to you. Your future peace, everybody.