

Carol Bash

Carol Bash is a 1985 graduate of Hamilton College and has worked in broadcasting for PBS, HBO and the BBC. She founded Paradox Films in 1992 and at the time of this interview was completing work on her first independent film, the documentary "Mary Lou Williams/The Lady Who Swings the Band."

Carol was interviewed in Clinton, NY on April 2, 2012 by Monk Rowe, director of the Hamilton College Jazz Archive.

MR: My name is Monk Rowe and we are here in the Jazz Archive at Hamilton College with our guest Carol Bash, Hamilton alum and documentary filmmaker. And I'm pleased to be able to show your film for one of the first times, even though it's not quite done, but it was a great experience for us.

CB: Thank you, thank you. It's great to be here. Thanks, Monk.

MR: It's nice that you're focusing on Mary Lou Williams, a person who doesn't show up in the history books as often as she should. Is that something that drove you to do this.

CB: Yeah, absolutely. When I first came to Mary Lou, basically it was through her music. And I was at my in-law's house. My husband is also a Hamilton alum. But anyway, I was in their house and my father-in-law was playing Mary Lou Williams on the stereo, and I just was bowled over by her music. And I asked him who is this playing, and he said Mary Lou Williams, she's one of the greats. And I was like I'd never heard of her. And I knew jazz, I mean the names. But I had never heard of her. And when a book came out about her life, I'd say a year or so later, I read about this woman I was just so fascinated about her life and her life story, and kind of sad about the fact that I had really never heard of her, and just decided then that I was going to try to change that through telling her story through film.

MR: Yeah. It's serendipitous that that book came out, sort of like the planets aligned a little bit for you. I found it interesting, I have to admit too that I didn't know enough about her when your film came up and then I took out some music to listen to. And her solo piano playing had a touch of really raw basic blues, almost like to the point of, I almost felt like she was even an older soul playing stuff from the turn of the century almost. It's very interesting.

CB: Um hum. Well you know that's her philosophy. Her philosophy about jazz is that it came from the blues, it came from the suffering of black people. And she said without the blues there is no jazz. So it's all about the blues for Mary Lou, and yeah, it just resonates throughout no matter what style she's playing, because you know she plays so many

38 styles. But whatever it is, you know, she still has that blues kind of heavy duty rhythm
39 and beat to her music, that makes it swing.

40 MR: And she swung.

41 CB: Yes she did.

42 MR: Was it always your intention to find a way to make a living a little bit off the beaten path?

43 CB: I think so, yeah. I was never one to sort of say oh I want to be that banker. I was never a
44 business-oriented nine to fiver kind of person. I was always interested in writing or
45 photography, something visual. So yeah, I guess you could say I was a creative kind of
46 soul and knew that whatever I ended up doing would have to be somewhat creative.

47 MR: And for students nowadays, what's the best avenue if they want to be a film maker? I
48 mean you got a master's in New York.

49 CB: Um hum. From the New School.

50 MR: And is that master's sort of broad-media based study?

51 CB: The media studies masters that I got really helped to get me more informed about cinema
52 history. I also was very interested in production, meaning actually, how to hold the
53 camera, how to edit, the hands-on nuts and bolts of production, that I didn't get from my
54 previous experience working in news. You weren't allowed to touch the equipment in
55 news, because it was union. So yeah, I basically realized that to get that kind of
56 experience I needed to go back to school. But as far as getting into the business, there are
57 so many different avenues. There is actually no one great way. It just is varied. Whether
58 it's knowing somebody and just sort of falling into it and learning on the job, that's fine.
59 You don't have to go to school to do what I do. You can get this experience learning on
60 the job as well.

61 MR: Like how people used to learn to play jazz.

62 CB: Exactly.

63 MR: On the bandstand.

64 CB: Right. Because school is a great foundation for some people, for some people. But really,
65 you're going to learn this job by doing it. You're going to make those mistakes in the
66 field. I would say the one key thing that helped me tremendously was having a really
67 great mentor. And I was lucky enough to be working with a veteran filmmaker, Stanley
68 Nelson. And he really has been my mentor throughout this process. I worked with his
69 company, Twilight Media, for a good six or seven years, and it was through working with
70 that company that I got to try on different roles in production to sort of get that broad-
71 based experience. But he was the one that was sort of always saying try this, giving me
72 advice whether I wanted it or not. So I would suggest to anyone that's interested in this is
73 to look up someone whose work you really admire, and try to cultivate a relationship with
74 that person.

75 MR: Good advice. I was curious about if your film — is Mary Lou Williams your first solo
76 effort?

77 CB: Um hum. Yes.

78 MR: Okay. So is there a script first of all, for the film?

79 CB: Yes. Yes.

80 MR: Is the script driven by the available resources that you can find?

81 CB: Um hum. Yes. You know one thing that I'm trying to do with the film is to tell her story
82 through her words. And so what we did, we, my team and I, in researching her was to
83 basically extract all the written words through her unpublished autobiographies, oral
84 words through radio interviews, she did an oral history, video interviews. So it was
85 basically just extrapolating everything that she had said, whether in print or media, and
86 creating a script based on that. So yes, the script are her words telling her story, you
87 know, chronologically basically. And I'd say the challenge in that is that Mary Lou —
88 well the good thing is that we did take various different kinds of source materials.
89 Because what she said later on in life on video was kind of very scripted for her. She
90 knew exactly what her history was and she wasn't straying from that. But she was very
91 much more open maybe in the 1950's, talking to a reporter. So we would use that. It was
92 really hunting down real nuggets.

93 MR: Is that what some of your interns do and your researchers, or do you mostly do that
94 yourself?

95 CB: I usually do that myself. And I have to be honest, my editor and I, my editor is actually a
96 co-writer on this. We both were going through, while she should be editing, instead, you
97 know, we're going through articles, and oh look what she said here, oh look at this quote,
98 this is a good one. And so the both of us really kind of built her story and tried to build
99 the drama of her story through the script.

100 MR: And what about the m word — the money word? Is that like — I can sort of envision
101 trying to make a budget, and in the back of your mind you're going there's always going
102 to be these hidden things that I'm not going to know about until they get there, and then
103 they won't be accounted for.

104 CB: Well the m word. The m word is, I try to make as realistic a budget as I can, and, you
105 know, how it's worked with this film basically is that you never get all of what you need
106 at one time. It's always a matter of, you get a grant for X amount of dollars, and that will
107 take you like so far, and you use up that money, and then you just keep applying for
108 grants and basically you're always fundraising to finish the project. It just so happens
109 most recently I got a very large grant that allowed me for several months to really work
110 on this full time and not fundraise. But I'm coming to end of that money too and I still
111 need more. So it'll be back to the proposal writing and all of that. And honestly, the

112 budgets that you give to foundations, it's a catch-22. If you really told them how much
113 you really need they probably wouldn't fund you. So you always have to sort of be
114 conservative with the figures you give out, to make it seem like it is something that they
115 would be interested in funding. It's a game.

116 MR: So you definitely don't want to pad your budget because you have a feeling that I'm not
117 thinking about something that I'm going to have to fund, but if you make it too big then
118 they won't look at it.

119 CB: Right. Right. I mean you have to pad your budget a little bit. But yes, you're never being
120 really realistic with how much you really need. Because it's expensive. And a funder will
121 look at it and they won't understand, they're not filmmakers, and how come this budget
122 is too expensive? Do you really need this much money? So they'll just go to the next
123 documentary or the next project that they think can be funded with less money.

124 MR: Here's a question you probably couldn't answer, but if you had a very wealthy backer
125 who said "you know what? I'm just going to keep funding this as long as you want."
126 Might you never finish the film?

127 CB: Oh God that would be heaven.

128 MR: I mean there's something about running out of money that makes you say well I've got to
129 finish this.

130 CB: Right, exactly. There is an end game to this if you run out of money. Definitely. If I had a
131 wealthy backer — and if you know anybody, please — but no, because no, at the end I
132 want this film to get finished. I want the film to be completed. I want Mary Lou's legacy
133 to get out there, I want this film to go on to its next journey and get out there in the world.
134 I mean I don't want to be a perpetual first time filmmaker. I want to move on.

135 MR: And how does it get out there in the world? You mentioned that PBS is a potential market
136 for the film, and then there's overseas. How do you make all that happen?

137 CB: Well with the chunk of money I got, I basically got quote unquote completion funding for
138 the project. And that was through PBS. And part of getting that money was the
139 understanding was that when it's finished it will be broadcast on public television. So
140 once it gets to a certain point, probably the next phase, the fine cut, this entity, my funder,
141 will take the project and pitch it to the different PBS series' and they will decide where
142 it's going to end up on PBS. So my contact is specifically for this program being
143 broadcast on PBS. But as far as international, what happens is that I will also look for an
144 agent maybe, a sales agent or a distributor that would be interested in approaching
145 foreign broadcasters for that kind of broadcast abroad. You know I'm also interested in it
146 going out to the film festival circuit and I'm just applying. But more importantly what I
147 really wanted to do is for it to live in the educational setting, whether through libraries or
148 schools and universities or arts organizations. Because I really see this program as being

149 sort of a tool for community outreach and inspiring young people and bringing awareness
150 to jazz education. So that's really the mission of the film is to sort of keep it moving
151 forward in the community.

152 MR: Remind me after we're done to tell you about the Jazz Education Network annual
153 gathering that might be a possibility. Actually, fairly recently I also had an interview with
154 another documentary filmmaker, Burrill Crohn.

155 CB: Oh yes.

156 MR: And Burrill said a couple of things that I wanted to ask you about. He said when he was
157 first getting into it and he finally got a camera in his hands how exciting that was, but the
158 real camera person said "shooting is one thing, but it's really the lighting, that's the art." I
159 see you nodding your head.

160 CB: Um hum. Yes. Absolutely. Yeah. The art of photography is the lighting. It's how you
161 sculpt what's in front of the camera through manipulating the lighting. You know so it's
162 an art and it's a craft. I am a camera person too. I can hold a camera and compose a
163 decent shot but I am not a director of photography. You know I hire those people who
164 have that eye and that sensibility and really understanding of the different light sources
165 and how to manipulate the light to make a beautiful image in front of the camera. Yes.
166 He's right.

167 MR: It makes me wonder about my light in here now. He also said you can rescue bad video
168 but you can't rescue bad sound.

169 CB: He is so right. Well of course, he's a veteran. He knows, this is absolutely right. People
170 will forgive a bad image, if it's out of focus or it's not quite composed right. That's okay
171 if they can hear the content. But you can't, if it's really unsettling to the ear you're not
172 going to focus in, you're probably going to be a little bit repelled by that. Because it's
173 very sensitive. Your hearing is very sensitive, and so it's critical that when you're
174 shooting something that the sound is really the best quality it can be.

175 MR: It makes me think about the times I've done some recording and if there's a moment in
176 the recording when you feel like you need to explain something to the listener, you know
177 that that's not good. Like yeah I know the bass player made a mistake there. And if you
178 have to explain it —

179 CB: Right. Right. Right. And it's so funny because a lot of filmmakers, it's always about the
180 visual and the picture, and the sound is really like the stepchild. But it really is, the sound
181 is so much more important in the end for the listener, than the visual.

182 MR: Now do you own your own gear?

183 CB: Um hum.

184 MR: To some extent?

185 CB: Um hum. I have a basic camera. I have a SONY pd 150, you know it's out of date now,
 186 it's a mini-dv camera. And I have a very basic lighting kit. Because I mean I can shoot, I
 187 can compose a shot, and quite honestly, in those situations, in this documentary there
 188 were times when I didn't have the money and yet I wanted to interview somebody,
 189 whether they were moving on in years or they were in a location that I could get to. So I
 190 shot, you know, with my pd 150 and my basic lighting kit and, you know, it works. But
 191 believe me, when I have the money to pay for a professional, I pay for a professional,
 192 absolutely.

193 MR: Some things have gotten cheaper, I mean less expensive. Like you probably do, do you
 194 have an editing machine or a suite or something, instead of paying a company three or
 195 four hundred dollars an hour?

196 CB: Well you know that's the other thing. I mean yes, I have Final Cut Pro on my laptop, you
 197 know, but I'm not an editor. Again, editing is a craft. I have an editor who's fantastic.
 198 And what she does, and how she paces out the visual and the audio and creates a mood
 199 through the materials is something that I couldn't do. It's really a craft. She went through
 200 the channels of apprenticeship and sitting at the heels of well-known editors, I mean she
 201 has been doing this for decades. So I'm not going to presume that I could come in there,
 202 even if I have the software, that I'd be able to edit like that.

203 MR: That is a danger. Too many people have the toys now and they think that, yeah, I can
 204 make a record now because I have the —

205 CB: And there's nothing wrong with doing it yourself. But I think you have to be humble in
 206 that process. You know I do think you can't do it all yourself. I think a film suffers if
 207 you're doing everything. You really do need outside eyes to sort of help you with the
 208 materials. Because you can't see objectively. And yeah, but sometimes, it calls for, as I
 209 said, the financing's not there and you've got to go out there and shoot or you don't have
 210 the money and you can edit, you know, you've got to do what you've got to do. But I
 211 totally agree that the best way is to just get somebody who really has that real fine sense
 212 of craft to help you with your film.

213 MR: Let's talk about Mary Lou a little more. One thing I noticed about her words, and the
 214 words you used in the film, is that she didn't blame the downsides of her career on social
 215 issues very much. She didn't complain "if I had been a white woman" or "if I had been a
 216 man." I didn't hear that a lot. And I thought that was very interesting.

217 CB: Yeah. She never — she never felt, from what I've read, that being a woman held her
 218 back. Whether I agree with that is one thing. But she once said, she once compared
 219 herself, she always thought of herself as being just as fine a musician as one of the guys.
 220 She knew her art. And so she never allowed that to stand in her way. So she was not one
 221 to say, uh, "if only I'd been a man I would have done this" or "I could have been better"

222 or "I could have gone beyond this boundary." She didn't really see herself that way. She
223 just kept forging forward. Now that doesn't mean that that's the case. I kind of do feel
224 that had she been a man it would have been a different situation for her on some levels.
225 But she didn't see it that way I don't think.

226 MR: She very well could have, if she was a he, gone out and had her own band. I mean that
227 would have been a standard thing in the industry. Somebody becomes a star within the
228 band and then the next logical step, to have my own big band or whatever.

229 CB: Um hum. And I also feel that just from reading the critics and how her music was looked
230 at, she was always the kitten on the keys, and girl piano player.

231 MR: Or as, I think it was her husband, said "she played just like a man."

232 CB: Right. Right. Right. And actually she herself said that too.

233 MR: Really.

234 CB: So I mean indirectly you're acknowledging that it's a man's world out there and you're a
235 woman in it. And you're going to be seen, no matter how big your craft and your artistry,
236 you're being seen on that standard. So I mean yes, you are fighting that battle, whether
237 you knowledge it or choose to go around it, you're still dealing with it.

238 MR: You mentioned Ken Burns, or someone asked you about Ken Burns I guess, did you have
239 an opinion about his big long history that he did of jazz?

240 CB: Well of course I saw, well for one thing my editor edited two of his —

241 MR: What's her name?

242 CB: Sandra Christie.

243 MR: Okay.

244 CB: She edited two of the programs in his series. I actually enjoyed the series. I mean clearly
245 there are some figures left out, but you can't do it all. And I'm glad actually he left out
246 Mary Lou to an extent. He mentioned her, so that means that somebody else has to take
247 up that torch. I think there was a lot of focus on, it would have been interesting had
248 maybe he gone a little bit more into the contemporary jazz movement. I mean it was very
249 much more focused on the thirties and the forties and the fifties. You know it would have
250 been interesting. But I think all-in-all I did enjoy the series. I think he did a fine job.

251 MR: Yeah. Overall it's a very useful tool.

252 CB: Great writing. Great writing.

253 MR: Have you met him? You know I was going to say, is it an oxymoron to say that there's
254 such a thing as a well-to-do documentary filmmaker? Maybe he's the one.

255 CB: You know look, between Ken Burns and Michael Moore, God bless them.

256 MR: Right.

257 CB: I am just not mad at him for being successful. I mean he has it. He has that funding, he
258 has that backing, he has PBS that is loving everything that he comes out with, and he's
259 able to do these long format historical documentaries. Good for him.

260 MR: Right.

261 CB: Good for him.

262 MR: Yeah I used to feel sometimes that the people that complain about it have maybe a bit of
263 professional jealousy there.

264 CB: Oh of course it is. Of course it is.

265 MR: It's the same with musicians too.

266 CB: I have met Ken Burns, and I have met his brother, Rick Burns. They're brilliant. They're
267 brilliant, and very nice in person. They're really very nice men. He wouldn't remember
268 me, but, you know.

269 MR: Is there anything that your time at Hamilton led you down this path?

270 CB: When I was at Hamilton I think I was much more focused on writing. So it was a
271 reaffirmation for me that no matter what I was going to do it was going to be something
272 creative. I think what Hamilton, what I learned at Hamilton was storytelling. That, even
273 though I was an English major and I was focusing much more on writing, it was what
274 makes a story, and really learning, you know, obviously through reading the literature
275 and dissecting and constructing and deconstructing the writings of great masters, you
276 know it helped me to develop a sort of critical analysis of what people are gravitated to
277 when they sit down to read a book or what I as a writer have to sort of bring out to the
278 audience and that they are compelled to read what I write. And that helped me as far as
279 making people, in crafting a story even on film, you know, that it's the audience that
280 counts and what is it about the story that's going to move people.

281 MR: Well said.

282 CB: Thank you.

283 MR: Yeah. I was lucky enough to have my daughter go her too, and I think it's a great place to
284 go and people turn out pretty well.

285 CB: They do. And the English department, when I was here, there were some very excellent
286 professors and I just assume the professors are the same as far as being very serious about
287 their work. You know, dedicated and really imparting that to the students.

288 MR: And your father went here.

289 CB: He did.

290 MR: He was one of the few black students at the time, would you say the early fifties?

291 CB: Class of 1951, yeah, James Bash.

292 MR: And where we're sitting didn't even exist of course.

293 CB: It didn't even exist.

294 MR: It was probably a forest.
295 CB: Right, exactly. It was all just the old side of the campus. Hamilton was all men. You
296 know, I couldn't imagine what that would be like. This is pre-civil rights movement. You
297 know, so honestly he's proud of Hamilton. He's very proud of being a Hamilton alum but
298 he doesn't really talk much about his college years. And I don't know if it's
299 uncomfortable of if there's some things he really wants to keep to himself. Maybe it was
300 hard, I can imagine it was difficult.
301 MR: Yeah, my impression of reading about those times is that Hamilton was not necessarily
302 on the forefront of change.
303 CB: Unh unh.
304 MR: So I could understand that.
305 CB: So I don't really know much about his college years. He keeps that to himself. And I feel
306 like I don't want to push him.
307 MR: Now you said you're sort of in your ninth year of this Mary Lou Williams film, so
308 obviously you work on other things at the same time.
309 CB: Um hum.
310 MR: In fact I quoted you. You have a whole folder full of ideas.
311 CB: Oh those are from my upcoming documentaries, right. Right now I am just focused on
312 Mary Lou, because I have the completing funding. So that's actually another one of the
313 stipulations of this, that I only work on this one project a hundred percent. So that's great.
314 But yes, I definitely am looking towards the future. Mary Lou will get out there in the
315 world and I do have some ideas for my next documentary. But I don't, it looks like I'm
316 drawn to yet another figure, another woman, not that that's going to be my career as far
317 as, but I do have someone in mind. But I haven't approached the estate yet or anything so
318 I don't feel like I can really talk about it.
319 MR: In fact I had that word written down on my little sheets here, the estate word.
320 CB: Yes.
321 MR: Is that difficult sometimes?
322 CB: I think, well luckily for this project no. You know I approached Mary Lou Williams'
323 executor. And he was very open and has been very supportive. But it can be, it can be.
324 You just don't know, until you meet these people or a person or whoever, you just don't
325 know who you're dealing with and what they're expecting or what they want to present
326 as far as that person's legacy and how that might counter what you want to do as a
327 filmmaker. So there's a discussion that needs to take place, and until you have that I've
328 kind of keep it under wraps.

329 MR: I wonder if it was sort of to your advantage that she didn't have children? Because
330 sometimes I think the kids and the grandkids think that there's lots of money to be made
331 from granddaddy's past.

332 CB: Yeah, oh wow, the documentary's going to make millions of dollars. Yeah, family can
333 complicate matters. I mean she does have family. She does have sisters and half-sisters
334 who are still alive, and nieces and nephews. But she was very clear that her money goes
335 to her foundation and Father Peter O'Brien, who is the head of her foundation. So it was
336 dealing with him. You know, again, it's a discussion. It depends on what people's
337 mindsets are. And sometimes yes, if the children are involved, what was the relationship
338 with their parents or that person. You know it can get kind of complicated.

339 MR: What about the — was all the music in the film Mary Lou's music?

340 CB: Um hum.

341 MR: Or, well some of it was stuff that she had arranged perhaps.

342 CB: Yes, exactly. What I intend to do is, the music in the film is either going to be music that
343 she composed, performed or arranged. So one of those three things. She touched it on one
344 of those levels. Yeah, that's the intent. That all the music you hear is somehow credited
345 to her on some level.

346 MR: And do you have assistance with that? In fact I think we had talked about your music
347 clearance person that you had worked with. That's a whole other ballgame too.

348 CB: That's a whole other ballgame. You're getting right into the gut here, Monk, with your
349 questions. Yeah music clearance is just a whole other ball of wax. Because it's tracking
350 down the copyright owners and the publishers of all these music compositions and that is
351 so difficult a task at times, that you almost need to have somebody on board that really
352 knows this stuff. So it just behooves me to hire a music supervisor, someone who really
353 understands the music legalities and contracting and negotiating and all that. There's no
354 way I would ever want to do that or have my associate or my co-producer do that. It's
355 just too time-consuming and you just need someone that really has that expertise.

356 MR: And are you able to — at what point do you put that in your funding applications? How
357 do you — you know what I mean — because you don't necessarily know what music
358 you're going to use from the get-go.

359 CB: Um hum. Well what I would do is initially, I mean I always had a music supervisor in
360 mind, someone who has a really good history of working with other filmmakers who I
361 admire. And actually, excuse me, this woman, Rina Kosersky, my music supervisor, was
362 a huge fan of Mary Lou Williams, although she ended up not being my music supervisor.
363 She's now working with a foundation. What I did was make a phone call to her and say
364 "how much money should I put in the budget for music?" So basically it might not be the

365 most accurate figure but it's based on her knowledge and her expertise and so that figure
366 goes into the budget.

367 MR: It's rocket science.

368 CB: No it's not. No, no. Don't say that about those rocket scientists. They really are rocket
369 scientists. I am not.

370 MR: But someone told me, one of your interns, said that your husband is an inventor?

371 CB: Uh huh. He is.

372 MR: Wow, you guys have chosen some interesting careers.

373 CB: I know. Why? Yeah. He's an entrepreneur. He — Myron Alexander is my husband and
374 also a Hamilton alum, same class as mine, '85 — and he basically is a medical device
375 developer/inventor. He invents medical devices. So that's what he does. And he's trying
376 to get his product out on the market as well, this year. So he also was a teacher and he
377 worked with youths and human services, so I mean that was his day job. But now he
378 really is devoting all his time to his development of new products. So yeah, another
379 creative entrepreneur, uncharted path person.

380 MR: Never a dull moment.

381 CB: Never a dull moment and never enough money.

382 MR: Well here's a purely opinion question on my part. It's April 2012 and I'm wondering
383 what's your feeling about our country at the moment.

384 CB: Wow. I'm kind of disheartened by what I fear as far as the politics are concerned, you
385 know, just the level of animosity between what's going on in our government, you know
386 the republicans and the democrats and not being able to really come together and I think
387 legislate for the populous, for the people. And of course I'm thrilled that there's a black
388 man in the white house, President Obama. I definitely have supported a lot of the
389 initiatives that he's put on the table. But I also am understanding that there is a minefield
390 that he kind of had to sort of go around in trying to reach across the aisle to work with
391 republicans. So you know I do believe he will become the president, he will maintain the
392 presidency during the election. I don't see a republican having that path to the presidency
393 at this point. So on that level I feel optimistic. I feel optimistic. Yeah.

394 MR: I think you're right. It seems like the republicans in too much of the country have this
395 added impetus to gain back the office, not just because they don't like his policies, but
396 because of what he is. It seems very troubling that three years ago we thought that there
397 would be this bringing together, and instead it feels like it's gone the other way.

398 CB: It's pulling apart. It's a pulling apart. But I feel on a certain level, you know, those tactics
399 have backfired. Because it's so confrontational and oppositional that I think it's just
400 turning people off. And the democrats clearly have, I mean I think democratic people are

401 definitely supporting the president, so there's no question there. Yeah, so I mean I think
402 eventually he will become the president for a second term and things will get better.
403 MR: I like getting political predictions on film. I did it once with Jon Hendricks.
404 CB: Oh what'd he say?
405 MR: And he said — well this was way back, God this was twelve years ago. He said “the
406 republicans are dead in the water and they just don't know it.” It turned out he was sort of
407 right but not as soon as he wanted to be. There was a few extra years.
408 CB: Well I think they really are definitely drumming their demise. They're so right on the
409 extreme that I don't see —
410 MR: You should keep that in mind — what you just said — “drumming their demise.” And
411 you can use that somewhere. That's a really good little phrase. I like that.
412 CB: Okay. Well I think they are.
413 MR: Well it's been such a pleasure to have you here and I know that we got some nice
414 response. I have a feeling that you'll be back, and not just to visit but to present —
415 CB: The final project. The real film. I would love to. I would love to. Thank you, Monk.
416 That's a great name.
417 MR: Best of luck, and thank you for what you're doing. We need you and creative people out
418 there taking on these kind of projects.
419 CB: Thanks, Monk.
420 MR: Alright. Best wishes.