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# Ornette: Made in America

By Unknown

You fellows just better  
get on out of here.  
We're having a big celebration.  
You gonna give us  
our money back?  
You just get back  
on over yonder.  
Yonder. Get on out of town.  
Oh, no.  
We're not gonna drop our guns.  
We're not even...  
Ladies and gentlemen,  
Legends of the West welcomes you  
to Caravan of Dreams.  
I want to read this proclamation  
for you, Ornette,  
and then I've got a little gift for you.  
All right,  
'Whereas Ornette Coleman,  
born and reared in the city  
of Fort Worth,  
has enriched the lives of individuals  
of every race, color and creed  
as a composer, performer,  
and renowned jazz musician,  
and whereas Ornette Coleman,  
a widely acclaimed figure  
in the jazz world  
has traveled throughout the United States,  
Europe, Japan and Africa  
and fashioned for himself  
an unchallenged right  
to historical prominence;  
Whereas Ornette Coleman  
has demonstrated  
that individual initiative  
and the free enterprise system  
continue to be  
the American way of life  
and that success is possible  
for all who take advantage  
of the opportunities  
in our country;  
Now, therefore, I, Bob Bolen,

Mayor of the City  
of Fort Worth, Texas,  
do hereby proclaim  
September 29, 1983,  
as Ornette Coleman Day  
in the city of Fort Worth. "  
Congratulations.  
Thank you very much.  
Although you're  
a citizen of Fort Worth,  
we want you to have a key  
to the city of Fort Worth.  
Now, this is a tie clip.  
You haven't got a tie on today.  
You will later.  
But the original of this  
was taken to the moon  
by Alan Bean,  
another Fort Worth native.  
Yeah, that's the key to the city.  
Where's the moon?  
It's a key to the city, right?  
He was with the mayor  
this afternoon.  
Where are the pieces  
of the moon?  
Yeah, he said it went to the moon.  
The key went to the moon?  
Why did this key go to the moon?  
I don't know, man, you know,  
how the mayor recited  
the whole document  
before he gave it to him, right?  
And then he accepted the key.  
And it was really nice.  
Did you cry?  
Did you cry?  
No, I didn't cry, man.  
It wasn't that sentimental.  
It was nice receiving  
a key to the city, man.  
You know, it's not every day  
that something like that happens.  
It must be a tie pin.

It says "Fort Worth".  
I know, but that's not the key, is it?  
Yeah, it looks like a key.  
Don't you see it?  
Man, the key went to the moon.  
It's like when they take objects  
to the moon  
and stuff like that.  
Why would they take that  
to the moon?  
Just for, you know,  
just for the experience.  
It's like this has been  
to the moon.  
Like somebody gives you  
a shirt, and it's from Paris.  
See that trumpet case  
over there...  
the mouthpiece?  
Looks good.  
Cowntown USA.  
The mouthpiece...  
Now remember, I'm gonna let out  
all the dogs.  
What is it that you do  
that is different  
from other drummers  
in relationship to playing  
without having to have  
something to go by'?  
It's obvious you don't have  
anything to go by,  
but yet you're playing  
as if you did,  
and that is a very modern way  
of playing.  
I'm just trying to find out  
what method do you use  
to be correct or be right.  
I mean, you're more right  
than you are wrong, you know.  
I don't know.  
I just don't have  
any particular method.

So when you do it  
it's just a spontaneous thing  
that's happening,  
and how you're hearing the music  
when you do do it.

Yeah.

Are you planning  
to become a drummer  
as far as growing up  
to be a man?

What they call being an artist  
and all that,  
does that ever occur to you?

Yeah, but I'm not sure.

Let's fly it again.

On the reeds; On the rhythms.  
Charlie, you play the changes  
this time, all right?

Yeah, that was...

that was really there.

That was really there that time;  
I mean the idea of the whole piece.  
That house was standing like that  
when I was a little kid.

I remember playing  
in the streets here one day,  
and my mother told me,  
"Don't you leave this yard".

I said, "Yes, ma'am".

And as soon as she went to town

I ran downstairs  
and started playing football,  
and I looked up and saw  
her and my sister coming.

I peed in my pants and I was  
running back down here  
because she told me,

"If you leave this yard,  
I'm going to spank you. "

And I said, "Oh, my mothers  
gonna beat me.

I better run. "

But she caught me, and she did.

She beat me to death.

You remember that.  
Yeah, I remember it  
very well.  
But you know, I was listening  
to the tape the other night.  
And the thing  
that really amazed me,  
what really makes me  
want to play music  
is when I really hear  
an individual thought pattern  
placed in an environment to make  
something actually come about  
that is not an obvious thing  
that everyone is doing,  
and actually it comes...  
You do more-  
I'll tell you the truth,  
I think you do it  
much better than I do.  
That's what I'm trying to say.  
Because I remember having  
an elder musician telling me,  
"Oh, your kid, your kid," this here.  
I remember being in California  
when I read a review  
of a drummer  
saying that, oh, you know,  
I should get  
some other kind of drummer  
because I shouldn't have you  
because you were my-  
we were related.  
But really it was just-  
now that I look back at it,  
it was really insecurity  
and jealousy.  
The train really comes  
through your backyard.  
Oh, yeah.  
That train liked to wake me up  
every morning.  
I was living really close  
to the track there.

Hey. W-

You make your mother  
to answer that door,  
or I'll lock you up.

Oh!

Junior!

Junior, where you going?

Outside.

No, you're not.

You're slaying here.

Thank you.

Brion was saying  
this is almost the exact day  
ten years later you were  
together in Jajouka.

I'm gonna find that video I have  
of Burroughs and you and I  
in the tent.

Yeah, really,  
a great event that occurred  
in the mountains of Morocco.  
We don't have any of the music  
from Jajouka  
to go on the soundtrack, do you?

Oh, yeah, oh, yeah.

How did you guys get together  
at that point in time?

Well, Bob Palmer  
had a good deal to do with it  
because he'd played and been  
up there several times.

Ornette, you know,  
one thing I've always  
wondered about-

You remember when I came back  
when Gysin took me up to Jajouka  
and I played with the musicians  
up there  
and I brought back those tapes,  
and you listened to them.

And to my incredible surprise,  
you said,

"Let's go, let's get  
an organization together

and go up and make a record  
with those guys. "  
And we went and did it.  
What did you hear in those tapes  
that made you want to do that?  
Well, I was telling  
someone the other day  
when I was in New Orleans,  
I was playing  
in a Sanctified Church,  
and you know, in most churches  
the pianos are so out of tune  
that they be playing in the key  
of Z... K... P... T...  
I mean, H.  
And I took my horn  
in this Sanctified Church,  
and I played the same way  
I'm playing now.  
When I heard those tapes,  
I heard that same quality,  
only on a much more high level  
than religion.  
It was more on a creative level.  
Because most religion  
is on an emotional level.  
This was on a creative level,  
and that's what really turned me on.  
I said I got to go and play  
with these guys,  
because I could see  
that for once  
I would be able to play whatever  
passed through my heart and head  
without ever having to worry  
about was it right or wrong.  
We had something like  
15 double reed horns  
and 15 drummers,  
and Ornette and me and hundreds  
of hill tribesmen  
all camped out in tents  
around this little village  
on the top of this mountain,



and the place was just shaking.  
Bob was playing,  
and I keep telling him,  
and I have this tape,  
where he started playing,  
and all of a sudden  
through some instinct  
the whole sound of everything  
that was going on  
passed through his horn.  
It was like intense flame.  
I mean, his clarinet sounded  
like it was just some kind  
of bolt of fire.  
I mean, it was  
the most incredible sound  
I ever heard any musician play,  
including myself.  
That would be  
a pertinent question.  
An impertinent question.  
An impertinent question  
works even better sometimes.  
Can you think  
of an impertinent question?  
Pertinent or impertinent.  
A question.  
Immortality to the people.  
Every man a god.  
How do you get to be a god?  
Well, to put it  
apple pie country simple,  
by doing your job and doing it well.  
So you may become a god  
of jugglers and acrobats;  
A god of the long chance-  
the horse that comes from  
last to win in the stretch;  
The punch-drunk fighter  
who comes up from the floor  
to win by a knockout  
a god of future space travelers  
who are ready to leave  
the whole human context behind

and take a step into the unknown.  
Well, every man a god  
if you can qualify.  
You can't be a god of anything  
unless you can do it,  
for Christ's sakes.  
Happiness is a by-product  
of function,  
and those who seek happiness  
for itself  
seek victory without war,  
and that is a flaw in all utopias,  
and of course a paradise  
is really a terminal utopia.  
One thing  
that's always mystified me  
that I feel was magic  
about your band  
with Don Cherry and Blackwell  
and Charlie, and that is-  
and I think a lot  
of other people, too-  
you never counted off  
your pieces.  
I mean, just everybody would  
instinctively or intuitively  
come in with the instruments  
at the same time,  
and you didn't nod your head.  
Yeah, I didn't nod my head.  
We're gonna start when we start.  
HOW did that work?  
Insane, instinctive  
insight.  
See, that's one reason  
I think that the West  
doesn't really understand  
about music,  
because the West thinks of music  
as entertainment, you know,  
and in the same way this feeling  
that persisted in jazz for years  
that, well, black musicians  
came along

and were kind of geniuses.  
What they don't understand  
is that the heart  
is probably the highest kind  
of intelligence.  
This intuitive intelligence  
that we have  
in the Third World countries  
is really Third World technology,  
so, I mean,  
the answer lies in music.  
I asked Buckminster Fuller,  
I said,  
"Don't you think it's  
a scientist's responsibility  
to relate his discipline  
not only to that science  
but to everything?"  
His answer was,  
'Well, you have a dome.  
Why don't you use it?"  
OK, well...  
actually I met  
Buckminster Fuller in 1954  
at Hollywood High  
in Hollywood, California,  
and I listened to his lecture,  
and I was just inspired.  
In fact, I once studied  
architecture.  
I thought I was going to be  
an architect,  
then I thought I was going to be  
a brain specialist,  
then I thought I was gonna...  
I wanted to be so many things.  
So I finally realized  
I didn't have enough money  
to support any of these ideas,  
so I decided I would pursue  
my career imitating music.  
So I got a horn  
and I started playing  
whatever I heard on the radio,

and the one thing that really  
just blew me away  
was his demonstration  
of his own domes,  
and when he demonstrated the way  
his domes are put together  
and how geometric  
they were done,  
it just blew me away  
because I said this is how  
I've been writing music.  
This is the way I write music.  
I was in Rome,  
and I was on my way to Florence  
to play a concert,  
and I'd heard  
that he had passed,  
and so I dedicated  
my program to him.  
To me he surpassed  
all of the entities  
that have to do with surviving  
because of abilities or skills,  
and to me he became one of my-  
he's probably my best hero.  
In the short time  
that I'll have with you  
I'll spontaneously select out  
what I think most relevant  
of all things we can talk about  
about humans in the universe,  
which is the only subject  
I really care about,  
and about what I assess  
to be our position  
in evolutionary history right now.  
When I was born,  
reality was everything you could  
see, smell, touch and hear.  
Very important to remind you  
and everybody else  
that no human being has ever  
seen outside himself.  
We see entirely in our television set

inside the brain.  
We have this thing called  
imagination; Imagination.  
As Bucky says,  
you can't see outside yourself,  
but we do have imagination.  
The expression of all  
individual imagination  
is what I call harmolodics,  
and each being's imagination  
is their own unison,  
and there are as many unisons  
as there are stars in the sky.  
Yeah, them were  
the days, man,  
when all the kids went to one  
school, all the colored...  
Yeah, that's right;  
L.M. Terrell.  
If you wasn't black,  
you couldn't go there.  
No, you couldn't go there.  
And busing's not new,  
because kids were bused...  
Busing is outdated  
compared to this.  
That was all there was  
was busing then.  
I remember when you used to  
play upstairs over here,  
and we weren't old enough to go  
up there.  
That's right.  
We used to  
sneak up the steps,  
and William Richland's daddy  
was the doorman,  
and we'd all have bricks  
in our pockets  
just in case something  
broke out up there  
and we had to get out  
in a hurry.  
I remember Charlie Rouse

used to get all of us:  
"Let's go upstairs. "  
"The Bucket Of Blood,"  
that's what we used to call it.  
And you know what?  
When I got to New York City,  
King Curtis was driving  
a Rolls-Royce.  
Yeah.  
King Curtis was probably  
the most successful musician  
that left Fort Worth.  
He had his own porter car,  
train car.  
He was opening for the Beatles.  
Well, I'll be dogged.  
I'll be dogged.  
King Curtis.  
King Curtis made heavy money.  
I know it.  
King Curtis,  
when I got to New York City,  
he came and picked me up  
in his Rolls-Royce,  
and you know  
I was making peanuts  
compared to what he was making.  
He was making big money,  
you know,  
and playing really beautiful.  
Yeah, I know.  
Charlie sent me the clipping.  
There's a building  
in New York City  
that looks exactly like this building-  
the Flatiron Building  
in New York.  
General Worth, the guy that  
Fen Worth was named after,  
was buried there  
on 23rd and Fifth Avenue,  
across the street  
from the Flatiron Building.  
Thank you all so very much.

Once again a great hand  
for the ladies and gentlemen  
in the band  
who worked so very hard.  
I'd like to thank our sound crew  
from the Port Authority,  
World Trade Center,  
who sponsor these concerts;  
The recording industry;  
Most of all I'd like to thank you  
for coming on your lunch.  
I hope you enjoyed it.  
Go, Denardo.  
That's all the way down  
in the World Trade Center?  
Yeah.  
It's synchronized  
with up here, right?  
Yes.  
Did you ever see anything  
like this before?  
Nu  
No, I haven't.  
Do you think  
it's pretty weird?  
Oh, I think it's great.  
When musicians can get together  
without being together  
and playing together,  
I think it's fantastic.  
So what do you think  
about this television/music stuff?  
All right,  
It's all right?  
Yeah.  
You still play the drums,  
and now you're the manager.  
How do you feel  
about that responsibility'?  
Well, I think  
it works out pretty nice  
because what we're doing  
and what he's kind of doing  
business-wise,

things that have happened  
to have been kind of unusual,  
as the music is kind of unusual.  
It's a different situation  
that somebody who's managing  
and doing the business  
has to be aware of  
and sensitive to.  
And since I've seen  
so many people come and go  
that played that role  
that didn't know  
quite how to work it out  
One place called  
the California Club  
in the late fifties,  
and I think his music  
was so powerful at that time  
that they were very puzzled,  
confused, and embarrassed,  
and, of course,  
them being next to him,  
sort of it made their music  
a little off balance  
or a little weaker,  
and their attitudes  
were really a drag.  
I mean, they looked at him like,  
"What is this guy doing?"  
And they would look  
at the audience  
like, "God, isn't this a drag?"  
And of course they put him  
off the stand.  
Well, the so-called  
Ornette mystique-  
It's like when he first  
started playing, like...  
people would break  
his instrument.  
Well, like when I first met him  
in Los Angeles,  
I walked into a place  
one Wednesday night,



and the entire rhythm section,  
they just got up  
and left the stand, you know,  
and left the saxophone player  
up there playing.  
So I came to a quick conclusion  
this has got to be  
Ornette Coleman, you know,  
and true, it was.  
Ornette has always been  
different.  
He has always been different  
from anybody else.  
He wanted to invent things  
for himself.  
He's an inventor.  
He wasn't accepted at all.  
He's had times when  
he walked on the bandstand  
and the musicians walked off.  
And he has come back home  
on several occasions.  
Then he went to New York  
and went into the Five Spot,  
and he had the same band  
that had been with Ornette  
about 10 or 15 years,  
and when he got to New York,  
he hit it.  
And suddenly Ornette Coleman,  
up on the bandstand  
in the Five Spot  
during a blizzard  
started to play the blues  
like Charlie Parker,  
and I have never heard  
anyone else  
other than Charlie Parker  
do that that way,  
and Charlie Parker  
has had many followers,  
and he has also had  
many imitators,  
and there's a big difference.

None of them has come near this.  
Ornette had the attack  
on the reed right.  
He was doing it  
like late Parker, too-  
the more virtuoso period  
of Parker's short career.  
He was absolutely uncanny,  
and he went on and on doing it.  
And I said, man, why don't you  
do this more often?  
Why don't you do this  
on a record  
to show people that you really  
do know what you're doing-  
those that won't listen to you  
and learn it that way?  
And Ornette said something like,  
"Oh, I like to do that  
every now and then for fun,"  
or something like that,  
and dismissed it that way.  
A symphony orchestra musician  
is trained to be  
extremely precise,  
to meld with everyone else  
in the orchestra,  
where Ornette's whole philosophy  
is totally contrary to that.  
He wants the freedom  
of expression  
between, among all the musicians  
in the orchestra.  
He wants people to feel free to  
express themselves at any time  
within the confines  
of the structure  
that he has designated.  
I see the connection  
between the jazz  
and the symphony orchestra  
in a very interesting way.  
To me it's like  
two different forces

juxtaposed against one another,  
and it's almost, to me,  
it's almost like  
two sources of language.  
And in Ornette's playing  
and in the entire group,  
Prime Time group,  
I hear elements  
of very early jazz,  
even dating back to Dixieland.  
I think there was a feeling of-  
for me, to be absolutely honest-  
a feeling of apprehension,  
a feeling of being...  
threatened by this...  
mind of yours.  
And I probably was,  
along with just about  
everybody else.  
We had an inkling  
of what would come.  
So when I finally met you in 1959  
at the School of Jazz in Lenox,  
the worse dreams came true.  
I heard your music  
and knew that here was the music  
that was frightening  
in its implications,  
that they would have to learn  
new disciplines.  
And I think in that sense  
you influenced  
everybody, you know.  
Obviously the initial impact  
of free jazz  
was kind of chaotic.  
Everybody was running off  
in the early sixties  
and doing everything  
they could think of doing,  
and whereas it made sense  
in a kind of instinctual way  
for Ornette to do it,  
it didn't always make sense for

some of his imitators to do it.  
But Ornette was always  
one step ahead of them  
because he was moving on  
to something else  
while they were still imitating  
his earlier phases.  
His current phase,  
it seems to me,  
really got going  
in the early seventies  
when he went to Morocco,  
when he started picking up  
in a lot of ways  
on different kinds  
of Third World music.  
Any kind of music  
encounters resistance  
from the mainstream audiences  
if it's particularly dissonant  
or particularly jagged rhythmically  
or off-putting in that kind of way,  
and this is a problem  
that's been faced by everything  
from modernist classical music  
to free jazz to punk rock.  
Ornette, to his credit,  
has not sold out,  
if you want to put it  
in the basic terms.  
He has pursued  
what he wants to do.  
This got him branded as  
an eccentric when he was young.  
It gets him branded  
as a genius when he's old.  
Well, I've been working  
on this dream  
for about 20 years now,  
and it seems as if it's getting  
closer and closer to a reality.  
And what I intend to do with  
this space here on Rivington  
is to make

a multiple expression center  
which involves space, artists,  
dramatics, and science.  
I had to migrate to California,  
then to Europe,  
then to New York,  
and to go through lots of things  
just to get to this normal state  
that I'm trying to achieve now.  
So I do believe  
that the belief system,  
the concept of what is called  
the emotional state  
of human beings  
and their desire to do things  
in their own time  
is an endless cycle in what  
is called the human cycle,  
and I would like to,  
in my cycle,  
making a contribution  
to that cycle.  
There were  
two very bad incidents  
that happened in this building.  
The first was in September 1982.  
I got a call about? A.m.  
while I was sleeping,  
from my father,  
and he said he had just been  
tied up and beaten  
by six teenagers  
that came in to rob him.  
So I immediately  
called the police  
and called other people  
here in the building  
and told them what happened.  
And I ran down from where I was,  
which was about 12 blocks away.  
By the time I got here  
the police were here  
and people were already up here.  
And he had been tied up and hit

in the head with a hammer,  
actually, by these kids,  
which they didn't have to do,  
but they were scared  
and they were trying to take  
his equipment, take his money.  
Someone saw them on the way out,  
and they had to drop everything,  
but they got away.  
He crawled across the floor,  
actually, to call me  
while he was still tied up,  
and you know, it was amazing  
that not more happened to him.  
He just got a concussion,  
but it was bad.  
He had to stay  
in the hospital a few days.  
Then about six months later,  
still at this building,  
we were walking up the steps  
and in the dark  
two guys attacked us.  
They hit him with a crowbar,  
and I grabbed one guy  
and was hitting him with a board  
that I'd picked up.  
We took him to the hospital and  
they released him that evening,  
but during the next day he had  
a lot of trouble breathing  
and we knew something was wrong,  
so we took the ambulance  
and came back to the hospital.  
That's when we found out  
he had a punctured lung.  
But all that happened,  
let's say,  
within a six-  
or seven-month period,  
and all because he was  
just trying to do his work  
here in this building  
where he could be peaceful

and people wouldn't have to  
bother him  
and he wouldn't have to bother  
other people,  
and he would have enough space  
to take care of things that he  
wanted to take care of.  
It's a dangerous area.  
At one point it was known  
as the most heavily  
drug-trafficked area-  
you know,  
it's the Lower East Side.  
And you always have people  
who are going to mug you  
or rob you or take your money,  
anything.  
A lot of junkies,  
a lot of poor people, also,  
and that's the conditions  
that are in this neighborhood.  
But this building he got  
through a public auction.  
It used to be  
a New York City school building.  
It has a tremendous amount  
of space  
and potential to do a lot here.  
He's going to develop it  
and have maybe a music school  
or galleries and performances  
and a lot of things happening,  
once it's developed.  
But until that point,  
or until things get a little better,  
it's always going to be  
dangerous, you know.  
And I worry about him a lot.  
He's not necessarily going  
to stay here or live here,  
but just being in this area,  
you know, will be dangerous.  
I'd like to go  
out in space tonight,

and one reason why  
is because all the things  
such as religion,  
science, astrology,  
death, survival,  
and all those things,  
they leave you  
without any answers  
other than what's going  
to happen to me when I'm gone.  
So why not think about  
what's going to happen to you  
while you're here?  
About four months ago  
I got a questionnaire from NASA  
asking me about my interest in  
working in space as an artist.  
And in this category they asked  
if you wanted to come to NASA;  
Did you want to work  
in the shuttle;  
Or did you just want to work  
on different projects.  
So I went,  
I look their documents  
to a lawyer friend of mine,  
and we filled them out,  
and I put several  
of my friends down  
that I thought I'd like to have  
there with me.  
Well, I think that whatever  
out in space I have met  
and whatever is not out in space  
I have met.  
I mean, in other words,  
if space is only space  
to communicate to us  
if there is a being or a theme.  
So therefore the earth  
itself is in space,  
so we're already out in space.  
It's just the difference between  
looking up and looking down.



In fact that's why I admire  
Buckminster Fuller.  
He said in his last lecture  
that I attended  
that there's no such thing  
as up and down.  
There's only out  
So in that sense I don't expect  
to find anything  
that I haven't already  
experienced, out.  
Say a million years from today  
the image of what we know  
as human beings  
might become altered  
or might become extinct.  
I don't believe  
that the human form  
will ever cease to exist.  
So if it's not  
on what is called this earth,  
then I guess the next place  
would be what is called heaven,  
and in a sense heaven  
is a form of space,  
could be considered  
as a place in space.  
And for some reason,  
if the earth is not here  
or if it's destroyed,  
humanity is not going  
to go with it.  
That's why I would like to go  
out in space  
because I'm not interested in,  
personally,  
what's going to happen to me  
after I pass.  
I'm more interested in what can  
I experience while I'm alive.  
This beautiful woman  
was coming down this street,  
and the more we got close  
to each other

she started smiling.  
Finally when I got  
really close to her  
she grabbed me and kissed me  
real passionate.  
Then in my broken English  
I asked, 'What is your name?"  
Who are you?  
And she started screaming.  
And she didn't have no idea who I was  
than a bullfrog, you know?  
And I said, "Oh, my goodness.  
Maybe if I hadn't  
opened my voice  
we would have had a good time. "  
Tell us  
the castration story.  
Nu  
But I'll tell you  
a story about it.  
When you said tell them  
about sex, well, when I was...  
I guess I was turning  
to be a teenager,  
and I remember  
having to walk home  
with girls from high school.  
I got involved in, you know,  
trying to court  
my little high school playmates  
and things.  
And during that time I started  
playing music as well.  
Also, when I played music  
I always got a different kind  
of relationship to girls.  
And then I started wondering;  
I wonder if this...  
if playing music  
has anything to do  
with these girls liking me,  
and if I wasn't playing music,  
how would they respond to me?  
I'd really become very serious,

and so I started traveling,  
and when I was traveling  
I always found  
that I could pick up a girl  
because I told her  
I was playing music.  
No, not yet, not yet.  
I never  
got over the feeling  
of knowing whether some girl  
would like me  
because of me  
just being a person  
and not just a performer.  
And so after having been married  
and having a kid  
I was thinking about eliminating  
any sexual feeling I could have  
in my body.  
So I was told that was called  
castration.  
So I went to the doctor  
and I told him  
that's what I thought I was  
interested in him doing.  
So he looked at me very strange  
because I think I'm about 30, 32,  
I'm in my early 30s.  
So, you know, he looked at me  
very strange and said,  
'Well, are you sure  
that's what you really want?"  
I said, "Yeah,  
that's what I want".  
And so he said,  
'Well, I'll tell you what.  
Before you try that, why don't  
you try circumcision first?"  
I said I didn't have any idea  
what he was talking about  
because, you know,  
it's just something  
I hadn't thought about.  
And I said, "Is that

a kind of form of castrating?"  
And he said, "Well, not exactly,  
but it's symbolic".  
I'm going to have a baby.  
Can I have your baby'?  
So I had the operation  
of being circumcised,  
and finally after I got well  
I still didn't feel any change.  
I mean, it didn't improve.  
I didn't solve that problem  
by having that  
particular operation.  
But one thing that I did solve  
was the fact that I realized  
that being physical or sexual  
has nothing to do  
with what you think or believe.  
It has more to do with who  
you think you're affecting  
and what you think  
you're affecting.  
And so from then-  
from that day to this day-  
I have decided there's two kinds  
of human beings-  
one female and one male,  
and one man and one woman.  
So I decided to join what I  
thought the categories would be.  
I would rather be a man  
than a male.  
So that was the conclusion of  
all the things that I had done.  
That's the results  
of what I came to.  
Bravo! Bravo! Bravo!  
Bravo! Bravo!  
Bravo! Bravo! Bravo!  
Bravo! Bravo!  
Oh, fine. How are you doing?  
Mr. Ornette,  
ifs a pleasure to meet you.  
Same here.

And Hell you,  
Jean has lived, talked, dreamt-  
where I find out more and more  
about Ornette Coleman.  
Oh, my goodness.  
That's my saxophone.  
That was good.  
Yeah, you should have  
had your horn.  
You could have come up  
and played with us, man.  
It was very, very nice.  
Aren't you from Fort Worth?  
Yeah.  
I write for the Dallas Morning News.  
I'd very much like to meet with you.  
Oh, well, I'm at the Americana.  
How long are you  
going to be there?  
Until about the 6th  
or 7th of October.  
- Of October?  
- Yeah.  
May I call you for an interview'?  
Yeah, sure.  
My name is Lee Ann Howe. H-OW-E.  
And I write for  
the Dallas Morning News.  
I'd very much like to meet you.  
I enjoyed it very much.  
- Thank you.  
- Thank you very much.  
Marvelous, fantastic!  
All I can say is I have a friend  
that I'm going to send  
to see you at the club.  
Were they taking a recording?  
Yeah, they were.  
Good.  
That would be great.  
Oh, thank you.  
I'm gonna see my friends.  
It was a wonderful concert.  
Just beautiful.

Thank you. Thank you very much.  
Ornette, can I have  
your autograph, please?  
Excuse me.  
How will I find your room  
at the Americana?  
I'm in 1104.  
1104?  
A lot of times  
when celebrities stay there  
they won't tell you.  
Well, I'm telling you.  
It's 1104.  
I'll be there.  
Thank you very much.  
This is a very exciting  
happening.  
It is a very exciting happening.  
John, you're a great  
disappointment to us all.  
I am? I left my clothes on.  
Want a sip?  
Hello, my darlings.  
I'm having a marvelous time.  
Love yuns all.  
No, darling.  
I'm from Beverly Hills, California,  
and I worked in Tarzan movies  
out in Hollywood...  
with Lex Barker...  
and Down to Earth  
with Rita Hayworth,  
The Harvey Girls  
with Judy Garland,  
many, many others.  
I love Fort Worth.  
I pretend I'm a Texan now.  
I've even got the Texas accent.  
Sweetheart.  
Oh, I love you, too,  
you good-looking doll.  
Friends and neighbors  
# That's where it's at #  
Friends and neighbors

# That's where it's at #  
Friends and neighbors #  
That's a fact #  
Hand in hand  
That's the score  
Hand in hand  
That's the score  
All of the world, so. So, so!  
Friends and neighbors #  
# That's where it's at #  
Friends and neighbors #  
# That's where it's at #  
I Friends and neighbors #  
That's a fact #  
Hand in hand  
That's the score  
Hand in hand  
That's the score  
All of the world #  
Go! Go! Go! #  
Friends and neighbors #  
# That's where it's at #  
I Friends and neighbors #  
# That's where it's at #  
Friends and neighbors #  
# That's a fact #  
Hand in hand  
That's the score  
Hand in hand  
That's the score  
All of the world, so. So, so!  
Friends and neighbors #  
# That's where it's at #  
Friends and neighbors #  
# That's where it's at #  
I Friends and neighbors #  
# That's a fact #  
Hand in hand  
That's the score  
Hand in hand  
That's the score  
All of the world  
Go! Go! Go! #  
Friends and neighbors #