

Wednesdays with Wynton on Instagram Live

Episode 11 – June 10, 2020

00:00 Madelyn Gardner: Hi, everyone, welcome back to Wednesdays with Wynton. My name is Madelyn Gardner, I am the Communications Manager here at Jazz at Lincoln Center. And thanks for joining us for another Wednesdays with Wynton. Wynton will be joining us in just one second for a casual little Q&A here. And today, we have a very special edition of Wednesdays with Wynton, as we are in the middle of our Virtual International Essentially Ellington High School Jazz Band Festival. Try saying that five times fast. It started on Monday and we keep on going till Friday. We have 12 virtual events showcasing 23 incredible big bands from around the world. So we hope you can tune in. You can find that and more the schedule by going to jazz.org/ee25. So without further ado, Wynton will be joining us in just a moment. And while we are waiting for him, if you want comment where you're tuning in from, and may be your favorite Duke Ellington song while we wait for Wynton, who'll be joining us in just a moment.

[pause]

01:12 MG: Hi, Wynton.

01:13 Wynton Marsalis.: Okay, what we talking about, Maddy? How you feeling?

01:16 MG: I'm feeling excited about Essentially Ellington. I've been loving tuning in to all of these events. They're fantastic.

01:22 WM: Okay. I can't wait. Well, I listened to the bands already, so it's been fantastic. It's been fantastic listening to everybody, hearing what they're doing, teaching classes, meeting alumni, talking to past students, hearing them play what they're doing. It's really unbelievable. It's an unbelievable community of people.

01:47 MG: And something that's been interesting is as we've been having these sessions of Skain's Domain, you had a bunch of really great alumni on there, even alumni tuning in. We're seeing comments on Facebook in the livestream of all the alumni tuning in and talking to each other. And we've heard from a lot of the students and alumni about how they learned about Duke while participating in Essentially Ellington. And I'm wondering, when was the first time, do you remember, learning about the great Duke Ellington?

02:13 WM: Well, my father listened to Duke. So I grew up with Duke, but I was really ignorant of him, believe it or not. In the '70s, when I grew up, we didn't listen to big band music. So I can remember I was at Stanley Crouch's house, fantastic writer in New York. I was 18. I had already moved from New Orleans. I was 17 or 18 and he showed me a Smithsonian Collection with Gunther Schuller's name on it. And I had gone to Tanglewood that summer when I was 17, because

Gunther Schuller was the guy that auditioned me. And when I saw his name, I read his notes. And he was talking about Duke. And now, I had already gone to the camp and met him, and he auditioned me. I had no idea who he really... Who he was. I hadn't read any of his books. And I put on the recording and it had things like Braggin' in Brass. And I really did not know that jazz had that type of sophisticated writing. Because in the '70s, you play in the jazz band, you're mainly playing funk. We played some jazz tunes just because of my father, but that's not really what we wanted to play. And when I heard Duke's music I was like, "Man, I had no idea that big band jazz had ever been this sophisticated."

03:20 WM: Well, then I started reading about Duke and listening and studying. Then I knew who he was. But I remember the first time in our rehearsal, it was the first time I actually understood about just how modern and dissonant his music was, because it sounds so beautiful. And on the first jazz band rehearsal of Jazz at Lincoln Center Orchestra, it was members of Duke's original band who had played with him from 1950 something to '74. Members of Thad Jones-Mel Lewis Band, 'cause they were in their 40s and early 50s. The Duke members were in their 60s and 70s. And members of my septet, we were in our 20s and early 30s. And when they started playing their music, the older musicians, we were like, "Ooh."

04:09 MG: Of course, the great... So the great Joe Temperley.

04:12 WM: Well, Joe, you got a guy from Scotland up in there playing. And Joe was so original. And the way they talked to each other, everything was different. They start cussing each other out. It's just the feeling of it. We were kinda wild too. Now, we didn't mind that, but that helped us to relate to them. But I just think... We had Willie Cook, we had Norris Turney, we had Britt Woodman, we had... Buster Cooper played sometimes. We had Jimmy Wood. We had a lot of great musicians. And I remember talking with Jimmy Hamilton, talking to Dave Berger. Dave Berger was our conductor. And he had transcribed a lot of Duke's music and kept that spirit of Duke alive during that time. And I remember the summer before, I was speculating, "Man, you think we could put together a band with Duke Ellington musicians?" So I started naming them just people off of albums. I didn't even know if they were some of them were still alive. And he sat there. This was the summer of 1986 or 1987. And he was saying, "We could get him. Oh, we could get him. We could get him. We get Milt Grayson. Oh, we can get him." And I was thinking, "Man, this guy is crazy."

05:13 WM: The next summer, we walked into a room and there was all of those people. Jimmy Hamilton was sitting there, Norris was there, and Britt Woodman was there. And it was unbelievable. Sir Roland Hanna. So it was... And then we had a... One year, we had Harold Ashby play. Yeah, it was... For us, it was instructional. We had never... Just to play at the right volume. We were so used used to playing so loud. We always played fusion and loud electronic music, monitors... they didn't play at that volume. Or just how they would cuss us out about how loud we played. It was like having somebody hippest grandfathers you ever saw in your life.

[chuckle]

05:53 WM: And then the type of love they all have for each other too. And Joe, everybody loved Joe. And then they embraced us, too. We had Herlin, and Veal, and Todd Williams. They didn't know younger musicians were playing that way. So then it was beautiful for all of us. We learned a lot about trumpet section... Lew Soloff, if I was playing with him, and Marcus Belgrave. Clark Terry played sometimes. Still, I think of them. And they treated us with all so much love. Joe Wilder one-on-one too. And Joe just... They were all so... It was just so much. That's all you could say. So that was the inception of our orchestra. And we try to pass that same feeling down to everybody in Essentially Ellington. And what I loved with seeing my alumni last night, like Jumaane Smith and... When you get to Tatum, Tatum Greenblatt and Brandon, and it goes on and on. Even the ones we didn't hear today, like Anthony Harvey. We had Philip Norris last night, Erica von Kleist. The type of love they expressed to one another is great for me, because that's how we felt when we were playing. Now, that didn't mean they weren't gonna cuss us out about playing the music.

[chuckle]

07:03 WM: I remember when we were always late for the bus in the morning. I'm gonna tell y'all one story. We were always late for the bus in the morning. We always had on like gym stuff and that we would play. But they were always had their suits or shirts on, and sometimes Morris would have a suit on. They would already be on the bus and they've had two beverages already, so they were already kinda... So one morning they got tired of us being late. Oh, man, we were, falling and me and Veal and Herlin laughing and joking and clowning. But the old men were very quiet. But we sat down and it was, one of them stood up and said, "If you young ones can't figure out how to be on time, we're gonna be on time tomorrow." We was like...

07:46 MG: "Got it. Yup, noted." [chuckle]

07:47 WM: Yes, sir. So it was a great experience. And even playing the music and learning, and the way they treated us, it was like family. Wycliffe was playing. Britt just loved Wycliffe Gordon's playing. Britt Woodman, he would go up and he would just say, "This boy, this boy's one of the greats. He's young, he's one of the greats." And Art Baron was in the band, yeah. It was a lot of fun. Bill Easley played clarinet when Jimmy didn't do it. Everybody was great playing with everybody.

08:22 MG: Well, it's definitely clear from watching Skain's Domain, or seeing any of the alumni interact. They feel that same exact way. You really have passed that down. It's almost as if Duke Ellington was one of the founding member of JLCO and of so much of what you do.

08:42 WM: Yeah, well, when you play his music, it makes you be like that. Like in 1999, we played nothing but Duke Ellington the whole year. And Wess Anderson was playing lead alto at that time and When we would talk something on the tour. We were all tired one night. He said, "Well, one thing we know. If something's wrong with the tour, it has absolutely nothing to do with the music." Because everyday when you play that music, there's so much humanity and creativity in the music and there's so much life, so much variety, diversity, intelligence, romance, skepticism, humor. Duke has so much in his... And when you play a lot of it, it's just, it's an unbelievable contribution.

He and Strayhorn. I don't wanna leave Billy Strayhorn out either, 'cause Strayhorn was... Even though he came up in the... Under the umbrella of Duke having that fantastic band, Strayhorn also, just the sophistication and what he brought to the organization was unbelievable.

09:40 MG: Well, and on that note, and speaking of alumni, I actually have several questions I got from some of our EE alumni.

09:47 WM: Cool.

09:47 MG: And we're gonna kick things off. But I'm going to ask you on behalf of them. We're gonna kick things off with Mr. Isaiah J. Thompson, who was an EE alumni 2013-2014. Jazz House Kids from Montford, New Jersey. And this is his question. So, "When composing for a small group, in your opinion, what are some of the most essential structural components of the song that the composer can and should write in order to keep a song interesting, besides the inherent interplay that should occur between musicians during improvisation?"

10:19 WM: Great, and thank you for that question, Isaiah. Now I tease Isaiah from when he was a kid. Whenever I see him, I hug him. And I say, "Man," just the kind of humanity he has and the honesty that he... How for real he is about stuff, and his dedication. So I think if you listened to a record we made called The Majesty of the Blues. I put interludes in the songs to try to make them not be the same ABA form. So I take some element of the theme. If you take the rhythm, harmony, melody and texture, those four elements. And those four elements are like playing fields. Plains, if you will. So you wanna try to take elements of one plain and put it in one place. So you may have a harmonic progression. So you change the harmonic progression, be the same. Or you keep the texture one way and then you change the melody, but the harmonic progression is the same. You take the rhythm and you put a different rhythm behind something, but you have the same harmony, same melody. So you get my gist of what I'm saying. You put them up there, and you put them in different positions of importance.

11:23 WM: It's like a conversation. One moment I may be talking, the next moment Maddie may be talking. Next moment, Isaiah may be talking, but we're talking about the same thing. So we're maintaining a conversation from different perspectives. So I think, Isaiah, deal with the different perspectives, go in the different keys to help your modulations, just change the rhythm. Changing the rhythm is always great. And if you listen to longer form pieces, like what Duke did in the "Tattooed Bride," or you really listen to what Jelly Roll did with The Pearls. The Pearls, or Black Bottom Stomp. That's another great example of getting variety in an ensemble small group and in a short form. Or you listen to Mingus, also, has a lot of interesting music changes, forms, Meditations on Integration. That's a great one for that. And just, yeah, they did... Another good group to listen to, is the Modern Jazz Quartet, because it's a small group. But Mr. Lewis is always changing things up and using the four instruments in different ways. So Imma call you after I get off of this and we'll talk about it.

12:23 MG: And he's listening right now, so...

12:25 WM: No, I love... He's such a great musician, thank you.

12:29 MG: Yeah, he is. And we have our next question from Mr. Riley Mulherkar, who was an EE alum from 2008-2010, and his question is, "What is the most common feedback you find yourself giving to bands at EE?"

12:45 WM: Let's clarify the bottom of the band. The most common feedback I gave this year and Riley is a judge this year, so I'm glad to have him because he's also a kid that came up in it. And I wanna say too about Riley, is that I hear him and now he's 28. So I've been hearing him since he was 13, or 14. But it's very difficult to continue to develop your plan. As you get older. You get in your 20s, you develop a style and you just kind of play it. But I have to say every time I hear him, he is better. Well, the thing I like that he's been working on since in last year is how to develop his solos, last two or three years, how to develop his solos thematically. So I hear tremendous improvement in that. And it's important for all of us to realize we're always trying to get better. And when I think about the great Lew Soloff, one of our greatest trumpet players of all times who passed away or Joe Wilder, or Clark Terry, every time I talked to them, no matter how old I was, there was just something they will tell me, "Man, listen to this. I heard you play on this." May he rest in peace, Sweets Edison, he was always telling me, called me baby boy, think about just think about that.

13:48 WM: So, you know, I mean, well Riley he knows already to answer to these things, but I think for me with the Essentially Ellington bands it is clarified the bottom of the ensemble and know how to play in balance, like the bottom almost always sounds bad the bass drum, the bass, how clear is the bass attack? How's the bass not? The curious thing is like the relationship of something sweet to something sour, if you put something sweet on your tongue, and then you put something sour that sour is much more sour. So swing makes you combine disparate elements. So you got a real high pitch cymbal that has to be on every beat with a real low pitch bass, bass drum and with a bass, those two extremes have got to meet and find each other continuously. So I think that's a thing that I want to get on the bands.

14:36 WM: And another thing is, some of the bands don't listen to the music. I relate to that because in high school, I thought it's old timey music. I was just telling you, I didn't really start listening to Duke until I was 18 or 19. You cannot be good at a style of music you don't listen to. And I notice even teaching trumpet players the Haydn Trumpet Concerto or Hummel or something from The Classical period, I would always ask them, can you name five pieces of music from the classical period that's not named Haydn Trumpet Concerto and many times, no. They couldn't, they couldn't name pieces. And I'll say listen to Haydn's music, listen to Mozart's music, listen to Beethoven's music, listen to music of these periods. And I find that to be true.

15:15 MG: That's great advice. And I thank you, Riley for that question. And I have one more question here from one last EE alum and if anyone especially if anyone is in here that is an EE alum, please go ahead and comment a question and we'll try to get to that. So we have very special one Kathleen Felder, also known as previously is Kathleen Murray, who has a journey that a lot of... Yes. That a lot of the EE alum have where she participated in 2004 with Westerville South High

School and then she worked on EE as an education assistant from 2013 to 2015. And now she works with the JLCO touring managing so and that's with Skain's domain, you know, you hear, Tatum with a lot of people once they're, they start with the EE and they just kind of they wanna stick with EE or Jazz at Lincoln Centre, there's a really great path there. So this question is from her. So she says, you often take a lot of time to greet and connect with fans and young students after concerts, sometimes, even giving Trumpet lessons. When I first met you, that's something that I always admired. And I do even more so today knowing how much time it takes. Do you see this aspect of interacting with people changing for you in the time of COVID post COVID if at all?

16:32 WM: Yeah, of course you miss the contact with people or just for something and you joking around, how do you play with them? And you're making fun of them. So, yeah, I missed that, but now I'm actually on the phone more with people. I see more people than I saw even or maybe not. Not only on day-to-day basis but I miss I like being around people and I always say all of us are different. It's not a better or a worse. If you are the type of person whose personality is more you're more internal and you're not that comfortable being around a lot of people. There's nothing wrong with that but with me I like being with people playing with them, joking, clowning. So yeah. I miss it. And it's this whole period is hard not playing, it's hard. But I know you better be... I know you and Marion y'all down there bass and drums. Y'all got the whole rhythm section covered. Don't forget about that big sound Kathleen. And we like to... Jazz at Lincoln Center goes on tour sometimes...

17:37 WM: Carlos missed the gig or something... We get Kathleen to come up and play or we get her to come sit in and we always love... We have Maguette came up and play flute with us too. We love when our staff members come up and play with us. And we love even Todd Stoll has taken my place a couple of times at the young people's concert, playing Trumpet, then it's something important to keep the instrument going. And for all of our EE alum, if we don't see them, they don't have to be a part of Jazz at Lincoln Center that, they bring that spirit, keep the music going and keep playing on their instruments, because there's so many things to do in the world, and education in Jazz... It teaches you so many ways to function, to function in the context of people to be collaborative as teammate, to use your understanding of collective creativity so that you don't think you're the only person with a solution. Yeah, of course, I love Kathleen, she's a swinger with a big sound. And then she went on to Michigan State and studied with Rodney Whitaker, and you know big money. It's all about the big sound. That's what he talks about in the swing. So she got that integrity too coming out to him. And I thank you for being on this, Marion is a swinger too. Doo doo doo doo doo. Wait till you have some youngsters. They're swinging family.

18:51 MG: And you know it's interesting because on during Skain's Domain I... Forgive me I can't remember her last name but Sarah the alumni she's talked about how not only that EE helped her as a musician but outside of that too, kind of... She was saying when younger being you know participating this as a high school student, a lot of adults look at you as kids but during the competition, people give you this respect, and you have this learning journey alongside all these other students and musicians that teach you so much of what Duke taught, that keep that throughout life as well. You can maybe talk a bit about not only what Duke teaches in music, but what his music means to life, to a lot of his speeches and his quotes, the bigger picture of life.

19:37 WM: Well Duke had a journey that's public. So from 1925 to '26 to 1974, you have Duke playing, with his recordings. You have him doing interviews, you have him talking, you have him learning things, developing, if you study his life, he traveled all over the world. It was always interesting. I read *Music Is My Mistress*, Duke's book and I remember the first time I read it, I didn't like it because it was all names of people you never heard of. So I was thinking, man, how'd Duke write a book and just... It's all names of people. I don't know who any of these people are and he's just one story after another about people. And then the second time I read it, I understood he was saying it is about people. It's a world filled with people and if you don't know these people are, find out who they are. And this all would impact these people. He believed in people, human beings.

20:32 WM: Duke loved the human being, he thought the human being was the technology. And the list at the back of just the music he wrote, that's very cleansing to read that, because for all of whatever else he did, and he did a lot, one thing he did a lot of was all those dots don't get on paper but with colorful stories, that's a lot of isolated time. So yeah, when you touch his creativity, his music, his life and learn the ups and downs, his social commentary, his political view point, his this and that, he talked about a lot of things, it is very instructional, it's a blueprint for a life. Because he traveled a long distance, he didn't start believing one thing and end with the same. He had a lot of nooks and crannies and turns up in there, that could... We can always reach for him and he'll always help us.

21:34 MG: He really... And I've been doing a lot of reading of things he's wrote and his speeches and it's all really still relevant today. It is sometimes a little too relevant today but...

21:43 WM: Right. Well, it's timeless. Duke was, of course, needless to say, he was trying to counter-state the minstrel image of black people. Well, you gotta remember what it was like for him. He grew up in the kind of renaissance in Washington DC, he was born in 1899, and in DC, and at 15, 20 years of him being a teenager, he left I think in his late teens... No, he left in his early 20s. But that was a consciousness time. The Howard Theatre, they had a lot of stuff going on, politically conscious from a black consciousness standpoint, and Duke came through that understanding. So of course, if you think about D.W. Griffith, *Birth of a Nation* and the type of images that were most popular about black folks in America at that time all through the '20s and '30s. Dizzy Gillespie said, when he saw Duke Ellington is what made him wanna be elegant and be dressed a certain way, because most of the time you saw people minstrel showing, and after the minstrel show returned in this era, it's important to maintain a kind of sense and understanding that these kind of stereotypes of black people that are always popular in America, it's something that Duke Ellington counter-stated every day of his life.

23:01 WM: And he was serious about it, and he was attacked for it. So we tend to... Because we don't know his history, we don't understand how much there was always a desire to put them back on the plantation and back on this much like there is now to define people in the ghetto in a certain type of extremely negative subhuman way and make that stand in for reality. It's not real, it's fake. So, if you repeat something enough, it can become real. So people who grew up with these minstrel images, that came after the... In the 1870s and '80s and '90s, you gotta remember how long the

minstrel period, era lasted. A long time, from around 1850 to the death of Amos and Andy, let's say in the 1940s, '50s that was basically like a minstrel era. That's a long time, let's say, 'till World War II without serious counter statement. These images stay around and this kind of vision, and once that vision becomes prevalent, it can even become arrogant in the application of it, it's something. Duke was always counter-stating that. Very important, important to take these stands and realize that you're not always congratulated because you can take a stand against these things.

24:24 MG: He did have a very, as you said... His whole career, you can see him talking about it. Even though you talk a lot about how he had a lot of pushback along the way and even talks about critics. Which, you know...

24:35 WM: All the time. They hated him. Yeah, they were always... Because they want him to be a minstrel. He was too ambitious, he was too dissident, and he didn't know what the man was writing. And that stuff is complicated. So here you are sitting up, you gotta review a show. You're looking at some black people. You've been taught that they're subhuman and you wanna keep them on a certain plantation, but you like some of his music but you want it to be like pop song you're like... Are you ever gonna go to the man and ask you what are you doing? No, you're too arrogant to do that. So you just start writing stupidity. And then if you get enough people writing stupidity with you, it just lasts forever, and then that stands. And that's how that type of liberal media arrogance and ignorance works too. Don't forget it's not just coming from one thing.

25:17 WM: Has always thought that it's just somebody with a Klansman or a robe on something, that's not the reality of it. It's high and low. And he always have a... With Duke Ellington, I would always laugh when I would read stuff. I said, "Is somebody gonna condescend up to Duke Ellington?" But Duke, he was embracing of people in the world. At the end of Duke's life... 'Cause in the segregated era, Duke was always writing music about my people. And he was always talking about the Afro-American, because he was trying to claim we have a space of dignity, of pride, we have experiences, we have a mythic American experience that deserves to be understood. Duke was making that crystal clear as we went along that we got into the '60s, into the '70s when people were willfully segregating, which was the group I was from, with black nationalism, Black Power, all the things we very strongly believed in as not being tired of being treated a certain way. We like this, we like that. Duke then turned around and said, "The people are my people."

26:15 WM: Let me tell you, that's the last thing in the world we wanted to hear at that time. We fighting for our civil rights, man. We've been down there being oppressed by these people and you talking about the people are my people? But that was what he said and that is what's in his music, because he always had the long view. Duke is up there. He's out in the stratosphere. He's standing on the moon, looking down on the globe. And he was far ahead where we were. He may be far ahead of where we are now. He's looking and he's saying, "Okay." And sometimes it's hard for a person with that type of vision to be accepted by those of us who have a much more myopic vision based on our personal experiences, of which I definitely have to say when I encountered him, I was a part of that. And I wasn't feeling him the way he talked and all that kind of stuff. It seemed so corny and just overdone, and seemed so kinda apologetic in here. For my generation, we looked at it a certain way as I got older, of course. I started to understand the history of music and develop a

much deeper understanding and appreciation of Duke Ellington, his values, and of the value of American Art and of the American vernacular. Because if you're a student in our country, you don't really learn any of that. You don't know how to put anything in place.

27:30 MG: And could you... And for everyone tuning in right now we're talking about the great Duke Ellington as we are celebrating our 25th anniversary of Essentially Ellington, could you maybe suggest some place as a start to... If people aren't familiar with Duke, where should they start listening, learning some of the jumping off points?

27:48 WM: I think younger people, Far East Suite is good, because they're used to listening in the music that has vamps. Vamp is the bass line, it's repeated, and the drum part is always the same. That Far East Suite is great. The New Orleans Suite after that will take you in the feeling of swing. And it's later enough music so you're not dealing with the sound. A good training piece is Track 360. You listen to that, you just... Just Duke's mastery of the rhythm of the sounds of the big band. I think the Queen's Suite for anybody with a romantic heart, like intimacy, the Queen's Suite is unbelievable. Those who like plays and the Shakespeare, Such Sweet Thunder's fantastic.

28:32 MG: My favorite.

28:33 WM: For those who like wild sound of the band live, you have to be able to hear old, earlier music. That Fargo, North Dakota, that live broadcast, whoo. They swinging on that. But it's not studio sound. But I would recommend that after you've gotten into the music with the later music. The song... Another piece that's good that people today would like is Chinoiserie, because of how Harold Ashby's playing the tenor saxophone's. They got the kind of beat the people today who maybe are not used to hearing some swing, they could relate to that.

29:06 MG: Thank you so much for that. And a lot of people saying thank you, and they all agree that that's some of their favorite tracks as well. And before we leave, I wanna get to one question that was asked here. Someone said, "As a trumpeter, I'm practicing scales, intervals, and long tones. What else should I be working on?"

29:24 WM: I mean, that's a lot. Your long tone is your fundamentals. Your intervals, you do after your long tones because that teaches you flexibility. Your scales doing all the keys, all major, all minor, all everything. The next thing is learn how to improvise. Pick an easy song, an hymn. Take Just A Closer Walk with Thee, and just start playing it. Now, Just A Closer Walk With Thee, the harmonic progression is the same as Happy Birthday. So if you've known Just A Closer Walk With Thee, you also are playing on Happy Birthday. And just learn how to work our way through this. And also, learn the blues. Pick a very simple blue. Duke Ellington's C Jam Blues, and get you a little simple rhythm track and just start working with good and easy ideas. You gotta be able to improvise. Now, that's our birth right.

30:11 MG: Well, you heard it here first. I couldn't agree more, not that I know much about it, but I love it. Thank...

[chuckle]

30:17 WM: You know about it.

30:19 MG: Thank you Wynton again. And thank you everyone for tuning in. Before I hand it back to Wynton to wrap things up, I wanna remind you, I hope we have two more days of the first ever International Virtual Essentially Ellington High School Jazz Band Festival. It's 12 virtual bands showcasing 23 incredible big bands from around the world. Tomorrow we're kicking things off at 12:00 PM EDT with another Q&A with Wynton and the wonderful EE alumni, Alexa Tarantino. So you can head to... And we have a lot more events tomorrow and on Friday. So if you head to jazz.org/ee25, you can see the full schedule and where and how to watch. So Wynton, of course, it's always so great to see you.

30:58 WM: Great.

30:58 MG: Thank you for taking some time.

31:00 WM: Yeah, great to see you. Once a week, but here we are.

31:03 MG: That's right.

31:04 WM: Fantastic. Just everybody check out EE. We got some fantastic young musicians that we've heard. Our jam session, I was trying to figure out who was in the orchestra and who wasn't.

[laughter]

31:13 WM: Some of those kids, I'm embarrassed to say it. I called Todd, our engineer, Todd Whitelock. I said, "Man, who's playing the alto on this?" So check out these young people. They're for real all over the world.

31:27 MG: Thanks so much, Wynton. I'll see you next week.

31:29 WM: All right now, Maddie.

31:33 MG: Bye.

31:33 WM: Now take care. All right. Bye, Maddie.