

Wednesdays with Wynton on Instagram Live

Episode 6 – May 6, 2020

00:00 Madelyn Gardner: Hi everyone. I'm Madelyn Gardner the PR and External Comms Manager at Jazz at Lincoln Center. Thank you for coming back and joining us for another "Wednesdays with Wynton". Wynton will be joining us in just a moment to go live and chat with you, answer some questions, and just hang out with everyone online. Before Wynton joins us in just about a minute, I wanna remind everyone to go ahead and start asking your questions in the comments and I'll try to get to as many as possible. And I also wanna remind you that we have a ton of really great online programming coming up. Weekly, we have masterclasses, educational classes, live events, Q&As. You can check out everything on jazz.org. And more, and also on Wednesdays, every Wednesday we release a concert from the Jazz at Lincoln Center Vault. Today, we released, "Who is Joe Williams?" With the Jazz at Lincoln Center Orchestra. You can view that entire concert on Jazz at Lincoln Center's YouTube page. So, without further ado, I'm going to invite Wynton to join us here.

[pause]

01:08 MG: Hi Wynton.

01:09 Wynton Marsalis: What's going on? What are you talking about, Maddy? What were you saying?

01:11 MG: I was just talking about all the great stuff going on at jazz.org. We're specifically talking about...

01:16 WM: We got it going on.

01:17 MG: Oh, yeah, Joe Williams is out today.

01:20 WM: The great Joe Williams, I love Joe. Before, and I did an NP... I did NPR series called Making the Music. It was fantastic, in 1996, fantastic team at NPR with Dodie Green, just unbelievable people to work with, Bettina. It changed my life, really. Murray Horwitz, we had a great time. The first interview I gave was Joe Williams, I had never interviewed anybody. It was the worst interview, so Joe sat there with me for like two hours. Finally, he said, "Man, I'm trying to give you a good interview. Can you just get out the way and let me give you a good interview?" So I always remember, just Joe was such a gentleman, and so unbelievably soulful and knowledgeable, and he told me a lot of great stories in that interview.

02:09 MG: Do you remember any of the stories? Can you maybe share a story about...

02:13 WM: Well, I always remember the story he told me about Duke. I think I told that the other night where he said that when Basie's band would be sounding terrible until Duke walked in. Then he said vice-versa. When they were walking to hear Duke's band, Duke's band would be sounding terrible. And the second they saw Basie and then, boom! It's like the greatest band in the world. And he said that Count Basie had the joke that whenever Duke would walk in, they would tell him, "Hey, Duke is here," and he would just play the set like he didn't know Duke was there. And Duke would, after a certain point in the gig, Duke would go to get his coat when he thought the gig was over. And when Duke picked his coat up and started to go to the door, they would launch into a blues. And Basie said, "Watch," Duke always came back and sat down, and checked the band off for another tune. So that's one of the ones Joe told me.

03:00 MG: That's an incredible memory to have, and also, I wanted to bring up that really beautiful video that you did with the orchestra, the memorial for Lincoln Center, with Lincoln Center.

03:12 WM: Oh, yeah. Oh, yeah.

03:12 MG: Can you talk a bit about that?

03:16 WM: Well, we were talking with Chloe Breyer from The Interfaith Center and she's fantastic, brings all the religious traditions together. Very humble people, soulful, working in the community, and really, really do the Lord's work. Not goes against all the denominations and all the prejudices that exist, to bring everything together to an understanding of commonality with one another so I'm a tremendous fan of their work. And she was saying we wanna do this memorial, a beautiful, beautiful thing for those that have passed away. And I said, "We were gonna do a New Orleans funeral anyway, not just for my father but for all the New Orleans' musicians." And I called the great Herlin Riley, my... My main man of all times. I got a photo in my house of Herlin and I playing in the Fairview Baptist Church Band and I'm like eight or nine and Herlin is 13. So, now, we got it together, Herlin called cats from New Orleans, and we put together a huge band of musicians from all over New York and Vince Giordano, Jon-Erik Kellso unbelievable on Trumpet. Lot of great, great musicians playing. Michael White, Victor Goines.

04:29 WM: And we did the traditional New Orleans ceremony, "Flee As a Bird," and, "Didn't He Ramble?" And in the middle, we play a drum cadence and there's a roll call of the names of those who have passed away, and we're gonna make it available around the world so that people anywhere can use the tune New Orleans traditional segments and put the names of whatever roll call of loved ones they want in the middle section. At the last minute, we listen to it maybe an hour before we're supposed to go on and they wrote some words that we needed in it of the New Orleans Ceremony, so we worked on the words and I sent it to Herlin to do, and he said man, and then I tried it and we listen to ourselves and we said, "We don't sound good doing it," and then Herlin said, "Man, call Wendell. Wendell Pierce to do it," and we literally were running out of time. So I called Wendell, and Wendell did like a version on his cellphone for 10 minutes and we put it in and it came in time for the initial broadcast. So we have Wendell Pierce saying the middle section and all of it is done on cell phones. And it's all... It's beautiful.. Todd Whitelock...our engineer..

05:34 MG: It was really, really beautiful. Yeah.

05:36 WM: Yeah, it's great to do that. It's cathartic. And when I saw with everybody's names first of it people around New York, thought it's moving just in recognition of our commonality. And in the New Orleans tradition, we play really slow and sad first and then we play happy. So, our ceremony is about moving on, we recognize and we sit in the grief. But then we go to celebration. It's the Death and Transfiguration.

06:05 MG: It's a really beautiful and touching tradition that... It's grief but then that hope and that moving on and keeping the memories of loved ones alive. So I know a lot of people, we got a lot of really great comments online from the video thanking you and all the musicians and everyone involved for putting that out for everybody too so.

06:25 WM: Well, I appreciate that, and we appreciate doing it, it was a lot of love between all of us, be it Vince or Herlin, or Shannon Powell, also played in the Fairview Baptist Church Band, and Michael White also, and Jon-Erik, And it doesn't matter, it was musicians from all over Camille Thurman played, she sang, "Didn't He Ramble." Wycliffe Gordon, just when I talk with him, the message if you could hear us talk, it would move you, just the kind of depth, the feeling across years in time. Because we are separated now, and when Cone, when Wycliffe sent his in, I mean... A lot stuff takes you back to when you first met people and you first knew 'em.

07:04 MG: And you know talking about a lot of love there, this past, Skain's Domain. This past Monday evening, you had on a lot of really great young, rising, talented, optimistic jazz musicians, one of them being Alexa Tarantino, who's going to be doing a new series with us starting this Thursday, "The Well-rounded Musician," with Alexa Tarantino, can you talk a bit about her and what the series will be and your relationship with these young musicians, and how you got to know them?

07:32 WM: Well, with her it's just what it takes to sustain your career. What are the different skills, things you need in your toolbox, especially moving forward? She's tremendously versatile, not just with all the things she can play. But with her seriousness about conducting business, about understanding marketing, about knowing how to use the technological tools we have. At Juilliard, we have a course where people at Jazz at Lincoln Center teach all the different branches of what we do from fundraising to marketing, to education. And she's someone who excelled in all of those things. She could always play. I mean we heard her at Essentially Ellington, most of the younger musicians I first heard in high school. With Riley Mulherkar, I heard him when he was 13, I'll never forget his name because he was always winning awards, and I practiced his name so much that first year Riley Mulherkar, Riley Mulherkar, 'cause I hate messing up kid's names.

08:28 WM: So now to see him at 28, or any of them, they were more polite than they normally are though, you know you get them in public it's hard to be as raw as you are, when I'm talking to them normally they could be contentious. But when we got on the radio, everybody was on that... We got over the waves, everybody was on their best behavior. But yeah, I'm so proud of them and love

them, and they're many more. They were representative of a group of youngsters. And I've been out here so long, that they grow up to an age that you don't wanna believe, but I'm proud of them just how proactive they are, how intelligent they are, the range of opinions they have, and they were editing themselves a little bit.

[chuckle]

09:12 MG: You know they're so well-spoken though. I mean it's... When I joined early too... And they're all just waiting there, you know... Ready to present whatever it is...

09:22 WM: Don't be fooled by all of that. Don't be fooled by it. They have a lot of fire... And I love it, I love for them to be free. I tell them don't have any dogma or... You believe something I don't believe? Good. Believe it more. I always tell them a joke about Jonathan Batiste. Of course, that Jon is like a little brother, he's from Kenner, the same place I'm from Lincoln Manor, and I hate the Vodafone or whatever it is that he plays, I literally... When I hear that little...

[vocalization]

09:49 WM: Instrument, so I told him one time, "Hey man! I can't stand that vodafone that you play," every time I see him, he make sure to pull that vodafone out and start playing.

[laughter]

10:00 WM: So you gotta have that, you gotta do your thing. You have your time, and with somebody like Alexa, just how intelligent she is, and the depth of her... It's not just her intelligence, it's the application of intelligence. Because to study some work or to have intellectual capacity or to want to apply yourself to problems. I think you know a lot of us... A lot of people are able to... We're able to get in the context and work through problems like there's a tendency to believe there's very few people that are intelligent, but everyone is intelligent in the thing they know about. That's part of our talent and our creativity and we all have it. I don't care who you are. This was one of my father's main teaching: There's talent everywhere, there's intelligence in all kinds of ways. The question is, can you identify it? But to make your intelligence active, that's another thing because you have to be willing to take criticism, you have to be willing to fail, you have to be... Action, you know. And it goes back to the old, old thing. Knock, seek, ask, ask, seek, knock, you know... You have to ask, you have to look for it, and you have to knock on the door for it to be open, that action, that's... And Alexa is somebody who makes stuff happen, she started a Jazz Camp, for younger people when she was 22, and that camp was very successful and it still is. So, she's entrepreneurial and, she's on the ball, she's about it, she's gonna create a lot of change.

11:28 MG: Amazing, and you can, everyone can tune in this Thursday is the first one, "A Well-rounded Musician," with Alexa Tarantino. You can join Zoom or Facebook Live. So check that out at jazz.org how to tune in to that. And with that, I'd love to get into some questions from the viewers right now, here too. So we had someone ask before any good books on jazz you recommend people read right now during quarantine?

11:51 WM: So many good ones. I think Robin Kelley's book on Monk, is a great book. Thelonious Monk book is fantastic. General History, Geoff Ward's, Ken Burns history book with the films to look at it. But then there's a lot of good books. Mingus wrote a book, Miles wrote a book. I always think if you read people's books that they wrote, it's always good to read what they say and get, another good resource for people is the Rutgers Libraries, I don't know if they, if they're ready to handle the volume, but there's so many oral histories, it's good to just go to the source and listen to what people had to say. Great books. Great recordings like The Drums.. Jo Jones, you can go on YouTube and see those. Jo Jones talking about the drums. Anything you can get with people talking about it is great. Philosophical books, Berliner's book about listening to jazz, that's a fantastic book. Gunther Schuller's Early Jazz, fantastic book. Winthrop Sargeant's book, fantastic about Jazz. Cool, hot, and hybrid. Sometimes my titles, I mess them up. Alfred Appel Jr's book on Jazz modernism with Louis Armstrong, Joyce, Matisse, and Picasso, that's a fantastic book.

13:07 MG: Ooh.

13:10 WM: That's just a sampling. I know I've missed a lot of good ones. I mean...

13:12 MG: But I think that's a great, great advice. Try to read books from those musicians to, you know, what they have to say and their experience, their backgrounds...

13:19 WM: Yeah, it's important. And you can feel their philosophy, and you can learn how to separate kind of the fantasy from the fact and go to the philosophical things that they say. Because I found the Jazz musicians, Dizzy Gillespie, "To Be or Not to Bop," that's a type. Duke Ellington's Music is My Mistress. That's another one. There's so many good ones. I'm forgetting some major ones that I really want to... And, "The Jazz Tradition" Martin Williams, Bunny Berigan, which is one really great one that I read.

13:58 MG: Maybe we can make a list and put on our social media and we can pop it up and people can see it.

14:03 WM: Yeah, you know what, I'm gonna make a good list of 12, of what I find to be the best books with the most kind of cogent and good information in it. And not as much kind of fantasy.

14:16 MG: Thank you to who asked that question, now you all be able to get Wynton's top 12, so be on the lookout for that, that'll be coming out soon. We have also another question. You played with so many people in your lifetime, what life lessons are coming back to you in this moment from people like Art Blakey and others you toured with or played with?

14:36 WM: I mean, so many, because I was always kinda the youngest person around the oldest. And I always loved them, and I was always paying attention to them. And I could give you a couple of stories, one is... I think John Lewis, was always very philosophical, he had a way he believed, he didn't believe in any type of... He had a lot of integrity, he didn't believe going with the crowd, one night we drove out to New Jersey to play something for Dizzy, so it was one of those kind of things

with a lot of musicians were on the stage, four or five bass players, amplifiers just loud and noisy. So you know in that environment, It's hard to play good, 'cause you just play, you try to get on the top of everybody playing. So you know, I played something, sad, just trying to... John Lewis played, I think it was around midnight, he played exactly the way he always plays, he played just as soft, he took his time and left space, he got the biggest ovation of everybody. So we were in the car, going back home. I said, "Man, how did you... How did you choose to be patient like that with that many people playing with that much noise?" He said, he would always make this gesture before he talks. In some instances music wins out, you know. Pursue music. He would always say, "Pursue music, pursue music," like don't... It's Kinda like my daddy would say, it's not the circus, that's what he'd say, pursue music.

16:08 WM: So the one thing I believe... His fundamental belief in music, and in people's ability to hear music, he believed it if he played clearly enough, you would hear him. So I think about him, I think about Sarah Vaughan just the amount of knowledge she had. At the time I was trying to show off and play a song for her, I couldn't play, she sat down at the piano and just played it, "Tonight I Shall Sleep With A Smile On My Face". Somebody actually just emailed me a recording of that. I'm gonna get back to you and thank you. And she told me If you wanna learn something, go to the source. As a matter of fact, I just demonstrated what she taught me because I told y'all go to Rutgers, and listen to the actual musician speak. She said don't learn these songs out of books, even though there was no book with that song in it, but still at some point go to the recording and learn these things off the recording and learn. Train your ears and get your stuff together. So I think about that, I think also about Elvin Jones was really my man. Wycliffe Gordon when I called him the other night, we were talking about one night we went to Elvin's house, this is 20-something years ago maybe.

17:07 WM: And it was in the dead of winter, it was snowing, it was freezing. And we had spent the night, we would leave Elvin's house, like 2:00 AM or 3:00 AM in the morning. So you get there like 8:00-9:00-10:00 AM, you just hang with him 2:00 AM, 3:00 AM. So we left and it was freezing and we had had such a night of imbibing some light spiritual substances with him. And in addition to that just hearing him talking, and Cone said, he had never heard a man talk about another man like that, like the way Elvin talked about Trane. With that kind of love, and it made him... He teared up, he started to actually get full. And because it was something spiritually hearing Elvin talking about Trane that way, if you get him at home late. And of course, I had been to Elvin's house many times, so I was used to hearing it. But to see Cohen's reaction to it moved me. So now this is a 20, 25 years, we're talking about how we walked, maybe 40 blocks in the freezing cold that we didn't even feel it, we was just talking about Elvin. Man, what Elvin told us, and what it was like to be with Elvin. And we recalled it just now, we were laughing about it. So just the type of inspiration he provided for us in recounting his seriousness, being with Trane, and what it felt like. I remember that. And there are many other, many other stories I could tell you, I really literally have thousands of them.

18:23 MG: I can only imagine, you can write... You can have a whole... Another couple of books of just experiences, but I think that's so great, that circle of that, of what you were taught about, what Sarah taught you, Sarah Vaughan taught you, and then you just did it now. I think that's such a

beautiful, circular thing.

18:40 WM: And if you could have heard her play. That's it. I knew she played piano but I didn't quite understand. You know something about playing gives you... So that's another thing I've tried to tell Alexa and everybody, Riley and, I don't wanna call 'em my students because it's not really like they are my students, I mean it's a cycle that we all have. We're students, and we are teachers and we're colleagues at the same time, that's why I tell them that your playing is the bottom line on stuff. Philosophical, okay, we can talk, but talking is not the same as playing. So never abandon the just heat and fire and passion of your playing. That is your identity, with Riley. That's what I, point I made about Riley Mulherkar. I love that every time I hear him play, he's figured something else out to play, and never give up on your playing. Never give up on developing. And when you get that opportunity to play, it's something Sweets Edison taught me. I was warming up playing like a million notes, and he said, He used to call me baby boy, he said: "Damn baby boy, you just played more notes than I played in my entire damn career."

[chuckle]

19:43 WM: And what that meant was, you played more notes than I played in my whole career, and you weren't playing. You know, that's what it meant. And I said, so I asked him, we were playing... I noticed with Sweets, he could always immediately play a note and he'd get right to it. So he talked about when he played with Frank Sinatra in the '50s, he said Frank Sinatra only did one take. So he said, "Well, good thing I had come up in the school of Basie," 'cause he was in Basie's band in the '30s. He said, "And we learned there ain't but one way to play." He said, "But if you didn't play it right that first time, you were on the record like that." He said, "Of course, that's back when you felt if you played better, you'd sell more records." So he gave me two or three pieces of information, and I thought, "Wow." And I never grew up thinking anything about how somebody played on a record, 'cause the records in our time was more, do people like the song? You didn't buy records to hear whether people could play on them. And it was the first time I considered that you would play thinking, "If I played better, I'm gonna sell more records." And also, his thing that Frank Sinatra only did one take, and you had to be on top of it. And then the other thing was him saying, "There ain't but one way to play." So when he picks his horn up, he's playing that way immediately. He's not warming up. And no matter what environment you're in, play that way, play that way immediately.

21:00 MG: Wow. One take. I couldn't imagine that. That's a lot of pressure, right there. But we have the... The quarantine has inspired me to pick up my trumpet again after 15 years. What do you suggest I do to get my chops back up?

21:16 WM: Long tones. We don't wanna do 'em. Get those long tones and those slurs, light slurs, and long tones. Do not run from that long tones. Ooh, just sit there and hold that note to get those corners firm, get that air focus, focus into the center, relax, get the real big sound at a very soft volume. And then, after you get that tone going good, start on the G and start to go down, then do...

[vocalization]

21:42 WM: Start doing those slurs. Look for Ryan Kisor. Look at some of those slurs the great Adam [21:47] _____ does. That'll inspire you to get your lip flexibilities together.

21:53 MG: Perfect. After 15 years, I can just be on my... Like riding a bike. You know, just...

[chuckle]

22:00 WM: I don't...

22:00 MG: Get right back up.

22:00 WM: It's not quite like that.

[chuckle]

22:03 MG: But we have... One of our viewers mentioned Albert Murray, who we know that you were very close to. I think they were asking your relationship with Albert Murray, talk a bit about Albert.

22:14 WM: Well, Albert Murray was, he's... He used to always say he was my grandfather. I would go to his house all the time. And when I first met him, he lived on 132nd Street up in Harlem and down the street from a McDonald's, the next terrace. And when I first went into his house, he had so many books. And when you would sit down and talk... First time, the first two years I was there, I was 17, Stanley Crouch brought me by there. And the first two years I was there, I didn't know what he was talking about. So I would just be like... And the books he gave me to read, and the stuff that he taught me, and the way that he... It was unbelievable. A guy his age who still would read articles and clip them out and put them in books. He would say, "Oh, get that book on thermonuclear dynamics and turn to page 213. That's entropy." Then he started talking about it as it relates to music. Or, "Get that Faulkner..." You didn't know that kind of stuff. I'm from Pigeon Town. My daddy had books, but my father's a musician and an intellectual. Al Murray was an intellectual. So for me, that kinda high-level, I was thinking of that Albert Murray, Gunther Schuller, kinda really extremely high-level intellectuals deeply engaged with stuff even in the present time. Go out, hear people play, check out stuff, always study.

23:44 WM: You could open a book of Al Murray, he'd have newspaper clippings from the 1940s up to the 1980s. Well, he had followed one subject for 40 years. Just, yeah, I miss him a lot. And then, in the end, we started to argue a lot, we start... And that's a part of it. We'd start arguing. We had a lot of fundamental beliefs that were not the same. But for what he taught me, and for just anything. William Butler Yeats' poems, Shakespeare plays, scientific research, the combination of science and music, art, the need for literature, constant education, how to analyze systems. Oh, I could just go on and on of the things he had thought about. And what you read and when you read Invisible Man, with anything about Duke Ellington or the artistic process, levels of folk art. Whether you agreed or not, it's just the depth of his thought and the engagement, intellectual engagement over that long

period of time. So yeah, I was very, very close with Al. Very. I'd go to holidays. His wife Mozelle, Michelle his daughter, it was like my family. Mozelle always had... Was unbelievable... Unbelievably kind, and just how she would just look out for me. Every Christmas, there'd be a fruitcake. If I didn't get my fruitcake, I'd start dropping hints on her.

[chuckle]

25:10 WM: And she'd be like... They had met in Tuskegee in the '30s. So for me, even that whole generation to be... To have a glimpse into a window of the generation was... I'm all southern. I didn't really know my grandfather's side that well, and my mother didn't know her father, so my grandfather on my father's side, I didn't really know him that well. And my grandfather on my mother's side, I did not know at all. And it's unusual to be that close in the case of a person of that generation that's not in your family. And I learned so much from him, and from Ralph Ellison, and have that opportunity to see their relationship, yeah, it was a blessing that continues to bear fruit for me. I think about him all the time.

25:55 MG: That's beautiful, thank you for sharing that. Everyone, a lot of comments saying, thank you for sharing that beautiful story, and memory...

26:01 WM: And he would cuss you out and cut you down, though. He wasn't a cheerleader.

[chuckle]

26:06 WM: I'm glad I grew up in the jazz tradition, so I'm not looking to be... To be back then. Even my father and all of them, that's not their... They're not gentle. Al Murray was not gentle. He had a lot of point-blank questions he would ask you.

[chuckle]

26:21 MG: Well, sometimes it's good to have those cheerleaders that might not be so gentle, but they'll push you in the direction they know that they can see you going into.

26:29 WM: Yeah, yeah, he was very... He taught me a lot. 'Cause when I first met him, I was against knowing the history of the music. I was just like any kid my age who was a victim of just the propaganda and the stuff you believe about being young, and... It's like they stamp us out. And he would always be just looking at me. And I remember he said, "Man, you got a lot of spirit and you're willing, but if stuff relies on you, we're gonna all die because you don't know anything. You know what you know. You know about your time, what you think. Your prejudices, your ignorances, your intelligence, your... But if you're a guy who plays jazz and you have no idea what Count Basie sound like in the 1930s, I don't need you to represent this, 'cause you don't know what this is."

27:12 WM: And I was also willing to defend being ignorant because I came mainly from a neighborhood experience. 'Cause my daddy really, he's just a jazz musician struggling with all of us,

so I had access to the information, but I was resistant to it. So I wasn't around it enough to know what it was, but because our way was so much more successful, like our funk band, our things, we always had people at it. We've made more money than my father never made. We were in demand. It was just like old people in a room with four or five people sometimes.

[chuckle]

27:46 WM: My dad was a certain... I looked at them like, "Man, these guys, they believe in this, but nobody wants to hear that." So to have a chance to really be on them, and he changed my views about a lot of things I believed. And he didn't change it through brow-beating me, and it took years, maybe I'd say it took 10-12 years for me to adjust being around his... Well, it wasn't till I was 30, I started to really understand some of what he was telling me, because you had to read and study, and I'm looking out with books that he gave me, Time-Life series. He liked these anthologies.

28:18 WM: He would say, "Go get this Time-Life series," or he'd give me big series and say, "You got to have an overview. Go from macro to micro." That was always his thing. "If you don't have a macro view, you don't know what to do with the micro view. So you don't know where you are spinning on the globe. You don't know what time it is. You can't tell me what year we're in." So he was, yeah, he was something.

28:37 MG: That's great advice.

28:39 WM: He was so much that...

28:40 MG: We have time for about one more question, so maybe we can fit in two, but I saw one specific question. How are you finding inspiration to compose and to write right now? 'Cause a lot of people are saying, it's trouble. They're sitting in their house not finding that inspiration maybe from a daily, being around people and such.

29:04 WM: We're working to try to survive. My job at this point is not, I'm not writing music, really. I'm trying to figure out how we're gonna keep our institution going, as we all are. So I have plenty of inspiration for just by the way my colleagues are working. And I'm glad to be on Instagram, whatever public forum to say I love the people I work with. And it's a blessing for me to work with... 'Cause you know people are fantastic, but in the every day of work, you don't get a chance to struggle this way with them. And I just, I thank the Lord for that. You know what? The orchestra I knew, of course, we play every night, and we've been playing. I know about them, and we know we... Our bond is established over decades. And even with our younger members, we've known since they were 13 or 12 or 14, so we have a bass line. And even with musicians that don't play with us, like somebody like Christian McBride, or, I knew him since he was 16, or 14 or, so the kind of love I have for him, or... And it even goes across genres. When you know 'em, if it's a person you might think that I'm at odds with like somebody might think Marcus Miller and I. Marcus Miller, I always loved him with a certain intensity from when we first met at 17 or 18, a style of music or whatever we supposedly represent does not change that.

30:15 WM: Or Robert Glasper, or Jason Moran or any musicians I've known. Roy Hargrove since they were kids. It's always the same, same feeling. Peter Martin. The list goes on and on. But with members of our staff that were not on the bandstand every night, which we're working in different things. We don't have that same work relationship that I have the chance to sit up every day, and we're working hard, and everybody is for real. So we have a management team meeting every morning for an hour. And I'm telling you, we laughing on it, and we don't have nothing to laugh about. So when you can be laughing and you have nothing to laugh about, it's for real. And so yeah, I'm blessed with that, that so I'm gonna write. So I think in the month of June or July, I'm gonna write a tune every day. That's gonna be my thing. I'm gonna write a song. And maybe I'll auction my songs or do something so that we can keep our doors open.

31:08 MG: That's amazing.

31:09 WM: But we're trying to stay open, and we're trying to survive and help other musicians to survive. So at this time, I'm worried about our whole field, then what we all can do to survive and help each other to survive.

31:21 MG: And with that, before we go and I let you wrap it up too, first of all, I wanna say thank you so much to everyone for tuning in again, and all the love down the comments. Everyone from Brazil, from all over the world right now, saying hello and sending lots of love. And from Miami, from everywhere.

31:37 WM: Yes, indeed. Brazil. Caipirinha. Feijoada.

31:41 MG: Yeah. In the house. And thank you all so much.

[chuckle]

31:42 WM: And some Feijoada. New Orleans, Brazil, come on. Feijoada, red beans, and rice. We together with that. The red bean coalition.

[chuckle]

31:53 MG: Thank you to everyone so much for tuning in. Thank you for your time and your support. Once again, just check out jazz.org for all of our weekly programming. We have Zoom's education classes, masterclasses, resources for you to use. If you're an educator right now trying to figure out how to... What to do with your students, we're here to help in any way that we possibly can. So Wynton, once again, thank you so much for your time. And any last words to the folks here?

32:21 WM: No, Maddy, it's good to see you.

32:23 MG: Good to see to you too.

32:24 WM: We're still out here. It's a great pleasure, pleasure to serve. Let me know what... I talked

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a lot this week. Next week I'm gonna be much shorter with my answers and stuff. Okay?

32:33 MG: Your answers were amazing. Never be short.

32:35 WM: Come on, now. Alright?

[chuckle]

32:35 WM: Hey, much love to you all. Thank you.

32:37 MG: Bye, Wynton.

32:37 WM: Alright.

32:38 MG: See you soon.

32:39 WM: Till we meet again.

32:41 MG: Bye.

32:41 WM: Alright.