

Wednesdays with Wynton on Instagram Live

Episode 8 – May 20, 2020

00:00 Madelyn Gardner: Here he is. Hi, Wynton.

00:13 Wynton Marsalis: All right now.

00:14 MG: How's it going?

00:15 WM: What are we talking about, Maddy?

00:17 MG: Well I was just jamming out to the latest JLCO concert we released today on YouTube, which is one of my favorite contents to listen to, 'cause you can really just do a little seat dance, I like to call it, while you're working from home, get your groove on a little bit. Can you talk a little bit...

00:32 WM: Talk about it.

00:32 MG: Yeah, let's talk about this concert a little bit. I know, of course, the great Carlos music-directed it as well. Can you talk a bit about working with Carlos and your relationship with Carlos and what it's like to see him, meeting him from Essentially Ellington, and I believe it was '96. From now, he's the bassist of the JLCO.

00:52 WM: Well, I knew Carlos before Essentially Ellington, he was 14/15, and Steven Akindo was a trumpet player. They're friends of his, and they were going to music and art. And Steven said, "Man, you want to come up and meet my man?" So he and Carlos came up, then I was living around the corner from there, and you know, I loved them. We used to talk about music and I would rap with them, and still Steven still beautiful teaches kids, still playing his horn and playing all kind of trumpet. And with Carlos, just... From the neighborhood, soulful. He's more like, he's like a family. It's not even this hard for me to even describe, I've known him so long, and I love him so much and his family. Kiko, his oldest son, I'm his oldest son's godfather. So you know, I've been called him about keeping his schedule during the quarantine. I learned a lot from Carlos too over the years, because when you have somebody that you are close with, things that you do that maybe somebody else won't tell you like if they're from another tradition, he'd just say it and his musicianship, his seriousness, the way he practices, his arrangements, they speak for themselves.

02:10 WM: He's very serious about music. And he will sit up and study and analyze something and talk about it. We would argue about clave and rhythms for years over this piece we did with Yacub Addy, called the Congo Square. And he is always serious, he's the one who always called me like, roll the tape or set order. "Papa, I don't know about this third tune." Just last night, we started to go

back and forth about the type of rig, people laughing when we're making these home recordings, it isn't, these men, either we're gonna be serious about this, or we're not gonna be serious about it. And he's like that about everything. Chord changes, rhythms, the way something sounds, a mix. So, you're not relying on Carlos a lot just because I know the type of integrity he brings to the music, and on a personal level, I love him, I can't really, I don't know what to...

03:03 MG: No, it's a beautiful music and life friendship you have with Carlos and all the members of the JLCO, that's really great to see, and you really see it when you guys are playing on stage together. Honestly, when you're collaborating on the Quarantine Blues or anything else that you've collaborated on so far during the quarantine.

03:20 WM: Yeah, with Carlos, there is more life than music. I mean, life is before the music, really. A lot of times, if I see young musicians, I don't know they're gonna be musicians because now, I got to think, I don't know whether you're gonna end up playing music. And I knew his mother, his mother has passed away and that was very traumatic when his mother passed. And it's hard to really clear and always be on rehearsals when he was a kid, and we all loved him. It's like you rehearse with older people and a younger kid, a teenager, like me, he's always teasing people and messing with 'em. So yeah, he's my man.

03:58 MG: Fantastic, and I...

04:00 WM: And I'm also, I'm very proud of him. He was the music director when we went to Cuba and just the songs he selected his philosophy, he always say, "Man, we don't need to go to people's culture doing bad versions that ain't music for them." Another funny thing about him is how honest he would be about stuff. You know, he just would tell you it's like being in New Orleans, cause that side of New Orleans is just always been, it's stuff if you really don't wanna hear something then don't get around them.

04:28 MG: I think it's a common theme that we've talked in a couple of these Wednesdays with Wynton that there, you know, a lot of the closest relationship you've had with people or the jazz grades are gonna be honest and tell you how it is. 'Cause you know...

04:39 WM: Very directly.

04:40 MG: You got to surround yourself with those kind of people.

04:42 WM: Right. What's funny is how directly they deliver the information.

04:46 MG: I love it. And talking about directly delivering information I wanted to bring up and we'll take some questions after this, but on this past Monday, on Skain's Domain you had on the wonderful theoretical physicist Sean Carroll, and you talked about, there was this part that you were talking about probability and group action in music. And sometimes people while you're playing live, you're just hearing a snapshot of that time and you can just zone into maybe something that's a mistake and then you'll hear the tapes back and you hear something totally different. Can you

expand more on this, talk about this a bit more?

05:23 WM: What we were talking about, it's an experiment called Schrödinger's cat, you have a 50-50 chance of a cat in a box, and the cat is alive or dead. That you put some type of a thing, when he originally did the experiment, it was a, I can't remember whether there was radiation or it was something that would have 50% chance that the cat would be killed or the cat will be alive, but it is in a box, so you don't know. So because it's in a box and you don't know, you don't know the state that it is in. Then the cat is not in any state from an observatory standpoint, until you open the box, then once you open the box, you can then, the cat could have died the instance you open the box, the particle, whatever it is that you are observing, the position of the particle is based on the observer. So the person or the participant becomes a part of what's going on. So there's a liminal state in which the cat is not alive or dead. If you go to the if you start to divide experiences... I'm gonna get you really close to it.

06:35 WM: If you put something in your mouth and you like the way it tastes, like you say, "Oh, this is a good piece of... It's good cake." If you had to go directly to the exact second that you were ascertaining what it was and you had to find there's a state at which it's not good or anything. So when you go to that state particles are in a certain position, so there's the thought that at a certain time the reality is shaped by the observer, so that particle also has something else, that it splits off into another particle that's in the opposite position, so the cat is alive and it's dead. Sean Carroll believes that we have many universes. I've seen him speak on that where there's a universe in which the cat is alive and there's a universe in which the cat is dead. So when you're playing you go through... There's a transition, a throat of transition. Also, a guy named Bell did an experiment, Canadian. And that experiment was about whether a part...

07:34 WM: It's a particle-wave experiment at a point at which a particle is also a wave, particle-wave, so it's like a wave and it's a particle. So you go through a thing where you're about to perceive something so if something is possible, then you get closer to it then it's probable, then you're in the moment of it and that moment is gone. But when exactly is that moment, because many things are happening in it? Then once it's gone you can assess what it is, but it's gone. And that's what playing is like. So what I was saying is, when you get into... It's the thing of finding out what is the state the cat is in because your interaction with that is what's gonna determine the state that the cat is in. So when you're playing, you start to assess what it is that you're doing and you can't really understand it 'cause a lot of things are going on and your attitude or your disposition affects what's going on. Then when you hear it back, "Oh, they were doing that or this one's doing that", you didn't understand the moment. It's hard to just accept moments as they come at you.

[overlapping conversation]

08:41 MG: Is that real.

[chuckle]

08:46 WM: It's not really... It seems the math is complicated, okay, but the concept is not that

complicated. Sean is a physicist so if he... Now, if that was to be on a blackboard, man, I would just look at it and go...

09:00 MG: Yeah.

[chuckle]

09:01 WM: But the math is... From a conceptual standpoint, the theoretical parts of it are not as complicated as we think they are, it's just we're dealing with such small, lower than molecular structures that it's like many things happen in the sub-sub-sub-sub-sub-sub-subatomic world. Like they work on things now in that world where they can create glass that bends. When you get in that world there's a lot of manipulation, and it's just to try to... That's why they have the big conductor trying to find what they call the God particle. Can you get down to the absolute tiniest kind of building block of everything in life, like The whatever that is? And it's good to speculate on, we don't know. Another thing we talked about is something can be theoretically... You could be a genius theoretically. And math could be beautiful, everything could... But it could... Doesn't mean it sounds good. Another thing Sean told me, it was funny, he said... We were talking about some things about the universe, not the other night, but before. He said, "But does all this knowledge help me deal with my sister? No." Life is still life.

10:27 MG: I think that's such a great thing though, and especially I know a lot of musicians tune into this and to Skain's Domain and they're thinking, now... They have a tough time, whether they're soloing or they're playing, how to stay in that moment. So I think it's like you said, the math may be complicated but it's a simple...

10:45 WM: Right. Well, that goes down to the question of what is a moment. Now, the other thing we're talking about was quantum entanglement and that when particles split the act of observation means the particle is in the position it's in when you observe it and a twin particle shoots off the act of observation and that twin, that twin particle, once it shoots off, or once that... If that particle... Wherever the twin of that particle is, it takes another position. The superposition is the position of which anything is possible. Once you observe it, anything is not possible. What you have observed is what you see. The other thing is still possible, but it's another thing, it's in the opposite position of what you have observed. So that's what Einstein called, "Spooky things at a distance."

11:38 MG: Love that.

11:38 WM: Why can't you have a particle at the other end of the universe that's in another position, because I observed this, that means it has to be faster than light. So that, we were talking about that with playing, because sometimes you're on a bandstand playing and you'll play things that the person you're playing with no way they could have... It's complicated too, it's not like a little note or two. It's faster than the speed of thought, it's instinctual. And there's sometimes you get in that type of orbit with people where... Now that's like, it's not the same as, of course, entanglement, but it's just as complex. I don't wanna give that it's simpler because it's music. The discussion around quantum entanglement has been going on for a much longer time by the strongest minds in the

world. But if those minds would be trained on with this phenomenon, what playing is about, believe me, they will come up with something. You get any serious discussion of what actual playing does and what it is, we're talking about the greatest scientists of the 20th century and into the 21st century. And all kind of students and everybody has been contemplating these concepts for a long time. And they're coming up with things, so if we ever get that type of concentration around playing, you'll see some stuff.

13:02 MG: Well, if there's anyone watching or listening right now... So we're on the lookout for that. And... We actually... We posted on Jazz at Lincoln Center's Instagram that little clip of you guys talking about that exact thing. And there was a very interesting question that someone commented, and I wanted to read to you. It said, "My soon to be 18-year-old son has earned a full-tuition scholarship at Berkeley College for September. He auditioned on saxophone. However, he recently indicated a fear of jazz, open mic night jams, even though he always opened his eyes and ears at places like the Jazz Standard, Dizzy's, and he's put down the horn and is now aiming to study music production engineering, which I fully support. However, I wish he wouldn't give up on his amazing horn playing. What advice could you possibly impart to him that would make him realize that it's possible to do both, to go for it all without feeling the pressures of measuring up to other horn players?"

14:00 WM: You know what I would know... And it's hard to give that type of advice. The best thing I could do would be to put... Many engineers are still musicians, so to be a musician... You're always a musician. You don't... It's like, if you can play a horn, you can always play it and you can pick it up and play it when you want. Sometimes you get locked in the thing, especially with your parents, where when they tell you something, you have to do the opposite. Once you realize you don't have to do the opposite, and you don't have to do the same, you're free. Many times, just the act of you recognizing your freedom makes you take in all of who you are. So I would... Probably, I would put the son in contact with Todd Whitlock, or one of our engineers, and just let them talk. And Todd play... With musician... He'll tell him... Todd's son is a musician. He'll tell him, "If you're a musician, you are." And I think for the mother, if it is the mother, right? That...

14:56 MG: It's the father, actually.

14:57 WM: It's the father.

14:58 MG: Yeah.

15:00 WM: I think, what kids respond to sometimes... Either, if you're a musician, play with them or just ask them to play a song for you. Don't make it philosophical. "What was that song? Can you play this song for me?" It don't have to be long. Just keep 'em playing with stuff like that. Like, you do it with kids, when you make 'em play after dinner and they don't really wanna play, but they do count.

15:18 MG: Yeah.

15:18 WM: Like that. Just take it out of the philosophical realm.

15:22 MG: That's great advice, and I know they thank you for that as well. They tuned in for that answer. So I'm gonna...

15:28 WM: Well, I hope it works. You know? It's complicated.

15:30 MG: Of course.

15:31 WM: Parents and kids, as always.

[chuckle]

15:34 MG: I can only imagine what it is like to have a son or daughter. So we have...

[chuckle]

15:38 WM: It's educational.

15:42 MG: Oh yeah. You learn you teach from each other.

15:45 WM: Oh, it's educational, and you never stop learning.

[chuckle]

15:49 MG: We have some other questions here, "How do you apply the concept of improv to everyday life?"

15:55 WM: Well, improvisation means working with what you have. It means improving things with what you know. It means responding to a moment of possibility by bringing all the expertise you have to solving a problem on the fly. And you can use it in anything. You use it cooking, you look at what you have in your kitchen, you know how to do this and this and that, I know this works for this I know this works for that, and you put it together. We do it in... Improvise when we're speaking. All the times you come up with something very quick, it has to make sense, you can do that. And you do it any time you fix something in your home. Something might be broken, then you get you some rubber band and a stick or something, you fix it. So we improvise all the time. And once again, it's a skill that's very natural. It's not... It's something that we all do and it's only a matter of us... Of observing it, and we all have that ability and have used it.

16:46 MG: And I think that people don't realize some of the times when they are improvising. I mean, you can be best prepared for anything, but sometimes... You find, sometimes it's better to improvise if you're feeling it. Even if you prepared for something, you go, "Wait a second, I'm gonna try this out." Obviously, when you're on the bandstand and you're about to play a piece that you practiced with everyone for so long, what are your thoughts on that?

17:08 WM: Well, I think the best improvisation, you're not prepared for it. It just, it comes up on you. But we all do all these things in different degrees. Like, sometimes we'll talk, we have bullet points. We improvise 'em, but we're talking. Sometimes we write everything out and we speak it. But for the most heartfelt things, most of the times, we don't really write it out. Sometimes if it's long, you're really gonna be nervous. You'll write a thing out. They say Martin Luther King with the, "I Have a Dream," speech, the best part of the speech, he started making up. Mahalia Jackson could be heard in the background, she realized his speech wasn't going like he wanted it to go, and she started saying, "Tell 'em 'bout the dream, Martin. Tell 'em 'bout your dream." And then she was kinda... 'Cause she's a performer so she knew, understood, then he went into his thing. And of course, there were ideas that he had worked out and things he had said before but not in that combination. And improvisation, many times, is that way. It's not going to... Every time you play, you're gonna invent something from whole cloth or like every time you... But we live in different states of this, so I think it's all good. And you won't be scripted through everything, but once again, it all depends on who you are as a person.

18:21 MG: Right.

18:22 WM: Like, you know... We go back to the fact that the observation also affects the position of particle, is it? It could be in any position but once you observe it, it's in the position you observed it in.

18:35 MG: That conversation was incredibly interesting that you had with Sean, to really... To think about, obviously, there's Math and Physics behind everything, but to think about it through music as well. I mean, I don't think that we stop and think about that often.

18:48 WM: But, you know, those kind of concept, those kind of... 'Cause Sean kept saying, "Remember these are analogies." So those kind of conversations are good as long as there's not a blackboard there. Once you put that blackboard up and numbers and equations, and science start to come up, all with music also... If I start to discuss theoretical implications stuff and I start pulling out music and notes, and... If you don't know what those things are, Duke used to say that that type of talk stinks up the place. But on a conceptual level, all things are related. Everything. Everything in the universe is related. The question is, can you see it? When we discovered the DNA strain, I think Sean also said that we all come down to a common ancestor. Okay, that's the science of it. It doesn't mean the science is gonna change what people believe or don't believe, but it means that's what the science is. And Jelly Roll Morton told us that 100 years ago. He didn't know any of the science, but he knew it. He said, "This is what I saw in these houses of ill repute. People of all kinds and I realized they're all the same."

[chuckle]

19:58 MG: You gotta listen to that inner voice in your gut.

20:00 WM: Gotta listen to Jelly Roll.

20:02 MG: Yes, mostly that, yes.

[chuckle]

20:04 WM: So, you know, we all related, but can we realize it? Know these things are hard to realize. They're very fundamental concepts, but they're difficult to realize. Somebody said, "Oh, the earth belongs to all of us." Okay, but why is it that only some people have most of it?

20:22 MG: Right.

20:23 WM: It's because they don't understand it belongs to all of us. 'Cause if they all understood it belonged to all of us, none of us would have to have it because we'd all have it. But since some of us have to have it, then we all have to understand it doesn't belong to all of us. But because it all belongs to us, we could have it. Now, that's once again going back to that particle: When you observe it, it becomes what you observe but something else... The twin of that particle is somewhere else in another position that's the opposite of the position you observed it in so.

20:58 MG: I wish I could put it as beautifully as that. That's...

21:00 WM: No, I mean I'm trying to just... I don't know if I'm expressing it as clearly as I understand it.

21:06 MG: No, you are though. Believe me, because this kinda stuff...

21:09 WM: I'm trying.

21:10 MG: This kinda stuff with me sometimes my brain is like, "Mmm, can't. The numbers, the physics," but it all makes sense.

21:15 WM: You know, as long as we don't have that blackboard up, we okay, Mad...

21:18 MG: Right, no, no, no. I would never do that.

21:19 WM: But Sean would have pulled a blackboard out on us.

21:22 MG: I wouldn't do that for either one of us. So we have, another question was: You always talk about the optimism of the blues. Can you elaborate on that?

21:31 WM: Well, you have a form that... So if I said, "That's alright." You telling me something I don't wanna hear, and I said, "That's alright, that's alright. Yeah, that's alright." I'm getting very tight. It's not really alright, but I have to say it's alright. You're divorcing me, or I lost everything I had, or whatever. Something I really don't want to hear. Like I have a terminal cancer, something serious, not like I'm playing around. And when I hear it, I'm like... I'd say, "That's alright." Now,

that's different from me going...

[vocalization]

22:16 WM: "That's alright, baby. Baby, that's alright." See, when I start doing that, and I put that doom-doom-doom-doom-doom, I'm actually feeling the pain of it deeper, but the...

[vocalization]

22:33 WM: It's inside of me... It's like a dance. It's making me find that thing in me that is alive. And the fact that I'm leaning into them notes and they're major and minor. I'm saying, "That's alright, baby. Baby, that's alright." And then somebody's answering me, "Ooh-but-baby-dee-dee-doo-dah-lee-di, doo-di, dee-dee. That's alright, baby. Baby, that's alright. Woo!" And they start playing all of whatever they playing. Now, all of a sudden, I'm like, "Okay." It don't make it any less... Whatever I don't wanna... It's the same, it's even deeper maybe, the fear. But no, I used to say in the early analogies: The blues is like a vaccine. So that's appropriate for the day, but one of my first teachings of the blues in the 1980s, I would always say, "You give people a little something of what they're gonna get so that when the thing they're gonna get comes around, they can handle it."

23:32 MG: Hmm.

23:33 WM: And the blues is like that, except in reverse, like you have it and then the blues... Because it exacerbates it, it takes it away from you. And it allows you to play with a situation that's not to be played with.

23:47 MG: Hmm.

23:48 WM: And a lot of the times, the blues lyrics say something really bad in the last stanza or something. I always use the same lyrics, but there are many of them, of course. Even Son House lyrics sometimes... He said, "It was 10000 people standing 'round the burial grounds, it's 10,000 people standing 'round the burial grounds. And I never knew I loved her, till she was six feet in the ground." Now, that's not happy. But he's realizing how much he loved her. So on the one hand, it's ambiguous. It puts you in that position, that liminal position before you see the condition that cat is in. Well, how does he feel about it? Now he knows he loves her, but she's six feet in the ground. And there's 10,000 people standing 'round the burial ground. Got to be something when you love somebody don't love you. It don't make a difference no matter what you do. And when you look at the lyrics... Those are not the best example of it, but one I always use, "I went down the street, put my head on the railroad track. When the train came along, I snatched my fool head back."

24:52 MG: Hmm.

24:53 WM: Like yeah, I contemplated this but this is what I did. So, there are many examples of the disposition of the blues. It gives you optimism that's not naive.

25:04 MG: Right.

25:05 WM: Because it's not telling you, "Smile through this." It's saying, "Yeah this is a drag, but..."

25:15 MG: Yeah, and it's a lot about finding the beauty out of that. Mm-hmm.

25:19 WM: Let's go through this.

25:23 MG: I love that.

25:26 WM: Let's go through this.

25:26 MG: We have some other questions on that same note, too. It says a viewer from Oklahoma asks, "Can you speak on Ralph Ellison and his influence?"

[chuckle]

25:35 WM: Oh, man. Well Ralph, you know... Ralph was a trumpet player. So I would go to Ralph's house, and Fanny is his wife. So, you couldn't think of him without her. The two of them went together. And she would always laugh like if you would mess with him or tease him or make fun of him in any way, it'd make her laugh. Because a lot of times, people would take him really seriously, so you could joke with him a lot. And he's unbelievably intelligent. He understood about people, about human beings and... He has it all. It's all in that book, *Invisible Man* if you read it. I read the book, like four times. It took me... The first time I read it, I was like... Second time I read it, third time and just recently two years ago, I read it, maybe a year ago, I read it and I understood a lot more about what he was saying. And that book is a lot written about the everyday hustles that will get you in your attempt to be tribal and sectarian instead of being a human being, the people in your own tribe will get you, and people outside of your tribe will get you. It's the whole kinda, where does every man turn, when all of the systems that are put in place are put in place to keep that person in a state of exploitation? And Ralph knew a lot about the music; he's great. His essays, books of essays too, *Shadow and Act*...

27:10 MG: Can you name that first book again? We have someone in the comments who just tuned in.

27:13 WM: *Invisible Man*. Yeah, *Invisible*... Yes, it's his book that everybody reads. We have a great book of essays too: *Shadow and Act*, *Going to the Territories*. A great essay he wrote called *The Little Man at Chehaw Station*. That's a fantastic one about... *Little Man at Chehaw Station* is that education and knowledge could be anywhere. You don't know who knows what.

27:36 MG: Right.

27:37 WM: And oh, *Invisible Man* has so much in it that it's... I don't wanna start talking about it

because we won't be able to get...

27:48 MG: It's so interesting that you say you read it at different points of your life, I'm guessing. And that's when it hit you maybe in a different...

27:54 WM: Yeah. And talk with him about it and rap with him and got to understand him philosophically because when I met him, I didn't understand about Tuskegee or somebody from 1930s. I didn't know history enough to really understand who I was talking to. I knew he was like a famous writer, but I ain't come from. I'm just more or less typical American, from where I'm from, New Orleans, a brother from the 1970s: Platform shoes, bell-bottom pants, polyester shirt, Earth, Wind & Fire, Parliament-Funkadelic, Funk Band. My daddy played jazz. I kinda knew I like what he was but philosophically I wasn't... I kinda had heard of Ralph Ellison. I never really read his book, didn't really know none of the real titans of any of the Afro-American arts. I didn't know any of them and almost none of the titans of any art. Because I play some classical music, I knew. Didn't actually know the depth of Duke Ellington's genius. Even with my father, I mean, didn't really know Louis Armstrong. Nothing before the 1970s. The generation, I listened to Freddie Hubbard like all the trumpet players did.

28:58 WM: Knew about Miles. My daddy liked him. 'Trane, I listened to 'Trane a lot. I'd listen but I didn't know about the arts and all of that, then eventually I would get a chance to study with Mr. Ellison. I played at his funeral, and I'll never forget. Me, Cyrus Chestnut, and Ali Jackson played. We played at Ralph's funeral. He requested what we play. We played Black and Tan Fantasy, and Max Roach was there. It was at the Academy of Arts and Letters, I think, that we played. A lot of the mentors I had was like him... August Wilson, I played at August's funeral. Romare Bearden is an unbelievable artist. When I first met him, I didn't know anything about art or who he was, really. I was ignorant of it. Albert Murray... Alvin Ailey, I was just fortunate to know all these kind of giants at the time when there weren't a lot of younger people who really were pursuing them or trying to get that kind of information.

30:00 MG: And, as you've said before, going right to the source. So.

30:03 WM: It was fun. They were all fun to be around 'cause I like to joke and play a clown, especially if a person real serious, older person, I'm always joking and clowning. I can't help.

30:13 MG: We gotta keep things light and fun.

30:16 WM: It's just everybody's personality is different. Sometimes, I'm gonna be serious, I'll be joking, and they'll be like, "Uh-uh." I remember when John Lewis was really sick, he died like maybe two days after that. I saw him in the room, I start clowning with him. He was like, "This ain't the time for that." He said, "How you handle this pressure that's on you?" I looked at him, I said, "You got pressure on you." You know what he said? "You shouldn't be offside." Yes, sir.

30:49 MG: Well, I wanna thank everyone for tuning in. We have time for one more question, and I saw a couple of some really great questions here so maybe we'll try to split two... And I saw one

that said, "Do you think that people are born with various levels of talent or ability to play music? Or do you think is that something that people develop?"

31:07 WM: No, I think we all have different levels of ability at many different things. Music, Math, athletics. We all have different, we all have different mixture and combinations. We have different talents and abilities, but it doesn't mean we shouldn't pursue a thing that we don't have a talent for 'cause we can get enjoyment and realize things and do things at any, regardless of our level of ability.

31:31 MG: Great, so we're gonna ask one more question as well. Let's see what we got here. Alright, are you planning on writing or recording in any small groups again?

31:48 WM: Yeah, I have a piece that I wrote for a small group that we haven't recorded called the Integrity Suite, and we have small group music we play now and then. So yeah, we'll record definitely some more.

32:00 WM: Great. I think people are gonna be very happy about that.

32:00 WM: Don't let Carlos hear that. Yeah, don't let Carlos... "Let's play the... Record this small-group music, Papa." Carlos would be calling me and telling me, "You messing up, man. Let's do this." Thank you.

32:13 MG: Well, I think we're just about out of time here. Thank you so much, Wynton, and thank you everyone. Before I can get back to Wynton, I want to remind everyone, first of all, thank you so much for tuning in again. We're so happy that you've joined us for another "Wednesdays With Wynton" and remind you to head over to jazz.org. We have a ton of events, seven days a week. We have different kind of various online programming, we have masterclasses, we have educational resources and different educational classes, live streams, archival concerts, a little bit of everything so you can head to jazz.org to check that out. Wynton, thank you. Any last words or any?

32:47 WM: Until we meet again, it's great to see y'all. It's great to see you once a week 'cause these weeks are passing kind of fast. Alright.

32:53 MG: Truly.

32:54 WM: Come on, Maddie. It's good to see you.

32:56 MG: Good to see you, too. We'll see you all next week, bye.

33:00 WM: Alright, bye.

[chuckle]