

Wednesdays with Wynton on Instagram Live

Episode 9 – May 27, 2020

00:01 Madelyn Gardner: Hi everyone and welcome back to Wednesdays with Wynton. Thanks for joining us again for our eighth episode, if you can believe that or not. My name is Madelyn Gardner. I am the PR and external comms manager at Jazz at Lincoln Center. And thanks for joining us. Wynton will be with us in just one moment for a casual Q&A. So, if you wanna go ahead and start typing in any of your questions for Wynton in the chat box below, I will try to get to as many of them as possible. And I wanna remind you, we have tons of really exciting stuff going on at Jazz at Lincoln Center virtually. If you head to jazz.org, you can see the full schedule. We have master classes, education classes, everything, archival concerts, live streaming concerts from artist's home, a little bit of everything. And today, as we always do on Wednesdays, we're releasing concerts from the Jazz at Lincoln Center Vault. Today we released the Free To Be: Jazz of the 1960s. That's with the JLCO and Wynton Marsalis. And they're performing masterpieces by Ornette Coleman, John Coltrane, Dave Brubeck, Charles Mingus, and includes music director's, the wonderful Walter Blanding's, debut of a big band arrangement of Sonny Rollins' historic Freedom Suite. So you can check that out if you head over to Jazz at Lincoln Center's YouTube page after this Q&A.

01:15 MG: So, without any further ado, let's see if Wynton is here. Hi, Wynton.

01:28 Wynton Marsalis: Hey now. What you're talking about, Maddie?

01:31 MG: We're talking about our Vault video today.

01:34 WM: Alright.

01:35 MG: The Free To Be: Jazz of the 1960s...

01:39 WM: That's it.

01:39 MG: Which is an excellent concert. If you can maybe kick us off by talking about that concert a little bit, how it came to be and what's it all about?

01:44 WM: Well, I think we... Walter Blanding did it and it was just about the whole freedom of the 1960s, the consciousness movement. And it's a good day for it because this is a day that SpaceX is launching the two astronauts into space. I love seeing them, they're so calm. And me, being a person that's afraid to fly, I always look at it with just kind of terror, so. The '60s was also the period of space exploration. And it's talking about the space exploration takes you out here. And Free To Be is about going inside here and dealing with the depths of the human soul. So it's the macro and the micro, what me and Sean Carroll were talking about.

02:23 MG: Yeah.

02:25 WM: And Walter is a person who comes from that spirit of the freedom movement. And he believes in a type of equality of people. And he's one of the great humanists in the band. Speaks five or six languages. And we dealt with Sonny Rollins' Freedom Suite. Walter did arrangements of it. And he wrote, also, an original composition, that it's Walterian.

02:47 MG: What's it like to watch these concerts back? I know we've talked about before, as a musician, you have a snapshot while you're playing of what it sounds like. Do you ever feel like watching these concerts back you're surprised and you're like, "Oh, okay."

03:02 WM: Yeah, I'm too critical. I almost never listen to my own music. Or if I'm working on a recording I'll listen to it, but after that I almost never listen to it because...

03:11 MG: Wow.

03:12 WM: I'm too critical of what's wrong. I don't like all the mic stands, I don't like the way it is... Part is not... The sound is not... So, I mean, I don't run myself through it. But when I'm studying it, sometimes I try... A lot of times it's some things are better than I thought they were and some things are not as good. And I see things that I would like to change. But I was there, so I heard it but I try to... I don't know. It's difficult. I like to see other people playing.

03:40 MG: Right.

03:41 WM: But if it's something we're doing and I... If Walter's soloing, yeah, I love that, I can check it out. But I don't want to see myself.

03:48 MG: I understand. When I'm, after these, if I ever watch these back, I'm like, "That's what I sound like? I did not realize that was the sound of my voice." So...

03:55 WM: Right, right.

03:55 MG: It's interesting.

03:55 WM: It's the kind of self-perspective.

04:00 MG: Yeah. Well, I wanted to quickly touch base on top, and I know I've seen some comments already. Sadly, this week we lost another great, Jimmy Cobb. I'm wondering if you could regale any stories or memories you have of Jimmy just to keep the thoughts of him alive and sweet memories of him alive.

04:15 WM: Well, Jimmy was just so deeply soulful. The last time we talked was about him going to Juilliard to speak to our students. And I talked to his daughter. And he went and he gave a

masterclass for the students. It's that time is rough because you don't get endless soul because... We were talking about it earlier. We're talking about space, we're talking about the soul. These people who are like touchstones, and it's not just in their presence but in their playing, in the feeling of their playing. And when you start to put everybody together, it's one feeling and individual parts of a general overall feeling. And when we have so many fantastic things that are always going on, the challenge of human beings is how do we collect our experiences and our memory as we embrace the things that are happening? We experience those things, and we reach for other things. So, yes, it's tragic. There's so many people are going. It always still hits me with Wallace, too, because we came to New York around the same time in his life. And of course, well, with my father... Many people. I'll have to go back to what my father said, that, "The loss for people of their loved ones at any time, it's... "

05:35 MG: Right.

05:35 WM: It hurts, it's painful.

05:36 MG: Do you remember the first time you met Jimmy Cobb? Any funny stories of playing with Jimmy?

05:43 WM: Yeah. It was years ago. Because I had hung out with Philly Joe Jones and this was 1980. I hung with Philly Joe. Philly Joe took me out around New York. We were talking about Miles because Philly Joe had played with Miles. And then Jimmy Cobb, Jimmy played with Miles. And just then in those days, I was going to all the clubs. 1980, '81, '82. I would leave my apartment at midnight and just go to every club. We called it, "Making the rounds". Me, Tain, Branford, we would go out. And I met everybody during that period, whoever was hanging at the Sweet Basil or the Vanguard or Seventh Avenue South. Or Lush Life was a club on Bleecker Street. Yeah, we go to all the places. Bottom Line. So I saw him during that period. And it was always so just because my daddy was a jazz musician and they knew him and loved him. So they were always very... Embraced me and treat me with a lot of love and feeling.

06:42 MG: And you bring up an interesting point. A lot of people in the jazz community and musicians in general, especially in New York, and I know lots of other places, they meet and going out at 12:00 at the jazz clubs, playing with each other. What would you suggest now in this time, when we don't have that option, how musicians can maybe meet each other or connect or try to put themselves out there to meet new, other musicians to collab with?

07:09 WM: Just call and get online, like what we're doing. We're talking now. I don't see you. I see you once a week now. I'm looking at you. And I think if you're active in this space... This is also a space. There's ways to meet people. I mean, people are meeting online now. You gotta remember, back then, there was no online, so. Now it's... This is a space. And human beings figure out how to work any space.

07:34 MG: Right.

07:35 WM: We're like roaches in that way. If there's a space, we're gonna figure out how to get in there.

07:39 MG: That's very true.

07:40 WM: All we have to do is be embracing of a space and the possibilities that exist in that space and not resistant to the space. And we can make stuff happen.

07:51 MG: Make it happen. Make stuff happen.

07:53 WM: If you can just get in there. That's another thing we say, "Get up in there." That's what you say when you get in the time good. I hear you getting up in there. Get in there.

08:02 MG: I will say, I think that jazz has some of my favorite terms. The jazz terminology really is quite incredible.

08:09 WM: Yeah, yeah. When I was growing up, I always loved hearing the musicians talk because their slang was different from the regular slang we had on the street. And just like cats and gigs, and "you got your axe for your horn", and "cat got some chops". I mean, these are older terms but then, they were old then. But in my generation, we didn't use those kind of terms. And when the jazz musicians would start to talk, I'd always be laughing. And they always had good nick names too for other musicians. They'd be listening to somebody, "Yeah, that's Frog." You see, it was always some kind of animal like that, right? Honey bear. Everybody who looked like an animal, that was their name.

08:46 MG: I love that.

08:47 WM: And when I was growing up in the country, we had a thing that we would do, where I understood later the value of it. It's if you had any defining characteristic that may be something a person would be ashamed of, that would become your nickname. So if you had one eye that was bigger than the other, you'd be "Big Eye". We had one person had a kinda skin disease, they called him "Half Head". And the people would embrace their nicknames. It wasn't like you were taunting or teasing. But it was just the style of that time and that place.

09:21 MG: That's beautiful though. It's taken what other people might seem as ugly or different and being proud of it.

09:28 WM: Right. Yeah, make it jam. So if you skinny, you're Slim. They was always calling me Slim. To them I'm skinny. Yeah Slim, or my partner was a guy named Theodore. We called him Theo, but they also called him Heavy. So, "Man, where Heavy?" I don't know. I could go on and on with the nicknames we had was so crazy. And the jazz musicians had... But they still have good nicknames today in a lot of arenas. People come up with good, colorful names.

09:55 MG: Well, I wanted to bring up too, before we go... I know I've seen some questions and

don't forget everybody, if you're just joining us, please go ahead and ask any questions in the chat box below. It was a big week in jazz birthdays. Yesterday, we were celebrating Miles Davis and today the wonderful Dee Dee Bridgewater. And I was wondering, do you remember the first time that you either listened to a Miles tune or the first time you saw or heard Dee Dee play?

10:23 WM: Well, with Miles, my father loved Miles, so I grew up with him listening to Miles. So I think the first record... One of the first jazz records I ever listened to was Miles Davis' "Someday My Prince Will Come", because I liked the way the lady on the cover looked. My brother and I were looking at all of our records laid out on the floor and my daddy's records, then it was only albums, and I said "Man, why do people look crazy on our records, and they look normal on daddy's records?" So we never listened to jazz records. My father was always been into them. I was maybe 12 then or 11, I don't know. And I said, "Man, let's listen to that one." That was the Miles Davis' Someday My Prince Will Come album. And I remember I listened to it. I asked my father, "Can you write out this... Could you write this solo out for me?" He said, "Man, you need to learn the solo by ear. You don't need to have it written out." But then the next day or something, he had written it out for me. And I was trying to play it, and he said, "You're not gonna get it. You gotta listen to it." It was the solo on Someday My Prince Will Come. With the changes, he was always telling me, "Learn how to play the piano. Man, learn how to play the piano." I never learned. I guess I showed him. So that...

11:25 WM: And with Dee Dee, I knew Cecil because the trumpet player, Cecil Bridgewater. I didn't know their relationship. But I think I first heard Dee Dee in the late '70s, early... Yeah, the '70s. And then she's so fantastic, like magic dust. All, just the kind of fantastic creativity and invention. And I thought, "Man, they got a whole family that can play." Because in New Orleans we had a lot of families, like the Jordan's, and the Batiste, and the Neville's. So that's the first time I heard Dee Dee, was just a kind of fantastic way she used her voice as an instrument and how she can just... She's so creative with the variety of what she could do on a... What she can do on a song. Not could do, can do.

12:13 MG: Yeah, and she made a great Skain's Domain guest. And those tuning in, if you don't know, we have a program called Skain's Domain every Monday EDT at 9:00 PM and Wynton is joined by a variety of guests and also all of you viewers tune in for another kind of Q&A with Wynton. And we had Dee Dee join us, which was really great. You talked about a variety of things, of what it's like to get your albums reviewed or what it's like playing with other people. So it's really fun to watch you interact and talk about that.

12:45 WM: Well, I loved her and Chick, and they were talking about gigs they were on. And I always love to hear people talk about when they first met up. "1972, when I was on this session and Horace said this and that." So I thought that was, yeah, fantastic. Always to give people a sense of how the musicians talk when they... I always loved when the older jazz musicians talking about the past or I'd see Dizzy and he'd start talking to Sweets. And they used to talk about people, "I'm talking about the little Bobby Moore. Dizzy, you remember Bobby Moore?" "Oh, I remember Bobby Moore." And on and on and on. That's like the great part of the tradition.

13:17 MG: It is. And I saw something before... What do you think is the most underappreciated instrument in a jazz band?

13:25 WM: Bass. Bass. You gotta understand the bass.

13:28 MG: And why is that?

13:33 WM: Well, traditionally, it was the softest instrument. It's just like our democracy. You have to listen to the softest thing. And it makes you have integrity. The rhythm guitar really was that. That's like the consciousness in a four piece rhythm section. Then the bass is the lowest. It's the softest. It defines the motion of the bottom harmony. And it requires that the loudest, at that time, and most powerful instrument, give way to the softness of that instrument. So the drums, you have to... The most powerful, the president, is forced to... Is checked by the bass, the judiciary. Now just like our system is absolutely... I mean, I don't... The corruption that's in our system. Not even right now. I'm never topical and will not discuss these issues 'cause they're so complete. And it's been going on for such a long time. Yet now, you don't even have the sense of that check and balance. And in jazz, it's the same. Now the bass, just turned their amps up so they could be the loudest. Then you have the lowest instrument and they're supposed to be the softest. Now boom, boom, boom. And then the drums are just like, "Yeah, I don't have to... I can just play as loud as I want and the rest of y'all can do..." Then we get back at them, because then we just solo all night.

14:47 WM: So you might have a saxophone and you ain't gonna compete with the drums. And you're definitely not gonna mess with the bass. But you are definitely going to play a good 35 or 40 choruses. So when you get into the kinda cacophonous relationship, I don't mean music, I just mean cacophonous emotional relationship where you took the last piece of chicken, I'm gonna pour some of this Kool-Aid on your rice. Now it's like, and now and then you get to a point where you don't even know you're doing it. It becomes normal. Then you just get a monitor, and you defend yourself by saying, "Turn me up in the monitor." So you can see how we started with certain kind of balance of challenges. And over time we just said, Well, we can't... These challenges are of too much for us. And then it just became a band stand or something when you have all that sound, monitors, everybody with themselves and everybody's six feet apart and everything is... So I think the bass for me is always the instrument. You can tell the humanity of a group by how it listens to the bass.

15:48 MG: The heartbeat right? Is it the heartbeat of the...

15:51 WM: Yes, the center of everything. There's always a joke about bass players when they're soloing. It's time to talk now. It must be a bass solo. But I love the bass. I'm always listening to the bass and the bass... It's all about the integrity of the band is in the bass.

16:07 MG: And speaking of bassist, Carlos Henriquez, of course a bassist in the Jazz at Lincoln Center Orchestra, bringing up EE, Essentially Ellington. We recently announced they'll be doing a week-long, virtual, Essentially Ellington. And what does... I think the answer is pretty obvious, but I think maybe you can get into it a bit. What does it mean to be able to keep Essentially Ellington going, even right now, when obviously we wish we could be in the hall, but what does this mean to

you, to the organization, to jazz in general?

16:38 WM: Well, it means a lot to see our really talented, great, young people as more than a market to sell something to. The program is... We give away a lot of free scores and we send clinicians to schools and we have long-standing relationships with youngsters who now have youngsters. Carlos kids are in high school. Kiko, his oldest son is like a grown man. He's bigger than all of us. And the... It's a lifetime investment, and we just teach the principles that are in Duke Ellington's music. How to be a better citizen. How to listen. How to play in balance. Then we have histories and tradition. We can face the future with confidence. How to be creative. How to trust your collective creativity to respect other people. On and on and on, the things we... So for us, it's very, very important and also to have the community of the young people recognized and have them recognize that community. 'cause so much of the times in our culture, younger people are put at odds with older people. At odds with your parents, so we can sell something to you.

17:38 WM: At odds with anything that's adult or mature 'cause we want you to stay as a kid as long as possible, so we can sell something to you and exploit you with some propaganda. With this, it's more education. And Duke's music is so much about you finding your own way. You can't even turn it into propaganda. Anything you read about Duke, he was like, "Find yourself." And I'm very proud of our young people. This year is gonna be international. So we have 18 national bands and we have five international bands. And these young people are... They're fantastic. Not just as musicians and artists. They're just so... I encourage everybody to check it out. I don't know the exact date. It's in June, there's something...

18:21 MG: Yes, week of June 8th. Week of June 8th. All week. June 8th through June 12th. Yeah.

18:26 WM: June 8th. And we're gonna have it coming at you. You're gonna see kids that are... There's some fantastic ones around the world, and in our own country. And the work they do with their band, they represent communities. It's been a life-changing event for me. I saw so much growth and development over 25 years that I can see how kids will do things you can't imagine they will do. With their soul and their feeling. We know they can achieve things technically or we know they can achieve things, but from a competitive standpoint athletically. And we know they can achieve things that there's a great prize put on. But something like soul, a kind of community, that's always the least paid, it's always the least... We tend to tend to reward the most predatory.

19:09 MG: Right.

19:09 WM: If something is predatory. It can exploit more people and make more money off of it and abuse them more, we tend to love that. And when a person is in the community working and giving it, that tends to be like "Yeah, you know." What did they make? So I think our young people... And we also tend to think of them only as a kinda hypermarket that we can sell kinda semi-pornographic video products to. They're much more than that. And when we give them the opportunity to be much more than that, it doesn't mean that they have to divorce themselves of all of what we subject them to propagandize them and treat them as a market. They can still have that, but they also develop this other component and understanding of the riches that are in the other

direction too.

19:52 MG: Absolutely, and I encourage everyone to tune in week of June 8th. You can head to jazz.org/ee25 to learn how to tune in and learn more. It's gonna be a really meaningful week. And another great way to support musicians, which is obviously very important during this time. Any other suggestions on how, whether people tuning in are musicians or not, how we can support artists right now?

20:22 WM: Go online, look at things you like, people you like, donate to them. Go grassroots. I'm from the little towns in Louisiana, Breaux Bridge, little farms, Hanson City, Kenner. That's four cities we lived in. Opelousas the first one when I was growing up. And if somebody was sick or if something happened, there was a death in someone's family, people would go down the street with some food for them. It was old school South. Segregated, railroad track, the river. And those kind of values, they get inculcated into your way. I still, even the way the world we're in now, and I live in Manhattan, it's not the same kind of vibe, but even my neighbors in my building. When they heard about my dad, they brought me some food. So I'm not gonna... They'd say, "Are you all right? We're going shopping. Do you need something?" The values still are here, but that's what you can do.

21:13 WM: Go online and look at them and donate. Realize that they're freelance musicians, they're struggling. People trying to eat. This is a rough situation and this is going to be rough and our nation is not the best from a national standpoint at embracing the arts. The arts are always seen as some type of get over or some kind of way to get a grant to not do work. And it's unfortunate we have that misconception about them, because when you nurture the creativity in your younger people and in your artists and you nurture that, sure, you're gonna have some people getting over. But you're gonna have such a richer experience in the world.

21:54 MG: And I know your work with the Louis Armstrong foundation...

22:00 WM: Oh, yeah.

22:00 MG: And we'll get the grants, \$1,000 grants, which, if you head to Louis Armstrong Foundation on the internet, you can figure out more about that, and I think that's beautiful.

22:07 WM: Yeah, you can donate to us. It's Louis Armstrong's money we're giving away, the baseline. A million dollars we gave away in \$1,000 grants. We still have more that we're gonna give. We're just building the fund up a little more. And all you have to do is prove you're a jazz musician. We're not checking people's... The level that they play on or any of that. If you, and there's a need... I don't know how we're opening our second round up. I don't know exactly, but we are... We see a need in the community. And we've given out 815 of those grants already and we'll have another round of grants that we give out. If you want to donate to it... Because that 1,000, we figured it would help people. We thought it would be two months. So we figured, hey, we're gonna make this hit in that second month. Man, it's gonna be four or five months. So we always need resources.

23:04 MG: Right. And I mean, the same of course, what I think is so beautiful, that Jazz Lincoln Center, that you've curated with the amazing staff. That Jazz at Lincoln Center's supporting young musicians like Riley and Alexa and a slew of other people. Like we have... We just introduced yesterday the first episode On the Road with Riley on IGTV. You can check out the first episode now.

23:27 WM: Right.

23:27 MG: And he's talking to other musicians on the road. And Alexa Tarantino has on Thursdays a new series, "The Well-Rounded Musician" on Zoom. So that's...

23:38 WM: Isaiah has something too, right?

23:40 MG: Yes.

23:41 WM: What does Isaiah has something with the piano? Yeah, you know that...

23:42 MG: Yes, he does on every Friday. It's been really great working with him on that. He has a Music Motivation Friday. He's been curating a really great slew of talented young jazz piano players to play songs of hope and...

23:56 WM: I mean, our kids are great. The younger musicians, they're fantastic. So we have so many of them that we need to, in the next, in the upcoming years, you're gonna be hearing more and more about them. And I mean, I've had the pleasure and the privilege of knowing them, many of them since they were 13 and 14. And now they're in their 20s. And I mean, they're very serious about music. They have very deep soul and feeling. We just had our Juilliard graduation and some of our kids it was... It was rough to see them go, but they were so soulful and warm to each other. One of my youngsters, a great trumpet player, Jonah Moss said of another student, Anthony Hervey, he said, "Some of the days, when I would just see Hervey's name on the orchestra list and know I was gonna be playing with him, just seeing his name made me feel better about how the day was gonna go."

24:43 WM: And he described when they first met. They were, I don't know, high school freshman or junior and he said he saw Hervey with his afro and he said, "Man, this kid has a big afro." He said, when he saw him playing, he said, "He can play, too." So to see them graduating from college and the type, just that type, of love being expressed between them. When we start to talk about we have to do on the Skain's Domain for the great trumpeter Lew Soloff. Because when I see the trumpet players have that type of feeling, I'm always going to think of Lew, who supported so many trumpet players when we came to New York. The great Jon Faddis. I talked with Jon the other day. We said we're gonna do a Skain's. Maybe Monday we'll do it. I'm gonna see what Jon does.

25:20 WM: And it's the love we have for Lew because Lew passed away, I don't know how many years ago. It's even painful to think about. But he had so much love for the other trumpet players and for us. And he always nurtured you and took you to things. I can remember concerts I went to

with Lew and three or four other trumpet players. We'd be sitting up listening to somebody playing. He loved people's playing. So one night we heard Phil Smith play the Brandenburg Concerto. It was me, Lew, Faddis, two or three other trumpet players. And Lew, the whole time, that was like his first concert when he was eight years old. And when he'd get to one part that was really hard, he'd play the As. Oh, Phil played so much trumpet that night. He'd turn to us, "Did you hear those As?" Just that type of... Just the enthusiasm and the love is so important to have that and to marvel at other human beings more than a piece of technology. It's nothing against the technology. Technology is fantastic, but a human being is something that we must always prize and must always understand that the greatest experiences you're gonna have is not... You hope is not some gadget you figured out how to work or some game you're looking at, but that it's a person you have the privilege and the pleasure of knowing. And even if you argue with them or just to be able to enjoy their creativity and the thing that's in them.

26:45 MG: Well and on that note too, on the pleasure of knowing we started a new series on Jazz at Lincoln Center's Facebook, called the Sunday Spotlight where we're spotlighting JLCO's members and this past Sunday, we spotlighted Raymond "Big Boss" Murphy. Who he's been the Tour Manager for the JLCO for about 20 years I believe, and he's a former Navy member, so we wanted to honor him for Memorial Day. How did you first meet Raymond?

27:12 WM: Well, my assistant at the time was a guy named Dennis Jeter who I had meet when he was 12 or 13, he told me he was a trumpet player, he really was a french horn player. So, at that time you know... I'm always at gigs, I'm always teaching kids and so he came back to my room and I taught him, gave him a lesson. Then he was lying about being a trumpet player and then later he became my assistant manager, we knew each other and when he was quitting, he said, man, "You should call. I got a perfect guy for you to be the road manager. He from my neighborhood, me and him once fought for 45 minutes and he's free... And he's Raymond Murphy." So I called... He called, Raymond, and we called Dennis name was Boss Jeter, because Dennis like the boss you're allowed to call him boss Jeter.

27:52 WM: So when Raymond came on we called him Big Boss Murphy. So boss, big boss and Murphy I always tell people, about Murphy was a military police... Was a military policeman. He was... He is a licensed mortician, he's a licensed truck driver, he's a master... A master of the smoked turkey. He is a deacon in the church and can minister to you and he also can do all the tile work at your house. So this guy is, I mean he's made out of absolute gold. I don't know what to say about him. When my father was passing away in New Orleans, then New York was all quarantine, man we didn't know whether it was... COVID in New Orleans was a hot spot. He called me and said, "Hey man, I'm ready to load the truck up with some tuna fishes or water, whatever you want and we can get on the road right now." And he was serious now he's talking about 30 hours of driving, me and him had driven, oh my God. He would drive that 30. I said, "No man, No... I ain't gonna take you... Do that from your family."

28:54 WM: But that's the type of person he is. I mean, we had a dispute one time and he was gonna leave the band. The entire band sat around after a 1 o'clock gig and we had done a 9 o'clock in the morning show with some kids in Ferguson Missouri, they sat around at 1 o'clock. After everything

was finished and said, "You better not let this man go. I'm talking about the whole band. Every person, "Do not let this man go. Make sure you work this out with him," so yeah, we love him. And... Vincent Garter wrote piece for him called "Attencheone, Attencheone", that's what he puts on the top of the daily every day when we're on the road.

29:29 MG: Oh, I didn't realize that was for him. That's fantastic.

29:33 WM: That's for the Big Boss, that is a man that came... God pulled him out from underneath a robe, and put him on earth 'cause he's one of the sweetest human beings and just what he's made out of is just... Rainbow.

29:47 MG: Well, if anyone tuning in wants to read a little bit more about him, you can head over to Jazz at Lincoln Center's Facebook for his spotlight and then every Sunday, a new spotlight on JLCO member, which of course we love to give some shoutouts to the JLCO because they work so hard. Even right now, you guys are collab-ing all the time I imagine...

30:04 WM: Right.

30:04 MG: You're always in...

30:07 WM: Yeah.

30:09 MG: In constant communication. Is there a lot of... We have a couple more minutes left, but I have two more things that I'm gonna touch up on with JLCO. What's it like collaborating right now? Is it like you have an idea, so you'll send a couple... Like a voice memo or something. How does that work?

30:22 WM: Well, it's great. I'll give you example of one that Marcus Printup wanted to do something for Miles' birthday. He said, "Hey man, I worked as arrangement for Miles' birthday. I want the trumpet section to do with the rhythm section." Okay, we're gonna do it. Let's get it all together. The rhythm section recorded Carlos, Obed, and Dan... they did it. Then we went to... We did the trumpet, Ryan put his part, and Marcus put this part in, I put mine, Kenny. We put our parts together, Todd, put it, mixed it... Then because we're so over-logged, with everything we do we said who can we get to do it? Adam and Chloe are working on all of the videos for Essentially Ellington and all the montages, for 25 bands. They're up to... Victor said, "I'll do it." So Vic did it, and Victor started to do it, it would take a lot longer.

31:09 WM: He worked from 12 o'clock to five in the morning. But then, Dan's video was jumped. So, we wanted to get it out yesterday but we didn't get it out yesterday because we had to get Dan's video straight. And we're getting it straight... We'll probably have it out by Friday, but it's a new thing Markus did. And then all of us are working on it. Victor did the video, Marcus worked the arrangement, we played on it... And we've have... We have Chris Crenshaw's "Conglomerate" is gonna come out, we have everybody went in mass that they have the staff. We already have done that one. And we have the New Orleans Function that's already out but we do a "Flee as a Bird,

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Didn't He Ramble". So we will... We going down that road, we're gonna do a new one for Essentially Ellington, too. We're gonna figure out which one we're gonna do.

31:49 MG: Fantastic.

31:49 WM: Yeah.

31:50 MG: Are you hoping to do an Ellington tune or compose? Compose something?

31:54 WM: No... We're gonna do some of Duke's music. We can pull so much original music but one of our principle tendencies... You don't have to throw the great grandma because you had a baby. You can love the baby...

32:06 MG: That's good.

32:07 WM: You love the baby too. You don't have to choose. That's that language that allows you to separate people so you can sell stuff to them. We embrace it all.

32:18 MG: Well, on that note of embracing it all, I wanna before I kick it back to Wynton to close things out. Thank you so much again for tuning in for episode eight of Wednesday's with Wynton. Eight weeks we have been doing this which is kind of wild. I know it's my favorite day of the week and I hope... And I hope you guys enjoy it as well. And I want to remind you all you can head to jazz.org for a schedule... A weekly schedule, of all the amazing things we're offering online. We have master classes, education classes, streaming concerts. Fridays, we just introduced a Dizzy concert rewind so every Friday at 7:30 EDT we're releasing an archive of Dizzy's concert, they're really fantastic, and we have live streaming concerts, EE virtual, EE's happening. First ever virtual EE June 8's week. So head to jazz.org and Wynton once thank you again, so lovely to see you.

33:07 WM: Hey, great to see you Maddie every week, till we meet again.

33:10 MG: Sounds good. See you then.

33:11 WM: See you, bye.