

Jazz Backstory

Episode 18 — West Coast Studios

[audio interlude]

Welcome once again to Jazz Backstory. Today's episode takes another look at jazz players in the commercial studio scene. In Episode 17 we heard from New York City jazz players who found steady employment in the Big Apple recording studios where they played every imaginable style of music. Our focus today is on the equally active West Coast studios, the LA scene, where a musician, in one 12 hour period, might start their day with a jingle date, end it on a session for an iconic vocalist, and fit a live Tonight Show gig in between. Over time, Los Angeles became the location of choice for recording movie scores but session musicians also filled their calendar with rock & roll and sitcom music dates. You'll recall trombonist Alan Raph from our last episode, who developed an attitude about the day to day grind of playing music that was simplistic and repetitive. Alan was straightened out by a fellow studio veteran, but there were less patient jazz players who chose their own sanity over the steady bread.

Paul Smith played on numerous movie scores and enjoyed a lengthy gig as Ella Fitzgerald's piano accompanist. He did not think much of the licks required for pop and rock & roll dates. The "Ozzie" Paul mentions is Ozzie Nelson of Ozzie and Harriet fame, father of the 60s rock star, Ricky Nelson.

MR: When you got back into the studios, had the music changed much from when you were working with Ozzie?

PS: Well Ozzie was in the 40s. In the 50s, the 50s actually were the best time as far as I'm concerned. I never came home complaining about the music on the date. I got to work with Johnny Green and Max Steiner and Alfred Newman, Lionel Newman, and the guys, you'd go in and there'd be a big beautiful string section and everything, and you're part of it. It was just lovely to do. It wasn't until about the early 60s that it started to deteriorate and get into the eighth triplet syndrome [scats], and the oohs and the aahs with the groups. But when the eighth triplets came in I could see the handwriting on the wall. Because I did one date where the piano was facing the conductor and he had — this whole thing was eighth triplets [scats]. And the band. And just as a gag I took off my loafer and put it on my hand so I'm playing with a shoe. And he can't see. And I'm going ching-ching-ching-ching — with a shoe on my hand. I played the entire date that way and

when I first did it I looked at him kind of like — and he said great, that's the sound he wants. And I'm playing with a shoe. So I had a faint idea what was coming up. I mean he never knew and I certainly never told him, but I could have sent one of my kids in with a shoe and play duh-duh-duh-duh and stop when he does this, and that's it. So I could see what music was coming to at that time.

MR: I have to ask the obvious question to me, is what key was that piece in if you were playing with your shoe on?

PS: It doesn't make any difference. It's just the sound, ching-ching-ching. I didn't make any chord changes. The shoe covered part — it was mostly on the black keys, but the lower part was on the white. So you have white and black both [scats]. But all he could hear was ching-ching-ching-ching— and that's the sound he wanted. It didn't make any difference what notes they were, playing a G chord or a D chord or anything like that, just ching-ching-ching that's it.

MR: That six-eight feel was kind of a — was it because it was a good dance feel? Is that why that became a thing?

PS: I don't really know. I mean I went up to him after the date and told him not to call me on those kind of dates anymore. It cost me a lot of money but I'd rather come home happy than irritated.

MR: Yeah.

The ching ching ching lick Paul describes is well known to studio pianists, a stylistic requirement at the time for medium tempo pop ballads from the 50s and 60s. One triplet per beat, here's a sampling, played over a common chord progression from that era, and I left the shoe triplets to Paul Smith.

[audio interlude]

Music contractors on both coasts had their A lists, consisting of the most accomplished, versatile, and reliable players on every instrument. These musicians rose to the top, to a level where they were in constant demand. Saxophonist Ernie Watts lived on the A list for decades and he offers a fascinating description of the life.

MR: When you were doing a particular date did you ever have a sense of this tune or this date is going to last? This is going to sell records, it's going to be something that years from now people are still listening to?

EW: No when you're working you're just working. It's just your work, it's just what you do. I mean I was doing like I would get up in the morning and I'd go and I'd do a record date. And it could be the Jacksons or it could be Sarah Vaughan or it could be Barbra Streisand. You know I did pop records, I did jazz records, I'd go and I'd do a record date in the morning and then in the afternoon was "The Tonight Show." So the record dates usually run three hours so I'd do a date from 10 until 1, take a break, go over to "The Tonight Show," do "The Tonight Show," "The Tonight Show" would be off at 6:30 and I'd do another record date at 7. Right? So I'd usually do two record dates and "The Tonight Show" just about every day, or I'd do three record dates or a big movie date and I'd send a sub to "The Tonight Show." Because sometimes you know movie dates are all day long. I did that every day for twenty years. So when you're doing that, all you're doing really, all you're thinking about is keeping your health together and going to work. You know. You have absolutely no idea of the greatness of what's going on, or how something is going to last or whatever. What's happening now is all of these R&B records that I played on with The Temptations and Barry White and all of these people, they're being used for commercials, and I'm getting these big checks. I'm getting these checks for Billy Preston things.

MR: Oh yeah, "Will it Go Round in Circles."

EW: "Will it Go Round in Circles," "Nothing From Nothing." All of that stuff. They're big commercials now. Or they use these things for T.V. themes. And there's all of these re-use checks that come in. I say, "Did I play on that?"

MR: A couple more things, just in that realm, Frank Zappa? What was that like?

EW: The music was very difficult. He was like a contemporary classical composer that happened to play rock & roll guitar. I mean he was very, very bright, a very bright man. And he knew his music and he knew what he wanted and all of that stuff was scored out. I mean it was like classical composition. And when you hear his stuff it's very similar. It's very similar to contemporary classical. And it was difficult stuff. It was like playing Stravinsky. Very good music.

MR: Did some of those things seem — oh gosh — weird at the time for you?

EW: Nothing is weird after you listen to "Ascension" and all of those Coltrane things, which I grew up with. I mean I grew up listening to free music. I mean what I came into, "Kind of

Blue” was sort of the beginning of that and Coltrane took the modal improvisation thing and then he just took it on out. And that was the stuff I hooked into because I hooked into with Coltrane with Miles’ band. So as soon as he went to Impulse and 14 minutes of “Impression” and “Chasing the Trane” and all of that stuff, that was the blues to me. That was like, hey, that was it. So that’s what I—

MR: You can’t shock me.

EW: I mean I had to re-learn, I had to learn about chords. I had to learn about bebop. I had to learn about 2-5-1s and all of that stuff because the music I came into was free modal music. So I had to come back to Charlie Parker and Dexter and Lester and all of those people. But I did because I love all of that music you know. So anyway going to Zappa, no, Zappa wasn’t weird because where I was coming from made Zappa look like Bill Haley.

I grimace a bit when I hear this exchange now, as I struggled at the time to think of a descriptive word for Frank Zappa’s music, settling on “weird.” If I could do it again I might use a synonym, online offerings include eccentric, freaky and outlandish. Frank Zappa’s music is undeniably incredible, perhaps my choice was a flashback from when I saw him live in 1968, for me, at that time, Frank Zappa *was* weird.

Ernie mentions John Coltrane’s *Ascension*, an ensemble experiment released in 1966, often cited as an example of free jazz and contemporary group improvisation. Challenging listening that does make Frank Zappa and the Mothers of Invention look like Bill Haley and the Comets.

[audio interlude]

Bobby Shew, is a highly accomplished musician known to a select group of trumpet players, west coast studio contractors and Monk Rowe of the Fillius Jazz Archive. He is a member of an elite subset within a group of elite musicians, the fraternity of lead trumpet players. Skill, stamina and consistency are required in this role and lead trumpeters can develop outsized opinions of themselves. During our Dec. 2020 interview Bobby addressed the place of ego in the high pressure world of studio work.

BS: I have to tell you one time I was doing a thing at Universal and the trumpet section you know it’s a funny thing that Dalton Smith, who was a great guy to play with and work with all the time, Stan Kenton’s lead player for a while. But sometimes they used to write

stuff so high and ridiculously hard for me, I'd finish it and I'd get it done but I'd go Christ why do they write like this for me and oh my God, you know? And Dalton said you know one time, he said, "There's an exercise that you can do," he said, "and if you do that exercise it saves your chops and you can last forever." And I said, "Really? I need to know what is that exercise?" He says, "Here, you play this and you play that." [Passes the music on to someone else].

MR: Oh that's a good one. You don't find — they don't teach you that in music school.

BS: No they don't. So I was doing a thing at Universal Studios one day and it was just sort of like a silly movie about like the late 20s or early 30s or something. And it was a scene where there was a little kind of a John Phillips Sousa tiny band on a gazebo in a park and people were all walking through on a Sunday afternoon you know, and they're dressed up and all of that. And you turn the page and there's "Carnival of Venice." What? Why the writer had to put that there. He could have put anything there, but this was, somebody said, "Oh I'm going to put 'Carnival of Venice.'" So it's like you must hate trumpet players you know, to make, all of a sudden you turn the page and there's this thing. Well I couldn't play that thing ever in my life. Not now and not then. Because I never took any lessons as a kid, I never learned to double tongue or triple tongue. I had no classical training whatsoever you know, other than playing marches in my high school band, that was it. You know and other than that I was just a jazz guy and a big band person. So I played on some salsa bands but I couldn't double tongue. So you know I looked at that thing and there's Warren Luening sitting right next to me and I went, "You got it." And Warren had done all of that. He had done all that stuff and I just passed the part to him and he nailed it just like the old Del Staigers one. And it was not the entire thing but it was enough of it that I couldn't have played it, not in a million years. Well when we did the "Tony Randall Show" the theme, the first session the theme is a piccolo trumpet. What the hell? Nelson Hatch. Here you go, Nelson. So you pass the part. Because you've got to keep — one of the things is that it's very important in those situations is you cannot go in there with an ego issue. You're asking for trouble if you do. Because ego is really simply defined as self-importance. When you're important and I have to do this, and I'm going to brag about 'cause I did this. Well you're going to shit all over that piccolo trumpet part and everybody on the planet is going to know who sucked on that

piccolo thing on the “Tony Randall Show.” “Oh that was Shew.” I shoulda figured. But you should know when to say no. Shew passed the part to Nelson Hatch. Oh that Shew is a smart cookie.

Fellow trumpeter Wayne Bergeron, a next generation contemporary of Bobby Shew spoke about self confidence, being discovered (or not) and the work ethic required to sustain a career in the studios.

MR: A musical test, In the form of a trivia question, and you’ll probably see where this is going in a hurry. What do these media events or people have in common: “The Incredibles,” Rosemary Clooney, “Family Guy,” Gordon Goodwin’s Big Phat Band, and Green Day?

WB: Huge egos. Those might be projects that I’ve worked on over the years.

MR: That’s right and you know I could do that for the next hour, just read them. So speaking of huge egos, do you find it necessary to have an ego in your business or is it better not to have one?

WB: Well I mean if you’re a drummer, a trumpet player, or a rock guitarist, there’s a certain amount of confidence — you know when you’re playing by yourself, you’re playing a solo, there’s a certain amount of confidence we all need and I don’t think it should cross the line into ego but you need to have enough confidence in your own abilities I think. As the great George Graham, who was a great lead trumpet player, once told me there’s a fine line between getting discovered and found out. And so I think it’s the same thing between confidence and ego.

MR: Can you explain that? Being discovered and found out?

WB: Well for instance, I’ve always been of the school that if you play music you don’t really need to say anything. We don’t even need to be speaking the same language. You could be speaking French and I could be speaking Spanish. But if we picked up our instruments and just played we know everything we need to know about each other’s ability. Right? So there’s a lot of musicians, and this is where the ego comes in, where they have to talk a big game. Because maybe there’s some insecurities in their own playing that they want to hide. And so that’s the ego part of it. You know what I mean? And so George used to say that, you know people talk about how good they are, and then when you hear them play finally well you just got found out. Instead of getting discovered — and you can get

discovered by just, and I tell students this all the time, they want to know, “Oh how do I get work?” And I go, “Well you’re asking the wrong question.” I go, “You need to hone your craft.” And I go, “And when you play really well,” I go, “good news travels fast.” I said, “And if you don’t play really well, I said, “that news still travels really fast.”

MR: Well you already started to answer a question that this led to, and you sound like a fairly modest guy but can you tell us why you were chosen so many times over the years for the work you do?

WB: Good question. You know nobody gets thrown into this business and starts doing all the work right away. It’s a slow burn usually. And somebody, maybe somebody hears you play and you get an opportunity, you know, somebody hires you. And then you get that opportunity, and then you have to prove yourself in that opportunity you know, and it doesn’t mean you’re going to start working for those people nonstop because there’s other people that have been working for them for years maybe. But as you get in there and prove yourself. And if you get a good opportunity and you do well, another opportunity will come from those people, even if it’s down the road two months. And eventually you get into the mix. People retire. People pass away. People piss contractors off and they stop hiring them, and you move up those lists. And that’s been my career. And I’ll tell you just a quick story about this, because it’s a true story. There’s a contractor here named Joe Solo. And he’s 95 years old now. And he came out to the West Coast from New York, he was a New York studio musician. And he was a contractor for “The Carol Burnett Show.” So when that show came out here he came out with the show. He contracted the musicians on that show. And I got — the first big movie I ever did was for him, this was 35 years ago probably, this movie called “Another Stakeout” and it wasn’t necessarily a big movie in the theaters. It was fairly big, Emelio Estevez, but it was a hundred piece orchestra and I got called to do this thing. The first day I was there I was very nervous, because I’m sitting there, it’s a hundred piece orchestra and the trumpet section is three of my heroes and I’ve never been so terrified to play fourth trumpet in my entire life you know. And I like to say I was as nervous as a hooker in church. That’s kind of my standard line. So I did the date and I got my composure and finally started feeling comfortable playing. Things were going well. And at the end of the date I gave my paperwork to this contractor to Joe so I can get paid, and all my stuff. And

he said, “Everybody said you did a really nice job.” And I said, “Well thank you for the opportunity you know, it was really fun.” And he goes, “I’m going to put you on my list man.” And I go, “Oh great.” He goes, “I’m going to put you on the bottom of my list.” And so I kind of laughed. He goes, “You want to know why I’m going to put you on the bottom of my list?” I go, “Yeah, why?” He goes, “Well of all these players that I’ve been using for forty years some of them, who should I fire to move you up? Which one of my employees should I fire?” And that always kind of stuck with me. I go well of course that makes total sense. And that was his line, he goes, “Trust me, as they retire, die or piss me off you’ll move up.”

MR: It’s a great story and your students would profit from knowing how do you piss a contractor off?

WB: You show up at the last minute even though you’re on time. You’re disruptive on the session, which musicians can be disruptive let’s face it, you know, we’re funny people, especially jazz musicians. So if you’re on a big orchestra date and you’ve got a big jazz brass section there because it’s a jazz — you know we’re cracking jokes, the string players are over there stiff as a board of course. And so you have to know your environment and know when you can let loose a little bit. And so there’s situations that I know to keep my mouth shut and you say “yes sir, no sir” and you just play the part and you take the money and you go home. And then there’s situations where you’re around friends and you know the composer — I mean Gordon Goodwin’s on the podium you know, for doing a movie like “The Incredibles.” I mean it’s intense because the music’s hard, but there’s laughter and we can make jokes.

MR: Okay. Right.

WB: So you have to know when to do that. But you can. Not all contractors are like that. They want you to shut up, they want it pin-drop quiet, and it usually is like that because everybody’s taking it very seriously of course. But that’s a way you can piss a contractor — but the showing up at the last minute, which I watch some musicians get drummed out of the business kind of. Because they would show up ten minutes before downbeat, which seems like plenty of time. But I’m the first one there. When I go to one of my TV shows that I do, you know, “Family Guy” or something, I walk in, I’m the first brass player on that stage. And the contractor and the composers always come in, “Hey Wayne, how you

doing?” And I’m warming up. And I’m doing that for me. I’m not doing that to impress them, it’s just what I do. I get there early and I warm up. But I think they see that and in their minds, boy, you can always count on this person to be there. And so if it’s ten ‘til the start time and I’m not there, they know something’s wrong, you know I was in an accident or something bad has happened you know.

In 2022, the Pixar hit “Soul” opened with what sounded like a 6th grade band playing the Disney theme “When You Wish Upon A Star.” Wayne relates the backstory to that distinctive rendition.

WB: My wife and I were watching, we watched the movie “Soul” last night, the new Pixar movie.

MR: As did we.

WB: Really cute. And I worked on that movie, so I did a lot of the underscore. And I played the opening scene where it sounds like a middle school band. I’m playing first trumpet on that.

MR: Oh come on now.

WB: I’ll send you the clip of that too, so you can hear the other side of the coin. And they also used the elementary school band, you did hear them a little bit in the movie, which was really great I thought. They used them.

MR: Okay. But are you telling me that that opening thing was all professional musicians?

WB: Yeah. I have videos of me in the studio with my headphone on my stand, playing it. That was all professional musicians.

MR: How do you do that? How do you make yourself sound like a sixth grader?

WB: Some of the guys played the horns upside down like Clark Terry and so it makes the fingering real sloppy. We pulled our slides in and out and then tried to just play to where the pitch would be. The saxophone players were doing the same, like squeaking on purpose. You know there’s a point where we went too far, they go, “That’s too bad, we can’t recognize the melody.” All right, we’ve done it, we played it so bad. And so then we did several versions and we had to reel it in. And then you play out of time. We don’t talk about it too much, we kind of know what to do. You know you miss the key signature, you know, especially on inner parts so there’s a good wrong note in there. The

drums are crashing and banging out of time. The bass is completely out of tune of course and the last chord goes [distorted scat]

Wayne did indeed send me a video clip of the session. After his last out of tune note, and the ensuing laughter mixed with praise for sounding appropriately bad, he further cracked up the crew by stating, “Yeah, and I get double scale for the lead trumpet.” You might want to watch “Soul,” one more time at least the opening credits, and picture A team studio cats recreating their childhood band experience. As an as an aside, Remember the end of “The Music Man?” I am willing to bet that is was professional musicians that butchered Beethoven’s Minuet in G — you know [scats]. Wayne’s crack about double scale provides a segue into this episode’s vocabulary terms. The once all powerful Musicians Union still has a strong presence in the recording business. The union negotiates an hourly scale for all manner of studio work, and like most union contracts, there are special hourly rates for specialized work. Bobby Shew and Wayne Bergeron worked their way into double or triple scale for their outstanding lead trumpet skills. Saxophonists like Ernie Watts and Tom Scott earn a specific solo hourly scale and on occasion may complete their studio dates in one hour. Another component of this daily work is the clic track. Musicians often play to a clic, a constant and predetermined tic tok in their headphones. It’s often employed for movies score recordings and for musical cues that need to fit in a tight time frame. It’s a bit soul sucking to play with and may be what you hear in your head when it hits the pillow after an extended session. Depending on the personnel, a clic track is not always needed. I recently interviewed Bernie Kirsh who served as Chick Corea’s engineer for forty years. One particular LP, “The Leprechaun,” challenging music for piano, bass and drums plus horns, strings and vocals. I asked if Bernie needed a clic track during the recording. Bernie said “No, we had Steve Gadd”. ‘Nuff said. And we should mention residuals, those big checks in the mail that Ernie Watts mentioned. Fortunately for the studio players there is a process in place that generates payments when recordings are re-used for other than their initial purpose. Fortunately for the busy studio players, there’s a process in place that generates payments when recordings are re-used for other than their initial purpose. These players are occasionally astonished to receive bread for sessions they barely recall. Hang on for a momentary transition back to the east coast where Bucky Pizzarelli and drummer Ronnie Zito share their residual stories.

BP: We played together. We were on the Wrigley Spearmint Gum commercial. Double Your Pleasure or something like that.

MR: Double your pleasure, double your fun, with —

RP: Doublemint Gum.

BP: We made a lot of money on that date.

MR: How come?

BP: Well they played it — Super Bowl Sunday came around and we ended up with five thousand dollars in the mailbox.

MR: Do you ever get checks in the mail and you're not sure what they're for?

RZ: That's happened to me, yes, yes. From films. Usually from films. Like I remember, oh I still get a check from what was that Spielberg movie "Close Encounters" "Close Encounters." Now get this: you remember the scene in the movie where he's building a mountain inside of his house?

MR: Yes.

RM: Yes.

RZ: And mashed potatoes and everything?

RM: Right.

RZ: There's a TV on and they're playing a Budweiser commercial that I'm on. So I get a check for like 90 bucks every once in a while, 95 bucks. At first I didn't know what it was and then I found out. Because it was weird, it was like I didn't do the film, I was just on — the TV was playing in the room while he was building a house.

RM: How funny. Beautiful man.

RZ: It's weird, isn't it? It's weird.

[audio interlude]

The aforementioned Tom Scott has played on more recordings than most people, including himself, can remember. Tom speaks about his daily work ethic and shares an anecdote about one session with a fairly well know musician.

MR: Here's a quote from one of your colleagues about those years. And he said, "This isn't playing it's craft. L.A. is an incredible place for craft. Your soul is not usually nurtured."

TS: Well I don't agree with that.

MR: I had a feeling from what you've said so far that you would not.

TS: No. No. My soul was nurtured every day.

MR: Okay.

TS: I love my work. I mean look there were sessions I did where I didn't necessarily like — there were pop sessions we did. The ones that come to mind are the ones that we used to do with a guy named Wes Farrell, who for a brief time was married to one of Sinatra's daughters, Tina. And he was a real, I don't know, Mike Melvoin called him a schtarker. I guess that means sort of a poser. He was a poser. He always dressed very elegantly and had the talk — he was a fast-talking New Yorker, you know, like that, and he produced all the Partridge Family records and David Cassidy. And there were a bunch of them. And so we, the horn section, which was at the time I think it was me, Chuck Findley, Ollie Mitchell, who I mentioned before, Slyde Hyde and Lew McCrury. We would go into do the horn overdubs and Mike Melvoin wrote these horn charts, most of them. And sometimes Jim Hughart. So even though the tune was kind of I don't know, dumb, or mundane, you know it didn't matter because we were there to play the best damn horn section you've ever heard in your life. So we took our part very seriously within what we were doing. We didn't know how far in the mix it was going to be or whether it was going to be there at all. We didn't really care, it wasn't our job. Our job was to go in there and play with one another, which we took great joy in doing, and whatever the music is man, we'll just nail it. So that was you know soul gratifying, just to do that, regardless of the artist.

MR: Let me just wrap up, I forgot to ask about Paul McCartney, who over the years definitely knew what he wanted. I think of the "Penny Lane" trumpet solo and apparently how he vocalized it and had George Martin write it down.

TS: Right.

MR: When you played on that Wings track, did he tell you what to play?

TS: Well you know if you'll give me just a second I can read you from a quote from Paul McCartney himself. Let me see if I've got it here. So in a subsequent article after the record came out in an issue of *Rolling Stone*, Paul said, and I quote: "We were in Los Angeles. 'Listen to What the Man Said' was one of the songs we had high hopes for. But when we did the backing track we thought it didn't really get it together at all. Someone said Tom Scott lived very near so we said give him a ring. He turned up in half an hour.

He put his headphones on and started playing along casually. Meanwhile the engineer was recording it. No one could believe it. He had all this feeling on his first take.” And in fact I thought I was just playing along to learn the tune. My eyes were closed and I had no idea that I was being recorded. In fact when the thing ended I looked up and everyone was applauding in the booth. And I go wait-wait-wait a minute. I don’t even know — it was a totally unconscious take. So I said, “Let me do one more.” Because now I know the tune. Of course you can well imagine the take that went on the final record, it’s that one that was just pure feel.

MR: My face is hurting from smiling so much, Tom. That’s just marvelous.

I’ll wrap up this episode with a brief anecdote of my own. A close friend in Utica, New York operated a respectable studio where I assisted as a producer and studio musician. I frequently overdubbed a keyboard or sax parts for bands searching for their own moment of stardom. On one session I showed up with my sax and the producer said, “All we need is one screeching note in this two-beat break in the song.” He did his best imitation of a motivational coach, hyping me for the moment: “You rock, you’re the man, you’re gonna nail it” and other similar blather. Fortunately for me, the note happened to be a high A, transposed to my alto sax, a high F#, slightly out of the range of the horn but a note that I could squeeze out with appropriate intensity. I donned the headphones, and when the moment came I screamed out a high F# for all I was worth. Here’s that note: [high sax note] The producer was ecstatic. That was it—fifteen minutes in and out—a first take, a one note wonder. The question arose, what do I charge for one F#? Do I charge for just that note? What about the money I saved for the band doing my part in a quarter of an hour? I honestly can’t remember what I ended up making for that session and for that note, but I was grateful that the producer did not utter the phrase too often heard in studios, “That was perfect, let’s do it again.”

So A tip of the hat to both the triple scale players and the nameless studio cats who over the decades have played a role in an endless stream of significant music. If you have not seen the documentary, *The Wrecking Crew*” about the LA studio scene, I highly recommend it and be sure to check our video interviews on the *Fillius Jazz Archive* YouTube channel.

See you on the flip side.

[audio interlude]