

Audio Transcript: Ashanti Alston interviewed by William C. Anderson

This audio transcript has been lightly edited for clarity.

William C. Anderson [WCA]: [00:00:01] Okay. Perfect Ashanti. It's April 2nd, 2026. And so today me and you are going to be talking about jazz and I'm excited about this conversation because there's a lot of different aspects of things I've been wanting to kind of touch on with you. A lot of it is based off of a conversation that we had previously. But first and foremost, I want to get into asking if you could tell me a little bit about your relationship to music and the role that it's played in your life.

Ashanti Alston [AA]: [00:00:43] Oh, okay man. Music! Music has got to be my whole life. Because one being born in a family of Believers, you know, from Hebrew Israelite to Baptist church -- that's my roots. And then at a certain point going into my teen years, jazz actually became part of that repertoire. Things that I got attracted to because of my older brothers who got close to a family that was a jazz family. And that impacted me. So I had the gospel music from a cappella to instruments and whatnot to soul music, R&B and then moving into the jazz, especially the political jazz or jazz coming out of the nationalist community, the Black Nationalist community. Those are the things that stayed in me, but they had such an impact in terms of not only grounding me, but in putting me in a certain space of... I don't know if it was safety or comfort when I heard that music or when I was in that music, it just seemed to have put me in a space of comfort, you know, and dealing with all the stuff that was going on in the world. Yeah, so stuff like that.

WCA: [00:02:42] Right. So who are some of your favorite artists?

AA: [00:02:50] Well, that would be from one of my church, and this is the early church, this is the Church of God and Saints of Christ, which was a cappella. And that was like gospel singing and that stayed with us even when part of the family went towards the Baptist church. That a cappella style stayed with the church. So I always loved a cappella singing. And then you're talking about people like Mahalia Jackson and trying to think of the bigger choirs, people like James Cleveland. And now that at the same time you got Curtis Mayfield, you got The Temptations, you got Martha Reeves and the Vandellas, and you got all these other groups, which is clearly the early 60s.

Going into the 70s, I was attracted to much more of the political or revolutionary music. You know, people that are putting out messages or putting out lyrics or they are singing in such a way that it's just like it stirs you, you know? Like if you talk about the Staple Singers, there's the way that Mavis Staples in particular sings that it just stirs your soul, you know? And then when it got into the jazz, it was people like Pharoah Sanders and Leon Thomas. Pharoah Sander's saxophone. Leon Thomas the vocalist. Leon Thomas would do these amazing yodeling things with his voice that was just so captivating. And the music was always very... it was nationalist and encouraging. I think that was when you heard it, it was like you wanted to move because the way that they was doing these new things with the instruments or their voices at a time where we were all doing new things in the movement, new things in the streets. The way we were dressing, we were talking. You know, it was like one thing fed the other. So all of that. Curtis Mayfield was definitely one of one of my big ones. And then Poets, you know from Gil Scott Heron to The Last Poets and things like that. It kept feeding your spirit. Yeah.

WCA: [00:05:46] Yeah. I don't know if you know, but I got to interview The Last Poets some some years back. I had a really great conversation with them because, you know, my mother rest her soul, was a huge fan of The Last Poets, and she introduced them to me when I was a child. She was very into poetry. And I think that what you're talking about here is you're laying out the different elements of Black music that come together to create the innovation and the evolution of all the different pieces that make up the history of Black music. And I really appreciate that.

What are some of your favorite records? Are there some records that you have that stand out in your mind? Not just jazz, but just generally what are some of your favorite records of all time?

AA: [00:06:46] Well, these would be my go-tos even today. So you got the Staple Singers and there's so many of their songs. Let me see if I can remember some of the names of Staple Singers. Oh my God. Okay, I'm gonna come back to them. Because to this day, they're there when I need to be in a certain space. Even now, if I'm feeling down, I need to come up. Staple Singers would be one of the groups. Eddie Harris and Les McCann "Compared to What."

WCA: [00:07:26] Right.

AA: [00:07:26] There's another one. I can be in the car and I already got it on repeat. You know how many times I can hear it? Or if you get to the Pharoah Sanders and from "My Favorite Things" to others of his more spiritual takes which includes Alice Coltrane too. So many of her albums and her music are staples of mine that I listen to often. Stevie Wonder. When Stevie Wonder sings, you know? There's so many songs that he had. Man, I cannot not remember the specific names now. There's so many of his that just keeps affirming, reminding you of why you're in this world. What are you supposed to be doing? Stevie Wonder's "The Robins Will Sing." And it just was the words and the tunes. And of course that Stevie Wonder voice that it just made me think about this robin. And the freedom of this robbin and how he was singing about it. You know, it all comes back to that thing about birds and being in flight, and how people are taking them as metaphors for being that spirit alive and free and in flight. Yeah. There's a lot, there's a lot. And I am going to try to remember some of the Staples because their stuff was... like one in particular would just have me thinking about the kind of world that we want and what's not going to be in that world, like no suffering, no pain, and and all these other things like that.

And it's the world that we want. That imagination thing. So it would be things like that. And trying to think of someone else like Max Roach and Abbey Lincoln. "The Caged Bird Will Sing" is one of them. And she starts with that unique voice of Abbey Lincoln. And Abbey's voice did things that other traditional jazz vocalists just wouldn't do. She might start sounding like a bird, you know, at a certain point in her vocalization. But she started singing about that caged bird that Maya Angelou wrote about. Like this bird might sound nice to you, but it ain't the life that the bird wants. So here we are, Black people. We're a society. This ain't what we want. I don't care how much others see us as entertaining them. But no, we want to be free. And Abbey had that kind of voice with Max Roach on the drums, you know, stuff like that.

WCA: [00:10:43] Right. I know that freedom project that they did, the Freedom Suite, that's a classic. And I know one of those songs on that album because that's a great album. One of those songs on the album, if you listen to it, it kind of sounds like punk rock, you know? It was like a real innovative album. I think it was-- I think it's the song called Riot maybe?

I'm trying to remember what the name of that song was, but it was supposed to be expressing the anger and the confrontation. And I remember the first time I heard it. I was like, this kind of sounds like a predecessor to punk rock. But it was amazing to me. So let's go-- you also brought up Alice Coltrane, and Alice Coltrane is by far my favorite jazz artist.

AA: [00:11:39] Mm Okay.

WCA: [00:11:41] She's my favorite man. I listen to Alice Coltrane a lot. Her music soothes my soul. It heals my spirit. And the way that you were talking about the Staple Singers you know, she just brings a peace over me. And I love-- my favorite song by her is Turiya and Ramakrishna. And that song just like just her, the way she can play piano and organ and harp and the way that you can feel her influence that she was having on John Coltrane, even though he's much more well known than her. Once you really get acquainted with her, you can hear her influence on him. And she just was a beautiful, beautiful, beautiful artist and always will be. Probably my favorite jazz artist, if not one of my favorite artists of all time, period. So all of that being said, you know, I want to get more specifically into jazz. Can you can you tell me how you first heard jazz and what it what it means to you?

AA: [00:12:51] Right. So like this is Plainfield, growing up in Plainfield. And like I said, I come out of a church family and stuff. We moved at one point from the projects of Plainfield to another section. And it's all the West End where most Black folks live. But when we move -- I guess about eight years old at this point -- we meet new people. We make new friends. And around the corner up the street from where we lived, my older brothers had met this family, the Potts. And the Potts was a jazz family. Before that I had never been exposed to jazz. They had a son who was around my age and they also had sons and daughters who were around my brother's age. But when I went to visit them, the only thing you want to hear coming out of their house is jazz. Their mama, from New York and everything, was a jazz woman. And the sons of took up instruments. So you had sons who played the stacks, the trumpet, and I want to say trombone. And I mean they was like, really good, but you would always hear the music.

So now you're hearing the John Coltrane, the Archie Shepp, the Ornette Coleman's. And this was before I even knew who these people were. But you started hearing it so much. I know that I took a liking to a lot of it. Even Herbie Mann, who was this white flutist. He played the flute and stuff like that. And so I was playing not just them, but my R&B, my soul music and everything. I was always in into that variety. But I did find, especially when they got to Pharoah Sanders and cats who was playing that sax like that! You know, I'm like, wow.

And I'm just thinking now Eddie Jefferson. He talked about somebody maybe pre hip-hop the way that Eddie Jefferson kind of spoke, sang and with his jazz group and stuff like that. He had this unique style and that always caught me. I think it was the creativity that was coming out of jazz. It was always something popping up new. It was a cat out of Philadelphia, and I'm probably not going to remember his name, but he he played the... not the accordion. I associate it with the Irish...

WCA: [00:15:45] Oh, the bagpipes.

AA: [00:15:48] The bagpipes. Yes. And it was always something about the way that jazz would bring creative takes on things.

WCA: [00:15:59] Are you talking about Rufus Harley? Is that who you're talking about?

AA: [00:16:03] Rufus Harley! (clapping) Yes. So it was things like that. So now when you get to like Eddie Harris and Les McCann "Compared to What." This was jazz and these are the jazz greats and it was the political lyrics coming out of there. And the fact that at the time they would say not only "Compared to What", but "God damn it" on the on the radio, which is, you know, back then you ain't heard nobody cuss. But it was that sense of anger, right? They was like, all this stuff going on in the world, the Vietnam War and all the other things. Like, what are y'all talking about? It is bullshit! And the fact that he could get up and say, "compared to what? God damn it." It was that same thing, that energy we had in the streets. Now you come out Panthers and Panther language. You know, we didn't have language a lot of times. So all of that resonated. It was this new thing. This thing that was coming out of the movements was breaking boundaries, that was rejecting a certain conservative bullshit ethics and all the other stuff about how to be in the world.

I remember reading Cornel West when he would talk about jazz. It's like you're not just talking about the style. You're talking about a mode of being in the world, a way of being in the world, you know? And that's what I feel. Jazz was helping us. And not only the jazz, but still the soul music, the poetry, and other artistic expression. The plays that was coming out of Melvin Van Peebles and the poets like Sonia Sanchez and others. Man, it was it was popping! It was really popping.

WCA: [00:18:09] So when me and you did that talk at Brown, "Somebody throw a cell phone," you said that you did a lot of reading about jazz because you wanted to be able to compare anarchism to it. You said you wanted to be able to think about it coming out of the Black experience. I know you wrote about that in your Black Anarchism essay, talking about how Black people can have certain experiences that lend themselves to to anarchism. And you are really a pioneering thinker in that sense. So can you say more about that? What it was like to read about jazz and think about anarchism as well alongside it?

AA: [00:18:56] Yeah, this is definitely it's an important part for me because identifying as an anarchist, having done all these readings, I'm always reading and always thinking and reflecting on the things I'm reading. I saw so much value in this anarchism, in an anarchistic approach to revolutionary struggle against oppressions and empire and supremacy and all this stuff. But most of the readings that I'm doing, all the European cats, you know, it ain't like I ain't learning from them. But it was enough getting a certain sense of the essence of anarchism that went beyond the political realm, you know? Because you got a sense from them that it was how people related to each other before the advent of these authoritarian bodies over your life, whether it was male over female, or empires gobbling up other territories and peoples, and even today's things going on with United States, NATO and all the other powers that are having a hard time to accepting that they're no longer number one in the world. They're being challenged. So not for me to go off on a tangent, but I wanted an anarchism that was a reflection of the Black experience. And I wanted that because I felt like that's what the Black Panther Party did with Marxism. Leninism.

It was explicitly a Black take on Marxism, Leninism. The Panther Party said that we view our struggle through the lens of Marxist-Leninist hate, but it is clearly focused on the Black experience. And I believe that's why the ideological and theoretical writings that came out of the Black Panther Party reflected that. And I felt like the same would happen or something similar would happen if one was to draw from the Black experience through the lens of anarchism. The difference being that I felt that anarchism was so focused on the local, the average person, relationships in the community face to face, and creating the

kind of culture and structures that promoted us to meet each other on that community level. And to, as best as possible, avoid becoming authorities over others.

Then I'm like, oh, I'm seeing this! Because now I'm reading so much. One of the main books that helped me was "When God was a Woman." And "When God was a Woman," was a book that gave you historical perspective on: when did man, in essence, become this dominant figure? What happened to the matriarchal matrilineal societies and all like that? And I began to get an understanding of what it meant when man started to become the dominant factor in society, and when the class divisions started, and what happened to all the matrilineal and matriarchal cultures and, and all the things like that. And you did get a sense that this was at a point where there were no solid authoritarian bodies. That people work more from the circle that invited participation, in that there was not a lot of separation. But here comes the separation from sex to age to other abilities and stuff.

And when I saw that there was always societies that resisted the push to hierarchy, that resisted the push to domineering structures even when now, modernity is coming in and it's got people on the progress thing -- you know, we gotta industrialize, we gotta use the sciences and stuff. So I wanted to see that or at least understand that there was always those who were going to hold on to those things that allowed them to stay communal as much as possible. That's why the Igbo society of Nigeria became important to me in the study. Societies like that and other African societies that were resisting this drive to hierarchy, even before the Europeans decided to come in and rape and pillage and take over, you know? And so coming here and to the experience in the United States, the reason that jazz became important was because it was before it was even formally jazz.

You had to now understand jazz as this this ability to take what you got and provide for your community. And it was not only on the food, clothing, shelter level, but it was also on the spiritual level. So you see that even when generations of domination we had been through and now we no longer had much knowledge of our African traditions, there were still ways that we were trying to keep it communal, that we were trying to take care of each other, that we were trying to love each other, even. The jazz became important because it was elements taking different elements and recreating something else. That you can't go back to the past no more, but you can definitely recreate or create different forms that serve your needs without harming each other. And at the same time, that becomes a resistance towards your being in the land of your conquerors. It's Turtle Island taken over by Europe and you're enslaved in it and, you know, jive free during the Emancipation Proclamation. But, you know, you're still at the bottom. But you're going to still try to take care of each other.

The jazz becomes important because that's all jazz was doing, was taking different elements and creating something that was going to help us to survive. And it kept us not only alive, but kept us still hoping for a better world. And we got all the stories, a day where we tried to fight for that, even if most of them was crushed. We kept fighting and fighting and fighting until this day. You can't stop people from fighting because we still breathe. So I wanted to see what we could learn from that jazz thing as an as a specific anarchist thing. And in all the readings I was doing this. This is why I like the intellectuals like Cornel West. Writings on jazz became very important. Even the trumpet player out of New Orleans... not Miles Davis.

WCA: [00:27:39] Louis Armstrong.

AA: [00:27:41] No, not Louis. But he's still alive now. Him and his whole family are.

WCA: [00:28:11] Wynton Marsalis.

AA: [00:28:14] Wynton Marsalis! They would frame jazz as democracy, you know? And I love the way they did it because of how they would explain that as interplay, even the interplay of individuality and unity. How they would be like: it's not asking you to submerge who you are. It's saying, come in, you got your gift. You got your instrument, come in. The jam session, because that's that free jazz thing I should mention too. The jazz I listened to initially was free jazz. So you got people coming together to create music, but it's the music coming out of a Black experience.

And, you know, it was a rebellion against the more conventional forms of music. You taking whatever instrument you can get and you're contributing to something that is going to be a unified whole, yet there's space for you to solo and, and how they would explain that as a democratic form. Because in there it's the practice. It's not just the performance, it's the practice that goes into it as well. And there's the criticism, there's the give and take. You talk about a way of being that allows for difference and confrontation that move, but still moves you towards a way to produce a better way of being in this world. At least it gives you some kind of a hint on what maybe a society could look like if it was governed by some of them. Same things. Like if a society was governed by the same things, it would be like a real free society.

Even the part with jazz. And this is with me, the kid listening to jam sessions in the area of my neighborhood, you get a sense of what radical listening is because when in the jam sessions, the people involved got to listen to each other. They got to really listen to know how they're performing or when it's time for them to solo or all that stuff. There's that give and take. There's that kind of interplay. And now why can't we function like that in our political organizing? Why can't we?

So [there are] a lot of things that gave me a sense that anarchism can be part of a black experience without having to manufacture it. It's there in so many ways! We have to just see it and, and to see how it addresses many of the problems that we have in our movement-organizing or even in our movement-visioning. I think that that kind of jazz perspective can help us not only to see different, but maybe to begin to do different, if we can learn to be okay with that interplay of who we are in this world.

WCA: [00:32:12] So you you said something I want to jump on because it leads to the next couple questions I wanted to ask you. When we had this discussion before [that] I brought up: the different eras of jazz and you just mentioned that as well, like how there there's the big band or the bebop, and you have free jazz. But with those different eras, people were confronting the artists that represented those emerging new types of jazz. And they were saying, you know, this isn't real. Some of the artists who were older might say about the newer emerging artists, they would say: this isn't real jazz; you're you're doing too much. And so I was trying to compare it to make a point about the need to experiment and the need to try new things and to hear new things and take new risks. So what's the appeal for you, if any, when it comes to not sticking to the standards?

AA: [00:33:34] Okay. So, Miles Davis. Perfect example of of someone coming out of an old school jazz, which when old school jazz wasn't old school, it was very experimental and new yet it became sort of classical and then kind of lost what I would say it's revolutionary edge and got conservative.

So when Miles started to experiment with his horn and his group, the old school cats had a problem with it. But Miles is like, yo, I'm an artist and responding to the times as well. And I

kind of feel like Miles -- and even Herbie Hancock, which I'll get to later because I've been listening to a Herbie Hancock thing called possibilities. Herbie Hancock, being another one like Miles, when Herbie Hancock experimented with everything from soul to to hip hop to even some rock stuff, people from the old school had a problem with him!

But it's this experimental thing. It's that desire to want to create something new, to say something new, to appeal to something new. You feel you gotta do that. Then that becomes a question about your integrity. And the thing that I would relate it to today, I feel like there's some people who write about Malcolm X and they would call Malcolm X style of speaking as a part of a free jazz thing. Because the way he was speaking to people in the in the community was different, you know? And how it appealed to people because no one spoke like him before in ways that was reaching deep in us and even in challenging ways.

So here comes the Black Panther Party, right? And the reason I'm bringing up the Black Panther Party, because here again, it's it's not a traditional Black movement organization. It came with something new. It was combining some new things, even in that Marxist-Leninist thing, but it still held to certain [parts] of our culture from the way that we walk, talk, dress, the way that we greet each other on the street, with the survival programs was just another step in us trying to continue to take care of each other to survive this, but with a definite political message. And then it passes.

And today, you got about 40 other groups that call themselves Black Panther Party. But the old school, some of my comrades as well, who have a problem with others who come up in today's circumstances trying to do certain things in that Panther spirit. And if it doesn't suit them, they're trying to shut it down, you know? But I feel like there's new groups that are going to continue to come. And I definitely -- you as well -- our Black anarchists will help to be a part of that, coming with something new that will help us to galvanize, to move forward, to meet the realities of today. But you gotta always expect old school folks, whether it's the old crew from the Panthers or the Civil Rights movement, others who are going to want to shut it down. But what reaches our spirit is going to be the thing that is going to allow us to be more effective in this struggle. And it doesn't matter what it is to me, and it could come from the music, come from the poetry, come from new forms of hip hop. It could come from the artists who are drawing. It could come from so many things. It might be from the things that happened after George Floyd's situation. But maybe this time with much more sustainability.

WCA: [00:39:17] Right.

AA: [00:39:18] It's going to meet new realities and hopefully with the ability to overcome some of the old problems that we've confronted.

WCA: [00:39:28] I think that that's so perfect that you brought that up because one of the things that I was going to say to you -- I think you kind of just answered the question already -- but one of the things that I was going to bring up was, recently I was talking with Stevie Wilson who just got got out of prison. He brought up this moment where Herbie Hancock was, I think, playing a concert in Stuttgart, Germany, in '63 with Miles Davis. And he said that they were playing "So What." So when he's telling this story, he says that he had Tony Williams on drums and Ron Carter on bass and Wayne Shorter on saxophone. And he said that there was this moment where he played an incorrect note during Miles's solo, and he says that Miles responded in real time by playing an alternative kind of path and corrected the chords. And he said, you know that Miles didn't necessarily hear it as a mistake, but he he was kind of making this example, saying that we could look forward and

look at the world in a way to be what we want as individuals. And he said that that's important, that we're able to grow and improvise in that way. And he emphasized the importance of being able to experience situations as they are and to be able to turn poison into medicine. So I wanted to ask you about improvising and being able to correct the notes in the moment and to be able to fix things as they come up and as they arise. So if we're thinking about jazz, if we're thinking about improvising, how do we make sure that we're able to make good music together and that we're able to do something in real time that actually lands and actually delivers? Because not all music is good music. You can also make bad music. So how do we improvise and go with the flow to make sure we don't repeat mistakes and make sure that we make good music?

AA: [00:45:37] Wow. Okay. Listen. Stevie Wilson, right? I was listening to Herbie Hancock "Possibilities." This was like three days ago. And there's the album, there's the documentary, and then there's the memoir. And so I was listening to the documentary, and it was a part where Herbie Hancock is talking about that very session with Miles Davis. And it's so funny. He brings up that very point, right? And the thing that I like is Herbie Hancock showing "Possibilities" in the realm of bringing different people into a space to create music. So all through this thing, he's got about a dozen or so different artists, most well-known. And every time he brings someone in, he's asking them to come into this space and bring you in, even if it's something different that you've never done before. And in fact, it feels like Herbie is saying, whatever comes out of you, we're going to make this work in this music. So Herbie ain't wedded to a certain structure. He's not wedded to: it has to go this way. He's like, come in with no expectations, no preconceived expectations. And so it's musicians and vocalists and all. And then at a certain point when he brings up the thing with mistakes. I watched it. I'm like, I want to show groups of organizers. This whole thing, this documentary and ask: what do you see from that in terms of our anarchism and how we could possibly be relating not only to the community, but starting even with ourselves? And let's imagine that we're coming in as artists, just like Herbie's folks is coming in. Look at what he's asking. He's asking for you to come as you, your story, into this space and we're going to make music. We're going to make it. And through the practice sessions -- it's definitely a practice session -- there's mistakes made. But now mistakes are turned into something, a whole new thing. There's a positive vibe put on mistakes rather than mistakes looked at as something bad.

It's that thing that Miles was telling him. So what if in our organizing, we could see that we come in as individuals who all got stories and we all are coming in with our gifts? It is possible that we can create a space that allows us to be who we are in a continual way, and at the same time work together in creating this revolution that we want. And I'm like, wow, it's all in this "Possibilities" thing. And Herbie is just bringing out these things about the whole jazz experience that lends itself to that kind of approach to revolutionary struggle.

Instead of us feeling like it has to go a certain way, it has to go a certain ideological way, it has to go a certain way laid down by the founders and the classics and the stuff like... No! That is not the way to make revolution. Bring people in. Meet people where they're at. And for me, if we do that, you're also saying that we're challenged to be different ourselves. So even the revolutionaries, even the anarchists have got to at some point realize that we come with our stories, we come with all the trauma that's in our stories as well. So maybe we need to think about how do we need to relate differently? What ways do our understandings of relationships have to be incorporated into this in different ways? That helps us to deal with healing, the ways that help us to deal with liberating our own gifts that we may self suppress to build this struggle. So maybe the the neighbor next door that you

never even met, maybe you might figure out what it would take for you to just go knock on that neighbor's door and say, hey. And what if that neighbor is a Crip or a Blood or what? What if that neighbor is that mother that's been on public assistance for years with about six, seven kids and having a hard time? You know, you're asking them to be vulnerable to you. You be vulnerable to them because in this jazz session, that is the kind of way you're coming into a jam session. You don't know what's going to happen, but you want to be prepared in some way to have some kind of idea. But even once in it, you know that there's that unexpectedness that even you may well change in the process, that your way of being may also keep evolving.

WCA: [00:53:29] Right.

AA: [00:53:29] And I think that's that thing with me that stays so central, even with what I feel like I try to get out. Anytime I speak about an anarchist approach to struggle, I feel like it's so much that I learned from this. And that's why the radical psychology becomes important. That's why the radical spirituality becomes important. And there's a certain point in Herbie Hancock's "Possibilities" where he starts talking about Buddhism, which had me thinking about you. You know, because he brings out how that part of him as a Buddhist plays a part in his musical beingness in the world, why it's important. So can we not be just political in this? Can we be more holistic in this? That's why going back to the to the jazz influences back then, Pharoah Sanders and all them cats were very spiritual too, right? And I feel like we're still battling that very political approach, that very ideological approach that has to be big-ass scientific.

WCA: [00:54:52] Right?

AA: [00:54:53] So it's that kind of understanding: of a jazz way of being in the world as an anarchist way of being in the world.

WCA: [00:55:06] Yeah, brother. I think that that is it, man. That is a perfect way to end it. You gave me all the answers I was hoping that you would give. And all the beautiful, deep explanation that I was looking for from you, as usual. Man, that's wonderful. This is this is a really, really great conversation, and I'm so glad you took time to have it with me.

AA: [00:55:29] I'm so glad that you did it. Listen, it's a pleasure, and it's like I feel like we could go on and on and on.

WCA: [00:55:37] I know we could.

AA: [00:55:41] But I'm glad you did it. And thank you because you pushed me on this. I ain't never been asked that question. And oh my God, I hope I can deliver. But I felt as usual, I feel very comfortable with me and you sitting down talking.

WCA: [00:55:57] Of course. But this is perfect.

AA: [00:56:08] Okay. Right on.

WCA: [00:56:10] All right, my brother. You have a good rest of your day.

AA: [00:56:13] You too. And thank you again.

WCA: [00:56:15] All right. Be in touch. Peace.