A Conversation with Jerry Douglas
by Frank Goodman (11/2008, Puremusic.com)

Since anything you read about Jerry Douglas will (more or less have to) rant and rave about the man's musical abilities, let's say instead that he was very interesting and a lot of fun to talk to, especially for a guy that has to deal with being called the world's best dobro player for most of his life...

When it comes to newgrass, acoustic music, Bluegrass and Country, if one session man has seen it all, it's got to be Jerry Douglas. James Taylor has Jerry's band open tours for him, and John Fogerty calls him his favorite musician anywhere, anytime. Thousands of recordings and his featured status in what may well be the best live band of any kind on the road, Alison Krauss and Union Station, has made him the closest thing that the dobro has ever had to a household word.

(By the way, if you're a big Jerry Douglas fan, you'd enjoy the Fretboard Journal piece on him written by our good friend Peter Cronin, of Cronin Creative. Peter is an old buddy of Jerry's, so it's got a lot of good material. That issue is sold out at fretboardjournal.com, but we saw issues on eBay.)

We were very impressed to find that Jerry's musical quest is fresh, and that his sense of musical history is a part of him and his music, especially in terms of his instrument, where it came from, and, under his hands at least, where it's going.

Puremusic: So *Glide*, man, I'm happy to see another solo record come along. And this is a particularly good one.

Jerry Douglas: Oh, thanks. Yeah, I'm pretty happy with it. It seems to be getting legs of its own. That's a good thing.

PM: Yeah, I feel the push and the momentum from my little corner of the world. As busy as you are, it's got to be hard to juggle and prioritize your solo stuff with studio dates and touring. Right?

JD: Yeah, yeah. It's increasingly harder. But right now I'm concentrating on...well, that. [laughs] At the same time, I'm thinking, well, I've got these Hall of Fame shows, too. And I just got back from New York yesterday evening. I played with Charlie Haden--

PM: Wow!

JD: --at Lincoln Center at Damrosch Park, a sort of bandshell thing they've got at Lincoln Center.

PM: Amazing.

JD: And I ended up playing with Patti Smith as well.

PM: [laughs]

JD: It was really kind of a mixed up evening.

PM: Wow! Played with Patti Smith and Charlie Haden in the same night. How did that happen and what--

JD: Sam Bush and I ended up playing with Patti Smith that night, yeah.

PM: So what was that like?

JD: We played tight. We played "Teen Spirit" with her--

PM: [laughs]

JD: --and a couple of other songs. It was wild. You just kind of get into her--*under her gaze,* you know?

PM: Unbelievable.

JD: You just go into a trance up there with her.

PM: It's the great thing about stepping on stage with somebody else's band, that anything can happen.

JD: Oh, yeah. We didn't know what to expect. I mean, the bandleader told me, he said, "We've got this sort of bluegrass section in the song." And I kept waiting for it to happen, but it never really did happen. I think that we were it.

PM: [laughs] Oh, my God.

JD: I think it was just by us being there, that's when it happened.

PM: They've been calling you the world's greatest dobro player for a long time now. Is that sometimes de-motivating, to have nobody that you're chasing down?

JD: It's hard to be motivated if you're not chasing somebody down. I find my inspiration in other places. By being a dobro player it's sort of no man's land there. You don't really have anybody. After I kind of did my Josh Graves time learning how to play bluegrass dobro, and then started playing with all these other people--some of that worked, some of it didn't. I had to sort of figure out my own way through that. But I had a good foundation, and the instrument allowed me to do a lot of things that any other instrument coming from the bluegrass genre wouldn't give you.

PM: Right. Certainly not a banjo, for instance.

JD: All this slide and all this blues and everything is just inherent.

PM: Right.

JD: So it allowed for me to go a lot of different places without really thinking about it. It's more of an attitudinal change than it is a shift in playing style.

PM: Right. Well, at least once you get to that level of playing; then it's, as you say, attitudinal. Once you've really got your instrument under your hands, then you can just be yourself.

JD: That's right. Once you've got your encyclopedia down, you're just a conduit, then, from that point on.

PM: Do you feel yourself still getting better?

JD: Yeah, I do. I do. I sense these pulses every once in a while that feel like "I don't remember doing that before. I think I just did something that I've never done before."

PM: Right.

JD: And I don't really think about it until it's all over with and I have time to think about it. While it's happening you just adapt, you're a chameleon in all these different situations, and you adapt to them. And then later on you'll either think of it or somebody will say it.

PM: Yeah, or you see the video.

JD: [laughs] Well, yeah, there you go.

PM: Do you think there are more good dobro players now than ever there were?

JD: Oh, there are. There definitely are. It's so nice to be able to hear the instrument in someone else's hands as well. And to me--Rob Ickes and Randy Kohrs and--

PM: I mean, those guys in particular are just pretty amazing.

JD: Yeah. And it just seems like the next logical step, to me,to be able to do that. And now they're not afraid to try other kinds of music, to try to go a different place with it.

PM: Yeah, Ickes plays good jazz and stuff.

JD: Yeah.

PM: I like it.

JD: Yeah.

PM: Growing up in a musical family, one of the albums we wore out most certainly was called *Dobro* by Mike Auldridge.

JD: Oh, yeah.

PM: Was his music very important in your development?

JD: Oh, absolutely, yeah. He was the white collar dobro player, okay?

PM: [laughs]

JD: You know what I mean?

PM: Oh, I never realized that.

JD: He lives in Silver Spring, Maryland, which is inside the Beltway, up there in DC, where those guys were. The Seldom Scene were a bluegrass band that were all lawyers and doctors. And Mike was a commercial artist who worked for the *Washington Star* at the time when I first met him. And they all had degrees.

PM: Amazing.

JD: And the people they played to were from the House of Representatives, from Congress. That's who lived there, professional people.

PM: They want to have a drink, too, yeah.

JD: And they were playing bluegrass, but they were playing it for those people. They were playing it at a bar, but the bar was full of doctors.

PM: Amazing.

JD: Not auto workers.

PM: Right. And the chicks that were chasing doctors.

JD: Yeah. None of them had tramp stamps or--

PM: [laughs]

JD: --nobody rode a motorcycle, you didn't see any Harleys parked front.

[laughter]

JD: But Mike was the first guy that I heard that played with a cosmopolitan flair, you might say. And the subject matter of the songs they were playing was also different. So that allowed him to--you didn't have to conjure up the cabin or the barn--

[laughter]

JD: --or the little girl and the dreadful snake, or any of that stuff.

PM: Unreal.

JD: So that freed him from that world. And that has a lot to do with how you play, what you're playing about.

PM: It's very interesting what you're saying, because all those times I spun that album, nothing of the kind ever occurred to me. But yeah, he was a much more kind of an urbane person.

JD: Yeah, there was a conservation going on of notes and movements. Not like Josh, slamming from one end of the neck to the other.

PM: Right. It was never about chops.

JD: Auldridge was real conservative in his movements, and he made one note count for four.

PM: Right.

JD: I learned a lot from him.

PM: Have you been or are you influenced by the great slide guitarists as well as dobro and lap steel?

JD: Yeah, of course I am. I mean, Duane Allman and George Harrison.

PM: Is Cooder in there much, or--

JD: Cooder, absolutely. I just got his new record the other day. I love hearing him play slide, but I love the tone of his guitar.

PM: He's unbelievable.

JD: Have you heard his new record?

PM: No.

JD: Oh, God, you've got to go get it. It's hilarious.

PM: Is it the one about the dog or something?

JD: No. This one is called *I, Flathead*. It's got a picture of a guy with like one of those who set the world's speed record on the Bonneville Salt Flats kind of a car.

PM: Right.

JD: And he says in the notes that his inspiration came from a driver named Dick Nixon--not the president. But there was a speed racer named Dick Nixon.

[laughter]

PM: He's always got such obscure things that he's concentrating on.

JD: You've got to get this record. He's got a song on it called "I Want To Go To Steel Guitar Heaven."

PM: Wow.

JD: And there's a couple times when Spade Kooley's name is invoked.

PM: Amazing.

JD: It's in that song, and also he's got a song called "Spayed Kooley," but the Spayed is spelled S-p-a-y-e-d, it's about a dog.

[laughter]

PM: What a knucklehead.

JD: Yeah, but it's great. It's a really good record. It's the first studio record he's done in a long time of that kind, of his own, of himself.

PM: But you get off on him, or Sonny Landreth, and all the slide guys just as well.

JD: Derek is my favorite, Sonny Landreth is another favorite.

PM: Yeah. Trucks is--yeah, he's serious.

JD: There are so many great guys. When I first heard Derek play, though, it was like--and I standing there with his wife, Susan Tedeschi--

PM: Yeah, she's amazing, too.

JD: And I said, "That's the sound that I've been hearing for years, but I wasn't loud enough to make it."

PM: Oh, yeah, you've got to be loud.

JD: He's doing it.

PM: Yeah. Did you--I'm sure you did notice--what's his amp du jour? What's his setup?

JD: Super.

PM: He's just playing through a Super.

JD: A big Fender Super, with four tens.

PM: Well, that's just one of those magic things, the old Supers.

JD: It is. It is. I had him over here to overdub on my record, the one before this one. And I got the best Super that I could find in town and bought it.

PM: From who? [I certainly doubted that Kenny Vaughn, who lives in the neighborhood, would be cutting loose with any of his Supers.]

JD: Jack Silverman.

PM: [laughs] Yeah, Jack would have a good one.

JD: Yeah. And I played through it, and I knew it was a great amp. I brought it over and Derek loved it. And we just turned it up and slammed.

PM: Wow. Now, what kind of a cat is he? Is he a good dude?

JD: Oh, he's a great dude. He's one of the boys. Yeah, he's a band dude. I'm the boss, listen to me--he's not that kind of person.

PM: Wow.

JD: He's a band guy, just like me. And it's the sound of the band, you play to the band, you don't play to the instrument, you play to the band.

PM: Have you ever gotten serious about another instrument, or do you consider it from time to time?

JD: I never have. I mean, I love guitar. I started playing steel guitar for a while. And some people would think, oh, that's logical, doesn't everybody who plays steel guitar play dobro?

PM: Uh, no.

JD: It's a completely different animal. You're holding a bar, and you've got picks on your right hand, and that's where it ends.

PM: Right. It's like guitar and banjo, though, they're not the same thing.

JD: I messed with the steel for a while, but to do that right you have to have a different physical touch than I have playing a dobro. And it started to interfere with my dobro playing. So I just figured if I want to hear really good steel guitar, I'm not going to play. I'm going to call Lloyd Green. Lloyd played on my first Haul of Fame show last week. I think that was the highlight for me, to hear him. He played the old Johnny Paycheck song "Jukebox Charlie"--it was incredible, and it brought people to their feet.

PM: Holy jeez.

JD: It was so cool to hear Lloyd can play again like that, in that setting.

PM: Unbelievable.

JD: People don't hear that anymore. It's gone.

PM: No. And the youngins don't even know that it ever existed.

JD: They don't know how to do it.

PM: No.

JD: They know how to play backup and make a nice bed underneath the vocal, but they don't know how to take a solo. They don't know how to be a singer.

PM: Right.

JD: Lloyd is the guy. He's the master.

PM: Wow.

JD: He's knows exactly what to say.

PM: With your busy schedule, did you get to watch much of the Olympics?

JD: Yeah, some. Michael Phelps, I tried to catch as much Michael Phelps as possible.

PM: Right.

JD: I missed the one where he almost lost. I'm glad. I would have had a heart attack.

PM: Oh, where he won by a hundredth of a second?

JD: Yeah, a fingernail.

PM: I mean, it was unbelievable, because it looked like the guy out-touched him.

JD: Yeah.

PM: But really, the other guy glided too long. He kind of glided for a full second, and in that second Phelps brought his arms from the back to the front. And when he brought them to the front he hit the wall. It was so freaky.

JD: [laughs] Well, he's got a long body. Yeah, when he touches it's six feet later.

PM: Because they cut to the faces of his coach and his mother, and both of them thought he'd gotten out-touched.

JD: Yeah.

PM: Because that's how it looked. And so everybody was amazed.

JD: Wow. I'm glad I missed that part.

PM: Yeah. [laughs] It was pretty freaky.

JD: I like the sprinters, too. That Usian Bolt--

PM: Oh, yeah, the guy from Jamaica.

JD: He did that with such ease.

PM: He didn't even look winded.

JD: That guy is a real Olympian. Just like Michael Phelps, it's not the people who win certain things, but people who win like that, like they do.

PM: Yeah, who just dominate.

JD: Dominate.

PM: Yeah, I mean, he just pulled away from everybody in a race as short as 100 meters in a way that was unbelievable.

JD: Yeah. He just kind of laughed when he was going across the line. And he's like four or five people ahead, lengths, like a horse race.

PM: People lengths, yeah, right.

JD: He was like ten lengths ahead. That's incredible. To me, that's what the Olympics are about, somebody like that. You see somebody that is so much better than the rest of the world.

PM: And the gymnasts, too, were great.

JD: It was incredible.

PM: I sure did like those gymnasts, too.

JD: I always liked that, too. I can do without the speed walking.

PM: [laughs]

JD: And for all purposes, they're really running--the top half of their body is running.

PM: Right.

[laughter]

JD: And the ribbon Olympics--ah, come on--I'm surprised that there are Olympics that sort of kill time or something.

PM: Oh, yeah, all these ceremonies, yeah.

JD: And the BMX bike racing, I don't think the Greeks had that.

[laughter]

PM: And they're taking out baseball and softball. It's like, uh, no!

JD: Put basketball in!

PM: Yeah.

JD: Oh, man.

PM: It's crazy. So Johnny Thunders from the New York Dolls once said, about music, that "you've got to have the beauty and the terror."

JD: Absolutely.

PM: Would you comment on that from your musical experience?

JD: Oh, God, the terror--you've got to have the terror. You've got to have the deer in the headlights to really understand what improvising is about. Because true improvising is: You don't know what you're going to do.

PM: Right.

JD: If you know what you're going to do, you're not improvising. Because you've got to surprise yourself in order to really surprise other people.

PM: Wow. So you've really got to step off.

JD: You got to saw it off.

PM: [laughs]

JD: You got to get out there on the edge of it and turn around and take that saw and start whacking.

PM: That's beautiful.

JD: Yeah. You've got to try to paint yourself into a corner. That's the beauty of improvising. I had a conversation with somebody the other day about Stuart Duncan.

PM: Yep.

JD: That it's not what he plays, it's how he paints himself into a corner and gets out of it.

PM: That's the very thing I've often said about Rawlings as well.

JD: Oh, yeah, he does it too. He doesn't know how he's going to--he doesn't know he's headed into it. It's like he's got blinders on, and then somebody takes them off right before he hits the wall.

PM: [laughs] And the way he turns the corner without putting on the brake is really funny.

JD: Yeah. He just knows when to pull the stick.

[laughter]

PM: Yeah, but Stuart Duncan, too, yeah, he can play himself out of anything.

JD: Absolutely. I think he does it on purpose.

PM: Oh, yeah, I think those guys do.

JD: At this point I know he does.

PM: Yeah, because that's the way--

JD: I heard him do it--we played with Charlie Haden up there the other night.

PM: He was on the Haden gig, Stuart Duncan.

JD: He was standing right beside me. And I heard him do it every solo. He doesn't want to play anything the same. If he does that, then it's called country music.

PM: Wow!

JD: But if he's really playing and he's out there standing on the edge of the bridge, and he jumps, then it's exciting for him.

PM: Wow. I had no idea he was prone to that kind of playing.

JD: Oh, listen to any record he played on--I mean, not Alan Jackson, but--

PM: Right.

JD: He's got so many toys and tricks up his sleeve, too. He's always--he's bored, totally bored. I used to see John Jarvis, the great piano player--

PM: Oh, he's incredible.

JD: We'd do a session, we'd be doing a Hank Jr. session or something. And he would read almost an entire book while we were doing the songs.

[laughter]

JD: And he'd lay down these amazing tracks and solos and everything. But in between he was drawing cartoons and reading a book. He was so detached from everything else that was going on. It was too easy for him. He was bored. The same with Stuart. He keeps himself entertained by these little gadgets that he'll put on his fiddle. He had this thing that was like an alligator clip, and then it had a wire off the clip, and it had a big ball on the end of it.

PM: [laughs]

JD: And he'd clip it to his fiddle until he'd play a note, then he'd hit that ball and it would go wow-wow-wow-wow, like a wah-wah pedal.

[laughter]

JD: And then he had this other thing that sort of vibrated on the top of the bridge, it was like a mute, like a fiddle mute, but he put that on, and then he'd pull the bow across it, and it'd sound just like a distortion pedal. And I actually heard him playing with it. And we got into this one song--it was a Bruce Hornsby song on the Charlie Haden record that's going to be coming out in November. And Bruce is singing the old Jimmy Martin song "20/20 Vision"--

PM: Right.

JD: --and I just heard, it's like a hurdy-gurdy kind of sound. That's what I was hearing in my mind. I said, "Stuart, put that distortion thing on your fiddle." Not telling everybody he was going to do it, just "do it." And it was like, oh, my God, this other worldly sound coming out of the fiddle. And it makes the track for me.

PM: That's unbelievable.

JD: I heard him playing around with it. He wouldn't have put it on. He was just messing around.

PM: Right.

JD: He'd be scared that somebody would kick him off a session.

PM: That's right. He's too shy.

JD: But I said, "Stuart get the ball, put that thing on there."

[laughter]

PM: "Tell 'em I said to do it."

JD: Yeah, blame me. And it's on there, man. It's a great sound. But I'm lucky to play with these musicians, too, and I get a lot of inspiration from them, especially Stuart, and Sam Bush.

PM: Oh, yeah, I mean, just the best guys.

JD: Yeah. This Hall of Fame show I'm doing tomorrow night, we sort of don't tell anybody who's doing them ahead of time. But tomorrow night is Bela and Sam and Edgar and Bryan Sutton.

PM: So can I get in? Or is it sold out?

JD: I don't know. Check it out.

PM: I'll go to the press guy.

JD: Yeah, yeah. Go check with Jesse.

PM: Yeah, I'll check with Jesse, because I'm in town.

JD: Then the second half I'm doing with the Whites.

PM: Wow.

JD: So everybody can leave there going, "Ah, oh, my God." We don't want them to be leaving and driving too fast.

PM: Is that really like--

JD: Leave them with the nice subtle--a real nice comfortable feeling.

PM: Is that an 8:00 o'clock, like an early show?

JD: It's a 7:00 o'clock show.

PM: Oh, great.

JD: The second show will be around 8:30. We split them in two, because of the seating there, it's straight across, it has to... But Emmylou was there the other night, the first one. And I didn't have anything for Emmy to do. I hadn't called her or anything. But she called and said, "I'm available." And I went, "Oh, God, Emmy, I don't really have a place for you." But she came anyway. She stayed all night long, sat there. And she told me later it was the best night because she didn't have to do anything, and it's so rare that she gets to do that. And she had a good time. And I feel better about that than if I'd had her get up and sing "Blue Kentucky Girl."

PM: She never gets to do nothing.

JD: She never gets to rest. So she rested. And she was there, Paul Kennerley was there, and they were having a good time. They stuck all night long. And I talked to her through the show. I'd say, "Hey, Emmy, remember"--

[laughter]

JD: And it was fun! It was my Dean Martin thing.

PM: Based on the long list of legends you've worked with, it's interesting to see you pick Travis Tritt and Rodney Crowell as the two vocal cameos on *Glide*.

JD: Well, they're just the ones for this record. But boy, they really were what I wanted.

PM: They were great.

JD: Yeah, I threw this song at Travis, and he liked it; and man, he nailed it.

PM: Wow. My brother and brother-in-law managed him for a long, Jon Goodman and Gary Falcon.

JD: Oh yeah, sure.

PM: T is just an amazing singer.

JD: Yeah. He's had his problems, but he's got his head on his shoulders now. Yeah, he's been kicked around a little bit.

PM: Yeah, I agree.

JD: Especially right now, he's trying to get it all back together, and I think he's doing a great job of it.

PM: Yeah. And his current manager is one of my close friends, Duke Cooper. He's a great dude.

JD: Really? Sure, I like Duke a lot.

PM: We go all the way back to high school, and we're still good friends. So let's see…speaking of guys that you work with a lot, I'd be interested to hear what Edgar Meyer is like. He's such an amazing player. He's so free on what looks like such an unwieldy instrument.

JD: It is an unwieldy instrument, but not in his hands.

PM: Not in his hands.

JD: No. He lives with that thing. I mean, he's been playing bass so song, since he had to stand on a stool to play it.

PM: Wow!

JD: And he knows it inside and out. And that particular bass is one that he had had his eyes on for 20 years before he ever bought it, and he's had it 20 years.

PM: Wow.

JD: But Edgar is one of these guys, a lot of times he's an unsung hero. He's brought a lot of people into classical music that would never have gotten there--Mark O'Conner, Bela, Chris Thile--who may have thought about dabbling in it, but probably wouldn't have if Edgar hadn't guided them in. I think Edgar is the father of crossover classical music.

PM: Amazing.

JD: And he's so giving. And he doesn't take credit for anything--although I would tell you that most ideas you hear any of us come up with really started with Edgar.

PM: That's an incredible thing to say.

JD: And he would never take credit for any of it, and we'd never give him any.

PM: [laughs]

JD: But he's one of my favorite people. And of all the people I know, musicians, Edgar is the most knowledgeable, but is the least likely to slam you, to pull you down, or to try to show you up in any way, or try to outdo you.

PM: Wow.

JD: He's got the tools to do it in a second, but he won't.

PM: Sure. Hmm, doesn't have it in him.

JD: He knows it's in bad taste. He's got scruples, and he's got rules that he lives by, and they've served him well.

PM: That's amazing.

JD: Of anybody I've ever heard of, he deserves the genius grant. He is a genius. He's our genius.

PM: Wow, that's some good stuff about him. I really appreciate that.

JD: And you'd never meet a nicer guy, never.

PM: Wow. So I hear, can't find a nicer guy. And he must be a supremely smart individual.

JD: Oh, yeah. Edgar does calculus for fun.

PM: Kind of a guy.

JD: That's the truth.

PM: Really? Oh, my God.

JD: Yeah. He and I did a tour with Maura O'Connell in Ireland at a time when there were high winds that were blowing trucks over. It's just a rock in the ocean, right?

PM: Sure.

JD: And so we're riding along. And me and Maura are driving. Sometimes I drove--on the other side of the road and on the wrong side of the car and all that. And Edgar would just get nervous--real nervous--and just go back in the back and do calculus. It calms him down.

[laughter]

JD: He's a breed of his own. But I can't say enough great things about Edgar. Edgar is an amazing human being. I've never seen anybody like him.

PM: And among the many famous guys that you regularly play with, talk about unsung, how about that Guthrie Trapp on guitar?

JD: Guthrie--he doesn't have any idea what limits are. He doesn't even know what the word means.

[laughter]

JD: He's a loose cannon, and he's another one of those guys that'll paint himself into a corner. He just doesn't know--it's okay, there aren't any boundaries for him, for a person like him. He's another one.

PM: And a very nice cat.

JD: He doesn't really always know what he's doing, but that's good. If he knew, he may not do it.

PM: Oh, absolutely. Yeah, you can't know what you're going to do next. I think that's one of the really good things you said. If you want to improvise you can't know what you're going to do next.

JD: No. If you know what you're going to do next, you're not improvising.

[laughter]

JD: I've known classical people that would write out an improvised solo.

PM: Oh, my.

JD: And that's not improvising.

PM: [laughs]

JD: The improvising part was if you just took a bunch of letters of chord symbols and threw them on the floor and played it. The improvising part was throwing it on the floor.

PM: That's great. I hope to catch one of your shows in the upcoming residency at The Blue Note.

JD: Oh, yeah, The Blue Note is going to be another thing. That's going to be wonderful.

PM: So that's, what, October 9th through the 12th.

JD: Uh-huh.

PM: Now, might there be some unpredictable cameos there?

JD: Most likely. Most likely. I'll put some calls out. I'm going to look and see who is going to be in town.

PM: Right.

JD: And see who's available, and who's interested in just dropping in for an evening. I'm going to try to really reach a little bit, too.

PM: I'll throw a name in--I hope Bill Frisell is in town.

JD: Oh, he's the first one on my list.

PM: Oh, really?

JD: I couldn't get him for this Hall of Fame thing. I really, really wanted him.

PM: He's one of a kind.

JD: He is truly one of a kind. I enjoy him immensely, not just playing with him, just being around him. I mean, if you think it's fun to play with him, you should sit down and talk with him.

PM: I did on the phone one time, just a mesmerizing conversation.

JD: Oh, yeah. He thinks about--I don't know what the guy thinks about--but it's all very methodical. He thinks like he talks. And he's got that voice (talks really high-pitched) it gets real high. [laughs]

PM: And his conversation lots of times gets looped, like he says something, and it's almost like he stepped on a loop button, then it comes back around, but it sounds different because something else is added.

JD: Right, right.

PM: [laughs]

JD: Well, there you go. That's why that works out for you, doesn't it.

PM: [laughs] A trippy guy. Jerry, yeah, it was really great talking to you today. You've been very kind with your time.

JD: Well, thanks, man. I'll talk to you soon, Frank.

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