

Interview with Marty Cintron

Kathy Hersh: I want to hear about what brought you to Miami Beach. What made you decide to come here?

Marty Cintron: The reason why I came to Miami Beach was because my dad had a house in Tamarac, Florida, in Coral Springs, which were close to Coral Springs. This was around 1988, I would like to say, before Sawgrass Mills Mall was built, before the Sawgrass Mills parkway, all those highways. Actually, they were just under construction, 595, that whole area. That was pretty far from Miami.

I had a friend that I knew from New York who actually lived in Miami. He happened to be down here, and he actually told me, "Oh, you've got to come see Miami. There are a lot of clubs down here". There was a club called Façade at the time. There were some really nice Miami nightlife clubs to hear live music and bands. I had been in bands like my whole life, since I was a kid.

That's how I ended up coming down here first and discovering Miamians and being like, "Wow, this is pretty cool". Plus the weather was nice.

Interviewer: You were already on your own.

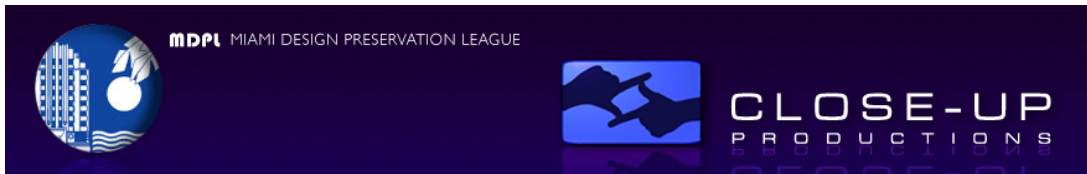
Marty Cintron: I was on my own, yes. I've been on my own for a long time. My dad actually ended up selling that house and moving to Atlanta. I ended up staying in Miami.

Interviewer: Why?

Marty Cintron: I just loved the culture down here. First of all, I love the weather. Being from the Bronx, New York, the winters are brutal. I literally used to work for Federal Express, UPS, these companies in New York, and also as a roofer in the summertime, so it was very, very hot. The winters were just too brutal. I just needed a change also, needed a change.

Interviewer: Really, it was the weather.

Marty Cintron: It was absolutely the weather was a big point, a big part of it. I love the beach. I love the tropical climate. I was absolutely drawn to that. It was like, "Wow, tropical all year round? What?" I'm here. I definitely loved it.



Interviewer: How did you get connected with the music scene here?

Marty Cintron: Initially, when I first came down here, I came down here and I was playing guitar, but more like electric guitar. I was singing as well, so I had always been singing and doing various jobs as a singer. I worked in Las Vegas as a karaoke host at the Dunes Hotel before they blew it up.

When I came to Miami, I wanted to get in some cover bands and stuff. I started rehearsing with some cover bands, but I wasn't really playing out until about maybe '90, I want to say '93, '92 or something, before the whole No Mercy thing came. I was gigging out just with a saxophone player, and I was playing guitar and singing. We were playing—

Interviewer: Just the two of you?

Marty Cintron: Just the two of us. I'd play guitar, and he was also a singer. We would play to tracks, tracks of like Earth, Wind and Fire, all the R&B stuff.

Interviewer: You did what places here?

Marty Cintron: Different places, like on Ocean Drive. At the time, there was this place called Paranoia. They don't even exist anymore. They're but a little like happy hours and stuff like that. There's a very good friend of mine on the beach that hired me one of my first gigs. His name is Tommy Pooch. He's still doing promotions here for actually, for Liv, Club Liv, which is one of the biggest clubs in the world. That's how I started, with just getting in with local people and doing happy hour and things like that.

Interviewer: How did No Mercy come about?

Marty Cintron: No Mercy came about when I actually was in Japan working and had a little accident in Japan, because I was a dancer and I was the host of a show out in Japan. I was living there for almost six, seven months, maybe a little longer.

Interviewer: This show was in English?

Marty Cintron: The show was in English. It was a dance musical show. It was right in Roppongi, which is in centralized Japan. I had a little accident out there. I landed on my head. I ended up in a coma for a week. Yes. My dad had to actually fly out there and get me to take me back.



I ended up coming back to Miami. I went to a place called the Sherbrooke Hotel, which I had met a friend of mine. He owns the place. It's right behind Mango's on Ninth and Collins. Great Hotel. He's a very, very good friend of mine. He gets a lot of European clients in.

Actually, from Japan I went to New York. I had to go to doctors. I had to recover. I was a mess because I had a subdural hematoma from landing on my head in a show. It took me a while, actually, to start getting back my sense of everything, just playing guitar again and doing stuff.

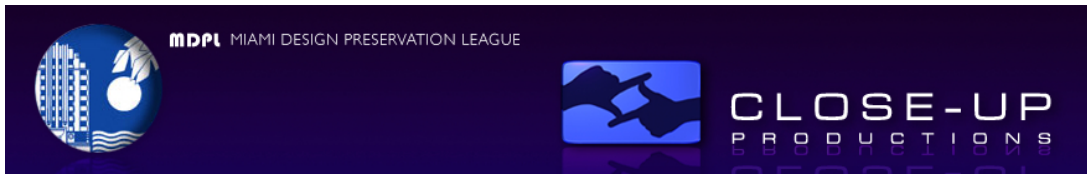
That's when I went to New York. I remember it was like February when I got back, of '93 I want to say, '94, '94. I just remember I've got to get out of New York because it was super cold. I ended up coming to Miami and staying there. Then I got a job playing at the Compass Café. I think it's not even there. The hotel was the Waldorf. It's right next to Casa Grande, which is a few doors down from Lario's Hotel.

Long story short, there was a producer staying there. On my third or fourth gig, I got a gig because I wanted to start playing again on Ocean Drive and one of the cafés. It was called the Compass Café, right there on Ocean Drive.

This gentleman was walking by on Ocean Drive. I didn't know who he was. He happened to be a very famous producer who had produced all the Milli Vanilli stuff and had that whole controversy that they didn't sing. Did they sing? No. It was a whole big, they had to give the Grammy back, but at the time I didn't know. I didn't know him from a [Phonetic] [06:20] hologram because he's German. He's from Germany.

He was here on vacation, staying at the Casa Grande a couple of doors down. He heard me singing, heard me playing. He approached me, "Hey, would you like to come out? I love the way you sing and love the way you play. Would you like to come to Germany to have a recording studio?" I'm thinking, "I don't know. Is this guy hitting on me or what? I don't know what".

It turned out he was legit. I flew out to Germany and we recorded our first single, which was called Missing. He asked me if I knew two other guys, which I brought in two other brothers, Ariel Hernandez and Humberto Hernandez. Gabriel Hernandez is his stage name. We formed a group, No Mercy.



We had a hit almost instantly in the chart. It went to like top 20, the first song, Missing, in the charts in Germany and Austria, Switzerland, Holland, all over. Then from Missing, from that came 'Where do you go'. That was it. That just blew us up. Next thing you know, we sold about five million albums and eight million singles. We toured all over the world.

Interviewer: You had overnight success.

Marty Cintron: It seems like it was overnight. Preparation, I forget the phrase. Preparation, you have to be opportunity. Opportunity meets preparation or whatever, you know what I mean. I forget exactly. I was prepared for it. I was always practicing, always practicing my vocals, practicing guitar, dancing. I was always involved with something musical besides doing the regular jobs, which I absolutely hated because I couldn't take orders from any bosses or anything like that. I never could hold a job, ever, never.

Interviewer: You're creative.

Marty Cintron: I was a creative guy. That's that story. Then...

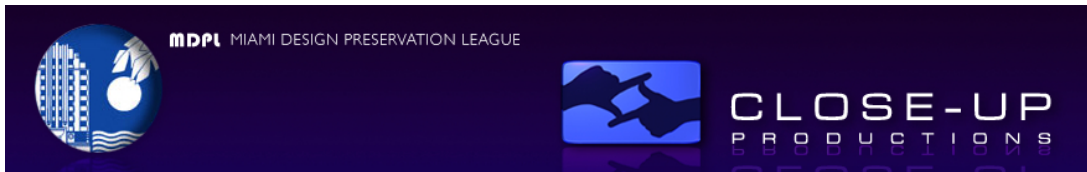
Interviewer: How did you meet the Hernandez brothers?

Marty Cintron: I met the Hernandez brothers at a casting, because I would go on castings for commercials and stuff. I remember I did the Pollo Tropical commercial. I was playing base. I made that commercial standup, a big standup base. I'll never forget that. They liked me because I spun the base. There was a big, gigantic base and I would spin it around. It's a very famous chicken franchise here.

I would go on commercials, and I met those guys at commercials. Those two guys used to dance at Prince's club. He had a nightclub called Glam Slam, Prince. They were dancers in his show. I think Ariel did a video with him at one point. He was also dating one of his former wives at the time, or ex-wife, after the fact. I was just into the scene at that point with castings and commercials and going and doing different things.

Interviewer: That was the timing.

Marty Cintron: There was a timing issue. It was the perfect timing because I knew when I saw those guys. We're about the same height, same build. They're Cuban. I'm Puerto Rican. Well, so we're Latin. It just worked



because the Spanish guitar mixed with the European influence.

It's funny because I really never played Spanish guitar until I came to Miami. I got totally influenced by this man, his name is Alex Fox, who's a very famous guy around here in Miami and in South Florida doing the whole Spanish guitar thing. I learned all the rhythms and everything. It was one of my, just by watching. I never really had a guitar lesson. I'm all self-taught.

Even the studio, I built my studio just by learning from other people and actually hiring other people and then watching and learning and learning. That's how that all happened and learning from my producer as well, and the technical guys. That's why I was able to do my own thing here in the studio.

Interviewer: No Mercy happened. You were on the road a lot?

Marty Cintron: We were on the road constantly because we were signed to BMG out of Berlin, Germany. They licensed the project to South America BMG, to Clive Davis here who broke the record in New York and in the United States.

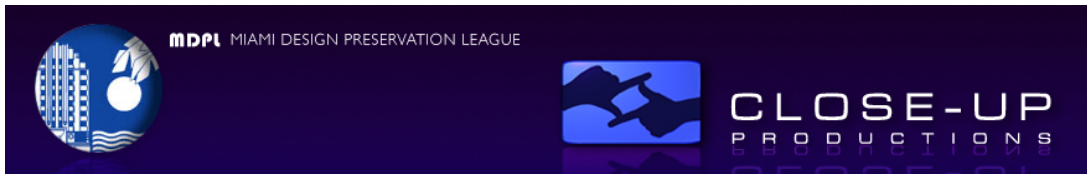
We were constantly travelling, doing all the morning shows, all the radio shows, doing all the big TV a.m. morning appearances and radio appearances. It was very hard. People don't realize how hard it is. They only see you on the MTVs and the VH1s, but there's a lot of work that goes behind doing all that stuff.

Interviewer: Did you bill yourselves as being from Miami?

Marty Cintron: We did because we were. We started out here in Miami. Even though I'm from the Bronx, of course they said I'm from the Bronx. The twins came over here from Cuba, and they went to school in Tampa. When we moved to Miami, Miami at the time was just really, really starting to explode. You had the whole Gloria Estefan thing, Ricky Martin, Julio Iglesias and Junior and whatever.

That whole thing with the Spanish guitar, the pop music and everything, it was a trend and you still hear it today, which is great. You still hear the No Mercy stuff on the radio. I can't believe they still play it, but they do. We got a couple of classics, really good classics that will be on the radio forever, so it's great in that fashion.

Interviewer: That's wonderful.



Marty Cintron: It's really, really cool.

Interviewer: You must be proud of that.

Marty Cintron: I am, and it's global, which is really cool. Just by being in maybe the wrong place at the right time, I don't know the right place and the right time. It just was able to happen and meeting people, networking. I always tell the young musicians coming up that when you want to be successful you have to network with people, but be very careful who you network with.

Now it's even much easier to vet people because you have the social media. You can Google someone's name and see, "Hey, are they lying? Are they telling the truth? What's the story?" With the twins, and we're still great friends. Now they just got picked up by HDTV Network. They're doing a real estate show, developing a real estate in Tampa with these investors. That opportunity came to them from the No Mercy project. HDTV...

Interviewer: They're still performing?

Marty Cintron: They're still performing a little bit, but they're more into the real estate investing, taking a house and making it brand new again, doing renovation.

Interviewer: They're the on-air talent?

Marty Cintron: Sorry?

Interviewer: They're the on-air talent for that?

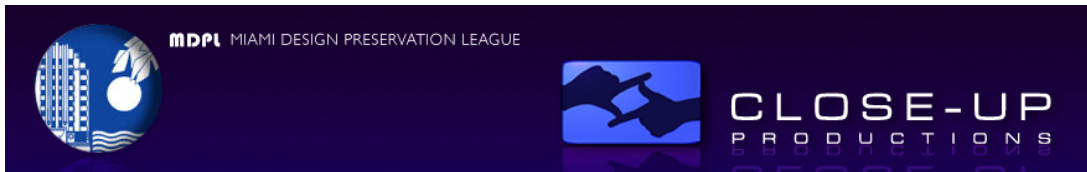
Marty Cintron: Yes, they will be the on-air talent and also producers because they're providing content for the show and stuff like that. It's really, really interesting what they're doing. The company's out of LA. They're huge. They do, I don't know if you heard of The Property Brothers.

Interviewer: Yes.

Marty Cintron: Flip and Flop and all those different shows.

Interviewer: Talk about a trend.

Marty Cintron: They're going to be the first ones to be doing it in Spanish and in English. They don't have that in Spanish. If you imagine that those



people from Flip and Flop and those guys, they don't speak Spanish. The twins, they're very knowledgeable about the industry as well because they've been doing it for a long time. Ariel's a great designer. He's really, really creative with his designs. That comes from travelling around the world and looking and seeing European things and seeing different.

Interviewer: Did it affect you that way too in your music?

Marty Cintron: Absolutely. I think it all affected us, everything, all the traveling. I love to cook different foods. Also, I have a very close friend of mine from Holland. He's an investor and he is buying a lot of real estate. He hired me to hire people, because he's not from here, to do the architectural work and the design and all that other stuff. I'm also involved in that business as well. It's great because it's just another facet. It comes from meeting people from the No Mercy project and networking with different people.

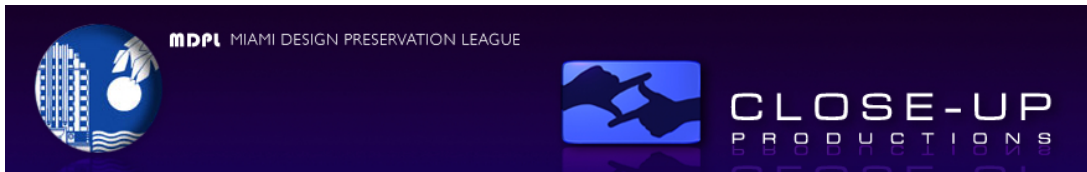
Interviewer: Going back to the times and it being a momentous time for coming together, do you think that was a special time in Miami Beach?

Marty Cintron: I do. I do, because now you had a lot of groups there that were more musically oriented. Now it's more DJ-oriented. It's not so much group-oriented. I think it was a super special time. Like you said, you have the Jennifer Lopez, even she was from here. Even though she's from New York, from the Bronx, she's always here.

Interviewer: Marc Anthony.

Marty Cintron: Marc Anthony, Julio Iglesias Junior, of course Ricky, Ricky Martin. Those days are just, you can't get them back. They're timeless. They're even running and on CNN now, the '90s, because the '90s is such a big, huge thing. Things that had happened, they're showing all the different events that happened in the '90s and you're like, "Wow. That happened in the '90s".

It's so interesting because the '80s was different, the '90s, it's two totally different decades with two completely different events. We were part of the '90s and part of that whole Latin boy band explosion, which is still huge. Backstreet Boys, for instance, they're residence guys in Vegas. They're doing shows, based them from the '90s. They're making huge money at Vegas. They have a residence over there. We were signed to the same label. I'm great friends with all those guys.



Justin, look at Justin Timberlake. He's doing amazing, from the '90s, started out with NSYNC and those guys. He branched off to his own career now. He's one of the real artists. The artists now are the DJs. They're the stars. They're the ones that can pack all the people in.

You have the winter music conference now here in Miami. Every year and every year it's getting bigger and bigger and bigger. It's unbelievable. All the people from all over the world come here from all over Europe, from Russia now. You have a lot of Russian DJs coming up, the Dutch guys, South America. It's a big meeting place in March, late March.

Interviewer: You're involved in that? Do you go?

Marty Cintron: I just started getting involved. I'm not a DJ. I'm more of an artist-songwriter. What's happening now is the DJs, they're producing some great beats. It's not so much song-oriented stuff until the last few years. It's become more songs. Now they need vocals, and we need their grooves.

I've been trying to work with different DJs and write some great songs, provide them great vocals from not only me but artists that I find and give the DJs more song-based stuff to craft their talents around. They have incredible talent with the beats and with the sounds that they use. It's very important to combine that, to keep updating your sound and style.

Interviewer: People want something new.

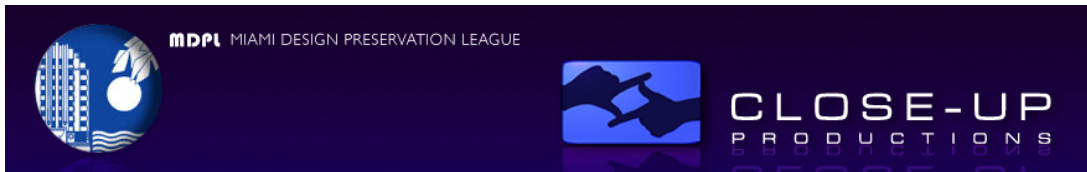
Marty Cintron: People want something new. You see a lot of new working with the older people. It only becomes different.

Interviewer: That's what you see going on now.

Marty Cintron: Absolutely. You see that going on now.

Interviewer: Especially here.

Marty Cintron: Absolutely. It's a lot of excitement in the business now because with the social media, the Instagram the Facebooks, you really don't need a record label anymore. From based on just your fan base and the past, you could promote. If you get a record deal, that's all they're doing. They're using Instagram. They're using their Facebooks, Snapchat, all that. You can really plug into your fan base from that.



It's a special time right now, and it's a completely different time because there's no more selling 10 million CDs anymore. Those days are over. If you get half a billion hits on YouTube like Despacito just got, with more. It's up to two billion hits, I think, Despacito, with this kid from Puerto Rico. His name escapes me. Luis Fonsi, I think. Is it Luis Fonsi?

Anyway, let me think about that. I have to think who it is. Daddy Yankee's in it. The main guy is Puerto Rican. YouTube pays a lot of money for their advertising space on there. If you have that, that's the revenue generated now from that.

Interviewer: I want to go back a little bit to the nightclub scene. You started playing. You did some playing in some nightclubs here. Talk about what the scene was like here in the times.

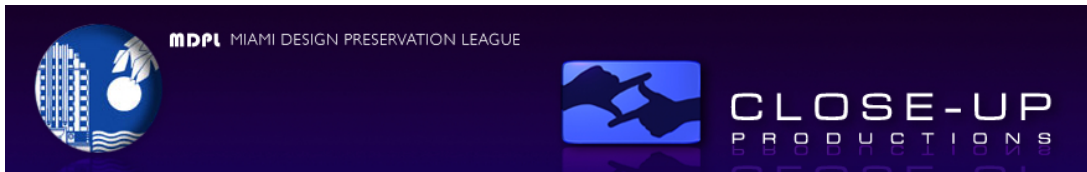
Marty Cintron: The scene here back then for the nightclubs, there were a lot of cover situations here where you go out and play covers. It's fun to play covers. I love to play music. I'm influenced by a lot of different rock, like from Queen, bands like Journey, but also singers like George Michael, Luther Vandross, Marvin Gaye. I grew up with a lot of R&B, but really a lot of rock. I was really a rock guitar player turned into a student of the flamenco scene when I came to Miami.

Back then it was a lot of cover bands that you can go see at places like Façade. Not so much in Miami Beach, but up around Miami. I don't remember there being tons of places that you can go to go hear live bands. When you did, Façade was like The House Band was there. They would have a dance floor and they would have amazing band that would just play covers and they'd sound just like the record. Everybody in the band would sing.

It was a great time to go out and party. Then they would play for 40 minutes. Then the DJ would come on and do his thing. The format has totally changed now where it's more DJ-based now.

Interviewer: It's really a cult, almost, isn't it?

Marty Cintron: It really is. It really is. The DJs, like I said, they're the stars, not the people. The DJs, mind you, they're not just people that just spin music anymore. They're producing their own stuff with other singers and other artists that have great voices and write incredible songs. It's absolutely growing. It's still growing, people say.



Live music is starting to come back as well, I think. A lot of the people, there's a big majority of the public that doesn't want to just hear DJs all the time. They want live music. That's what I think Miami Beach is lacking right now. They need to have more venues where there is amazing talent that they can go listen to.

For me, that's very important. I hope they start implementing more of those live situations, because they have great venues here in Miami Beach, amazing stuff, amazing restaurants. Lario's, you could still go for Estefan's place at Lario's and go on Thursdays and Fridays and Saturdays and you hear a great Cuban band.

Interviewer: What else can you hear around here?

Marty Cintron: Monday nights, they have reggae at this place. I forget the name of it. They're always changing the name, but where the fresh market is. There's a club there. It's called, I don't know. Only on Monday nights, it's not like it's a ton of musical options where you can go and hear tons of live music. You've got to go to Calle Ocho or Nashville. You go and every place has live music, not really DJs, or New York as well.

Miami is lacking that, and I think they need to morph, focus, I would hope, because there's so much amazing talent here. Actually, you can go to Loews Hotel and hear some great talent there. There's a guy by the name of Randy Singer who's a great, amazing harmonica player who is also promoting. The music manager for a lot of, an agent, not a manager.

He's a booker, a talent booker that books a lot of local talent into places like the Loews. There's just not enough of it. I think there should be more live music.

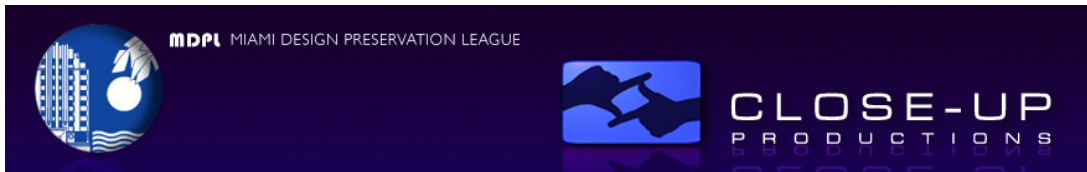
Interviewer: My brother, I mentioned to you, was a DJ. He was in the electronic phase. It's still popular.

Marty Cintron: Sure. Electronic music is huge now. It has been.

Interviewer: It was kind of a trance music, almost, that he described the scene where people would do drugs and they would get into this trance music and just dance on and on and on and on.

Marty Cintron: That's what the music conference is about right now.

Interviewer: Did you see that going on here?



Marty Cintron: Oh, absolutely. That's one of the reasons why I don't attend the conference so much. There's just too much drugs. I'm just not into that. Maybe when I was a kid, experimented here, a little bit of weed here, but now they're doing all these designer, crazy drugs and kids are getting hurt. I've got to say.

For me, music is my drug. You don't have to do drugs to have a good time. The younger generation, they're pushing all this stuff to make money, these drug pushers and whatever. They have all these different types of drugs that I've never even heard of. It's like, "What? They didn't have that when I was a kid. It was simple weed and maybe some little cocaine". Now there are so many multiple things. They're hooked on painkillers and the pills.

It's a whole other generation of what they perceive as having a good time when they go to a concert. I was just reading just not too long ago, at one of the hip-hop concerts they had the most arrests ever because people were really doing lots of drugs and stuff like that. You don't have to do drugs to have a good time if there's good music.

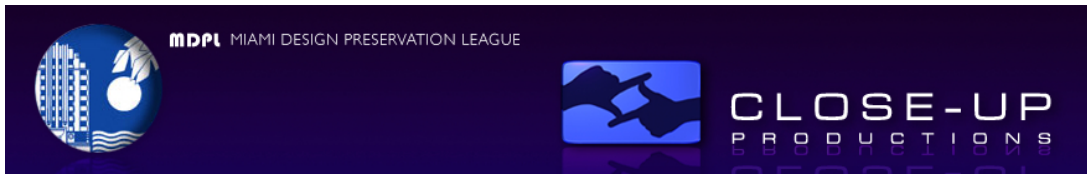
Interviewer: Let me ask you a question, speaking of hip-hop. It's primarily listened to by white people.

Marty Cintron: Totally. It's not primarily but it's equally. It's almost equally. It's very interesting. There's a huge cultural phenomenon because of the beats and the lyrics. You have artists like Drake, just a lot of completely new artists that I've never even heard of that are coming up that are filling up these venues. Very clever lyrics, very, very interesting stuff.

Interviewer: Any of that going on on the beach? Is there a hip-hop scene place?

Marty Cintron: The hip-hop scene, it's pretty much taken over a little bit. It's gotten very urban here in South Beach. From Fifth Street to 15th, there are a lot of clubs that they play more DJ-oriented stuff. A lot of people from Atlanta come here, a lot of the urban crowd. They have a lot of urban, hip-hop-type parties in a lot of these places like the Cleveland where they're only playing this type of music. It's huge. It's a very big cultural phenomenon, I would actually say.

I love hip-hop. I think it's great, but I don't like the gangster stuff where they're talking about crazy lyrics and putting down people and all the stuff, no, no. They do have some clever lyrics at times. I think the kids really gravitate towards that kind of thing because they want to be cool and they think being a gangster is cool these days. It's not. I have to



tell you.

Interviewer: This is going to sound really odd maybe, but does Miami Beach inspire you in your work?

Marty Cintron: Well, it does. It's one of the few places in the world. Being with the No Mercy project, I've traveled all over the world, literally. So many countries, I lost count. Miami Beach is a place where in the small amount of an area, you have people from all over South America, Venezuela, Cuba, Argentina, Chile, Colombia. You name the country, they're here, and people from Canada, people from all over the United States, Russia, Europe.

It's a much smaller melting pot than it is in New York, say. Whereas you can run into people that you know here on the street like you've seen, but in New York it's a much bigger city, so you wouldn't necessarily. New York of course is a big melting pot too.

However, it's inspiring because you have so many different influences here of people from different, that play different ways. Guitar players, and guitar for me is the best instrument because you can give 50 people a guitar, 100 people a guitar, they all play it completely different. Piano player, okay, piano is piano. You just hit the keys and of course they're playing different. It's not that identity as identifiable as playing a guitar.

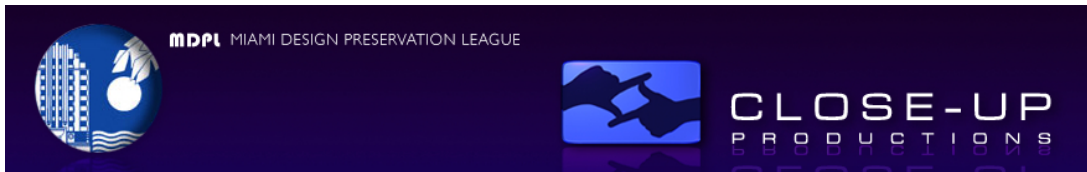
The Colombian guitarist's totally different than the Cuban guitarist, totally different than the Brazilian guitarists and so on and so on. It's so inspiring to meet friends. I have friends from Brazil, Cuba, Colombia, you name it. I couldn't do that in New York. Miami Beach affords you that possibility of connecting really on an international level, unlike anywhere else, period.

Interviewer: This is fusion city.

Marty Cintron: It's super fusion city. Food-wise too, you have the best restaurants here. Listen. I live here now. My studio is so close to the best Cuban, the best Thai, the best Brazilian food, Chinese food, Italian. There's like 10 amazing Italian restaurants only right here on the beach. It's a really special place to be.

Interviewer: The weather's good.

Marty Cintron: The weather's amazing. Women are amazing. The beach, the sun, the



fun, it's just good for your overall psyche or your soul when you get up and the sun is shining and it's not snowing outside, although I love snow. Don't get me wrong, but not for six months in a row. That's the deal there. I love living here. The ocean is amazing, fantastic restaurants and an international vibe that is just the best from anywhere in the world, in my opinion, and I think a lot of people's opinion as well, people who live here.

As far as the Estefans are concerned, they have a huge influence, of course, from the Miami scene because of Gloria Estefan. Emilio's a brilliant business guy, no doubt about it, hands down. He wanted to manage No Mercy at one point. We didn't decide to go with him because we had a different direction that we wanted to go. I know that he was managing Shakira for a while, but she didn't want to be with him either.

Everybody has their own business decisions that they need to make and different directions that they want to go. Estefans, with Gloria and that music, the production, you cannot deny that she worked with the best of the best.

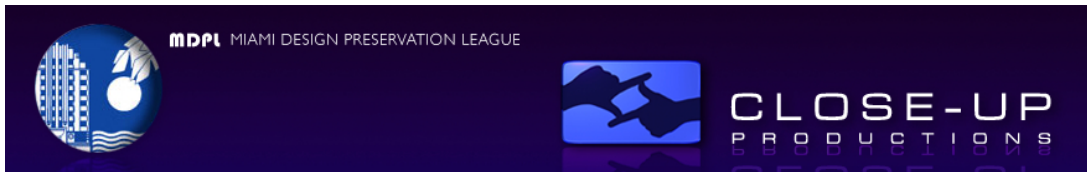
Emilio was brilliant in the sense that he surrounded Gloria with the best of the best, singers, the songwriting. For me, she's a great singer, but she's not like Whitney Houston or anything like that. Her thing was being a beautiful girl who sang. She's like a karaoke singer, really. To me, she doesn't have the best voice, but she optimizes the songs.

You don't have to be the greatest singer to have a great song. You just need to have the right band behind you. It all boils down to the song, which Emilio and Gloria too, they are all about the song. Gloria, she cuts it. She's on stage with the best of the best musicians. She sings amazing as far as with that live band situation.

Also Jon, Jon Secada, you know him. He's a UM guy. He went to University of Miami, I believe, for music. Great, amazing talent. They're worldwide. Everybody knows the Estefans, anywhere you go. They have a huge influence. I think they put the Cuban music really on the map on a pop level, 100 percent. There's nobody bigger. Who could you think of that is bigger than the Estefans in bringing Cuban music to the masses? I don't think anybody.

Interviewer: Where do you see the music scene going here?

Marty Cintron: I don't see it going in a good way, unfortunately. I think it needs to be



more towards the live situation. I think it's going more towards the DJ-type situation, whereas great, amazing songs like of the '70s and the '80s are getting lost because they're promoting too much of DJ stuff.

In other words, where are those classic songs now? Name me a couple of great, amazing classic songs that will play 20 years from now. You think they're going to be playing a lot of this hip-hop stuff 20 years from now? I don't think so. It changes so often. You have great hits, but they're in and out of the charts in two weeks, a month, maybe a month or two months tops.

Back in the day, a great song stays the course. I'm missing that, and I think the people are missing that for real. I think there's so much great, amazing young talent coming up. I think it's very important to go back to the songs but also the organic music. Not just the DJ music, which is fine.

I like the DJ music. I think it's great, but I think they have to find a balance in between finding what is great in each genre. Stop promoting a lot of these record companies. Start promoting some of these young, upcoming writers because they've got some great people, really do. That's my only thing. That's my only question with where the music is going.

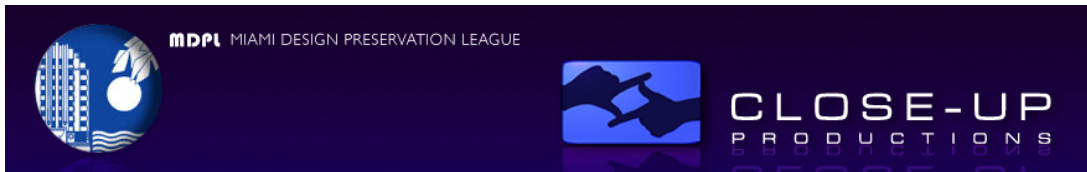
Are they just going to promote this stuff that is just more monotonous and just not a lot of musical substance, or are they going to start promoting more like the Adeles? That's a one in a million. We haven't had an Adele in how long that's selling so many countless records because the music is so simple, but the words and the melodies relate to people. The DJ stuff, it's just not doing that. Maybe to the kids because they're on drugs and whatever.

Interviewer: Maybe it's more id music in some ways.

Marty Cintron: Well, what do you mean by id?

Interviewer: The id and the ego and the super ego. The id, just the basic.

Marty Cintron: I think that they need to find, because they're out there, the more Adeles. I've been going. A few older friends of mine come in, and I'm working on a lot of younger talent now. They're showing me stuff and these people that you've never heard of. They have like 500 million hits on YouTube, but they're not playing them on the radio. It's unbelievable.



Interviewer: It's shifted.

Marty Cintron: It's unbelievable.

Interviewer: Nobody listens to the radio. They're listening to their devices.

Marty Cintron: Yes. It's totally a different thing right now.

Interviewer: Right. I would agree with you about the lyrics. Okay. There are some famous riffs that we'll hear the riff and, "Ah, that's Rolling Stones" or "That's whatever".

Marty Cintron: Right.

Interviewer: It's the lyrics [Crosstalk] [37:57] that we go back to, that has a placeholder in our hearts.

Marty Cintron: Lyrics are absolutely, they're imperative. Absolutely.

Interviewer: Right. I think you're so right about that. I'm wondering how with just the transmission of language and the social media and everything abbreviated and everything. I'm happy to hear that their young people haven't lost the capacity to come up with good lyrics.

Marty Cintron: Right, right.

Interviewer: That's so important.

Marty Cintron: No, it's 100 percent right. The best songs that are even now, like the Diane Warren, she writes incredible lyrics. She's one of the best songwriters of our time. Now we're just starting to get some of the new people like the Adeles writing some very, very clever lyrics. I wish the DJs would gravitate more towards using their electronic sounds but mixing it with amazing lyrics and melodies. That's it.

[END OF TRANSCRIPTION]