

Name of the interviewee: Edgar Torres
Date of the interview: July 16th, 2019
Name of the interviewer: Steve Velasquez
Length: 71 mins

Transcript audited by Velasquez on March 29, 2020. False starts and repetitive verbalizations ("um") have been removed for overall clarity.

Okay, today is July 16th, 2019. I am Steve Velasquez, curator at National Museum of American History, and I am here with Edgar Torres in his winery tasting room, Bodega de Edgar, in Paso Robles, California, and we're here to do an interview with him about the Mexican Vineyard Workers in California Project.

SV: So, good afternoon, Edgar.

ET: Good afternoon, bud.

SV: So, for the record, can you please state your name?

ET: My full name is Edgar Javier Torres Rios.

SV: And, Edgar, tell me a little bit about yourself.

ET: I'm just a young Mexicano still (laughs), who just turned 38. Came over when I was eight years old from Michoacán, Mexico, to our little coastal town we call home, Cambria, and then jumped over the hill into the wine business, like, 17 years ago now.

SV: Seventeen years ago? [00:01:00]

ET: Yeah. So, I've been making wine for myself for the last 13 years while working along with other wineries, but I started the wine journey 17 years ago working for other people before I went out on my own.

SV: Yeah, and that's a story with a lot of twists and turns and open doors and closed doors. (laughter)

ET: Yes.

SV: So, we'll get to that. We'll get to that, but first let's talk a little bit about -- so, Bodegas Edgar is your label.

ET: So -- yeah, Bodega de Edgar (laughs).

SV: Oh, sorry. (inaudible).

ET: I'm working on creating mini-warehouses so I can call them bodegas. But it's Bodega de Edgar. My wine project was birthed in a warehouse, and so, being a Mexicano, a warehouse is a bodega, right? So, it's also the common word used in Spain for a cellar, and so -- or a winery. So, that's kind of the natural fitting of [00:02:00] naming Bodega de Edgar, because I anticipated to have my own bodega one day, and so that's why I did it, Bodega de Edgar.

SV: Bodega de Edgar. And so, we'll get to the kind of the reasons of why you started in the wine industry, but -- so you came when you were eight years old.

ET: Yeah. So, I left my hometown of Michoacán -- Buena Vista, Michoacán, when I was eight years old, coming across the border to reconnect and join Mom and Dad. Dad went to pick me up after Mom was here for about six months and got pregnant, and she didn't want to go back to Mexico, so my dad had the task of going back to pick us up. And so, he went back to pick my older sister at the time and myself, but my older sister was finishing middle school, so she wanted to stay there and graduate. So, I came in -- I landed in Los Angeles on New Year's Day of 1989.

SV: Wow. [00:03:00] So, what was your father doing at that time?

ET: My dad came to Cambria, and he was a combination of landscaping and dishwashing at a restaurant. And so, he's always had the humble life and humble beginnings of bringing us over and just making ends meet by doing odd jobs here and there. He worked primarily at a hotel as well with my mom for a long time. They were at a hotel in Cambria on Moonstone Drive, the little, beautiful scenic coastal street there in Cambria where a lot of the hotels sit. My mom and my dad worked there, I think, close to, like, 14 years together, and then my dad moved on to work at a ranch again, and my mom stayed at the hotel till the family sold it. And so, when it changed ownership my mom left there because she was close to being there for 20 years.

SV: Oh, wow.

ET: So, yeah.

SV: So, how did you end up in Paso then? [00:04:00] Was this a natural progression or --

ET: So, the way I ended up in Paso is my parents were living in Cambria, and then they moved out of Cambria to Paso, and I took over the house that they were renting in Cambria because I was going back and forth between Cuesta College in San Luis Obispo and the junior college of Santa Maria Hancock. And so, basically, I was going back and forth with the soccer season, so when I was playing soccer in Santa Maria, I would live down there, and then I would move back, and then my second season I decided not to go back for. So, I stayed in Cambria.

I worked at a restaurant called the Cavalier which catered for a lot of the Hearst castle parties up the street, so we got to hang out and do a lot of cool events at the Hearst castle that involved a lot of food and wine. And so, the food and beverage director there, a good friend who passed a long time ago, and then another young friend of mine who was the executive chef, [00:05:00] Christian Reya-- they both kind of took me in and were teaching me about food and wine pairing. And every time we did catering at the castle it was fun because we would sit down and create a menu and drink wine together and talk about it, and then that way I would turn around and educate the rest of the staff, too, or be knowledgeable to help the rest of the staff.

So, these guys saw me kind of absorbing the wine and enjoying it and actually appreciating it. One of them pushed me over to Paso Robles to come work a catering gig for a restaurant called Villa Creek, and so they were doing a catering event at the Mid-State Fairgrounds. It was the first time I did anything with them, and I saw a whole different style of food. I saw this food that was American-inspired cuisine with south-of-the-border influence, but it was really gourmet, and it got my attention. And so, I ended up doing the catering gig with them, and then a few days later [00:06:00] I took my wife - - well, my girlfriend at the time, now wife -- to a date at this restaurant called Villa Creek and fell in love with the scene, fell in love with the food, and I'm like, "This is cool."

And so, by that time I had already walked away from the Cavalier, and I was working construction. And so, I had been working construction and taking a break from the restaurant, and I was running with a construction crew for about a year and a half, and then I missed the restaurant. My parents started living in Paso, so I would come over, and I would start working at Villa Creek on the weekends. And the foreman at the construction crew that I was working with was super-sweet and was pretty in tune with what I was doing and enjoyed my work ethic, and he was always looking out for me.

So, one night I got to be at Villa Creek super-late, and I made so much money. I went back super-tired, and I showed up to the [00:07:00] construction site, and the guy pulled me aside. He was like, "You look pretty tired. Like, what happened?" And I told him, and then he just looks at me and was like, "How much money did you make then?" I'm

like -- I told him. I think it was about \$450 that I made in tips in one night because I had, like, J. Lohr Winery come in and do, like, a whole event for some visitors.

And he looked at me and was like, "What are you doing showing up here? Like, go do this." Like -- he's like, "Think about this. You can't be here. Like, if you're going to be making this kind of money, go do this." And so, it happened that way. I worked for a few more weeks, and I started to see my body game fatigue going back and forth between construction and driving half an hour back and forth, so I realized that he was right. And he told me, like, "Don't be a 50-year-old guy climbing roofs and pounding nails. Go do this. You're good at it." And he's like -- and he saw something in me which a lot of people saw a long the way, and people kept pushing me [00:08:00] in this path that I had no idea I was going to fall into.

So, I came to Villa Creek; I got a job there, worked with them for about two and a half years straight, and during that period I got to learn about wines from Napa and wines from all over the world, and I got to taste a little bit around the world wine-wise in that restaurant, and I got to serve tables to some of the guys who were the up-and-coming in the Paso Robles region, and it was pretty easy -- to be-- gravitated with their energy and their enthusiasm. So, it basically ended up grabbing me, and I got the bug. I wanted to learn how to do it, so I had a few friends that started pulling me from the restaurant to go help harvesting.

The owner of Villa Creek restaurant was a super-intuitive guy who was always educating the staff. So, Cris Cherry would pull some of the staff if they wanted to go learn -- do some harvesting, also do some bottling. And so, I would volunteer and go [00:09:00] because they would reward us with lunch, or they -- when we did bottling, it was fun because if we volunteered they rewarded us with bottles of wine. And so, being young and not able to afford those wines, it was fun to go get them for free after working a hard day.

SV: How old were you at this point?

ET: About 22.

SV: Wow. Geez (laughs).

ET: Yeah.

SV: So, Cris Cherry's winery was -- what was it -- you -- it was just his --

ET: Villa Creek restaurant.

SV: Villa Creek.

ET: It was -- he owned the restaurant called Villa Creek, and he started a wine brand called Villa Creek, and he had purchased a property on Peachy Canyon Road out on the west

side of Paso years, as well, before. And so, he started to slowly develop it into becoming a production winery, and then now he has a whole beautiful winery on the property with his own estate planting that he farms now and makes wine from, too, as well.

SV: Oh, wow. So, what was it about [00:10:00] the wine, food, catering, restaurants? What was it that kind of got your attention? Was it how people were talking about it? The flavors? What was it?

ET: I think the genuine aspect of what attracted me to Paso Robles winemakers were guys who didn't carry themselves bigger than Jesus just because they made wine, you know. Like, they were humble guys. They were a lot of dirty hippie kids making wine. At the time when I was looking at, those guys were all in their mid- to late thirties, and so I'm a 22-year-old kid looking up to these young guys who are enthusiastic, getting into it. But they were so excited to share what they had in the barrel that they would come into the restaurant with the bottle and a cork in it and no label, and then be, "Here, taste this," and I'm like, "Great."

So, for me, hearing those guys, how passionate they were about it, it kind of started drawing [00:11:00] me in. And so, the food was another element that -- I mean, coming from the rice and beans scenario with a little bit of carne asada on the weekends scenario, because that's what we could afford, it was a natural attraction of, like, I'm getting fed well. I'm working my butt off and making some pretty good money; I'm getting to have a little bit more relaxed lifestyle than my parents ever had.

And so, for me, my parents made a huge sacrifice and gave me a good opportunity, and so I have really exercised doing as much as I can that I can enjoy and that I want to enjoy compared to what my parents ever did, because they get to live life through me, and they get to see, you know, us being happy experiencing things that they never got to. And even my mom said it a couple days ago when my little boy was in Colorado fly-fishing and having a great time, and she's like -- that made her happy, she said.

And so, for me, I saw those guys more so than anything [00:12:00] just being nonchalant about it, and so that nonchalant attitude was totally the opposite of the stigma attitude that I projected somebody to be as a winemaker. And I've heard of people, you know, Northern California being a little bit more full of themselves, wearing sport coats and presenting themselves a little bit, you know, higher than everyone around them, so for me it was kind of refreshing to see those guys that were, like, shorts-wearing T-shirt kids with some guys showing up with -- my favorite one is [my character?] of McPrice Myers, who showed up with Dickies pants and flannels. I mean, he looked like a cholo out of East LA just the way he dressed.

And so, that kind of just made me be able to go into something that I didn't have to change my persona or my image at all, and I could do just being myself. And I have a creative mind; it also drew me to be creative and gave me the creative freedom to [00:13:00] have done what I've done to design my own labels and so on. But it was, I believe -- also to your question -- about tasting it, smelling it, that really started to make

me look into life a lot more, and that was kind of the reason why I fell in love with it. I wasn't just drinking something anymore without smelling it and knowing where it came from.

I stopped drinking sodas and Gatorade and everything that was not as healthy because I started looking into it. I also started walking away from fast food because I started eating healthier with the restaurant that I worked at that made me educate myself around the food that we were presenting. So, I started to kind of create this philosophy of life. And life is supposed to be natural, and everything that we should consume should be natural. So, it kind of -- when it came to winemaking, I saw these guys making [00:14:00] this thing naturally, and for the most part, a lot of the successful friends of mine in town have been making wine naturally. So, that was kind of cool.

I thought you had to be this crazy chemist putting a bunch of different beakers in front of you and breaking it down and being a mad scientist, which there are those guys, but the beauty of wine is this has been made naturally for thousands of years. And so, that's kind of what drew me in; the creative characters of Paso Robles invited me in, and so it was easy to kind of fall in love with it.

SV: Yeah. So, did you at that point go to the library, check out books? Did you go back to school? What was that learning curve experience like?

ET: So, I went from working in San Simeon at the Cavalier with, like, "Here's your simple Pinot noir; here's your simple Chardonnay; here's your simple Cabernet, and these are the traditional food pairings." You want Chardonnay with fish; you want something of a bird, [00:15:00] game, or even a salmon to go with a Pinot noir. You want a big steak with the Cab. So, those were the basics. When I got over the hill, and I came to work at Villa Creek, I think Villa Creek had a fun culture for about a good 10 years, and I was part of that culture for five years.

And the culture was, "You've got to learn this," so the first assignment I took upon myself was -- Cris Cherry was like, "Look, here's the wine list. Take a look at it, learn everybody who's from Paso, and read up on them." Well, I took it a step further. I took the wine list, and I went around to all the wineries that we represented in the restaurant and got to taste with some of the owners, or at least I got to their tasting rooms and tasted and heard their stories of how they got into or why they were making the wine they were making. So, I started to self-educate myself that way.

Cris Cherry also was sweet enough to where he would have the wine bible on the table for us to read. He had the [00:16:00] different encyclopedias of wine at the restaurant. He had a bunch of different magazines always for us to read and learn and see who's in the scene of the Wine Spectator magazine or Wine Enthusiast. So, I did a lot of self-taught reading. I -- he reimbursed us -- if you bought the wine bible, which was, like, a \$20 book, and I think it's still a \$20 book, he would reimburse you for that. And so, he wasn't also just educating you on the food as well as the wine, he also was educating on the spirits, on anything you got to serve and sell.

He was educating and making sure you were educating behind it, and at the end of the day, he also [threw?] a book that I still use for my staff, and it's called "Service That Sells." It's an orange paper book that really gives you an insight of being the best [to narrow?] of a food server than just an order taker, because anybody can take an order. A well-educated server can give you [00:17:00] an experience. And so, that's kind of how I got into it, and after that my colleague Jacob Toft was making wine part-time and working at the restaurant part-time. He was the one that really saw me, and we would drink wine after the shifts and talk about stuff, and so he started seeing this.

And he was like, "Dude, if you really want to do this, come help me," because he needed help to finish up Cal Poly, and he was the assistant winemaker at the winery that first hired me. So, he took me over, and he started teaching me the basics. Teaching me the basics of sanitation, how to treat the wines, how to top wine, how to add sulfur to wine. And so, I learned by doing a lot and just self-educating, because at this point, I had started to create a palate.

So, I was going to wine festivals, I was going to wine seminars. I even started going back to junior college and took farming classes at the local college here, Cuesta, and then any [00:18:00] sort of seminar that I could get myself into, I was going to it. So, I learned a lot by going to hear others talk about, and then being involved and being submerged in to the community, I got to know a lot of the different winemakers, and I got to learn why some use Hungarian oaks, why some use French oak, why some use American oak, why some started to use stainless steel for everything or for some of it. Then I also started to hear about why concrete was another option. So, I started to hear it, and then I started to experiment, and I started to taste things, and so then that's how really just everything came to. And working under some really good winemakers along the way really helped.

SV: Yeah. So, you started with running your friend Jacob.

ET: Jacob Toft, yeah.

SV: And then from other interviews I know you kind of hung out -- there was this crew of you young guys, right?

ET: Yeah.

SV: Just kind of all [00:19:00] making different wines.

ET: Well, the crew you're referring to is kind of like, for me, the rock stars of the town now. Within the mix of those guys there's even one who has no tasting room, has a waiting list that has a few years before you can get on the list. Justin Smith from Saxum; Cris Cherry from Villa Creek; you've got Terry Hoage and Jen Hoage who own Hoage Vineyards here in town. You also have Eric Jensen, who started the experimental batches of what

came to known as Booker Vineyard now. You also had [Matt Travenson?] and [Lenny Colado?].

They all were making wine where Jacob Toft was working as the assistant winemaker under Mr. Garretson. It was a pretty big-sized building that Mr. Garretson couldn't fill himself, and he has so much room that -- this group of guys also [00:20:00] came from Wild Horse. Wild Horse was owned by Ken Volk, and it was the first brand in the Central Coast that was blown up and sold off to a bigger company. And so, Ken Volk was one of those pioneer winemakers in the area that employed several of those guys like Garretson, Justin Smith, Lenny -- Matt Travenson, Lenny Colado, and several other winemakers.

And as those guys were all working together at Wild Horse, they all decided to start making their own wine, and a lot of those guys came over to this building next door to where we're sitting right now, and they were all making their own wines. They all had their own rows of barrels; they all had their own little equipment, and they shared a bunch of the big equipment together. So, I came in at the stage of everybody becoming a little successful to start moving out.

So, I came in right when Terry Hoage was moving out; I came in when Cris Cherry [00:21:00] was trying to finish up his last couple projects there. Justin Smith was finishing up his couple projects, and Jacob Toft was staying there with me. So, Jacob and I ended up staying in that building. I was the cellar master, he was the assistant winemaker, and we worked at Garretson. And so, all those guys were making wine, and the beauty of it for me was it was the best education I could have gotten because they were all sweet enough to, like, let me taste their stuff and hear how they made it and why they made it that way and the different components they were bringing to the table.

Some guys were, you know, the stem and the clusters; some guys were leaving the stem and the cluster; and some guys were using Hungarian barrels. Some guys were finishing fermentation dry in a tank or in a box before putting it in the barrel. Some guys were finishing fermentation in the barrel. So, I really got to see all these crazy ...chefs, in a sense, and cooking with different spices and how it all [00:22:00] came out, even though a lot of the ingredients, meaning the grapes, were from the same vineyard.

SV: But they were (inaudible) by --

ET: A lot of those guys started making wine with Denner Vineyard, and so the first wine I ever made was a grenache from Denner because I loved the grenache. I fell in love with grenache, and I thought that one of the better wines from Denner Vineyard was grenache-based.

SV: Was that what they were -- what these other guys were making, too?

ET: A lot of those guys were making what are classified as the Rhône varieties, so they were all playing with Grenache, Syrah, and Mourvèdre, and some guys were bringing Viognier

from there, and Roussanne. And Justin Smith's parents, who own Saxum -- Justin's parents own James Berry Vineyard, and so James Berry Vineyard is the most famous vineyard because it's the home vineyard for the first 100-point-scoring wine in Paso.

SV: Oh, okay. [00:23:00] So, everybody was kind of riffing off of each other at this point for one varietal. What was the -- was that kind of a snapshot of what Paso was like at that time? I mean, was it those guys just, like, multiplied everywhere, or was it --

ET: I think those guys changed the culture of Paso. I think that Gary Eberle down the street brought Syrah into the scene and made it a different option than just your typical Zinfandel and Cabernet, which the town was really founded on. Everybody has this weakness for Cabernet. They want to -- they were -- everybody was lured by Cab because of Napa putting it on the table first and being the first ones on the dance floor. Napa put its money behind Cab, and a lot of Americans fell in love with Cab. And so, [00:24:00] a lot of the Paso was, you know, kind of created behind Zinfandel, and then -- as well as Cabernet, but the culture of the winemaking changed drastically when the Rhône varieties started making the appearance.

And when the Rhône varieties were the ones really shining and getting the accolades that a lot of our friends started to gain behind them is really what kind of started drawing the international scope of view into the town. You've got Tablas Creek, who is one of the best -- the Haas family is one of the best families in town because they have done a lot of investing of bringing Rhône variety cuttings from the Rhône to here. So, for me, seeing those guys who wanted to change the culture and be different than Napa and be more approachable, they also shared a common thing. They all wanted to help each other.

[00:25:00] They all shared the love and passion behind making wine, and they wanted to see everyone else around them do well, and they wanted to share their knowledge to see, "Okay, you know, I'll give you my secret. Go do it," because then you have someone else doing something. And so, they all started kind of helping each other make wine. Justin Smith is the one that a lot of people used for the reputable brands that are in Paso now. My friend Eric Jensen was really good friends with him, so he kind of used him as a consultant, and he -- Justin Smith helped with consulting Terry Hoage, and he also consulted with Epoch at the beginning.

And so, all those guys helped each other out, and I think probably all the way up till about five years ago. The -- five years ago everybody started kind of now seeing this whole draw of people into town, and then we all just kind of stayed within the realm of who we know and what we have been doing. And we started to also kind of [00:26:00] be a little more protective of being so welcoming, because what's coming in is the culture change that is coming in. Now you have the investors, where this is mom-and-pop-owned appellation. It's starting to kind of take its turn.

For the longest time we always said it was either 80 to 90 percent owner-operated. So, any winery you went to, you would sit down with the winemaker; you would be seeing the winemaker walking around. It was not corporate. There is about a handful of

corporate wineries in town that we all know the names -- you see them at the grocery stores -- but Paso is driven behind the passion and love of natural wines and respecting the land and farming sustainable, organic, and biodynamic, and that's kind of the driving force of Paso still.

SV: Let's talk about the vineyards then. What is your relationship, or what was your relationship first in those early years, and then what [00:27:00] is it like now with the vineyards, with the grapes, with the farming?

ET: Well, it's -- for me, I think my success is starting to come in something different, because when I started this, I started this with my college savings. I had no investor, no rich dad, and I didn't -- I couldn't get a bank loan because I was illegal anyhow. So, I had a little bit of money to help me buy some fruit. I bought a ton and a half of grapes which helped me fill four little barrels of wine. So, I bought two new barrels, and I had one of my buddies give me two neutral barrels, and so I was able to make four barrels of Grenache from Denner Vineyard. And little did I know -- when I wanted to go back and buy it, it was twice as much as I had paid for because I got it through a friend who had a contract, and he had so much that year that his contract was able to sell it to me a little bit more affordably. So, unfortunately, I had to go to Monterey.

[00:28:00] I went to Monterey to buy some fruit, and I went out far east in Paso to buy some fruit for establishing the fruits vintage of 2007 Bodega de Edgar. So, I started buying tons of grapes from here and there, so I didn't really have a lot of the control of the farming aspect behind it. But I went seeking out vineyards that were selling to other smaller producers who were kind enough to let me taste their wines that they had in barrels, so I could get a conceptual idea of what those vineyards could do. And for some reason, now looking back, I think I have to credit my youth by being a little overconfident to see someone else doing something, and I'm like, "Well, if this is how good you're making it, I think I can make it as good or better than you." So, that's kind of how I started to work.

I started to go look at vineyards and go taste the guys that were buying fruit from them, and so I started with Monterey, far east Paso, and then I [00:29:00] went down to Santa Barbara. When I discovered after working with a concept called Barrel 27, which was the joint venture between two of my friends, McPrice Myers and Russell From, they had a project that they started when they were 27, so they called it Barrel 27, and those guys were buying truckloads of fruit down in Santa Barbara, so much at a fraction of what Paso was asking for. So, then I started kind of picking from their vineyard sites and buying a few tons myself, and the reason I did that is that I had to be resourceful.

I couldn't afford to just go to Paso and buy the westside fruit that is the prestige, looked-upon fruit from westside Paso. And as I started to do that, I started to create a product, started to kind of turn, and I started to create a following. And as I started creating an audience behind my [00:30:00] project it really started to kind of help me financially be able to step into buying an acre, telling somebody, "I'll pay you for the acre. I want it farmed this way, and this is what I'm looking for, you know. I'll pay you for the acre;

whatever I get is my deal. You just have to farm it the way I want it.” So, then that became an option.

I started doing that in Santa Barbara because the acre down there was still a little bit more financially feasible than Paso Robles. But then as I started -- decided -- I never really was so concerned with making a statement with the critics or with reviews or anything. For me, it was creating relationships with customers, having customers enjoy the wine, and -- because they were the ones that really were going to make my life different. So, my biggest concern since day one was making sure it worked and it put money in the bank. But as soon as I started giving some of the wine to some of these critics, and I [00:31:00] started -- I mean, I came out, you know, between 89 to 93 points on the first set of reviews, and then in the last few years I’m finally starting to get into the 94s consistently.

So, since I started doing this I started seeing people look at me, so I was kind of, like, avoiding paying for fruit so expensively because -- and I would tell people, I’m like, “I can find fruit as good as Paso at half the price or at a fraction at times.” And so, the main ingredients when it comes to winemaking is the grapes, so if I can find better grapes for a lot better price, I’m going to go do that. Business-wise, it makes a lot more sense. So, when people look at me, and they see how I got where I’m at, it was the resourceful mindset that I knew that I needed to create a good cushion of profit margin between my project to catch up with all the guys that I really loved and looked up to.

And so, seven years ago [00:32:00] I had the best opportunity. I was working with McPrice Myers; we got the phone call from the Dusi family. They wanted to see us up in their new vineyard that they bought on the west side of Paso called Paper Street Vineyard now, and it sits in the best district of Paso Robles, and it’s called the Willow Creek district. So, we went up there with McPrice. McPrice and I were in the truck; we got to talking about what we needed for McPrice Myers, and then the door got wide-open to me. The family looked at me like, “You’re here. We see you as an up-and-coming. We want to give you the door, too, if you want. What do you want?” And I’m like, “Oh, are you serious?”

I’m like -- so I was like a kid in a candy store. I got to pick the hillsides; I got to pick the root stock; I got to pick the [clone?] of the varietals I wanted to play with; and then I got to pick the way it needed to be farmed. And so, now we have about close to 10 -- just slightly -- almost 11 acres with the Dusi family, [00:33:00] and it’s the best thing that ever happened to me because I’m sitting in the best real estate of Paso Robles with this vineyard. And we just bottled and released our wines from that vineyard last year, and across the road, three different critics, 91 through 94 on all the wines.

So, now this just gave me a whole different taste of life and ambition, that, yes, I want to solidify the dream of buying a piece of property on the west side to park Bodega de Edgar on and have some open land to develop it to eventually create our own estate project. But for the time being, what we’re getting to play with -- because I finally made it back to Denner. I could afford Denner now. So, I went back to Denner, and I have a

couple of acres tempranillo contract out with them, so it's kind of fun to finally get back to where I started from, because financially I grew myself to that option now.

SV: Yeah. So, what [00:34:00] was it about the Dusi family that they decided to come to you guys? What is like -- what was it all about?

ET: So, they are -- have been very tied to the community for -- since the early '40s, farming for different guys and seeing what other guys have done. Their fruit goes to Turley; their fruit goes to Ridge. It went to Rosenblum forever. So, these are pretty reputable people. But as we kind of started making that be known in the scene and making some really good wines that were respected in the community and outside the community, they kind of wanted to be wise and partner up with people that had a really good foundation behind them with the skill set of the winemaking as well.

And so, for us, we got the call because I think, more so than anything, McPrice Myers to me is still an older-brother figure [00:35:00] that, you know, is a little unsung hero at times. And I always told him, like, "You're too soft-spoken about yourself; you can make some pretty good wines." And he doesn't care for the spotlight, but he -- his care is for knowing that he's making the best wine that he can make. And so, as he kind of started to produce, and I -- we worked together for seven and a half years, working together, and I was his assistant winemaker, I started to help him, you know, get more comfortable in the community as well.

And we started drawing attention to ourselves about what we were doing, not just together but individually, and my project was, you know, shining alongside of him, too. And so, that's kind of what the Dusi family started to look at, like, "Okay, we're going to make this investment, but we want to pick up some partnership with guys that, one, need it; two, are going to be in it to win it for a long [00:36:00] time." So, they saw us as that kind of people, and so we have just a nice handful of winemakers at Paper Street Vineyards that we all respect, and we all look at one another, and we see nothing but pushing each other to make the best wine, but also to showcase our vineyard and make the best wine out of that vineyard.

SV: So, you mentioned he's like an older brother. Is this a family affair business for you, or is it just you and your wife?

ET: This has been primarily my wife and I. I mean, this is -- being illegal for so long, I realized early on that Paso Robles has been behind the ball in compensation. Still kind of behind. It's catching up, but not really. Napa takes care of their people a lot better, and it has to for the sake of the cost of living up there now, but Paso Robles was behind the ball. And for me, I early on [00:37:00] realized, like, a lot of what I do -- and the only way I'm going to survive this is I've got to start my own thing. And for the sake of my own parents as well, because I wasn't married at the time, I was thinking, like, my parents don't have a retirement plan. My parents don't have any financial backing to fall back on.

SV: Like the 402 or whatever.

ET: If they get sick, how are they going to retire? And so, I got really scared back around -- I think it was 2003 or 2004. I got really scared with the trip to the hospital to the emergency room with my mom, and I put my credit card to pay the bill, and it was several thousand dollars. But that was kind of just what really sparked it, and it was a time when I was just putting the four barrels together, and I realized I've got to do this. I've got to do this not just for myself; I've got to do it for my family. I want to be able to financially build myself to be able to help my parents if they ever really [00:38:00] desperately get to the point of needing it.

And so, I started doing it this way for me more so that way, and it became something that it was really sweet. I never really paid attention to compliments, but there is one compliment that kind of stuck in my head. And it's -- I've had this nice couple, Ed and Denise, who have been following me from the first winery job I held, the first wine I ever made. They've been buying my wines. But I did an event here in town at a restaurant showcasing my new wines from Paper Street, and I called them. My lineup is called Homage to Spain, paying the respect to the regions of Spain that I love because they were the path that I decided to follow.

I decided to follow the Spaniards by producing tempranillo and albariño, and then I started following, like, Alvaro Palacios, and I started -- and the guys in Priorat [00:39:00] from Clos Mogador and Clos de l'Obac and Muga's -- the staple in rioja production winery that I always looked to. There were a few people in Toro and so on. So, I paid -- I did this dinner, and Ed came up to me afterwards, and he's like, "This is so cool." He's like, "I'm really glad everything is working out for you. It's been so fun to see you evolve and to see you be the moving target that you have made yourself, because you're just coming up with ideas in different things. But the things that you're making are really, really good, and they're becoming very competitive to the town."

But he's like, "The best thing that I like about you is that you didn't follow anyone in town. You chose a different path. You decided to go and make tempranillo your base varietal. You decided to go make Grenache and call it Garnacha. You decided to do the Spanish aspect of it when everyone in town was doing [00:40:00] the Rhône varietal scene or the Zinfandel varietal." So, I kind of carved my own path all the way through from being resourceful and strategizing how I could come in and still compete in the wine world without competing close aligned with the house that I worked at every time, because working with the Hoages, they were known for their Chardonnay, their Pinot, and their Syrahs. Going to work with McPrice Myers, he was the Rhône guy who makes a lot of Syrah.

And so, I knew that if I wanted to be smart and strategize this, I also needed to be different. Naturally, I was different out of the pack, being the first Mexican in town making wine commercially, and so, for me, I just have always carved this path. My dad comes in and does tacos for us for the wine club pick-up parties. I've had my siblings come in, especially my little sister early on. She would help me because I would bottle

stuff [00:41:00] as I afforded it, and sometimes I didn't have the labels, so she would come in and hand-label for me. And so, I pretty much -- my wife, early on, would come in and do a little bit punch-downs and stuff just for physical work-out, and she helped with somewhat of the early stages of the books, which meant, "Here's the bill; write a check." (laughter)

And keep track of it. But, yes, for the most part, I mean, especially five years ago, when I opened the first tasting room. I was here by myself with my little brother, and we had a little run into bumping heads, being brothers, and I had to let him go. And so, ever since it's been me. I have three staff members right now, and the last four years I've had a super-awesome go-getter, now 25 -- she was 21 when she started -- but she's my general manager, and so pretty much the driving force right now for the wine [00:42:00] project is my general manager, myself. My wife comes in and helps out a lot, too, when needed because she has her own career. But I developed this primarily for my own self to have a career in the wine business, and I developed it without really relying on anyone else to help me but myself.

SV: Yeah. No, I mean, I met you probably four or five years ago, I think, and so you had -- you definitely only had a few bottles going out, a few varieties going out. Let's talk about that early -- those early labels and your early bottles and your early varietals. When I first met you, you had -- you stood out because of kind of the irreverent, unique yet familiar family connection to all the labels that you were making. Can you talk a little bit about that and kind of [00:43:00] that evolution?

ET: Yeah. No, the first label I ever made for Bodega de Edgar was a very generic brown label. I created on Microsoft Word, and it was actually -- my wife and I had just moved in, because we got married in 2006, and the first year we made the wine for Bodega de Edgar was 2007, so by the time we bottled it, it was 2009. So, in between that we were trying -- we bottled all this wine without labels. And so, I was going to run into an issue of, like, I needed the labels to be done, and so I went to a marketing firm, and those guys were like, "Oh, yeah, dude, you're -- this is going to be awesome. You have a great story. You're -- dude, we're going to put your culture on the bottle and everything." And I'm like, "Huh?" I'm like, "Sounds cool, whatever," you know.

They tried their hardest to romance me a little bit, and I asked, "Okay, bottom line, how much is this going to cost [00:44:00] me?" They were like, "Oh, we're going to charge \$10,000 a label." I'm like, "\$10,000 a label?" I'm like, "No. Excuse me. Thank you. I'm walking away." I walked out, and I looked at my wife like, "Let me borrow your computer." So, I grabbed her computer, and I used Microsoft Word and overlaid a bunch of text boxes and came up with what is called Bodega de Edgar. It was a brown label. I kind of printed it where it looked like it was recycled brown paper behind it, and it had this antiquity, cool look, because when I first jumped into the wine business, I was trying to be very traditional.

I was trying to stay pure to the varietals; I was trying to be pure to the vineyard side and everything. But then as I started seeing the influence of my friends in Paso, we were all

evolving. We were learning together, and we were all paying our respect to the old-world classics. But then, for me, I couldn't really help myself being creative and [00:45:00] thinking outside the box. And I grew up in the early '90s and helping my parents take care of my younger siblings. There's a crazy evolution that occurred in the early '90s. You had MTV occurring, and so that's what we were watching on the weekends. Mom and Dad weren't around, and the music playing in the early '90s -- it was all hip-hop and rap, and it wasn't the most -- (laughs) it was very explicit.

It wasn't something that teenagers and young kids should be watching, but it was something that we could relate to because it's the rags-to-riches story. So, for me, when it came to my labels, I had my 100 percent varietals under one package being traditional, but then my labels changed for my blends. The blend that I first started with was the blend of my and my wife's favorite grapes. She loves Syrah; I love Grenache. Her name being Erika and mine being Edgar, we called the E Square. So, the first years I went to one of my surfer buddies [00:46:00] on the coast, and I'm like, "Hey, cut me up some decals. I'm going to use them as labels." So, I -- he had to cut a bunch of Es with the little two next to it, and I had to hand-apply every single label to this bottle.

And the first two years it was fun because it was only, like, 50 cases at the most. When it got to 100 cases, I'm like, "No, there has to be a better way." So, I took it to a silk-screener, and they silk-screened the bottle. So, that was kind of how I came up with the E-square. The Mis Pasos is my way of paying my respect to my family, presenting my family, showcasing a little bit of our life through the evolution of this wine project. Every year, I change the label. The wine is always the consistency of the three varieties, the best barrel of Syrah, the best barrel of Tempranillo, and the best barrel of Cabernet coming together to make what we call Mis Pasos.

The first year I ever made it, it was a blend that showcased [00:47:00] my older sister's little girl across the street from the house where I was born, and because that was the start of my wine journey, I wanted to see people -- my start of my life, where I started in that little cardboard house and dirt floor. And so, it's kind of been fun to look back at those labels, and every year it has changed. The second year, I did a picture of my grandfather on the Mercado, just a fragile, beautiful old soul who, you know, blessed me with a lot of wisdom and a lot of good sayings, Mexican sayings in my head now.

And the third one was my parents coming back from the river, which was one of the trips that my dad -- the final trip that my dad made from New York back to Mexico to Michoacán, because my dad went to New York from around 1977 to '86, and then he came to California in '87. And so, there was a picture that was taken with one of the Kodak cameras that my mom had received from [00:48:00] him as a present when he went back, and so then we went into recycling the first picture that had the little house where I was born when I found out that we were expecting. So, the 2011 wine put everything into perspective for me, and I haven't used that label again because -- just to show people where I was born, and a lot of my customers know where I live.

I live in this coastal town called Cayucos that I fell in love with after dating a bunch of the girls in that town, but I realized I fell in love with the town itself. I had to put it because the picture just kind of put everything in perspective of where my boy's life was going to start was a whole different world. And it has been, and it's been very joyful to see him grow up there. He's started school there now. And so -- and then we move on. We have his -- 2012 vintage. It has the whole family united, the first picture [00:49:00] of my older sister, who was the last one to migrate. It has us all together, and I bottled that wine soon after I became a permanent resident, and so that was just kind of to put that part of life behind and the perspective of, like, this is a picture from when everybody was together, and it was symbolic to me because everyone else was legal.

Three of my siblings were born here; my older sister was the first one to get married and naturalized and become a citizen. I got held with the broken system, but then I finally adjusted, and that was why we used that picture. Then we have the --2013 was showcasing the birth year of my boy, so we put a picture of him wearing my dad's hat on it with just diapers, and we called El Chunker that year. Instead of calling it Mis Pasos, it went to be known as El Chunker, and El Chunker was a nickname given by our family doctor, Richard Macias, from Guadalajara, [00:50:00] who helped deliver my mom's twins in '89. And Richard Macias now -- he's the baby doctor to all seven grandkids my parents have. So, that's why we kind of put that on there, too, and we called it El Chunker instead of Mis Pasos.

Then the 2014, which got a 94 -- and that was the first time that wine has broken over 92, because they had it scored -- Spectator gave it 89 one year, and then a couple other guys have been giving it 90s. And then the 2014 showcases my mom and my dad and my little sister, who were the first ones to get to Cambria, and that was -- for me, it was kind of fun because it showcased a 94 behind it. And then the most current one has my mom working in the fields of Mexico with her aunt and cousins. And so, you know, that's the fun one that is -- I fell in love with this town because everybody had a different story, and I like that program that I make [00:51:00] because every year it's different, and every year life keeps changing, but we look back, and we pay our respects. So, Mis Pasos was produced for that.

The other one that I have enjoyed is the Toro de Paso. Toro de Paso is that kind of tempranillo indicative to the Toro region of Spain stylistically, and so it was a drunken sketch after drinking and putting the blend together over and over. I started doodling and came out with this iconic bull symbol that says, "Toro de Paso." And so, those were the kind of founding staple blends to my program, but in the last five years I've embraced the Hispanic growth of enthusiasts who love wine, and a lot of the wine that I started selling first was sold in San Diego, Orange County, and LA. And I started drawing a lot of Hispanics behind me, and I have a lot of them in the wine club, and they started asking for something of [00:52:00] a flavor to them, and I'm like, "Well, I'm a little whitewashed."

I grew up in Cambria with surfers, and I'm like, "I don't feel comfortable, like, trying to be a cholo or anything like that." I do wear flannels and jeans a lot (laughs), but that's

kind of as close as I get to being a cholo. And so, for me, hearing them talk to me, and then McPrice Myers call me one day *pinche* one too many times --

SV: (laughs)

ET: -- and I told him, like, "Dude, you've got to quit this. Otherwise, I'm going to make a wine and name it after you, *cabrón*." I'm like, "Wait" -- we were having lunch, and it was like, "Yeah, dude, you can blend Syrah," which is Cab -- you can then blend the Cab and then some Syrah, which is your Rhône varietal. So, the first year we did a Cab Syrah with Petite Syrah blend, and we called it CabRhône. And so, George Lopez came into the scene -- and so, for me, it's about the culture of wine as well with the cultural evolution of our country and life of things, because George Lopez came into [00:53:00] the scene, and he was using *cabrón* on his late-night show forever until they caught onto him. And I'm like, "I'm going to do it," so I did it.

So, I did one called El CabRhône, and I packaged it differently. Then soon after that I'm like, you know, CabRhône has his own little stage, but he needs his companion, so we made this beautiful white wine we call La Guera. So, for the white girl that I married, which my family refers to La Guera -- instead of calling her by Erica, they call her Guera all the time. So, the blondie in the house -- my younger sister is La Guera, too. So, that's how I kind of have evolved with my labels. I want my labels to give you a different, inviting aspect of it to make you approach them and not be so standoffish or make you intimidated that, you know -- wine is wine.

It's good, and it doesn't have to be just for the elitist. I love my audience that I have because I have the spectrum of all of them, so I try to [00:54:00] cater to all of them, and as I keep catering to all of them, I keep evolving, and that's why La Guera and El CabRhône now are flying to Puerto Rico and down to Mexico, and we're selling out of them fast. All my California consumers who know Spanglish or Spanish, they understand what I'm doing. And so, that's -- even the latest one that I just came out with, it's called Straight Out of Paso, and it goes back to the early '90s.

When the "Straight Outta Compton" movie came out a few years back, I started thinking about it. I'm like, "I'm going to do this, I'm going to do this," because although I love music from everything and all corners of the world -- I appreciate music so much -- but my foundation of my teenager life, just like anyone else, my influence is hip-hop and rap. And I like old hip-hop, I like old rap, and so I can appreciate the new stuff. But that's why Straight Out of Paso also came to be the idea that the latest [00:55:00] additions to Bodega de Edgar is the homage to Spain. I'm making some beautiful wines a little bit more elegantly, still classic-driven with the hand-fill of wax finish on top of the bottle.

Those labels really just took me to the new level with the wine critic world, the respect of the community. Everybody is pushing me. People know -- everybody knows that I'm the Spanish guy in town, and this project with Paper Street Vineyard, owned by the Dusis, just totally gave me a whole different stage to play with, and it's a stage that it's taken me a few years to get comfortable, and I've had some really good people that have

-- that God blessed me with to keep me out of that humble approach of life. Not walk away from it, but embrace a little bit of the success and embrace a little bit of the skills that I'm able to do. And so, that [00:56:00] kind of did that, but Straight Out of Paso is my way to pay my respect to Paso. So, we have a Zinfandel blend; now we have a Cabernet, which are the two staple founding varietals to the region.

And we want to make a wine that is -- can speak to California and around the country, too, because everybody can relate to NWA, "Straight Outta Compton". And for me, more so than anything it really drives it home relating to the rags-to-riches stories of building yourself from nothing to something, and for me, those guys are still the inspiration. So, that's why my labels are all crazy and different. (laughs)

SV: (laughs) Well, I appreciate the labels. So, do you still think you're a Mexican kid in a white man's world? You said that and some other interview.

ET: (laughs) No. It -- I am a Mexican kid in a white man's world in a sense [00:57:00] at times, but in Paso Robles it kind of really -- it's when I'm not in Paso Robles that I feel that way. But in Paso Robles I've had that sense of, like, you know, they look at me when I walk in, and they don't -- they can't relate it that I'm the owner and the winemaker (laughs). But it -- I laugh at it because the other fun thing that I discovered the last year of trying to find a piece of property is that it's not really necessarily about the skin tone color scenario as it is money. I got into a rich man's world with no money. (laughs) That's the problem. I went to play against guys that have it, and for me to have partied with the Firestone family and, like, seen them kind of look at my wines like (inaudible), it's been fun. (laughter) But it is so capital-intensive, so hard, that, like, [00:58:00] as I'm trying to make the big step to the final stage of life for the wine aspect of it, it's -- yeah, it's a hard realization that I came into a rich man's game with no money. But it is fun to make people uncomfortable, though. And, yeah, I've been traveling the country and outside the country, and when I -- it's hard not to feel uncomfortable when you're the only brown guy in the room. (laughs) So -- but, you know, I use that as motivation for me.

SV: Yeah, yeah. Do you think you could have been as successful in -- if you were in Napa or even Santa Barbara, or is it just something about this time and place?

ET: Yeah, I think that's my life. Right time, right place, with the right people. Everything in my life has worked out that way. I just take it [00:59:00] to heart with what my grandparents used to tell me: "Just be a good person. Be a good kid. Go do good. Go do good for yourself and always be kind, because it doesn't cost you a thing. It's more rewarding to be kind, you know. And so, be kind, be good, and work your butt off." And that was kind of something that got passed down from the humble generation of my grandpa down to my dad, and my dad always said that, too.

He was like, "Hey, you're going to work, and you're not going to complain. You're just going to go to work. Okay? Work, work, work, and, you know, mind your own business, and work hard at it, and things will work out." And, you know, it's those

blessings of -- early on of our symbolic aspect of (inaudible) Guadalupe that we always asked and begged for everything to happen and work out, and for me, I just throw my arms up in the air at times. I'm like, "Just please let it work out." And [01:00:00] it's, like, you know, "I'm not going to sit here and not do anything. I'm going to keep moving forward, but please just let it work out," and it's been that. It's been -- I don't think I could have been successful anywhere else, to be honest.

I think one thing I've been finding myself lately saying is, "I have no control over my destiny. I only have control over myself." And I love my teachers from middle school through high school; they belong to my wine club; they come and visit me. I love my old football coach that chimes in sometimes at perfect timings. He's shown up and made me cry just because he's shown up, because I'm having that day that I just ask God -- I'm like, "Jesus Christ, just give me the little sign," and then he walks in. I'm like, "You? (laughs) Not you."

But I'm successful more than anything because of the people that push me and [01:01:00] help me and guided me to find my own path, and I carved my own path because -- Coach said it. He was like, "I didn't tell you to go be a winemaker. I just told you to go work your ass off and be a successful person." And my teachers all said the same thing. It's like, "We saw something in you, and we wanted that for you, and we know where you were coming from, and there's more out there for you than that." And so, same thing happened here.

SV: So, now do you see yourself kind of -- do you have other people under your wing? Do you have other Mexican kids, other, you know, people that are working in the vineyards, or even other winemakers? Are they coming to you, knocking on your door like, "Help me out; show me something"?

ET: Yeah, actually. It's kind of been fun. It's been hard to embrace it because it's uncomfortable, but I had to listen to my middle-school teacher, who's a professor in Indiana at [01:02:00] University of Indiana now, and she said, like, "Look" -- and Coach said it, too -- "people are going to come ask you, and sometimes you're going to be shocked. It's not just going to be kids. Older people are going to come and ask you, and they're going to be wanting to pick your brain," because the way I've -- the integrity that I hold myself to, and I carry myself, it's very well known in the community, and I'm a guy with high integrity that I'm willing to help you out if you're doing the right thing and you need the right help.

And I was also the guy knowing that I wanted to help everybody, even if they weren't asking for help, and I'm just that kind of person. I love what I have in my life now. I do have a couple future prospect guys that are just, like, waiting there. They're like, "We want to -- I want to work with you. I want to be your right-hand man." I'm like, "My -- just give me a couple more years. [01:03:00] Let me find that permanent site where it's aesthetically and it's" -- this has been a challenge. I made the best out of this building. I don't even have a drain in this building. That's how hard this made it for me.

I made it here, but it's been hard, and it's been rewarding because of how hard it has been. I have learned to work so resourcefully that the day that I do bring some of those guys that are waiting on the sidelines to come work for me it's going to be in the right setting. Like, even just going across the street in the near future and buying this big production facility, I don't have to work in the sun anymore, and whoever's coming to work for me can work inside, not doing what I was doing in the driveway for the last 17 years. Yeah, you can see the driveway is just -- it was not fun.

SV: (inaudible), yeah.

ET: And so, I do have young kids looking to me, and I have young kids talking to me, asking me -- I've had a lot of good friends, [01:04:00] and not just Hispanics. I've had -- I want to help everybody who wants to be part of this business, and at the same time, I'm here for a lot of the friends that -- if they want to talk and get a piece of advice and see it from my perspective, if they respect it, then I give it to them. And a lot of people have told me, "You should become a consultant." I'm like, "No, nobody ever charged me to help me along the way." Everybody that helped me wanted me to succeed because they wanted me to experiment; they wanted me to be that kind of experiment aspect of, like, "Well, go do it this way, and then we're going to see what you did," and then they got to taste it. "That's pretty good." Then they tried it themselves.

And so, now we get phone calls from -- I mean, Eric Jensen, two years ago, calls me like, "Hey, you ever top your Tempranillo with white wine?" I'm like, "All the time. What are you talking about?" Like, I use Albaniño to top other things, so [01:05:00] of course I top. So, I have that, and then my general manager. She's kind of been one of the best things that has happened to us in the last four years. The common denominator the last four years, workforce behind this project, has been her and I. The door has been revolving. We've had multiple girls come in and do tasting room, wine tasting, and then they leave. I've had a couple guys who have come in, kind of seen what I've done and stuff, and then they take off, and I'm like, "Okay, cool."

So, I'm still open-minded about giving people an opportunity as we need the people, but at the same time, I've been also more protective of controlling myself to tell myself, "Don't push yourself onto someone who does not -- is not asking for it." But, you know, I was at the barbershop today getting my ear full because I was supposed to go to the Hispanic Business Association meeting last year -- last week to finally be a member [01:06:00] of it. And in the past I had a wine called Empower, a wine that I was giving it out to the community by selling it, and whatever proceeds were coming out I was giving scholarships to the high school where I was going to give, giving it to the animal shelter in San Luis Obispo, giving some of the money back to my wife's nonprofit organization that she works at. And so, I'm always trying to give back to the community.

I have this little beautiful 13-year-old niece who's playing in the World Series for the 13-year-old softball team right now. I've been buying their jerseys and uniforms for the last few years. So, wherever a team she's involved, I'm helping her with. But, yeah, I have a lot of childhood Hispanic friends who have made themselves into the community call me

and ask me for advice or stuff like that, and [01:07:00] I'm always going to do that. I've had one too many people that were there for me, so I always want to do that, too.

SV: That seems like a good note to end on. Is there anything else, since you're on tape (inaudible) --?

ET: (laughs)

SV: Anything else you want to share, want to make sure people know about you, your wine, your story, your process, your thoughts (inaudible)?

ET: I think -- I mean, just to kind of help you wrap it, too, this -- and to kind of highlight who I am and what I've done, it's -- I'm a product of two hardworking people who wanted nothing but the best for their kids, and they did their best that they could with their lack of education and everything. And they persevered us to become something and do something naturally, and that's kind of where it stems for me. I went into [01:08:00] producing a project and a product that has been made naturally forever, and it faces adversity on a yearly basis, weather and everything. But the best things come out of that adversity. When it comes to putting something in the bottle, it's a representation of philosophies: philosophy of farming, philosophy of production, and philosophy of life. I want a natural product to make its way onto somebody's table who's going to enhance that table with a good meal behind it and a good gathering of people.

SV: Yeah. Well, I think that's all we can hope for (inaudible) a good gathering of people around here.

ET: Pretty much.

SV: All right. Well, I know you're busy doing your thing, so I guess we'll wrap it up. Well, it's been great chatting, and I hope we can continue this conversation many other times.

ET: Sounds great. [01:09:00] Always here.

SV: (inaudible) (laughter) All right.