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## Michael Webb - Interview with Mark Slobin

Michael Webb

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Mark Slobin: Michael, is that you?

Michael Webb: Yep, howdy Mark.

MW: How are you doing?

MS: All right! I haven't seen you in a while.

MW: Is that the office or are you living in a high-rise?

MS: I live in a high-rise now, permanently, in New York, right.

MW: Wow!

MS: I moved to New York in anticipation of retirement.

MW: So when's that all happening, 2016?

MS: Yeah, right, at the end of June I'm done.

MW: What's that feel like?

MS: Well, 45 years goes right by. [both laugh] And then you suddenly realize, "Oh!"

MS: So, about this interview, so yeah. Um, right, let's start with the beginning then, and talk about the days at Wesleyan. So how did you hear about Wesleyan, and why did you get there and all, and when was it?

MW: I was wondering what you were going to ask me, but I didn't get much further than wondering! [Mark laughs] I can't remember, but I have a vague feeling that it had something to do with John Kelsey, because—

MS: Oh, ok, yeah.

MW: —I was living in PNG, in Papua New Guinea, and working there, and I applied for this job up in the highlands, and it, I didn't know him. I'd never met him. But I, a friend of mine, ethnomusicologist in Port Moresby, Don Niles, knew him a bit. Um, and I won't go into the details, but anyway I went to this (unintelligible) he wrote me a reference, and then I found out that John had left and had gone to the US and somehow Wesleyan was connected, because, you know, he ended up at Wesleyan. So I think it may have been while I was there. I stayed in that job that I took over from him for three and a half years, and during that time, I sort of was feeling I needed some more education. And then I wanted to go to the US, and I wanted to—well, it was sort of a thing that was somehow coming up a bit on my horizon, so Wesleyan was on the east coast, and it looked like a good school when I checked it out. It's hard to imagine the pre-internet world, so I don't know how I did that.

MS: [laughs] I know, I know. How did we do anything?

MW: But, so, yeah, I have a feeling it's through that or some other recommendation.

MS: Yeah, that's possible.

MW: Or maybe someone like Don Niles, because he was at UCLA, and—

MS: Yeah, Don's a good guy, yeah I know him. Yeah. So it might have been a combination of things. So what year was that?

MW: I left, sorry—I went to Goroka in PNG in, uh, 85, the beginning of 85, and I left there to come to Wesleyan in mid-88. So I began in the academic, I guess, I'm not sure what academic year you would call it, but in 88 in the fall, then. So yeah I just enrolled, I applied to do a master's thinking that's all I would do. And I felt fortunate to get in. And I just remember, through that process, a sort of massive world expansion during that time of doing the master's that you were encouraging of continuing, and so I just applied and kept going. I didn't, I really didn't go with the intention of—I've had this sort of strange combination of careers which has never really kind of been single-focused, in that my initial qualification at university was in music education, so I wanted to become a music, a high school music teacher, but I never actually did that, to start with. I got sort of put off it, really, once I had some basic experiences as part of that training. I detoured into orchestral career playing trumpet, so I got another degree, a performance degree. And then I followed that path to Michigan. So I went to study for a year with Armando Ghitalla, who was at Ann Arbor, at University of Michigan, he had just moved from the Boston Symphony—So I spent a year there and then, at the end of that year I realized that I wasn't really, um, competitive enough to be heading anywhere at all. So I sort of, ethnomusicology had always been lurking in the back of my mind because I grew up in Papua New Guinea, my parents were missionaries there. And so I'd come across ethnomusicology as a kid through a missionary and ethnomusicologists called Vida Chenoweth.

And so we, I just sort of vaguely knew what it was. She was working in linguistics, my father was involved in translation, that sort of thing. And so now it's all flooding—so when I was in Ann Arbor, the idea, I looked into maybe going into ethnomusicology but it was at the sort of point in my life where money was necessary! [laughs]

So I left, I thought, well maybe I'll go, since I had a couple of degrees, undergrad degrees, I would go back to Papua New Guinea and do some work. And I had the opportunity for a job there so that's how I ended up there for six years, in two different jobs. I sort of got connected a little bit with ethnomusicological research through Vida and Don Niles who had just gone over about two years, two or three years before me. And so we became fast friends, and still are. So that's how it was all on the horizon.

MS: So when you arrived in Middletown, what surprised you? Or what, sort of, your feeling coming into this little town, this college?

MW: Well I'd been in the US on and off because my wife Ellen's from North Carolina.

MS: Oh, that's right, of course.

MW: But, um, I think the thing that was most, I think—so coming to the US didn't feel new, although New England felt different to anything I'd experienced, even Ann Arbor, really.

MS: Yeah, right.

MW: But I had, at that time, just trying to think, I had all three of my children when I arrived. They were pretty young. So Cammy was born in 1980, and Luke? in 83, and Hugh. So I had all three kids. So a really young family, so it was a bit stressful, but at that time all of us, Ellen and I were pretty adventurous. We'd been moving around a lot, we didn't care too much. I found probably the biggest the shock was intellectual. [Mark laughs] Just suddenly, I can distinctly remember the first seminar that I had with you and the first, I mean, the reading was ridiculous for me. The amount of it. We had this sort of pile of books just for one seminar alone. And I remember the first book to read. Oh, sorry, I never, I hadn't heard of high criticism at all. And so I, the first book you had us, or the first one I remember, was *Camera Lucida*.

MS: Oh, really. Goodness.

MW: Yeah. But the unfortunate thing was that on the second—so that was the first, we were introduced and—I might be out of sync here—but I just remember that I happened to be the first person called upon by you to give my opinions of the book. [both laugh] My reflections. And I also remember, as I sort of blasted through a few ideas that you were pretty generous, pretty tolerant. From there, I just remember, this massive trip through that initial seminar where I had people like Foucault and people like Said's *Orientalism* and things like that, just went on this massive reading rampage and the other thing I remember about that is that within six months of reading I realized that I needed glasses. [both laugh] So lots of reading. And I also remember the first, sort of concerts of Indian, festivals (unintelligible) and I don't know, it was just all, everything was new. But the intellectual side of things and the sort performance, very exciting as well. And so, and then the people who were with me in that sort of master's intake, I think, were good people like Maria Mendonça and Brian Pertl, I think was in there, and Dora Hast, and—I can't remember his other name but the guy Ben from Sumatra.

MS: Oh, Ben Pasaribu, right, yeah.

MW: Yeah, yeah. So the idea that, you know, world music and composition and ethnomusicology and performance and so forth was all sort of brand new and completely mind-expanding.

MS: Let's see, well, Rumbolz was there too, in your day, and Matthew Allen. And Ljerka.

MW: Yeah, she was there. I think she, we definitely overlapped, I can't remember if she came into the Ph.D. program, or did she do the master's?

MW: And also her, was it Joe her husband?

MS: Yeah, yeah.

MW: He was there. I'm, I don't, there's not too many people I keep up with with. Although, I have kept up on and and off with the Ph.D., the only people I really, well Rumbolz a bit, but also

the Rabsons. John, as far as I remember he didn't really complete. He came and visited us, oh, it'd be quite a few years ago, then I, the last time I saw him was when he dropped in in 2013.

It was certainly a bit of a shock to me, but also incredibly exciting. I mean, also, all of the people that we'd gotten exposed to, I mean I can't remember what sequence, but I had Bill Noll, as well, was at that time and eventually I had a year when Ted Levin was there. Even, there was visiting for a semester was Neil Sorrell.

MS: Uh huh. Yeah, I talked to him recently. Of course he goes back even before me, right. To the sixties.

MW: Yeah, he was, what, was he there in the 60s?

MS: Yeah.

MW: So what's Neil up to these days?

MS: Um, much the same, still teaching at York and doing the same things he's been doing for decades! [laughs] He seems to be just fine.

MW: But there's other people. I mean, Tony Seeger—all of the colloquiums and coming through, people like Paul Gilroy or people like Susan McClary, anyone, just it was the place I soon realized—well, not soon, but after a couple of years I sort of figured it out, it was due to your own connections and the department's connections but also sort of geographically where it was located was a brilliant place, a kind of crossroads for all sorts of people.

MS: Yeah, yeah, people are coming through all the time. Yeah, I remember that graduate group. It was the family period. I mean, we really have generations where so many people had kids and met all the time and kind of, yeah that's fairly unusual.

MW: Rob Lancefield used to put on these big kind of, it seemed weekly but it probably wasn't that frequently, but you know. We still remember pretty fondly his massive saucepan or pot of chai on his stove, and kind of curries and things. Vijay was there when I was there, she was the vina player. At the time she was in good form and flourishing. Yeah, it was a really good period, now that you, now we think about it. And I well, I couldn't believe my good fortune that I had sort of been accepted into the program and it was—sorry, I've just got to let my dog out. [leaves the room]

MS: Right, right. [laughs]

MW: [returning] He gets jealous when I talk to people on the phone. If I'm the only one home he feels like he's not being paid attention to.

MS: Oh, sure, sure. He needs to go out! So, who did you work with outside the department? In anthropology?

MW: I remember when Kay Shelemay came in, we had languages, so I took a couple semesters of German and I took linguistics. And the guy, the linguistics professor ended up coming to Sydney University but he didn't stay long.

MS: Oh, really.

MW: But he had a Brazilian and capoeira connection, and so forth.

MS: Huh.

MW: But, I'm just trying to recall what courses I took. Anthropology.

MS: Right, something in anthropology.

MW: Yeah. The other big good fortune for me being at Wesleyan, with regard to studying there, was the proximity to Amherst and Deborah Gewertz because I ended up, she did a lot of work with me on my Ph.D. thesis.

MS: Oh yeah, that's right. Yeah, we knew her then, we were friends, but it's been a long time since I've heard about Debbie.

MW: So yeah, I got to go up there, and I met Fred Errington as well. I haven't caught up with them again but I see a lot of their work through AAA, and so forth. But I haven't—see, after I came, after I left the US and came to Australia—so I went to New Zealand between my master's and Ph.D.

I spent a year in Auckland and then that sort of didn't work out very well for the family. No one except me was particularly happy with that [Mark laughs] so we went back to the US and then I went and did my fieldwork in, so I got a Wenner Gren and I went and finished a Ph.D. and then we moved to Australia in the hope of finding an academic position, and it didn't work out for me. What I discovered, coming to Australia, was that, no one much in Australia knows anything about Melanesia. It's curious.

MS: That is curious.

MW: And also our history is, recent history in the last 150 years, is fairly closely linked with Papua New Guinea through labor trade in the 19th century and through the second world war, the Pacific Theater. But it's weird that—it's just not, the whole set of islands, the Melanesian islands across the top of Australia is referred to by politicians as “the arc of instability.” It's the big sort of threat of Islam moving in and failed states, post-colonial states, or semi-failed. It's not, so Australia engages with Asia, what Goldwater calls the Asian Pacific, and the Pacific is the hyphenated bit at the end of Asia that nobody really pays much attention to.

So I found that if you wanted a job in ethnomusicology, you had to be an Asianist.

MS: Oh, I see.

MW: Yeah, so it didn't really work. I went back into secondary school. I went for a few jobs, I taught a few semesters here and there at a couple of the universities, and then just an opportunity came up almost ten years later. By chance meeting. I got involved with a jazz program and had to go report to the Australian Music Council and someone there met me at the university and said, "We've got a job going, are you interested in applying?" And I said, "Oh, I'll have a look." I hadn't even thought about it. So I did, and out of all the candidates they interviewed they offered me the job so it's odd, I'm back, now I'm the chair of the music education unit.

But all from that point, that's 10 years ago, that was in 2006, and from that point on my sort of research, I've picked up all of my research interests in Papua New Guinea and Melanesia, so also Vanuatu, and I've been working on trying to get that happening again. So it's been a good, it's been quite fortunate because being in that position, a teaching position, I've also been able to teach in musicology as well. Yeah, so, eventually kind of came around, although there was a bit of what they call a career interruption. So make some money and getting the family—

MS: So, have you been able to use the kind of Wesleyan way approach in the work you've been doing, in teaching?

MW: Well there's some interesting crossovers into music education, but also, I mean I'm actually just about to teach a new, starting in—our academic year begins in February in 2016—so I'll be starting to teach a new course called Music Through Ethnography. That's the new musicology unit. What's happened with Sydney University, it went through a big shake up and people like Allan Marett retired. He actually retired early. Because of, so what happened was that the Sydney Conservatorium of Music merged with the university before I joined, a couple of years before. But it, so it became the music department of the university, and the university already had a music department, so the idea was to merge those, and there were a lot of people who didn't want that to happen. And that went through, we've been through two disastrous deans and at the moment we're sort of interim, we're on a search for a new dean, but. But Marett, Allan was a casualty of that in some ways. I mean, he decided to jump out. [dog barks] Excuse me, I've got to let the dog back in. [Mark laughs] Yeah, so anyway. What all, that's just to say that ethnomusicology sort of went through, it was a thriving place for ethnomusicology in the early, up to the early 2000s, then Linda Barwick, I don't know if you know that name, but, she's his, Allan's partner, and we fought in the last two or three years, she's become our associate dean of research, and sort of getting ethnomusicology back on the map for the institution. So, things are starting to grow a little bit, again, that way. It's sort of through kind of conservative and more sort of growth periods. And the big thrust is to try to get some Australian Aboriginal, Torres Strait Island kind of ethnomusicology happening again, but in a new guise with some indigenous scholars.

MS: Oh really, that's refreshing. So have you gone back to, I mean, I remember it was so striking when you did your dissertation on a place that disappeared. It was so shocking.

MW: Yeah, so the year after I did fieldwork in Rabaul it was basically wiped out. The town doesn't exist anymore, although it moved—it was probably two-thirds of it was covered with volcanic ash, but they had rebuild it a couple of times. The last big volcano, big volcanic eruption before I was there in, so before 94, was 1937, and they rebuilt the town then. And just after they rebuilt it in 1942, there was Japanese invasion, so it became the seat of command for

the Pacific war. Anyway, so I, the town moved around the bay to a little place called Kokopo. And I've been back to PNG quite a few times but I haven't been back to Rabaul. And so I started doing some work on the mainland, on the mainland in PNG in both, in Port Moresby and in Lae, and in the Markham Valley, in a couple of different places.

MS: Oh, really, yeah.

MW: And then I ended up going to Vanuatu. So, and I probably made something like 80 field trips to Vanuatu, on quite a few different islands. So I'm working on a book at the moment, that's almost done, and it's a sort of a historical ethnomusicology that's mainly, the bulk of it deals with documentary sources. It's on the introduction of Protestant hymnody to the Melanesian islands beginning in 1835 in Fiji. So it covers, it's looking right, I think I started working on this in 2009 and it's a lot of archival research. So it goes, sort of moves from Fiji to Vanuatu to the Solomon Islands to the south coast of Papua New Guinea. Then the area where I did my Ph.D. as well, and then the Torres Strait Islands in Australia.

MS: OK, wow.

MW: So in the book I'll be building a picture of, using the idea of "encounter music." That's a new idea. And looking at the specifics of encounters that surround hymnody, looking at the double-sided, what people thought they were doing when they're introducing this music, and how it was really received. And but there's two case studies in there as well, some fieldwork. One of them is from my Rabaul work, so the historical kind of of contemporary work there, and the other is this very kind of creative response to Protestant hymnody. A very curious one that I found on this tiny island in Vanuatu. A little kind of cluster of islands, really, called the Maskelynes Islands, and there was a guy there who, this story will sound ridiculous but, and it was really hard to piece together. When I started doing field recordings there, I think it was the end of 2009, they had this performance which they call "Salvacion" which sounded like a pidgin version of "salvation" to me, and they sounded like they were singing, some of the hymn tunes I even recognized, but they had a sort of traditional dance that went with it and they were all kind of dressed in kind of Sunday clothes for church, but they were doing this sort of dance with this music and, anyway, I started to, after I started to collect songs through recordings, and I did my own filming of a performance, it's actually a night performance but I managed to commission a day performance first, so I could actually see it, film it, and I started to hear some of the—so some of the obvious ones were like, Swing Low, Sweet Chariot, which I thought, that could just travel around anywhere, but then the more I looked at the songs I recorded when I came back, and then I went back and did a second visit and held a workshop where we did song collecting for this thing, because all these guys kept, the old guys kept telling me, "Ah, we've got hundreds of songs." So they hymns had come in, the Protestant hymns had come in through the late 19th century, early 20th century, through books, through hymn books, used in tonic sol-fa, but then the books had kind of fallen apart and they moved to oral tradition again. And so all of the language, when I was trying to get the lyrics, the language was this sort of malaprop English, it was all sort of mixed up and I could barely understand it. Anyway, so a lot of the tunes ended up being, as I discovered, Jubilee songs, Fisk Jubilee songs.

MS: Oh!

MW: And I figured out that, through, in the late 19th century, when they began this Presbyterian training institute on another island, this guy had gone there and that happened to be the repertoire that he was taught, and the reason that that happened to be the repertoire that he was taught from. So when I first went there, they said, the guys on the island asked me, “Do you know the hymn book called Jubilee Songs?” I said, well, there’s a lot of hymn books called “Jubilee Songs” I mean. So I came back and one of the first things I found was the original Fisk Jubilee Songs, but I thought, “This cannot be it.” [Mark laughs] It turned out that’s it!

MS: Wow.

MW: What happened was Frederick Loudin, who was a bass singer in one of the manifestations of the original Fisk Jubilee Singers that went to sing for Queen Victoria in the 1870s, once they retired, once Fisk University retired the concept, he applied and was given the name and he kept some of the original singers and then formed the new troupe and toured the world. And they came through New Zealand for three and a half years.

MS: Oh my gosh.

MW: And he flooded Australia and New Zealand with his song books. He had this idea that, so they traveled around, they came 1886 to 1889. And then they sailed on a ship from there to Colombo in what was then Ceylon. And then went up, they were the first Christian group to sing at the Taj Mahal, and then they went up through Burma and up to Japan, after they left Australia. But his idea, I found by looking through newspaper reports of the period, when he went, in Melbourne and Sydney and Brisbane when he performed at the, when the Fisk Jubilee, when Loudin’s Fisk Jubilee Singers performed at the Sydney, at the town halls and such venues. If you wanted to go outside for a cigarette during the interval, you had to buy a copy of his book [Mark laughs]. So he printed, he was originally (unintelligible), he printed thousands of these things. They ended up in a massive stockpile in the south of New Zealand so they missionaries took them back—so I found some references in diaries that, after they sort of discouraged, or in some cases banned dancing, the Presbyterian missionaries in Vanuatu, they were sort of trying to figure out, “What do we do?” and there were these references to ni-Vanuato being [air quotes] “like Negroes”. So they go, “Well, they’re like Negroes, there’s some Christian music here, let’s introduce all this stuff.” So they started this song and dance that went with this, it’s a circle dance, it’s a bit like—

MS: Well, that’s fascinating research so that’ll make a good book, if you trace that back.

MW: That’ll be in here, yeah.

MS: Yeah, yeah. Huh. Wow. I don’t know, are there other, I don’t know if there’s anything else about Wesleyan that strikes you that you would want to comment on at this point, at this distance.

MW: I mean, apart from, so I just mentioned that the rich period, I did my sort of talk about it, it was actually a lovely place to live for the four years that we were there. But, without trying to sound too dramatic about it, it completely changed my life.

MS: [laughs] Wow.

MW: And obviously you would go, you know, of course you did some study there and you lived there for a few years, but I think my whole perspective on the world, really, changed through the study and through the people I met, through the music I heard and became involved in. And I think there's something, there was something about the liberal academic tradition of Wesleyan that, that's different to almost everything I've ever come across since.

MS: Yeah.

MW: So you, there's this kind of, and I think, and I actually, my own intellectual journey was, I mean, thoroughly inspired by taking, particularly by association with you, and through taking your courses there. And I think the whole idea of connecting the interdisciplinarity and the sort of idea of, the exposure to sort of really big ideas but connecting them with micro views of music, so it wasn't just the idea that you examined music culturally, but you moved sort of outward into studies of modernity, and so impacting on that were sort of globalization and issues of religion and issues of race, and you know, just, as far as how everything sort of, you're caused to think about ever-expanding kinds of intellectual circles outwards, and so I think that gave me, that's given me a big background about how to think of everything in life. About, not just how to teach, and, but how you live as well. So through my own, thinking about my own past and my family and it was huge. It was completely —and I think the sociality of it as well, the kind of inclusiveness and—the other thing about Middletown for us is that we, I did become connected with the church through the Holy Trinity down in Middletown, and that was pretty mind-expanding, because I came from fairly sort of conservative background, and that opened up a lot of other things for me, and got me to meet other people as well, so I don't know, for me, for us it was a really transforming time, for me and Ellen, in our lives, and our kids as well, and very fondly remembered. But intellectually, the number of times that I've sort of, I think in terms of my own relationship with understanding my own sort of intellectual growth, I think what I learned, particularly from you and reading what you've written, and how you kind of interacted with people and with ideas was, trying to learn how to express profound and large ideas with a clarity and simplicity and a kind of poetry. And so aspiring to some of those things has been, it's taken me a long time to come around and write but it's starting to happen. [laughs]

MS: Oh, good, well that's good. And so very nice to hear, Michael, thank you. It's a pleasure.

MW: Very life-changing. I think that, I mean, you're a name that has always come up in conversations with me and with students, "Go read this and have a look at this," and so on and so forth. So yeah. I consider myself extremely fortunate to have been given that opportunity to do the MA and the Ph.D. there.

MS: Well, you know, it was clear from the beginning that you had a lot of potential, so it was a pleasure to see you develop. And it was a really good period for colleagues in the program at that point. So many people who've gone on and continued, so yeah.

MW: Well, yeah, it was a great, there was, I've run into Sumarsam at the ICTM functions in Shanghai in 2013, and he greeted me like a long-lost friend. All I could remember was he's disapproving look, or semi-disapproving look whenever I didn't quite time the big gong right [both laugh] We could talk about that. So I didn't raise it. But yeah, it, I was just thinking of

someone else, Gage and—so Eric I met, just before he went to Wesleyan I went and taught for him for a semester at the University of North Carolina.

MS: Oh, I didn't remember that.

MW: At Greensboro, yeah so I hadn't managed to—. [alarm sounding again]

MS: Why do they keep sending this alert!? Come on. What am I supposed to do about this alert? This is when somebody's abducted a child, they suddenly give you the license plate and the car and people look for this person. But they put it on your cell phone and it keeps reappearing. It's so odd. Oh well. Yeah, so you met Eric. I forgot you went down to Greensboro and taught there. Oh, because you were from North Carolina, that made it perfect.

MW: Ellen was. That's her hometown.

MS: Right, that's right, I remember now, yeah.

MW: And Dora had been there before.

MS: Ok.

MW: And so yeah, it just worked out. Well, thanks for including me in the conversation. This material, it's just going archival, is it?

MS: Yeah, yeah. I mean, I mean, just transcribe it and then I'll edit it, take out irrelevant parts, and then I don't know what we'll do, put those online if people are willing, or keep them on file. You know, my sort of hope is that someday someone will write the definitive history of the program and they'll have more material to work with, you know, because the impact, I mean, we haven't even talked about the whole composition side and experimental music. I mean, it's extraordinary how many places and movements have been affected by this little university. So I'd like to see somebody do the real story some time.

MW: I mean, I thought, you would sort of think that with your performance orientation to focal points around the globe that that way of research, with your sort of Eastern Europe and former Soviet and so forth focus, and before that Afghanistan, but I mean it's interesting that no matter where you were, so forgotten parts of the world like Melanesia, could end up having a place. And that's pretty amazing.

MS: It is amazing, it's just amazing. It's been so much fun talking to people. I talked to two people in South Africa, and China, and you know, Canada, UK, like all these places. So it's very nice in my last year to have these conversations with people. And I really enjoyed talking to you. It's a pleasure.

MW: So I would like it to go on the record that I'm extremely grateful for you giving me, and the university of course, giving me the opportunity. Oh, Mel Strauss I forgot to mention.

MS: Oh, right.

MW: He's gone, is he?

MS: Yeah, yeah.

MW: I didn't ever hear what happened. But just that sort of connection with what was going on musically, because the whole sort of Alvin Lucier and that.

MS: Right, that was the Cage festival, you were there for the Cage festival, right.

MW: Yeah. The other one I was there for was the, when we had, John Zorn came down and did his Cobra performance with the whole auditorium—

MS: Oh, right. Yeah.

MW: —full, which was pretty incredible. What I remember about that moment, that during that rehearsal or sometime around there it was announced that John Blacking had died.

MS: Oh, I see.

MW: Oh yeah, anyway, just to say thanks for the opportunity to study, and not just at Wesleyan, and to have a couple valued qualifications from Wesleyan, but to study with you as well.

MS: Well, thanks. It's a pleasure. It was great to talk to you, and maybe I'll run into you at some meeting.

MW: These days I sort of try to keep connected with ICTM more than anything else, just life's so busy and you only get so much funding in this part of the world. But anyway. If I end up getting back to Middletown and having a look there again, that'd be great.

MS: That would be nice. I'd be glad to see you, too.

MW: Yeah, thanks Mark.

MS: Take care, bye bye.

MW: Thanks very much. Bye bye.