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## Chris Miller - Interview with Mark Slobin

Chris Miller

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Mark Slobin: Ok, it's October 29, 2015. Talking to Chris Miller. So this is part of this series I invented of talking to graduate students, completed graduate students working in the field who were born or working abroad, ok. So, we sat around the table, a bunch of us, and came up with a list, and even that came to about 50 people over time. So, it's fun. I've been talking to people. Talked to about 10 people already, in South Africa and Brazil and wherever. And so we're counting you in this category.

Chris Miller: Right, right, which, yeah, which I guess could be a topic of conversation itself.

MS: Right. So yeah, the idea is we'd have a bank of these in the world music archive and some future historian will do the real integral history of the Wesleyan program [and] will have these to go by. And then maybe people could add the rest of the alums over time, if they're around, you know, so inclined. But anyway, we decided to start with this group, partly because it's a reasonable number but also because it's very coherent. I mean, we have so many people, you know, who are in that category, and the international impact of this program is so enormous over time. So it's just kind of informal chat. So, how did you hear about Wesleyan in the first place, and how did you get there?

CM: So I got, I first heard about it from Matt Rogalsky, who did his M.A. in composition.

MS: Another Canadian.

CM: Another Canadian, yeah. And so, he yeah, so he's also a composer and also a gamelan player. So it put it on my radar that way. That was back in '93, actually. I came and visited, I had a girlfriend at the time that was from New York, and that had just started, so we, I was visiting my girlfriend and her family, we made a trip up to Middletown. Stayed for a couple days and, so.

MS: What did you think of the place, right.

CM: It seemed great. What, I'm trying to remember my impressions from the time, I do remember sitting in on a class with Jon Barlow. That'd strike you as pretty original, right.

CM: It was striking, I mean it was, I think he was in (unintelligible). I think he might have been talking about Beethoven. So it wasn't quite as out there as maybe some of the other things that he's taught. But, uh, that he did. But yeah, but it was like, "Wow, ok, this is a commanding figure." And yeah, I saw the gamelan and it's an amazing set of instruments and a fabulous hall.

MS: So you were already doing gamelan?

CM: Yeah, at that point. I think that was just before, maybe it was '92. It was just before I went off for the first time to Indonesia. So, yeah, I guess I had some inkling that, even then, that, "Well, I'll probably go back to graduate school at some time," and this seems like, I wanted to do probably gamelan, just some research on the topic that I did in the dissertation. Yeah, so it was kind of, it was in the back of my mind from then.

MS: So you talked to Sumarsam, and?

CM: You know, I don't think I did at the time. I don't think it was until, wasn't until the year before when I was applying that I made another trip out. And actually, my contact was more Pak Harjito, just because of connections I'd already made. Other alumni or dropouts, ABD dropouts. So, the uh, so Marc Perlman. You know, actually my first trip to Indonesia, I was renting a house and so it had a spare room, and so I had this great cast of visitors who came through, on shorter term visits. Including Marc Perlman. David Hughes, um, Barry, well Barry Drummond, I know I met him that trip, I don't know, I don't think he stayed with me. And maybe a few others. So that, then that, that definitely cemented my awareness of Wesleyan as a place.

MS: Ok, so you learned about it as much over there as over here, which is kind of just the way, right, that figures.

CM: Right, right. Yeah, through that transnational network.

MS: Which is enormous, because, I mean, and you had Ed Van Ness there, and all these people, and Alan Feinstein. People that never finished but, degrees, or doctorates anyway, and, but were Wesleyan, you know, from the original Wesleyan generations.

CM: Yeah, yeah. Yeah. So and I'm trying to think of who—I guess not. Maybe it'll come back to me.

MS: So you decided to apply.

CM: Yeah.

MS: And you got accepted, right.

CM: Yeah.

MS: Right, so you came in ninety-?

CM: '98.

MS: '98 you came. So you'd been kicking around a while from...

CM: Yeah. Yeah yeah, so when I started it was, the M.A. program. I came in, you know I came in as a composer, thinking that, "Oh, well I've got this, this project that might make sense for an ethnomusicology scholarship project."

MS: Oh, that's interesting.

CM: Oh, the other person I was going to mention, that's right, is Al Suwardi.

MS: Ok, Suwardi.

CM: Who, so I first met, yeah, I first met him in 1991. When he came through Indonesia. That's actually what really got me interested in the topic of music and gamelan. From having collaborated with him. He came and did a month-long residency at, in Vancouver. At the artist-run center. So that was before he went to Wesleyan. And when I came back, when I came back

from my first trip, he was actually, he came and did another workshop, summer gamelan intensive thing in Vancouver. And so, I had just gotten back, and so I was hanging out with him then, and you know, that was, he was either, he'd either just finished his M.A. or was partway through. (unintelligible) so yeah. That's another, another grad.

MS: Right, so you got there and, so you weren't particularly surprised by anything because you already knew what it was about, I mean, some people are very surprised coming to Wesleyan, you know, it's not like what they were used to. But what—did things surprise you?

CM: Well, I guess, I remember actually, it was the—yeah so I had some idea of what to expect but then the, I remember the graduate, graduate pedagogy session, with, one day, kind of initial workshop, and they broke us into groups and we had to teach something to each other. And I guess maybe, there must have been some, some consideration of discipline, because we were—yeah, yeah, it must have been because we were, I was with the other, other incoming, some of the other incoming M.A., music M.A., students. And when there was Aaron Mulvany doing a thing on the ukulele, Judy Dunaway, who, you know, introduced herself as a balloon player, talking about how the music industry works, and Molly Sturges talking about breathing and yoga. It's like, “Ok, this is where I need to be.” So, I think the thing that, that yeah, most impressed me, was just the, you know, and this is what I would tell people, when I would talk about Wesleyan to friends back in Vancouver, just, you know, there's all this music happening, all these different kinds of music, all these different ensembles, all this musical activity happening, and it's all valued. There isn't this sort of hierarchy, you know, “This is the real, this is the important stuff, and then, oh yeah, we also have these other things.”

MS: Right.

CM: Or the, you know I compared it to how at UVC, the gamelan was literally in the basement of the next building. And granted it was this beautiful Asian studies building, and you know, it wasn't shabby basement, it was a nice room, but still, it was not in the music department. So there is that kind of physical marginalization.

MS: Ok. So the integration, you saw that it actually was real, on the ground, which is interesting.

CM: Yeah, yeah.

MS: And the composition-ethno bridge, then, was really active. I mean, there are periods when the composers don't seem to interact that much with the, with world music, they're just doing their own little craft thing, and then, you know, we all get upset because it should be integrating, but at that time it really was, huh. Well, you were in both, you had a foothold in both.

CM: I was, I had a foot in both, yeah, and there were others that, Sathya Burchman was around. I mean, I guess he was more in the ethno side but doing some creative projects. Joseph Getter was also, did a little bit of that, and so on. But yeah, there seemed to be mutual interest, even with, even if just, yeah, the outlook, I mean the outlook is different. I had to make that transition from one to the other. And then I mean, I remember meeting with you and I was wondering about what courses to take. You suggested, “Well, you really should take this course to get some idea of what the field is about,” and I wanted, I didn't want to put that off, and I thought, “Oh, I've already done fieldwork.” And realized, realized in retrospect that, ok, what I did in Indonesia my

first trip there, was, yeah, it was being in the field, but, but it was not, like, I'm kicking myself for not taking notes. I just had no conception that that was an important thing to do.

MS: Right, it was an experience.

CM: Like, kind of step one. Like, yeah, I attended all these really important events, and have some memories, I managed to cobble together some documentation after the fact. Find documentation, programs and stuff, but. But yeah, so, and you know that's just step one of what it means to be doing research. There's all this other stuff.

MS: So you did an M.A. in composition.

CM: I did an M.A. in composition, yeah, I mean, I also did a thesis. And the thesis was, you know, it's a substantial, it wasn't just about, there was one chapter that was on my composition. But, which was this long piece for gamelan, performance installation is what it was called.

MS: Oh.

CM: And, but then, yeah the first half was kind of in the “theorizing Javanese gamelan” mode of scholarship. Sort of, sort of you know, so, I mean I read, and actually yeah, I read, when I was, my first trip, in Indonesia, I was reading Marc Perlman's dissertation. Reading Pak Sumarsam's dissertation. And that was actually part of, like that complemented my direct hands-on studying music. So in a way, it was informing what I was studying through lessons and rehearsals and stuff, so. So I was very familiar with that, that line of scholarship, which, it more focused on the nuts and bolts of how music works.

MS: So how did that inform the compositions?

CM: I guess that mostly, I mean the thing that I was exploring in the composition and also in my own work on theorizing, trying to—theorizing how the music works, or what's an aspect of how music works, was rhythm and form and how that shapes one's sense of the flow of time, the passage of time. So I guess it works with, which is in a sort of minor thread in gamelan scholarship, so, so there's no dissertations on it but there's a couple of M.A. theses, articles, no books. So it's been this kind of minor thing. Sort of paralleling the neglect of rhythm in favor of pitch. So, but yeah, I was really, I was doing both of those at the same time, and a lot of what the composition was was exploring one of these extended time, you know, like taking, taking a phrase and slowing it way down. And exploring that compositionally and at the same time analyzing pieces.

MS: Oh, ok.

CM: And also thinking, I mean I was thinking about, I remember, maybe selling myself a little bit short in saying that it wasn't really ethnographic, Pak Marsam saying, “Well, no, you know, you have this chapter where you're discussing terminology in Javanese concepts, so that's ethnographic.” And no, it's not the same, it's not fieldwork-based, you know, it's not observation-based ethnography.

MS: Ok, well. Yeah, that's the, there are these different branches, so.

CM: Yeah, I guess it was mostly dealing with, it was working with secondary sources. I mean, I did have my own experience of studying, so that informed, studying music and being a participant-observer. And that definitely informed it but I didn't, again I didn't have the, the discipline. I was undisciplined in doing analysis, doing it to, in order to figure out how to play a lot of, with a view for making notes on what I was learning about how people, how Javanese musicians think about what they're doing.

MS: Uh huh, uh huh. So when you were, after you wrote the thesis, how did you decide to proceed?

CM: Well, after the thesis, then, you know, then it was shifting to a completely different topic. And I, yeah, yeah, so, which was, you know, so that's what my dissertation was, on *musik kontemporer* and sort of the culture dynamics behind it. Or embedded in it. Shaping, and also influenced by it. So, so there, you know, was a completely different methodology. I mean, there's no, next to no analysis of music. In my dissertation. There's some discussion of pieces, but no notation. Or, you know, either transcription or notation, so far as it's used. But yeah, I mean, there are some notated pieces. And, you know, so, it's much more dealing with discourse. Verbal discourse, around, you know, written and spoken, around the pieces. So, based on interviews with, composers and other people involved. Ed Van Ness was, yeah, he was (unintelligible). I did talk to him.

MS: Uh huh. So how did you, these later years, then, how did you work, you know, within the department and the institution, how did it shift? Or you just kept doing what you were doing. I mean, as you were progressing toward a different status there, working on different topics. You know, did your relationship to the place change at all or were you just, kind of, simply made use of more resources that were available?

CM: Yeah. It did shift, yeah. I mean I was, I became less and less involved in creative activity. So then was, yeah, focusing more on, more on coursework and research. I mean, I think I also, I mean, I probably didn't make as much use of the institution, to be honest about it, as I could have. I didn't engage in, like I didn't come and talk to you as much as I might have.

MS: Uh huh. Did you go outside the department at all? I mean, there was no Southeast Asian studies people to talk to, but did you find anybody in the university to talk to?

CM: Not really. No. No. I was doing a lot of stuff just on my own. , you know, on my own, or like dealing, dealing with the two research trips I did with, materials that I got from that. So, transcribed all my interviews and...

MS: You had to take an out of department course, though, right.

CM: Yeah, yeah, I did, I took, I was one of, several that I've taken with Khachig Tölölyan.

MS: Oh, ok.

CM: In diaspora theory.

MS: Oh, good.

CM: Yeah. And yeah, and another one I took was, I forget the title of it, but it was sort of like popular and avant garde in Chinese modernism and post-modernism. [parentheses gesture] Those two in parentheses or something. With somebody who came and went. Who wasn't, yeah, he, it was, that was a disappointing class. Some of the material was good, but, that we looked at, he, he was an interesting guy, but just had no...but he lost, he lost the class. And so, just there was, the classes were, the class periods were flat, there was just no discussion.

MS: Uh huh. Oh yes, this happens.

CM: Just, no, also, I guess that's easier to happen if it's not a graduate course.

MS: Right. Did you have, work with undergraduates at all, collaborate with undergraduates? In any of your...

CM: On compositions, yes. Research, no.

MS: Yeah.

CM: Yeah, I don't know. I don't remember, I don't remember having, yeah, I don't think there were any really memorable interactions with...I mean, yeah. I would talk with some undergraduates and surely there were some that I thought were smart and thinking about interesting things in interesting ways. But, I don't know, nothing that really jumps out as something that changed how I was thinking about my own topic. Or about ethnomusicology in general. I mean, I did have the opportunity, Su gave me the opportunity to, to teach a course. About, I guess it was, it might have been in my early years of being ABD. I was doing course work, I think it was a year or two after that was done. So yeah, which is great experience.

MS: Uh huh. What was the course, then?

CM: It was a survey of East Asian music. She encouraged me, you know, to do a, to focus on what my own interests, my own expertise and focus on contemporary music. And, uh, and you know, and I took that, contemporary media, there was quite a bit of emphasis on contemporary art music, but, you know, I also looked at some popular music. I did try to think about that, contemporary in a broader sense.

MS: Oh, ok. Yeah, I didn't know you did that, that's interesting.

CM: Yeah.

MS: You went outside your area.

CM: Well, I guess that was, that's where she suggested I look as far as getting some comparative sense of the scholarship. Which makes sense for contemporary music, because that's where so much of the activity and the scholarship.

MS: Yeah, yeah. But who did you work with in composition, when you were doing composition?

CM: Ron.

MS: Oh, you worked with Ron.

CM: [nods]

MS: So because of his interest in installations and things, or...

CM: I guess so, I'm trying to remember. I think in part that, and in part just I liked the way he thought about what I was doing. He seemed like the kind, the kind of really articulate critical thinker about composition, in a different way. I remember actually, the course that I thought I was going to take instead of the study of, now what was it, was it, I know there was the being an ethnomusicologist, but was, did it, did that get split into?

MS: Well, there was problems and methods, at the beginning.

CM: Problems and methods, right.

MS: Right, right.

CM: Yeah. I remember taking, yeah, I took that with Eric.

MS: Oh, ok.

CM: And then I think I also took the next seminar with Eric, and I think the “being” had split into “reading” and “practicing.” But, I think I, well, I think when I took it it was still “being” so it's all wrapped into one.

MS: “Being” was methodology, right, and then there was the Ph.D. seminar was “reading.” Oh, wait, no, there was, the other, you're right, there was the reading ethnomusicology, 506, right. Yeah.

CM: But I think when I took it was before they, the department made the split. And so I was going to take that one, or I was going to take Alvin's topic, special topics. And I forgot the title, contemporary music, or experimental music, or whatever. And I remember going to the first meeting of that and just feeling very frustrated. The level of critical discussion was not happening. And then, so but I ended, you said, “No, you really should take it if you're going to apply for the Ph.D., really you should be taking this seminar.”

MS: Oh, ok. Yeah yeah.

CM: Yeah, it was the right decision. But I did, I did go back and take Alvin's seminar, and also the same seminar with Anthony, so I got both of—and when I realized that, ok, no, if I just approach this as fieldwork. And it's like, ok, it's story time with Alvin. And, take that for what it's worth. Which is worth a lot.

MS: [laughs] Right.

CM: It's a different mode than, than you know, Ron's mode.

MS: Yeah, absolutely. Right. So then he turned it into a book. Have you seen the book?



CM: Oh, no I haven't.

MS: Yeah, he did a book based on, well he did the book based on the undergraduate course, survey course. His notes and stories. And he didn't know what to call it, we went through different titles, finally he ended up calling it *Music 109*. It is totally wonderful, it's just Alvin's take on all these pieces and you get to know the pieces with his stories about them and it's quite a wonderful book, for teaching I think it would really work.

CM: Huh, great. I'll have to, yeah, I'll look out for that.

MS: Yeah. *Music 109*, right. So yeah, you worked with just about everybody who was around, it seems, at the time. Because you were there a while. So then you moved out into the world and, you know, took a while getting back to the dissertation. So what was your kind of ongoing relationship to Wesleyan in those years when you weren't on campus?

CM: Yeah, I mean I guess, tenuous, I guess I would say. I mean I was again doing my own thing. And in pretty regular contact with Su.

MS: Ok.

CM: But, you know, plugged away. I remember her saying in one of the meetings, like, you know, when I actually had produced a chapter, and you know, it took awhile, but there was a chapter, said, "Ok, well, just keep plugging away at it, you know, and you will finish." [both laugh] That was pretty much what I did.

MS: Right. What you did, eventually.

CM: Yeah, yeah. And you know, and if I really thought about how long it was, and reined it in, I probably would have finished sooner. But there it is. But I guess, you know, like I really, I did get busy, with...

MS: Sure. You were teaching.

CM: Yeah, with what I'm doing here.

MS: Yeah. Which is pretty absorbing. So how do you, do you bring anything from the Wesleyan experience into how you teach now and your work? Is there something from...

CM: Yeah, I think so. I mean just, yeah, like the taking the engagement, direct engagement in making music, or musicking, and serious, you know, that is also valued here. As much as, you know, even though there aren't the, there aren't the number of ensembles here as there are at Wesleyan, but you know, like Marty [Hatch] as another product of Cornell, or you know, or at least, Cornell, he had the Cornell stamp from his MA. And so, and he brought that here and continued it here.

MS: Yeah, between Marty and you and Sumarsam getting his degree at Cornell, we, there is this Wesleyan-Cornell connection that's pretty serious, right.

CM: Right, right, right. Which sort of parallels the, like, there's also a Cornell-Berkeley connection in musicology. Back and forth. Graduates there teaching here, graduates from here teaching there. So, but yeah, the course that, so the main course that I teach is, it's called "Gamelan and Indonesian History of Culture," which is an awkward title but accurate. I mean reasonably accurate. So, you know, I inherited it from Marty, and I've made it my own, but, the basic structure is one that he set up, where it combines, in one course, a hands-on component and a scholarship component. Yeah, so students are doing papers, reading, reading stuff, and practicing. And I guess what I've expanded from what Marty had done is really opened up the, opened it up to exploring music in Indonesia. Music in contemporary Indonesia. Actually I had the students, rather than do final papers, I had them do discussion papers, so they break into three or four, or this, three or four groups typically, and take turns distributing their papers and sort of posing comments and questions.

So I have the last three or four sessions, of, so, one session, one seminar session a week, taken up with that. So, and, so and they basically determine the content. Of the last half of the course, or last third of the course. And, uh, and they invariably cover all the important bases. *Dangdut*, *keronchong*, Western, more Western influenced popular forms, hip hop, rock, indie rock and stuff. We get a good, through that get a good taste of what the scholarship is on Indonesian music beyond gamelan.

MS: Ok, yeah. So you're still combining composition with research, performance, all in the same kind of package, in a way. And I guess, yeah, I wonder if Marty, of course, came with some Wesleyan sensibility even though it was an ancient Wesleyan sensibility from the '60s, right.

CM: Right.

MS: When there was maybe less scholarship and more performance, and, you know.

CM: Yeah, right, right.

MS: But yeah, it had a certain spirit to it. But he probably already, it was probably already there when you came to Cornell I suppose.

CM: Yeah, yeah.

MS: So that's interesting. So it's kind of a long term, really long term connection. That goes on, institutionally.

CM: Yeah.

MS: And the institution is used to it, so that's kind of nice.

CM: Yeah, right, so. I mean we don't have a world music hall but we do have a dedicated room. They did the renovations.

MS: So are you in touch with some, of course you're still in touch with Wesleyan people in one way or another, right.

CM: Yeah.

MS: Classmates, or, well, all this, these various generations, you know, because gamelan has such a long history.

CM: Yeah, right.

MS: Just generations and generations of people.

CM: Yeah. Actually, you know, I mean, that is, that reminds me of one small complaint that I had was, and, is the, I don't know, it's a small thing, that, it's once I was off campus, no longer in residence, I stopped getting announcements about defenses. And I didn't get my own. I asked Deb about it, and she's like, "Oh, well, you know, I assumed you first knew about this." Yeah, but I want to be on the list, I want to know when my peers...

MS: Oh, ok, that's interesting. Yeah, so we should arrange that. Yeah.

CM: Yeah, and so, I don't know.

MS: It's hard to know who to put on that list of contacts, though, it's hard to know. I guess all the ABDs, you mean.

CM: Well, yeah, and I wonder if there's some tool, you know, in the era of social networking, if there's some sort of email address that will then, like one email address that sends it out to whoever, whoever wants to keep hearing about who the latest Wesleyan Ph.D.s, what they're up to.

MS: Uh huh. Well, in general, we have really no web presence, and we keep saying we should, but it's hard to figure out who would do it in a sustained way, because there's no staff person who would do it and grad students come and go and only a few really know how to do it, and Deb can't keep up with it, so we never get the kind of web presence that we really ought to have. That would put us out there, and keep people in a network, you know. So yeah, that's always just a nagging problem.

CM: Right. Yeah. And if Wesleyan's IT, I mean ITS, they barely have a web presence.

MS: I know, I know, it's not something the institution invests enough in, anyway.

CM: Yeah.

MS: So yeah, that's always sort of a bit of a shortfall. Well, I mean, we have sort of covered all these kinds of issues of interest in and your experience, I don't know if you have other things that you think about in connection to Wesleyan?

CM: I don't know; other thoughts that I've had have been more comparative and just, just landing here, coming to Cornell, which is a, you know, much much larger institution, and an R1, and, but that, just realizing more viscerally that, you know, having been at Wesleyan, from my own interests and own perspective kind of being at the nexus of music and Southeast Asian,

specifically Indonesianist concerns, and coming here and realizing just, in a more direct way, just how immense the larger world of music scholarship is, apart from Southeast Asian scholarship, with it being, you know, this musicology department, and then a Southeast Asian program .Plus, yeah, and then everything else.

MS: Right, right. Yeah. Well, you were able to go from a college to a major university, then you can make use of the whole experience. Yeah. Right. Right, well, I don't know, it's nice to be able to talk, and yeah, doubtless you'll be in touch one way or another.

CM: Yeah, yeah.

Ok, well, yeah, this sounds like a great project that you're doing. How far are you through it?

MS: Uh, about, ten people in by now.

CM: Uh huh.

MS: I've just sort of started it, you know, this fall.

CM: Yeah, right. So are there other, just sort of out of curiosity, are there other Canadians?

MS: Uh, sure, well, I should talk to Matt, but yeah, I'm talking to Wendy Wickwire, whom you may not know.

CM: No, I don't.

MS: Wendy, she teaches at UVic now and she was at UBC and she was a student of McAllester's in the 70s.

CM: Oh, wow.

MS: An anthropologist, basically.

CM: So she's in anthropology?

MS: Yeah, she does native American studies. And there she was, on Google, and she was really delighted to be in touch. And I hadn't heard about her in decades. So yeah, she was a Canadian. She was like the first Canadian I guess.

CM: Oh wow, ok. Yeah.

MS: That we sponsored.

CM: I'm from Victoria, so I started at UVic.

MS: Yes, let's see, who are the other Canadians. Oh, wow, who finished? Who are Canadians that finished the degree, otherwise there are Canadians that come and go, but there may be more composers. There are more composers, I think. That I suppose I should get to as well. Yeah, from Canada, right.

CM: Well of course, yeah, I mean like, we're international but we're also...not. Not, I mean, not in the same way.

MS: Not in the same way as people from India, right. Still, there was a, it is a little different. I don't know what you think about that, what, is there a Canadian-ness to people who know who've come to Wesleyan, or that your relationship to, was a different background than if you'd just been an American, trained?

CM: I don't know, did I, I mean I guess, I mean I came with Scott Wilson, we both started at the same time. We literally drove a UHaul together.

MS: Oh, ok, yeah, I have to talk to Scott, right.

CM: So yeah, I don't know. I mean it wasn't, there was this, but there was such, I mean, there was definitely something I appreciated about the Wesleyan experience is how eclectic, how diverse in many, many parameters the graduate student body is.

MS: Yeah, yeah. Yeah.

CM: Have people from all over, so.

MS: Well, we try to keep it that way. Right.

CM: Yeah. So it's hard for, yeah I don't know. I don't remember, sort of, feeling like, "Oh yeah, another Canadian, someone who will understand me."

MS: [laughs] Right, right. Yeah, that wasn't really—well, as I recall, people were somewhat envious that the Canadians were able to get fellowship, you know, external fellowships that Americans couldn't, from Canada Council.

CM: Yeah. Well, it cuts both ways though. So like, I wasn't, couldn't apply to Fulbright. So.

MS: Yeah. So there seemed to be some support out there. Well, great to talk, and we'll be in touch, I'm sure, as time goes on.

CM: Yup. Great.

MS: And right.

CM: Great, thanks.

MS: Ok, take care there. Bye bye.

CM: Bye.