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Eoin Callery - Interview with Mark Slobin

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Mark Slobin: Oh, right. Well anyway, nice to see you. You're looking pretty much the same.

Eoin Callery: Yeah, not much different, a few more gray hairs, that's about it.

MS: Ah yeah well, some of us—so California's been ok for you?

EC: Yeah, it's been, I think, something of a bigger culture shock moving from the East Coast to West Coast than moving to the US in the first place.

MS: Oh, that's great. I'm not too surprised, somehow. I've spent time in the Bay area. I'm not too surprised.

EC: It's not just the Bay area, it's Palo Alto.

MS: Yeah, Palo Alto is a really weird place.

EC: I think it's the only place I've ever been where so many people from different parts of the world are the same.

MS: [laughs] Well put. Well put.

EC: It's very strange.

MS: So many of them are interested in things that are not exactly your interests.

EC: I don't know, I have like, there's a slight, closeted anthropology interests.

MS: Right.

EC: Stemming from ethnomusicology, which is kind of curious, like, "Where did these people come from? How has this system been set up? Why do ministers from European governments keep coming here talking about the wonders of Silicon Valley and not spend more than five minutes to see who's working in the kitchen?" It's that kind of situation.

MS: Oh, absolutely. Not in Palo Alto, right.

EC: So it's, yeah. Like it's a great place for me, because there's a certain amount of technical stuff within the music department, here, in common, just the computers and research that goes on, but that's a pretty strange—that's definitely its own little kind of fiefdom and enclave.

MS: Right.

EC: Surrounded by everything else. There's a few pockets of that here. It's the same with the MFA program that's here, as well, and there's a lot of interesting humanities students around.

MS: Oh, I'm sure they have really great people, you know, it's just the ethos.

EC: It's just there's these little islands of, you know, people who have interests beyond setting up their startup.

MS: Right. So I'll take you back to the Wesleyan things. So how did you find out about Wesleyan and decide to go there, it's because you came, right, because you were there, right.

EC: Yeah, it was a bit of a weird one because I went back to, it's not totally unusual, certainly in Ireland, to have a really good program for people who didn't go to university or college after high school, to go back a little bit later. So I didn't go back until I was like 26. And I saw this, a poster in the UCC saying, oh, we have this exchange with this program. And I think it was in my first year. It was one of those moments where I think I was like, "Yeah, I'm gonna go for that one."

MS: Oh, ok.

EC: So I came on the exchange as an undergrad.

MS: So what year was that? I've lost track of—

EC: Yeah, that was—2005, 2006.

MS: Ok.

EC: Yeah, so I was there for a quarter, or there for a semester. And—

MS: So how did it strike you then, I mean, you were coming straight—

EC: Sorry, what'd you say?

MS: How did Wesleyan, I mean, Middletown and Wesleyan, I mean, how did it strike you on your first tour?

EC: It sort of, you know, it's the usual [loud crunching noise] Sorry, we're having our garbage collected. Our, sort of, the American tale of two cities, town and gown sort of situation is always curious. I think just the practicalities in the music department at Wesleyan, just like, the hands-on thing was interesting. It was very like, obviously like Cork, just some similarities. There's the, there wasn't a separation between different types of musical traditions. Not even within the, like there wasn't the emphasis on, "Well, this is a tradition from here," and this is very much the Cork practice, or the equivalent of, "And this is this other thing, and this is what the weird street musicians do." So I think, that can also happen, say, at Stanford they still haven't really broken that up.

MS: [laughs] Yeah, right.

EC: So, just then, to be able to talk to other people about, you know, without kind of going, "Well, I do this little weird thing on the side, what do you think of that?" That was interesting. One of the courses I took there was Rob Rosenthal's social movements. That was just really interesting, because the first day, there was this bizarre conversation about "We Shall Overcome."

MS: Uh huh.

EC: Which, yeah, I'm the only person in the room who has this completely other image of that song, because that was what we saw on the TV coming from the north of Ireland, when they were trying to shut down—

MS: Ok, right.

EC: So that kind of one example I think kind of encapsulates everything. Where it was an interesting site or source of discourse about the actual power of music, maybe a little more general, in society.

MS: Oh, interesting.

EC: And I think Middletown itself, it kind of, you know it has, resonances with just the sort of town where I came from, where I grew up. So it wasn't a very foreign place.

MS: Oh really.

EC: You know, it kind of, you know, it's, maybe it has, you know, a slightly glorious past but it's faded somewhat [both laugh] And it was the same thing, like, you know, "Charles Dickens mentioned this street once," years ago, we have the same kind of attitude, like, "Oh, this town is where the Vikings landed in Ireland first." Nothing else happened since then! [both laugh] You should remember that.

MS: That's pretty good.

EC: So, yeah. It was that kind of, it wasn't too foreign, I would say. And then the funny thing is a complete coincidence, was I have an aunt who moved to the US, she must be there over 20 years now, she only lived about an hour or so away.

MS: Oh really, ok.

EC: Yeah. And she had known the place, there's a whole other weird set of coincidences, she was very good friends with some Bosnian refugees who came at the end of the Yugoslavian war.

MS: Uh huh.

EC: And he ended up down in Wesleyan, because he had turned up in the US and nobody, he was an engineer and nobody recognized his qualifications, so he was kind of working at a janitor job, you know, getting by, he sees and ad for a chess competition in Wesleyan. And goes up to play in the chess competition. Turns out, he's a grand master, but he figured grand master wasn't a big deal because everybody in the town was a grand master back in Bosnia, so, you know, he jumps from being a janitor to teaching chess lessons to privileged children. [both laugh] So there's this funny little course of coincidences, all of them were happening at the same time, so.

MS: Oh, ok.

EC: It seemed like a good idea.

MS: Right, right. So you weren't doing composition then, or were you? When did, because you had been doing both, you know, it's this question of the different programs we have and—

EC: Yeah, I was kind of dabbling in stuff, I'd always been playing music and writing songs, but just the idea of just composition, something else, was only kind of forming. I'd done a little bit of, just before I came, and then I'd done a little bit when I was there, just kind of exercise stuff, like in like the composition seminar, and then when I got back to Ireland, I think that's when I sort of really went for it and spent most of my time doing it.

MS: Uh huh, uh huh.

EC: When I went back to, when I went back to university in Ireland, I had no idea of what I actually wanted to do with it, I had no idea what I was getting myself into. And I think it was an interesting thing that the first two things that happened was I had this really great professor, Chris Morris, who gave this lecture about the idea of Wagnerianism in popular culture. And then the next day was an introduction to John Cage with somebody else, and the day after that was talking about like, an intellectual argument at a conference about Irish traditional music. That was my first week back in university. So, this is great! [both laugh] So I had no idea what I was gonna do with this, the composition came a little bit later as I like decided what direction I wanted to go in.

MS: But you'd already seen at Wesleyan, there's the kind of bridge, possible bridge between world music and—

EC: Yeah, one of the things that we did when I was there on exchange was, Harjito had a piece with Matt Welch, his gamelan bagpipe piece.

MS: Right.

EC: So I was like, all right, well, that's not breaking down some kind of boundary, I don't know what is [both laugh].

MS: Exactly, exactly. So you had a pretty good idea, then, when you decided to come back, what you might be doing.

EC: Yeah. Um, it's also like, there's the practicality of it as well. Very few—so, Europe is fantastic, and Ireland's possibly one of the better examples for undergraduate, or at least it was, a few years ago, for undergraduate educations, economically, but Europe has always been, not so good with research or postgraduate work, you know.

MS: Right.

EC: Hence everybody ends up over in the US. The fact that there is a funded master's there was, it's a huge deal. You know, I could have got maybe a little bit of teaching back home, but it would have been also a little bit of teaching and trying to have a few other odds and ends to get by. So that was, the practical side of me was very selfishly going, "I would rather be just doing this one thing."

MS: Right, right. So when you came back, of course, you already knew what was going on. So who did you mostly work with?

EC: Mostly with Ron. And I think it was a sort of, it was Ron's sort of forced march to finish. I had, you know, it was something that I knew I had to do, and if anybody was ever going to get me to do it, it was him, so it seemed like a good idea.

MS: Ok.

EC: So, but, you know, it was Alvin's second to last year, and Anthony was there as well, you know, and I'd known Neely from when I was in, when I was on exchange, so I kind of had a little foot in with everybody, which isn't always the case there.

MS: Yeah.

EC: It just happened to be that Ron was running the seminar. And he did the proseminar that year as well. So you had a lot of very scared people that turned up for ethnomusicology, taking it with Ron Kuivila leading it! [both laugh] I think he sort of became the central point for possibly that year and the following year, the kind of cohort. Several of them are out here with me, as well. We've got four.

MS: Who was your group, then?

EC: Hmm?

MS: Who were your group?

EC: My group was, so there was me, Andrew Greenwald, Dan St. Clair, Ben Klein, and then I can't remember Samu's second name [Gryllus], I can't remember, from Hungary, he was a Fulbright, and Marcello Rilla was in it as well.

MS: Interesting group, yeah.

EC: Yeah, so it was a really big, interesting group. I think, just personally, everybody hit it off. We had a really good two years.

MS: Nice.

EC: And then, it was a, and they were all very very different people.

MS: Yeah.

EC: Yeah, it seemed to embody that, nobody was kind of pressuring or was having kind of aesthetic hissy fits about, like (unintelligible). And we were also very lucky, having Dan in particular, because he mitigated—[laughs] he could translate a lot of Ron's supercollider kind of stuff, you know. It's funny, I just heard from him, he just finished his Ph.D. in Australia. In acoustics.

MS: Oh, Dan did.

EC: Yeah, he just defended, like a couple weeks ago, I was talking to him.

MS: Yeah, he came back to teach for us one year, yeah, and that was really nice. Yeah, I didn't know where he went after that, so.

EC: Yeah, he's in Melbourne. Just finished recently.

MS: Oh, ok, good.

EC: So yeah, that was the group, and I was working with Ron, and but kind of still trying to keep my foot in some other things, and then I went in the gamelan, just tried a lot, the Chinese music ensemble, I kind of accidentally could almost play a dulcimer so [laughs] I spent a lot of time, more time than I thought I would ever do, practicing yangqing, so [both laugh]

MS: It'll stand you in good stead some day.

EC: Oh, definitely. Wait, I was telling some people, they asked me about it the other day, we ended up playing at like a Chinese wedding somewhere just outside of Middletown, which was quite a unique experience.

MS: Yeah, yeah.

EC: So what happened with that—yeah, so working with Ron was interesting because it kind of brought up certain issues with electronic music that were worth thinking of. He had a very simple idea of this kind of, you know, composition that was just a series of discrete steps, you know, and beyond that, you're kind of free to do whatever, within that system. You know, rather than kind of worrying about, you know, the traditional, certainly European and to a certain extent American model of just complaining about the form, you know, "The form's wrong and we must change the form." I'm like, well, the forms are all the same, it's just these series of steps. It's how much do you want to see the resolution between those two steps. That's an interesting kind of thought exercise, when working with, particularly with technology, because the computer is primarily based on that sort of system. With binary and bit rate, that's all that it is. That's all that it is.

MS: Uh huh, uh huh.

EC: And, that has stood me in very good stead. Just the atmosphere there of not just so much with music, like, it's the idea of that the humanities model, not so much about the subject, looking at humanity through the lens of the subject. So all these examples, but I think Ron was very good at it, as well, was kind of, how do we use this to analyze or to discuss other art forms. And obviously abstracting that again to, you know, music and sound and culture in general. In music and sound and in its position in culture in general. I think you can really see it here because there's four people from Wesleyan in the program, so. We have this, there is a huge kind of disconnect between [both laugh] us and everybody else. There's definitely been some interesting battles in the last couple years.

MS: Uh huh.

EC: And people are kind of, people seem to think of these ideas, not really like, you don't have to subscribe to it, but they seem to be genuinely puzzled, by why would you analyze things like this, why would you look at a piece like this. You know, why are you complaining about this play or this dance that you saw because, you know, of these one or two gestures that completely seem to flip what everybody else was getting about the performance. I think that's very much Ron in particular, very much a Wesleyan sort of model of things. Like, looking at the, not the minutiae of like the absurd kind of minutiae now, but the minutiae of kind of, you've set up this scene, or there's a cultural kind of ideal, and you can't help but notice when one thing is out of place.

MS: Ok.

EC: And that one thing's gonna bug you. [both laugh] That step, and what would have been the alternative better step to take.

MS: Ok, interesting. All right. That's very interesting. So you weren't in the Braxton ensemble, you didn't play?

EC: No, we don't, we all played with Anthony more than the ensemble, Anthony one on one was always really interesting.

MS: Yeah.

EC: Again, because he was like, "People have said I'm not enough of this, or I'm not enough of this, they want to pigeonhole me into one thing or another." You know, it's the ultimate attempt to reject all that pigeonholing. Like, through his whole life. So I think, that's good for any composition students or any musicians who are interested in not mimicking something, wanting to do, you know, find their own way.

MS: Yeah, yeah.

EC: And playing in his ensemble, I'm not a great sight-reading musician. I'm not like a concert ensemble player, so much. So that's great, cause it's the encouragement, he has a system that works. That can take, you know, people who have absolutely no musical skills, people who immediately will have like, you know, a pretty good sort of ears, and are good with certain technology things, but you know, I'm already several bars behind you [laughs]. So his simple attitude of like, "Stop looking at a bar of music as—what is the destination? Always hit the destination." And eventually, after you do this over and over again, the steps toward the destination are going to get better. Which, it's one of these things, it's like, "Why didn't somebody tell me this when I was eight?" [both laugh] So that was another avenue there.

MS: Yeah, definitely.

EC: I'm just trying to think, what else was—yeah, I can't remember second year, with Anthony, what happened. That was mostly the end of first year. I think it was just playing in the ensembles.

MS: Yeah.

EC: Just kind of hanging out. Because, it's one of these things, it's very hard when you, to remember exact things, you just know that being there for that amount of time was probably a very good thing.

MS: Yeah, yeah yeah yeah yeah.

EC: With Alvin, the thing I did for him most, actually, was kind of get him together when he was moving out of his office, having it, kind of archiving all of his tapes because—

MS: Right right, I remember. Yeah.

EC: So I had all these weird spreadsheets with these [both laugh] lists of tapes to—that was kind of intriguing, it was just at a sort of moment of watching Alvin looking back over his own career, these little artifacts, that was quite strange.

MS: Yeah.

EC: But then there was one, the funny moment of like, “Oh, I didn't remember I had this tape,” it was “There's a Woman in my Pea Soup.” It was meant to be the first Broadway musical that would have like a kind of overture of just electronic music.

MS: Really.

EC: And the producer really really wanted this, and the co-producer didn't want this. But Alvin had made some tapes. Alvin always was curious. It was always—with Broadway, things could have been very different!

MS: [laughs] Yeah, right, right!

EC: There was that. And then he had his secret of having a copy of La Monte Young singing and tuning with the sea song, with the ocean tanks, which supposedly there's no copy of that existing, except one that La Monte Young has—actually Alvin had a copy and it's now in New York public library [both laugh] I think Alvin was always very much about, like, “I cannot tell you what to do.”

MS: Yeah.

EC: “Just get on with it. If you're doing it, you're going to figure it out yourself. You're going to obviously do something that you don't, you know, ‘I don't like this,’ or ‘I like this.’” You know, it was somebody to—again, being at Stanford there's the compositional lecture model.

MS: Uh huh.

EC: The analysis on the blackboard.

MS: Oh, right right right.

EC: That's interesting, and it will teach you about things, but it's not going to teach you a lot about the actual—it will give you some models, but it's not going to teach you about what you're doing. That has to come from yourself.

MS: Right.

EC: So that's like an interesting three, triumvirate of Ron, Alvin, and Anthony!

MS: Yeah, right! Yeah, that's a very, yeah, well-rounded education, I would say, in different types of people.

EC: I think, as well, because of the group that, the group that was there at the time.

MS: Yeah, that was quite a group.

EC: With the students. They were all amenable to that, and they all wanted to be involved.

MS: It was a really good period.

EC: There's always a—like anything, you must always—being there as well—you don't always get to choose your colleagues.

MS: Right [laughs]

EC: You know, humans are humans. It's not anybody's fault. You're very lucky when you get a group of people like that. No kind of rubbing against each other.

MS: Right. Yeah. And it's funny with this revolutionizing Stanford, or radicalizing Stanford [laughs] Or trying anyway. It's a pretty impermeable institution, I imagine. Right.

EC: It's a funny one. It's—it is the mirror image. The personalities are there but they're just somehow warped. It's this kind of Star Trek parallel.

MS: [laughs]

EC: But then the other thing, the other connection, was Paul DeMarinis's MFA program.

MS: Oh, ok.

EC: And it's no surprise that several of us have ended up going out and kind of working with him a lot [laughs]

MS: Oh, ok, sure.

EC: I think that the program has changed somewhat here.

MS: Uh huh.

EC: I think they decided, "Well, we're going to do something different."

MS: Ok.

EC: But they didn't realize what they'd done by saying that [both laugh] But I think it's gone pretty well. I think they took a step back the last couple years. Although they brought over an (unintelligible) He's interesting, he's from Australia and he's spent a lot of time in the UK, but he's really, really interested in sort of American experimentalism.

MS: Uh huh.

EC: Especially sort of Christian Wolff stuff. So, although he's more, within a very traditional chamber context. That trend, I think, has, you know. They're looking at those kind of early '50s, '60s composers. They haven't become mainstream but their sort of—their integration with other elements, kind of like the classical tradition, is starting to come to the fore, even in people you would never suspect.

MS: Well, by now, they've become classical, I guess.

EC: That's it, yeah yeah.

MS: Right, these works become canonical. Some of these people, they've been around, after 50 years they get to be part of the classical [both laugh] At the time it was all so outrageous. I was connected to that briefly, in those days. Yeah, and now, right, eventually it settles into the canon. Right. Even to Stanford! [both laugh]

EC: Finally. It's just really interesting to see the guys who were, like, you know, the weird—the people who began computer music. But them not really having a lot of understanding or interface—not so much the early guys, like John Chowning is still here and hangs around. He's a really good guy and I think, because he was a practicing musician, he was a good percussionist, he'd played lot of kind of experimental percussion music as well. So he was familiar with the developments possibly more than sort of second-generation, who are very much sort of academic composers on paper who were like, "Oh, I'm just going to stick a computer on top of this." They don't know the Tudor stuff as much. They don't know, even like some of the Hiller stuff. They kind of know Milton Babbitt, but—

MS: [laughs] Right, right.

EC: The idea of other people using electronics in different ways—that's very foreign to them. And you can see it in the students here. They've never heard of any of the stuff.

MS: Wow.

EC: And when, like, particularly, of course, we have to be [laughs] underhanded and play it to them [both laugh] They're kind of like, "Wait!"—it's like circuit bending. This whole new fetishization of it, of analog gear. But you're showing them these older videos of people who were doing it, whether it's Gordon Mumma, David Tudor, you know, and it completely blows their minds [both laugh]

MS: Well, that's good!

EC: But you don't want to be too hipster about it, like, "Oh, well, everything's been done before." There's that danger as well. You're trying to kind of go, "No, it's just interesting that people have been thinking about these ideas in very different formats."

MS: Yeah, yeah.

EC: But it's just funny, because those kids, as much as, Christian Wolff in particular, and Alvin, have the kind of festivals now, that they go and somebody plays six of their pieces and a few interviews with them—that's still within a very particular musician type of setting.

MS: Right.

EC: Sorry, a very particular type of chamber musician type of setting. It hasn't reached some of the other kind of—you know, the younger kids who are interested in sort of sound production and who are interested in using live electronics, they haven't quite gotten, you know. I don't know why it is. Maybe it's the books. You know, some of the chronologies—I've just looked at a lot of the texts recently. There are some interesting gaping holes.

MS: Well, Gordon Mumma's book is out now.

EC: Yeah.

MS: Yeah, so that might be at least something they can, you can turn to, right [both laugh]

EC: "Look at this" (unintelligible) the French horn.

MS: Well well well. So, you'll be heading out at some point from Stanford, then?

EC: Yeah, I'm finishing this year. I don't know what happens. I'm in the middle of applying for jobs.

MS: Oh, ok.

EC: Sort of first-world problem, this year there's actually a lot of them, which is unusual

MS: Oh, good.

EC: But you just never know. It's the nature of the beast.

MS: Right.

EC: I currently work at CCRMA, as their concert coordinator, so I run a lot of the events up there. And I've done that for a year and I'm doing it this year and I could probably stay on and do that if I wanted to, but I'd like to do something else.

MS: Sure. Well, you'll just see how it goes. Right.

EC: You apply, and you see. You don't even know whether you're going to get the interview.

You don't know the internal politics and everything else. It's always interesting [laughs]

MS: Yeah, I know, it's all atmospheric and strange decision-making [both laugh] It's very intangible. It looks like, "Oh, they're hiring a certain kind of person," or whatever—it's not [laughs] But I think your combination of Wesleyan with Stanford should be pretty interesting for some people.

EC: Yeah yeah yeah, you know, it's like everything as well, you get hopeful. I've had a couple of leads, you know [laughs] But then again, you don't know, it's like anything else.

MS: Right, right.

EC: The secret service and human intelligence versus the word on the street [both laugh] I think more than anything, though, I've been—I'm not in the stage which I think you see with a lot of doctoral students—I think it's interesting at Wesleyan, because it's only recently where a lot of people from the MA program have gone on—in composition have gone on—have gone on to do doctoral work. It's an increasing number of people.

MS: Yeah.

EC: I've seen it with a lot of other—humanities doctoral students—they do have the what's-it-all-about fifth year. I've been lucky that way just because I've been involved in lots of different things.

MS: Ok.

EC: I haven't quite reached a desperation phase yet [laughs]

MS: Oh, ok.

EC: Ask me again in May!

MS: [laughs] Right, right. Well, yeah. It's great to have a chance to hear your story. And yeah, I'll be out there in a couple days, I'll be out there visiting Cork.

EC: Is there a conference?

MS: Well, Jane Alden is in Dublin now, and she said, "Oh, come over," and then the Cork people said, "Oh, you're going to be in Ireland? You must come," so I'll see everybody and I'll just give a talk and hang out.

EC: Have you ever been there before?

MS: Yeah, I went—that's how we got the program, the Wesleyan program. Wesleyan sent me, actually. They would never do this now. They paid to send me over to talk to the Cork people and see—after Mel had been at Wesleyan. So that was in 2000. So yeah, so I came down then. Of course I thought it was great. It looked so much like Wesleyan. Of course, Mel was such a wonderful presence at Wesleyan, where everyone was so sorry to see him go. So I said, "This is

a no-brainer. Please!” [laughs] So that was the time I was out there. So that was about 15 years ago, I guess.

EC: Things are, I don’t know, things are—it’s an interesting time for Ireland at the moment.

MS: Yeah [laughs]

EC: I don’t know, I’m going back—I’m going back over winter break. This is my first time back in a while, for winter, which is always a little [laughs] You can judge a lot by the Christmas shopping.

MS: Oh, right, exactly.

EC: That seems to be—that’s the—we’re still very much linked to Christmas shopping. It determines, economically, what the state of the country is [laughs] I haven’t seen it in a few years. I’ll be curious to see what happens.

MS: Right, right, that’s when you’re going. [laughs]

EC: But yeah, say hello to everybody for me.

MS: Ok, I will, I will. And yeah, it’s very timely talking to you just now. Well, good luck with it all. It’s really nice. I’m just putting these tapes away in the archive and then I’m hoping somebody can do the real, honest history of the Wesleyan program over fifty-plus years or whatever and its impact on the world. Which is rather substantial, given how many countries people have come from. I’ve been talking to people in South Africa, and China—I mean, these are all our grad students, you know.

EC: It was really funny—last year or so, I can’t remember what time—maybe about February or March—Arnold Dreyblatt was here.

MS: Ok, there’s another one.

EC: When you see the—yeah—we’re talking about the mainstreaming of something, like, the size of the institution he’s involved with. How he’s managed to get himself into the sort of higher echelons of the German artistic funding [laughs] It’s interesting to see where all these people have ended up and how much they’ve managed to kind of shape things.

MS: Yeah, there’s quite a number of Wesleyan people working abroad. So I’m thinking of talking to some of them, too. I talked to Heather Jennings, I don’t know, you probably didn’t know her.

EC: No.

MS: Who is teaching in Brazil, you know. She’s got a job and has a Brazilian husband [laughs] Teaching composition in Brazil. We have people sort of everywhere. She said, “Oh, yes, of course I’m still doing all these Wesleyan things.”

EC: It'd be an interesting little map to see just where everybody is.

MS: Right, right.

EC: So hopefully you will get someone to stick the pins in the map [laughs]

MS: Yeah, well, it's just going to be there so I'm hoping somebody will pick up on it at some point and do it.

EC: Are you teaching this year, or are you—

MS: I'm on sabbatical right now, so I'm just commuting up from—I've moved to New York, I have this little place in New York so I'm just retiring into it. I'll be done in June. Yeah. Then I'll just be living down here.

EC: Summer in the city, right.

MS: Yeah, and winter too [both laugh]

EC: I shouldn't say that. We're complaining about the 60 degree weather that we're having, and the slight rain.

MS: Oh, right right, really bad [laughs] Well, ok. Well, great to talk and yeah, take care.

EC: Have a great trip.

MS: And you too. Bye bye.

EC: Take care.