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Heather Jennings - Interview with Mark Slobin

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Mark Slobin: My goodness, I haven't seen you in a long time.

Heather Jennings: Yeah, it's been like 15 years.

MS: Is it 15 years?

HJ: Yeah!

MS: Hard for me to keep track with so many generations of people.

HJ: I know, coming and going.

MS: So how's it going in Brazil?

HJ: It's going well, going well.

MS: How long have you been there?

HJ: I've been there since I left Wesleyan.

MS: Wow.

HJ: Actually, 18 years. Yeah, yeah. We lived in Boston for a few months and then things worked out for us to come here and...

MS: Oh, ok.

HJ: Yeah.

MS: Well that's nice. Well I'm really enjoying this chance to see people and talk to them.

HJ: I know, that's really fun.

MS: Get the story, and we're going to put this in the archives and I hope some day someone will write a real history of the Wesleyan program. So we can just chat a while. Tell me how you got to Wesleyan to begin with.

HJ: Well, I started my master's at CalArts. And I was actually already dating my husband, who's from India. Actually he's from India but he grew up in Brazil.

MS: Oh, I see.

HJ: So I didn't want—he was at Boston University, and I was at CalArts, so we were separated by everything in between the coasts, actually, so I decided to leave CalArts and start over. And so I took a year off after CalArts which I only ended up one semester there, and came back, and I got married and then at the same time I applied to Wesleyan. The experience at CalArts was really great because that's really what helped me get into Wesleyan. I had taken classes with Wadada Leo Smith. And so he gave me a recommendation. And David Rosenboom gave me a

recommendation.

MS: Not bad, right, yeah.

HJ: That was really great. And so that's what got me into Wesleyan.

MS: Yeah. So you heard about it before, right?

HJ: Yeah, oh yeah, absolutely. I was, I've always been interested in world music and I studied Indian music for many years.

MS: How did that happen?

HJ: Well, a friend of mine, when I was at my undergrad, at Berklee College of Music in Boston, she had this huge collection of music, probably like a thousand records, my roommate. There was this record called "World Music" something, some collection, I don't—by Peter Gabriel. So it got me interested into all these, the whole world of world music. And one day I saw a flyer that said "sa ri ga ma pa da ni sa - want to learn a new ear training?" and I thought, "Wow, what's that?" So I called the contact and he's still my professor, to this...

MS: Who's that, in Boston?

HJ: Warren Senders.

MS: Oh, yes, I know who he is. Oh, actually, he taught at Wesleyan, I think he taught for us for a semester.

HJ: Oh, ok, cool.

MS: I may be mistaken, but. I think he taught one semester. Was he a tabla player?

HJ: No, not Steve Gorn, I know who that...

MS: Steve's a flutist, but um, Warren Senders, is he...

HJ: He's a singer.

MS: Oh, he's a singer. He just sounds so familiar, I can't remember exactly why. He may have been around Wesleyan.

HJ: The tabla player is a good friend, I can't remember his name right now.

MS: So you were already in New England and knew Indian music so it wasn't totally unreasonable to come to Wesleyan. And you knew about composition as well.

HJ: I, no, I mean, I obviously knew about Alvin Lucier, from music history. [both laugh]

MS: Music history!

HJ: That was amazing, to go study with someone that I learned about in music history classes. And so, I just, you know, there was this flyer, it had Ron Kuivila standing next to Alvin Lucier and it said “world music” and I was like, “Oh, wow! That’s what I want.” I hadn’t really—I had only really gotten into more experimental kind of things at CalArts, and that was sort of my introduction to that world. And so, you know, thankfully, because I don’t think I would have been prepared otherwise. Because. It’s a, you know, the new music world is a little different than the world music world, you know? But I loved Wesleyan. I participated in gamelan every year, and I sang in the Wesleyan singers with Neely Bruce. I was Alvin Lucier’s assistant for his 109 class.

MS: The now-famous class, right. Have you seen the book?

HJ: Yes, I have the book, yeah.

MS: He called it *Music 109* because, you know, he was trying to figure out what to call it and he finally said, “I’ll just call it *Music 109*.”

HJ: That’s great!

MS: So you were there when that all happened.

HJ: Yeah, yeah, that was great, I loved that.

MS: So nothing surprised you when you got there. Other times, some people are like, so surprised, they came from other countries and contexts, and they’re kind of, “Oh, well, Wesleyan, this is different,” you know.

HJ: No, I was surprised by it but it was more of an academic thing that surprised me. I wasn’t really ready for the level of academics that was presented to me. But I think, my undergrad doesn’t really gear their students towards that kind of thing.

MS: Yeah, not from Berklee. Right, yeah.

HJ: No, so Su Zheng was my first teacher, my first class, and there was like a pile this big [holds hands about six inches apart] of readings, you know. “Read this for next week,” and I’m like, “What? Excuse me?” [laughs] But that’s how it is. We just started a master’s program at where I’m teaching and the students say the same thing, so I just start laughing. [both laugh]

MS: Oh, that’s interesting. So that would have been more ethnomusicology, or was it also readings in composition?

HJ: The Su Zheng class?

MS: Yeah.

HJ: That was problems and methods.

MS: Problems and methods, whatever that means, everybody does it differently.

HJ: I know.

MS: So how did you find being thrown in that way, directly, with ethnomusicologists in the same space?

HJ: Oh, I loved it. I thought it was fantastic. I mean, at first I was like [holds hands up], “This is really, woah,” you know. “I’m not ready for this!” [both laugh]

MS: Oh, ok.

HJ: But I just held on and pushed through, and, you know, it was a very different experience from CalArts, which is a more, like, because you know it was pure composition. You know, they have world music, they have all the same kind of groups that Wesleyan has, you know, West African, and in fact they have Balinese gamelan, and Javanese gamelan, so from that perspective it was very similar but, from the academic perspective it’s very different.

MS: So what did the academic perspective give you, for your work and thinking?

HJ: Just, it definitely changed me as a thinker. I’ve never been, even now I still kick and scream if you ask me to write an article, but I’ll do it, you know? It’s like, I have that base, I have that preparation. It’s actually a national requirement for professors to do, well, not *requirement* but you know, it’s like, our music courses will get higher ratings if we have more publications, you know. Except, you know, they won’t count composition in any academic way, so it’s kind of a fight we’re always having with them, to try to sort of make it more well-rounded. But we asked the, they want us to publish as much as possible.

MS: Oh, interesting. And you can do that, right, that’s good.

HJ: Yeah. I don’t like to, but [both laugh]. Like, “Yeah. yeah, fine.”

MS: So, who was in your group? Who were you hanging out with at Wesleyan?

HJ: Yeah, I came with Jimmy Smith, Eliot Bates.

MS: Bates, oh, ok.

HJ: Let’s see, Jimmy, Eliot, Robert Nasta, Matthew Lee, there were nine of us, so I’m five, there was Steve Pixley, Susan Tveekrem.

MS: Oh, ok, that’s right.

HJ: [looks off screen] My husband is feeding me things!

MS: Right, right.

HJ: [to her husband] What’s the girl, was that the next year? Anyways, and two more. Who else? Joseph, of course, duh. [to camera] Joseph Getter. You know, so many people I’m so in touch with to this day, Bob and Joseph.

MS: Oh, you are. That's nice.

HJ: Oh yeah. Totally.

MS: Huh. Well that's a pretty mixed group of people, right.

HJ: It sure is. It really is. And I've stayed in touch with almost everybody, really. Yeah, Steve Pixley, I lost touch with.

MS: Oh, ok. Yeah, Steve was great, very nice guy, really sweet guy.

HJ: Yeah, yeah, and also very solid. But it was nice. A good group. I loved them.

MS: Yeah, every group's a little different. Kind of this kaleidoscope, you know, where everything, it looks the same but everything changes when you turn it. It's that quality in the program, depending on who's there. So, the social life was pretty active and you saw people a lot?

HJ: Uh huh, definitely. And I also performed, I, you know, part of when we want to get a raise, we have to prove all of the things we've done for the last two years here, and so the first, my first raise - actually, it was before that, this was my, yeah, if you're going to cite that you've performed at such and such concert on your curriculum, CV, you have to actually have that document and it has to be (unintelligible) when you apply for a job. So, I was like, wow, it was just crazy how much I performed. I performed in [counts on fingers] all of Alvin Lucier's concerts, I performed in the Wesleyan Singers concerts, the gamelan concerts, all of the student composer concerts, like, I was in all of them. So it was really amazing.

MS: Oh, ok. And you saved the programs to show!

HJ: Well, thank goodness I did! That definitely helped me get my job, doing that.

MS: Oh, ok, well that's good news. Right. Who was running Wesleyan Singers? Was it still Neely, or was it?

HJ: Yeah, still was Neely.

MS: So you probably did some curious repertoire with him, I suppose.

HJ: Yeah, yeah, we did some Poulenc, and we did this piece by a friend of his. There was some big nuclear arms problem so there was this piece called "Stop the Weapons" that we sang. [sings and gesticulates] "Stop the weapons! of nuclear de-stru-uh-ction." You know! [both laugh] And of course Neely's piece. We did a piece called "Hugomotion," by Neely. But I enjoyed it greatly. It was a good group.

MS: Oh that's good. Well, because there are different periods, in terms of the composition-ethno-world music connection. There are periods when it's not very lively, I mean, it's not a lot of permeability, and then there are times when it's very, kind of, cross-referencing. So you found it collegial and people were going back and forth and doing projects together?

HJ: Absolutely. Eliot, in fact, all of my colleagues played in my master's thesis recital. All of those. And then I think Peter Hadley played in it, also, and there were a few undergrads in it. It was definitely, we had a large, I think so many of our group also played a lot. Even the ethnomusicologists played a lot. And Eliot plays to this day, so. It was great. It was really fun.

MS: Yeah, he's got a job in England now, right.

HJ: That's right, yeah.

MS: So the people move all over the place. That reminds me, I should actually contact Eliot. I sort of, I got into this idea, my retirement year, of talking to people and I realized there were too many dozens of people and I realized there was no way I could select, so we did this arbitrary idea—or maybe it was Ron's idea—of people born abroad or working abroad, and that sort of enlarges the pool, that ended up being about 50 people right off, and Eliot should be on that list, that's right. It's interesting. So you were able to adapt to this other society, it seems, fairly easily.

HJ: Well, it wasn't easy.

MS: Well, not easily, but I mean, you were able to adapt to this other society! [both laugh]

HJ: Yeah, eventually. It takes like four years. I see the people who make, either they make it four years and move back or they push through and slog on and there's this kind of, you know, you get frustrated with things and there's, the communication is different, the culture, the ideals are different, things like that, you know. But what was mostly difficult was, we first lived in the city where we are now and we moved to a different city, and I had already started making my friends here, and so I had to start all over, and I was pregnant by the time we moved.

MS: Oh, gosh.

HJ: And the new city is just this kind of closed place, so I was having a hard time making friends. I was sad having left this place. I was there for ten years.

MS: So you're in Natal? Is it?

HJ: Yeah. We moved back.

MS: You moved back, you were able to move back. Interesting. Did you take, back at Wesleyan did you take courses outside the department, and mix with faculty outside? What did you do?

HJ: Yeah. I took acting classes.

MS: Oh, ok.

HJ: I can't remember his name right now, but he was great. I loved the classes. And my cousins actually went to Wesleyan, also. And so, I don't even know what Josh majored in, but Arlen majored in psychology with a minor in theater, but really it was a major in theater, because that's mostly what she did. So I got involved a lot in hanging out with those people. She was an undergrad when I was a master's. So that was fun.

MS: So you were able to mix with the undergrads pretty well. Right.

HJ: Yeah, yeah.

MS: Yeah, not all grad students do. But some do. I mean, the department does try to integrate these ranks but, and kind of erase the boundaries, and it does work a lot, in terms of performance and things like that.

HJ: Yeah, yeah, I had a couple of undergrads that helped me, accompanied for my Indian music part of my master's thesis recital. so they were, the tambura, he was learning tabla, and so like, when, I don't know if you remember Ben Harbert? He was an undergrad. He was my tabla player.

MS: Pretty good, right.

HJ: But if he couldn't do it, he would have Rahm come in. And then I was like, "Wow, I've worked with Rahm so much I feel a little bad, just like cutting him out," so I said, "Hey Rahm, will you play the tambura in my recital?" and he was like "Yeah!" so that was great. Really fun.

MS: Was Barlow still there when you were there?

HJ: Yeah.

MS: He was quite a figure. Ben is in DC at Georgetown. Yeah, he's very lively.

HJ: I see his posts on Wesleyan-on Facebook some times, "What should I choose for my rock history subject today?" I'm like, that's awesome that he's teaching rock history, you know.

MS: Yeah, Ben's a great guy. He's been working in prison, in the prisons.

HJ: That's right, I remember seeing a kind of snippet, a trailer for that.

MS: Yeah, it's very nice, he's doing, he's been studying Angola prison, the infamous Louisiana place where Lead Belly was. It's very interesting work. So yeah, people do a lot of interesting things coming out of Wesleyan. [both laugh]

HJ: For sure. I'm still in touch with Zoe Sherinian, too.

MS: Oh, Zoe.

HJ: She did a lot of good documentaries, too.

MS: Yeah.

HJ: I don't ever get to see them because I can't afford to buy them, and no one has brought them here! And I think it's really too bad, because it would be really neat. I think even the universities, like our university wouldn't be able to really, they wouldn't justify renting it, even just renting it is like a hundred dollars, they'd be like, "What?!"

MS: But Zoe would send you a copy, right.

HJ: Yeah, but I don't know. I guess I feel...

MS: Yeah, drop Zoe a line, she'd probably be really pleased. She likes to see her stuff get out there, you know, everybody does. Yeah, you should drop people a line, they'd send you a copy. Yeah, she did that documentary which is really nice, yeah, on the India work. And she's doing well. I mean, so many people are so many places, you know. So, the composers, you're still in touch with some of the composers, too, as well.

HJ: Mmhm. Yeah yeah. Bob and I stay in touch and I visit them when I come to the East Coast, Wendy and. I was actually hoping that I would do my doctorate this year and so Bob and I were like super excited to get a group together but the doctorate didn't work out and now I have to wait until my son graduates from high school.

MS: Oh, gosh.

HJ: It was gonna mess up his schooling.

MS: Where would you go for a doctorate?

HJ: I applied to NYU and to Columbia. It's a little tough because my husband, he can do a post-doc but they only allow him to go in one place, so I chose a place that had lots of programs, but those programs were all so, yeah, I don't even know the word in English any more. A lot of competition.

MS: Competitive, right.

HJ: Yeah, yeah, so it was really a bummer not to get in. But who knows what's gonna happen when my son graduates and I don't even know where I'm gonna go now!

MS: Right. Yeah, NYU, well the person who succeeded Alvin, Paula Matthusen, got her degree at NYU.

HJ: Oh yeah, I mean, it's a fantastic program.

MS: She's very successful, really kind of wonderful to switch from Alvin to a young woman [both laugh] It's like a completely different model.

HJ: I'm definitely pleased that they hired a woman composer, you know. We women composers have a tough time! [laughs]

MS: I know, I know! And they ended up only interviewing three women for the job, out of the small number of women that applied they sort of, the committee said, "You know, the women are the best, so let's interview just the three women." So that was interesting.

HJ: That's cool, yeah.

MS: She's very, very good. She got the Rome prize last year.

HJ: Wow, that's amazing.

MS: Yeah, yeah. And we just keep moving forward, with different people, because so many, you know. Us old guard are retired, and Adzenyah's retiring now, and you know, I retire...

HJ: Yeah, yeah, I saw that.

MS: So, uh, in your, are you able to bring in any Wesleyan ideas in your teaching? How do you teach?

HJ: Wow, my teaching is such a mishmash. Absolutely whatever I learned at Wesleyan gets incorporated for sure into my teaching. I teach computer music and counterpoint. I don't have too much opportunity to get world music into the, like, I want so much for them to have a world music class, and let me teach that class, but I did have, I taught a music appreciation class, which here is a required class for music students, as opposed to an introduction for non-music students, and so I made sure that, like, I detoured a little bit from the syllabus which was like, 90% Western European classical tradition and 10% jazz and music, Brazilian popular music. I'm not used to saying that in English, either! Brazilian popular music and you know, that stuff. So I was like, you know, I'm going to do it one third, one third, one third, and make it world music, Western European music, and popular music. And that was great, I loved that experience. But someone else is giving the class now, so.

MS: Oh, ok. But it probably rotates right. Oh, by the way, there is another Wesleyan, there's another Wesleyan Ph.D. in Rio, Vincenzo Cambria.

HJ: Oh, wow.

MS: I mentioned you to him, so he thought, "Oh, really, there's another Wesleyan faculty person in Brazil."

HJ: What's his name?

MS: Vincenzo Cambria. C-A-M-B-R-I-A. He still goes by vcambria@wesleyan on his email. He's an ethnomusicologist now, he was born in Italy, grew up in Brazil, and he works in the favelas and with his social action, sociologists who do really great work with the local kids. And yeah, he got a Ph.D. from us, three, four years ago I guess.

HJ: Oh wow.

MS: And he got a job at a university. So he's quite grounded. It might be nice, maybe that's, you could bring him, then.

HJ: Yeah, yeah.

MS: Because he's local.

HJ: Yeah, I'll look him up.

MS: He's local, right. Vincenzo Cambria.

HJ: So he's not Brazilian.

MS: Yeah, well, he grew up in Brazil, he's pretty Brazilian.

HJ: Like my husband.

MS: He was born in Italy, but.

HJ: Yeah. My husband came here, one year of age, so.

MS: Oh, right. I think Vincenzo was a little older. He's a great guy, great guy. And that group does really interesting work. So yeah, maybe, I know it's a big country, but maybe you could bring him.

HJ: Just the fact that he's around, I have his name, I'll look him up.

MS: He's actually the, now he's the head of the Brazilian ethnomusicology society or something. Which is rather small, but.

HJ: It is rather small. When I, I spent two years in America, so the kids could know America, from 2008 and 2009, but their society came to the city where we used to live, so I was like, "Oh, if only it could come two months earlier, I wouldn't have missed it, but." It was actually a really welcomed event. It was well-received.

MS: Yeah, I think he's trying to build it up. So.

HJ: Well, I'll definitely look him up. He'll be very easy to find.

MS: Yeah, right, he will be easy to find. He actually still has a Wesleyan email. I don't know, he must have another email too.

HJ: I actually just use my Wesleyan email because I want people who knew me from a long time ago to be able to contact me.

MS: Ok, that makes sense.

HJ: I usually use it. There's only one thing I use my Gmail for, that's because Wesleyan, in my computer music class I teach a little tiny bit of score preparation, and I use MuseScore to teach it, which is a free music notation program. It's actually an excellent program. But when I send, when my students send me their work, to my Wesleyan email, I can get PDF, Mp3, aiff files, but I can't get this MuseScore, so I'm like, "Send it to my Gmail account!" I had to just guide another student to send it to my Gmail.

MS: Oh, ok, yeah. Uh, gee, I'm not sure what else. I mean those are the kind of basic things I've

been talking to people about, the kind of trajectory and the influence of the place on you.

HJ: I mean, it's an integral part of who I am, for sure.

MS: Well you can send your kids there, that would be something.

HJ: That's right, that's right.

MS: That would be funny. Yeah, it just keeps kind of moving on.

HJ: I can imagine it's still quite exciting.

MS: Yeah, I mean, now Paula does laptop, you know, ensembles and Alvin didn't do that, she knows programming inside out. You know.

HJ: That's good.

MS: But she also does, in the sort of Alvin tradition, and in Rome, she was working inside the aqueducts, the Roman aqueducts.

HJ: Oh, neat.

MS: Doing sound, she does a lot of sound, a lot of her stuff is based on spaces.

HJ: Yeah, yeah. I saw, I came in 2011 to Alvin Lucier's...

MS: Oh, you were there, that's right.

HJ: The big event. So I saw that she was talking about her project.

MS: Oh, right.

HJ: Like, that sounds interesting, that's cool.

MS: Yeah, yeah.

HJ: I still wish Wesleyan would offer a Ph.D. in composition, so I would come back!

MS: Right, that would be, yeah, yeah, I guess they're not gonna give us any new degree tracks, we just sort of hope to hold on to all of our faculty when they retire, but probably not new degree tracks, right. But yeah, we talked about that for years, but the atmosphere's never quite right in that little university to expand programs like that.

HJ: Yeah, yeah. I mean, CalArts just got a, just added a DMA, must have been fairly recently. That excited me very much.

MS: I'm sure.

HJ: I chose New York, I actually chose New York because my daughter has, her heart is set on

settling, on being in New York.

MS: Oh, all these young people want to be in New York until they get here and see what it really involves, right.

HJ: That's what I said to her. She's like, "Well, I at least have to try!"

MS: Right, that's the whole thing, you have to try New York. It's sort of this mantra.

HJ: That's funny.

MS: There was one graduation where our president, who's a New Yorker, said to the assembled, you know, senior class, "And when you graduate and move to Brooklyn," and they all just cracked up, because [laughs]

HJ: That's really what they were gonna do!

MS: Right, right.

HJ: That's excellent, yeah. That's really neat. I look forward to seeing all the stories and the anecdotes that you put together with this.

MS: Well, I'm not putting together a book, but we'll probably put some of it online. I guess I'll have to check with people again, whether it's ok to put what they said online, or something.

HJ: Well, you have my permission!

MS: Oh, ok! Great. Yeah, I'll get it, we can get it transcribed, I don't know if we need to put the original up. I found this nice software that records Skype calls. It's very convenient.

HJ: Oh, cool.

MS: So you just hit the button and it records the Skype call and then I send it to Alec McLane at the archive and he's got a file of them.

HJ: Oh, that's perfect.

MS: So, yeah, I mean, it probably needs a little editing, because there's chitchat and this and that but yeah, I hope we can put stuff online by the end of the year. I'll have a little symposium for my retirement and it'll be kind of nice to have these things available.

HJ: Yeah. Is that going to be this year still?

MS: Yeah, April 16, right. So I'll invite some of my own advisees, doctoral people will come back and have a little gathering, and it'll be nice.

HJ: Yeah, that'll be really neat.

MS: So otherwise, I know Neely has just shoved off his retirement so he's around a couple more

years now. He said he was leaving next year but he's not, so.

HJ: Uh huh, uh huh.

MS: So people find it hard to leave, right.

HJ: Oh, absolutely. You know how cruel it is here, we have required retirement at age 70.

MS: Oh, ok.

HJ: I think it's so like, we try to raise, we're like, "No, wait, we want to work more years!" [laughs]

MS: Yeah, right.

HJ: And they're like, "No, no, no."

MS: It's a lot of places in Europe where it's 60 or 65.

HJ: Oh, wow.

MS: So 70's pretty good, yeah. The UN is 60, for example. You're out at 60.

HJ: That's crazy.

MS: And most academics are out at 65 in Europe. So, you know.

HJ: So I guess 70's...

MS: 70's pretty good, by, uh, right.

HJ: Alvin was like 80!

MS: Right, Alvin lasted till 80, I'm not gonna last that far.

HJ: I just think, whoever wants to should stay as long as they want.

MS: As long as they can still hold it together, right.

HJ: Absolutely.

MS: Well, Alvin's still very active, I went to a concert of his last month in New York, he's still just doing his thing.

HJ: I called him and he says, "Well, I've slowed down a lot," I said, "Oh, you have? That's funny because I just saw an interview with you being done in California!" [laughs]

MS: Oh, yeah, he's in Europe, he's in California, he's all over the place, too, yeah, right. He hasn't slowed down that much.

HJ: No, I know.

MS: Well, is there anything else that occurs to you about Wesleyan, in general?

HJ: No, just that I miss the fall, miss the seasons [laughs]

MS: Right, right. Different seasons, right, yeah.

HJ: And oh, and you know what's really funny, Sumarsam was giving a talk, maybe it's still going on, at University of Connecticut, and it was being streamed live, so while I was waiting for our interview I just sat and watched Sumarsam talk about wayang kulit.

MS: Oh yeah that's right, he did a big thing up there about wayang, that's right.

HJ: Yeah, yeah. Streaming live, like, hey this is great, I see my old professor! Talking live! I just love it when I have that opportunity. You know, to be able to interact. I'm very grateful to the internet for that.

MS: Yeah, yeah. It makes it so much easier now. Right, to, you're not completely out there wondering what everybody's doing and you see if there's a letter, or.

HJ: Yeah.

MS: Great. Well, really great to talk.

HJ: Yeah. Thank you for thinking of me.

MS: Oh sure.

HJ: I'm glad I made the list!

MS: You made the list, right, there you are.

HJ: I wish you best of luck and a great retirement party and If I happen to...

MS: Yeah, if you're in the East let me know. Yeah, I'm living in New York now, we had this pied-a-terre and I just moved here now.

HJ: All right, so you're talking to me from New York.

MS: Talking yes, right outside Lincoln Center, right, yeah.

HJ: Oh, I have to tell my daughter, she'll be like, "Oooh!" [both laugh]

MS: Right.

HJ: All right, well, I wish you the best of luck.

MS: Great to talk, Heather, take care.

HJ: Maybe I'll run into you in New York.

MS: Yeah, sure! Ok.

HJ: Take good care!

MS: You too, bye bye.

HJ: All right, bye bye.