Scott Wyatt Oral History Interview

September 30, 2014

Participants: Scott Wyatt: SW; Tony Reimer: TR; Dennis Reyes: DR; Benjamin Whiting: BW; and Kyle Shaw: KS

Subject: University of Illinois Experimental Music Studio

Interviewers: Scott Schwartz: SS; Zak Boerger: ZB; and Rory Grennan: RG, Sousa Archives and Center for American Music

SS: This is Scott Schwartz, interviewing Scott Wyatt, on September 30 in the EMS Studio. Which studio are we in?

SW: We're currently in Studio X of the Experimental Music Studios, which is room 5089.

SS: We're doing an interview on--continuing the conversation we had with James Beauchamp about two weeks ago, and getting the later perspectives on the EMS. I'm here with–and we're just going to have each person introduce themselves. Scott, why don't you start, and we'll just kinda walk around the room.

SW: Okay, I'm Scott Wyatt.

TR: Hi, I'm Tony Reimer.

DR: I'm Dennis Reyes.

BW: I'm Benjamin Whiting.

KS: Kyle Shaw.

ZB: Zak Boerger.

RG: Rory Grennan.

SS: Alright. And again, Scott Schwartz. Just, basically kick it off…Scott why don't you--you've laid out quite a bit of stuff here. Why don't we just start the conversation with what drew you to the University of Illinois and the EMS Studio, in essence, composition as a whole?

SW: I came here as a grad student, in composition, and--

SS: When was that?

SW: 1974, and I knew of the reputation of the University of Illinois and the Experimental Music Studios, new music composition and especially all the contemporary arts festivals. And John Melby, who was one of my composition teachers at West Chester University, then West Chester State College, who had come to the University of Illinois as a new faculty member.

SS: So in essence, you followed John.

SW: Kind of. It was another reason.

SS: So again, we're just trying to get a sense of the flavor of the school, the environment, the faculty. Who–

SW: Well there was a lot of activity then. Faculty included Ed London, Sal Martirano, Herbert Brun, Ben Johnston, Morgan Powell, John Melby, Paul Martin Zonn, and others at that particular time. Robert Kelly was also faculty at that stage of the game. There were seventeen full-time faculty in the composition-theory in '74.

SS: Seventeen?

SW: Hmm?

SS: Seventeen?

SW: In '74, seventeen full-time faculty.

SS: That's remarkable, covering just about everything from Robert Kelly's style, on to Paul's. You mentioned Morgan was composition which I don't -- I don't normally immediately associate Morgan's composition with the EMS studio at all. So in essence, he had some sort of connection to it.

SW: Well he had minor connection to EMS as he was up on the fifth floor. Herbert Brun was another one, obviously. He was here at that time which was very active. There was also a bit of a vacuum that had been created by Lejaren Hiller's departure in '68, and that's when I think a lot of stress came about within the faculty.

SS: So what did Jerry Hiller provide that wasn't there after he departed?

SW: Jerry started everything. I mean he started everything with a zero budget, from everything that I've read, as well as from the conversations I had with Jerry. We invited him back to Illinois numerous times, so it was fascinating to hear from his perspective directly what went on, including his jumping into dumpsters over in the EE area, pulling out equipment that had just been thrown out. There was a

different set of rules and regulations with respect to state-owned property at that point, and he also was able to secure equipment from WILL that was either not working or no longer needed. WILL radio. And so he was able to assemble things with a zero budget.

SS: So we could use a rock and roll, do-it-yourself.

SW: It was. And it's pretty much been that way since--we never had a budget. We still don't have a budget.

SS: Okay what's--there's not--we have information on Jerry, publications and so forth, which give you the academic perspective of who he was. And we've talked with James. We've tried to get a better sense of how Jerry interacted with people, but couldn't quite get the real sense of flavor. Jim was very, you know, gracious in his descriptions of Jerry. But you never got a clear sense of who he was, how he interacted with students and colleagues. I mean, you said you brought him here many times, what was he like to work with?

SW: He was a joy to work with. I mean, it was like old home week when he would arrive, and the faculty from that time period would spend time with him; there were parties, et cetera. He was very gracious with his time in meeting with students. He was a scientist, a chemist, and so his perspective was from that perspective. He wrote large grant proposals, including to the National Science Foundation, which he received, I think the National Science Grant was '65, and he, along with Jim Beauchamp secured a grant ($30,000) in '62, from Motorola.

SS: And that at that time was...

SW: That's a lot of money.

SS: So he was good at finding money, even though he was operating with kind of a zero budget mentality.

SW: Well yeah. As he said to me at one point, if you don't have a budget, they can't cut it. So from that perspective I learned a lot, and found myself also in dumpsters and trying to get as much equipment as possible—in a matter of fact, when the ILLIAC-2 computer was dismantled, I spent a lot of time over in DCL just getting whatever parts that were being literally thrown out: boxes of wire, printed circuit board cards...just the cards that could be used for our projects... and trim pots that were on cards. When they moved into the music building, and I'm not really sure how a lot of this transpired, Phillip Musser was a part-time lecturer and was made supervisor/director of the studio. I don't know if he was a composition student, I'm assuming that he was, but I don't know. There are no records in the music building or in the director's office to really find that out. And after approximately a year and a half, Phil resigned, left the building, and never came back. But he was on campus, I believe he was an engineer, general engineer, and he later retired. I tried to contact him several times, but nothing ever came back, 'cause I was curious to try to find out what went on during that time period. There was capital development fund for moving into this space and he actually did a lot of ordering so he was pretty much the one who ordered all the equipment, with, I'm sure, input from Jim.

SS: And there was a committee that comes about with Phil...EMS policy committee, so I assume that was developed out of particular needs? And again, your later letters saying there are issues with equipment

failing--your first letter, I believe it's '75, basically says of all the challenges, the greatest problem was lack of maintenance. So was that something that preceded your time here?

SW: Yeah, I think-- there were only two actual studios within these seven rooms. This was Sal's room, where he was working with the Sal-Mar Construction. So it was a workshop, and dedicated to his particular project. And in this corridor, where we now have three studios, they were all workshops and storage. There was a desire at that particular point, and there was an opportunity, to get parts from electrical engineering, at either low cost or for free. So many parts came over here, and there was, from Jim's perspective, as well as Phil Musser's, an interest in building projects, building oscillators, filters, etc. From Jim's perspective, he had moved beyond his analog Harmonic Tone Generator which was a modular voltage-controlled synth developed at that exact same time as Bob Moog's and John Eaton's, and Jim had moved into digital audio, and had a PDP-5 computer in room 5095, where I think he researched building digital control of analog circuits. So there was this desire to build things, but at the same time, the environment was changing --the money and the availability of being able to purchase parts--was changing very rapidly. The university went to, especially in engineering, an all external grant effort....and they stopped funding that kind of research locally. And there was no money for designing and building instruments and circuits within the College of Fine and Applied Arts, as they just didn't understand such a need.

ZB: Scott, could I ask what years...

SW: '72. They moved into this building in '72, and that's when Phil Musser had been hired as a part-time lecturer. And so it was basically up to him, based upon the notes that I have...with his name on it, in his handwriting, what parts they bought, and what equipment they bought through capital development funds. There was a desire on Phil Musser's part to have some classes in electro-acoustic music. Jim had an interest in research and building. Sal, of course, had an interest in building the SalMar and he'd put together a team of engineers and CS people for his work. Herbert was interested in doing computer generated sound, and he too, worked with a team at CSL, Coordinated Science Lab. This was primarily all software-based, which would then go to tape, digital tape, and this digital tape had to be converted elsewhere.

SS: So we've got multiple projects...it makes, from what you said, and the documents you gave us, really becomes a committee that divides gates for what resources would be available, depending on what they had left to use.

SW: From what I've been able to ascertain, there was a power vacuum when Jerry left. Jerry kept all these people together. You have rather flamboyant personalities at this particular point. At times these personalities got out of hand. There were arguments. There were physical confrontations at times, there were loud battles, Herbert really couldn't stand Ben, Ben couldn't stand Herbert, Sal was trying to be the Godfather...there were all kinds of things going on. So I think the policy committee, the faculty policy committee, was an effort to try to keep things going and under control with not having any one person in charge. And apparently it failed miserably. I don't know what occurred, but something happened prior to my arrival. Herbert said it was a big fight, and he wouldn't go into it beyond that. And Phil Musser left. Somehow, Joe Pinzarrone arrived on the scene.

SS: Who was the next person to come in and kind of–

SW: Another part-time lecturer, Joe Pinzarrone, took over for Phil Musser. And I worked with Joe. He was a very laid-back guy who was heavily into hybrid systems. He had a PDP-1145 based system that he built with Jody Nagel, if I remember correctly, and his girlfriend was a dancer. He built analog oscillators, VCAs, envelope generators, and then had the PDP-1145 control the analog gear, but a lot of detailed information came from mercury switches that were sewn onto the dance costume. So from the dance costume, all these kinds of movements sent streams of data to the 1145, and that would determine what pitches, what articulations of sound, etc. would be generated by the system. So that was a project that he was working on, in what is now called Studio D.

SS: Sal was doing similar kinds of things also, according to Dorothy. Was he building off of what was being done here?

SW: Yeah, I think it was…it seemed more like a fraternity, in some cases some people referred to it as a good old boys club, but any time when you have very talented artists trying to work together in an academic environment –all vying for the same funding sources, there's a possibility for stress and strife.

SS: To be–I'm curious where Jim--there's a period of time where Jim and Herbert Brun are sharing the directorship of the EMS. Jim, the technical and Herbert, the artistic.

SW: Right. And I suppose that started in '68 to '72.

SS: And do you get any sense, did either Jim or Herbert try to influence the direction or was it just truly a vacuum where both cooperated but no one could step up to the leadership.

SW: I think there was cooperation between Jim and Herbert. Herbert could try to schmooze people, and he was very good at that…and Jim, I think to his credit, tried to accommodate all of those involved. Jim was still interested in building circuits, and also during this period I really believe he started focusing more on musical acoustics and with his being a trumpet player, he had an interest in analyzing brass tones and trying to synthesize brass tones. I believe he was also asked to musical acoustics classes.

SS: Jim did. So going back, in terms of EMS and division of the labor, largely Herbert controlling, in many respects, kind of the artistic persuasions that various teams could follow, or at least he could help direct as opposed to Jim, largely, forgive the term, the "tech guy" who would fix things at things would break or did Herbert fix things –

SW: Herbert didn't fix equipment. He did not get his hands into the hardware. He had others assist him with use of the hardware. Some additional stress, strife came about because of Paul Martin Zonn's wanting to use equipment from the studio for his own projects at home. Sal didn't need to use much of the studio equipment because he had a lot of equipment at home. I don't know why Sal moved the Sal-Mar Construction out of this building other than maybe it was done and he wanted to have complete access to it and there were other things going on in the rooms.

SS: What -- can you give me a date frame for when he moved the Sal-Mar out of here and into his home?

SW: I believe in '73, or probably during that Christmas break.

SS: Right about when the transition begins to happen with EMS as a whole.

SW: Right. Sal did his thing at home after that. Ben Johnston had been working closely with Jaap Spek…Jaap Spek was the tonmeister for Stockhausen, and Jaap arrived on the scene because of the activity around here in '67. In '68 Jaap Spek became the audio director for Krannert Center and that didn't last too long, well, it lasted for four years, in '72 he was replaced. And I'm not sure if Jaap resigned or he was asked to leave. Jaap was rather opinionated, if he didn't like what was going on musically he would turn the console off and walk out of the concert. And there were times he just screamed out loud, "That's bullshit," during the concert and walk out. So you know…they're part of the times and the flair.

SS: So you've got Ben, who's here composing with Herbert, two very different personalities. You've got Sal, who eventually moves his work home. We've kind of sidestepped Ben, and I often associate him with Partch, but –

SW: Ben's primary interest was just intonation, and he continued his work on the quartets from '66 on, along with many other works, but he did spend some time in the Studio. He did several pieces with Jaap Spek, in which Jaap served as the tonmeister, and they did the work in Stiven House, the studio there. So Ben had a connection with the Studio and knew something of what was going on, but after Jaap no longer worked with him, Ben really didn't do much with electronics at that stage in the game. He had a Scalatron that is now in storage which allows you to set up the microtonal tuning…I think there were only a few Scalatrons made by Motorola, and so Ben had that and he did most of his work in his office.

SS: So for the most part after EMS moves from Stiven House to here, he begins to really extract himself out of that focus and into something else. We've talked a bit about Jerry, and his--what his personality is like. I don't have a clear idea about Ben…

SW: Ben was gentle. At times there was…well, there were arguments, disagreements, and at times there was a lot of paranoia, not only by Ben but by everyone – I've been told.

SS: This was the '60s.

SW: Well, the end of the '60s going into the '70s, it carried over. I'd say going into '75, '76, things started to settle down by '76; meaning that the '60s were over. There were new administrators on campus, new rules coming down, academic rules, and the academic environment was becoming much more strict. And there was less funding for projects, as well as festivals.

SS: All of that, in many respects, beginning to weed out those who weren't necessarily getting the support.

SW: Right. Composers, new music composers, went to active universities where there was supposed support. And when that funding dried up locally, then they tried to go to the National Endowment for the Arts or state agencies for the arts, and then, of course, that dried up, so it's a very, very different environment now in comparison to what it was when I first arrived and before my arrival.

SS: So to use a cavalier term, kind of a wild west in terms of creativity.

SW: Yeah. And some classes were taught, some classes were met, sometimes they didn't. And then many composers only wanted to compose and work on special creative projects. They didn't really want to teach the core courses, and so they would hire younger people to do that.

SS: Let's talk a bit about the EMS studio. Again, I've alluded to the previous question about Jim being largely the hands-on tech person, which is a role that you have continued in many respects when things need to be fixed you either fix them yourself or have somebody else come in, and this do-it-yourself mindset for the studio, it really starts with Jerry.

SW: Absolutely.

SS: Did that impact, in essence, set divides between the people who are working within EMS, there are those who are the techies, who are not the artists, and those who are the artists who are not the techies…If I'm overstating this point please tell me.

SW: No. Because funding dried up we couldn't get parts for projects. I think that aggravated Jim tremendously, and he wanted to try to do that, and I think that's part of the reason he maintained his half-time appointment in electrical engineering, and he had a half-time appointment in music. This also caused a bit of a problem, because I think—and I'm viewing this at a distance--he wasn't considered a full-fledged faculty member, and he certainly wasn't considered a composer. So I think that worked in some cases to his advantage and many other cases to his disadvantage. So, I was in a bad situation, I arrived here when I was 22, was hired as…immediately as a TA. I was the TA in the theory lab that was two years old at that particular point, over where the computer music project is now. They had I believe 36 carrels that meant there are 36 cassette decks in this large rack, and it was my job to put the right cassette, analog cassette into the right carrel…cassette player when the students wanted it. And then I started working with Joe Pinzarrone during that same time, trying to help out as much as possible and learn as much as possible. I had experience for four years in a studio prior to that. And I had also worked in the recording studios in Philadelphia and New York. So when I came here I had some knowledge, and so Joe said yeah, go at it, fix things…but there still wasn't any repair money because the capital development money had been spent already. And the school music administration has never, to this day, gotten it into their head that there needs to be an ongoing budget for technology repair and replacement, upgrading software, as well as upgrading hardware. Um, when all this money started to dry up there was a desire by the faculty that the studios take more of a compositional approach, meaning, compose music, get it out there, and there was no money for special projects at this stage of the game, and that is why we took a different approach.

SS: About '75, or is this…

SW: I was hired as a lecturer in '75. When Joe Pinzarrone left I was hired as an assistant professor, they created a position, maybe, I think they just took the lecturer position and expanded it. But then I was hired to teach Music 101 Theory, 107/108 Ear Training, Music 309 that was the electronic music course…and co-direct the studios for $11,000. So basically I lived here, and I learned how to at least repair the equipment that was in the facilities.

SS: So let's step back. In '74 you and Jim share the directorship of the EMS?

SW: No, that was '75. I was working in the theory lab at that particular point and Joe Pinzarrone came over and said, "I just want to let you know, I'm outta here, bye," and then I was very surprised that he had recommended that I run things. So in '75 it was Jim and myself that were co-directors but there were still unfortunate personality issues between faculty, I believe.

SS: And then in '76, you are appointed as the sole –

SW: I had nothing–I had nothing to do with it. (laughter) But--and I'm sure that really hurt Jim. And that was a real problem. Because this was the second time, I believe, that he was in a position of directing the facility and then he was back as a co-director and then it was taken away. That was a decision Bob Bays had made based upon–I was told that Bob Bays made that decision based upon faculty arguments. Fortunately I was not asked or consulted by Bays.

SS: Largely the dynamic interactions between faculty?

SW: I think that's probably well-put.

SS: It would be a very awkward position to be in where you're having to referee amongst various personnel.

SW: In looking back on it–yes. So when Phil Musser was hired, he was a student but he was hired as a lecturer…maybe that was because there could be a control factor. I don't know. Control over him by faculty; the same thing with Joe. I think Phil Musser said he was going to have nothing to do with it, Joe said I'm outta here…and here I am, then 23, and I was…well, there was an awful lot of hazing coming my direction.

SS: So in essence, I'm getting the impression that they're appointing young people, fresh--

SW: To do all the work.

SS: To do all the work, in essence, the more dynamic faculty personalities are in many respects tugging and pulling in terms of what direction is going on for EMS.

SW; There was a lot of equipment that was missing when I arrived. When I started looking, I had lists for Phil Musser, and lists that Joe had put together, and too much of it was in, mainly in faculty homes. Russ Winterbottom and then-director, Robert Bays decided that the inventoried equipment should come back. I had to ask for these things to come back because Robert Bays said that the stuff had to come back, and the faculty weren't happy with me. There were many uncomfortable moments…one thing I did have access to were supplies. Media supplies at that time. And then faculty would come into my office which was a TA office, room 5095 at that point, closing the door behind them, saying I need three cases of tape, four cases of cassettes, I need you to do all this copying for me, and editing, and, oh by the way, I'll make sure you have an appointment next year. And that went on over and over and over again.

SS: I…my instinct would be, "So, which faculty?" (laughter) Given that we're doing this interview on tape, that probably—I won't ask that question.

SW: It was not Herbert Brun. (laughter) Herbert, he would schmooze someone. "Would you be so kind as to do this for me?" I had assembled all of Herbert's Sawdust pieces in the studio for Herbert. So he came in with his graphic scores and said do this, do this, yes Herbert, yes Herbert. Ben was out of the studios by that particular point. Sal didn't need any favors, except every now and then, he would come in. "Yeah, I need this. And of course you're gonna get it for me." (laughter) But there was a lot of hazing, I mean, there were times that I was…when we had faculty, visiting faculty from other locations, visiting composers, and they, Ed, Sal, and others, would show up at 6 or 6:30 in the morning wanting breakfast, pounding on my door –

SS: This is your door at home.

SW: At home. They'd been out drinking all night.

SC: I knew about Sal…

SW: So that happened numerous times. Which probably the reason why my first wife left. So there was a lot of, shall we say, activity, expected activity to be done by junior faculty.

SS: The plebes of –

SW: The plebes. Yeah, that doesn't happen anymore. Which is good. I think I was the last one who had to experience that.

SS: I'm kind of monopolizing the conversation, but in many respects we're getting a much more telling flavor of the compositional environment. In some respects, what is politely described in publications, which you often never get a fuller sense of, the creative personalities and synergy that existed or didn't exist.

SW: The creative personalities which also got certainly rather tense and violent at times, still brought about a lot of activity and energy. It was and is difficult to understand. And I think that some of this energy was positive often. And that was very cool. I used to feed off of that kind of positive energy, to try to help move things forward when there wasn't any real funding.

SS: So by '76, Jim is, has, has stepped out of the directorship, you are now directing the EMS, he's involved in the computer music project which happens at bit later…

SW: Yeah, it started in '84.

SS: Right, and then you have the…music 4C, am I getting that name right…

SW: Well, there's music 4BF, Music 360, Music 4C came after.

SS: So he's beginning to move into a computer realm.

SW: yeah. When Jack Melby came to Illinois, he brought Music 4BF and he later upgraded to Music 360, Music 5, and then Music 7. These were programs created by Barry Vercoe, at MIT. These programs required large computers - we had guest privileges at DCL. Which meant that these programs, any of the music programs, would run in the middle of the night. We couldn't use the key punch machines except after 10 at night, and then basically the programs would be compiled on tape, used digital tapes, and then we would send the these tapes to Princeton where Milton Babbitt had made arrangements to deal with digital to analog conversion and put it on analog tape. And then would send it back. So, many times we got blank tape back because there was a missing comma on card number 7,328…

SS: And just--who worked this relationship with Milton, I mean, how did that evolve? Who helped it?

SW: Jack Melby.

SS: Largely because of his connection with Babbitt? Or--

SW: Yeah, he had studied with him.

SS: Using his personal connections in some respects and professional role in order to establish a connection between –

SW: Yeah prior to that point Jim was trying to do things…get digital to analog conversion, both at DCL and CSL, but it wasn't…wasn't overly successful. Most of the conversion at that time was done by 8-bit digital to analog converters, so the audio quality was not very good.

SS: I'm monopolizing the conversation, guys. Quite frankly, I expect others to jump in. We have your students here, so I'm not –

SW: Well, they haven't heard a lot of this history before so… (laughter)

SS: But you can begin to jump into the conversation. Let's…there were several memos that you wrote in the '70s and '80s about the technology, the need to upgrade, the continual need for repairs and so forth. In many respects I got the impression that you wrote these memos, not entirely sure that they were gonna be falling on ears that would actually respond to them.

SW: To this day, school music administrators do not understand the cost that's involved with hardware and software, or the actual importance of the role that technology plays with instruction, and learning within the arts - coming right up to current, present time.

SS: Was there any director who was more sympathetic to the needs, or were they all just, forgive me, stone walls?

SW: The School of Music budget has always been pretty low, and generally in the '70s and '80s there were fewer than $10,000 a year budgeted for equipment, of which pianos and instruments were lumped into this budget category, so that was a problem. I tried to make it an educational process, but in the long run, what I came to realize is that while I was able to get some help from, actually, Dean Jack Mckenzie, Jack Mckenzie was pretty aware, we would not receive much help from school or University administrators. Dean Mckenzie was the percussion teacher here and then became Dean of Fine and Applied Arts. He was the one who really spearheaded the Contemporary Arts Festivals, and bringing composers into the movement, - and in the late '70s he tried to create the Brave New Arts Festival in Krannert, bringing in Pauline Oliveros and Neely Bruce, and others. So he was able to cough up some funding to help, but basically, administrators see capital development money as the only source for major changes, that's when you get your new instruments and hardware, there was no understanding of the need for software or software updates, at that point. And that still is the way things run right now. We just received a big capital development grant that Rick Taube and I put together last semester. So we're getting all new equipment for classrooms, including several classrooms in Smith, band building, and Krannert. All new labs, as well.

SS: Well that's interesting, that's instructional equipment as opposed to the types of equipment which you have at EMS, which are both instructional, but also creative.

SW: Yeah. It's very hard to get research equipment. There were a lot of grants that I had to write in which basically I did specific creative or research projects, for which I needed equipment – that later became equipment for the studios, and then after that kind of funding dried up, I just bought equipment out of my own salary for the studios.

SS: When–can you give me a time frame, just kinda give me a sense of when, you know in the '70s money is starting to dry up, and then we go to grant agencies, the money starts to fade…is there, you know, a--

SW: Yeah.

TR: The kind of grants seem to change too. I mean, I know in the 1950s, the 1960s, you had people like Magnavox providing grants, you had scientific –

SW: I worked with the University of Illinois Foundation, and we sent letters out to corporations requesting help, from which we did receive some equipment. It was mainly demo equipment that had been dropped off a truck but it was useable, and then that funding stopped, and it's because Yamaha—and all the other audio corporations were getting hit hard, not only by colleges and universities, but by high schools, junior high schools, elementary schools…and so they stopped all the assistance programs. In '81 I received an NEA grant for $7800 dollars, and then that money was held up by Congress at that particular point, and then by '82, NEA was pretty much…their budget had been decimated.

SS: So in some respects, we're still at this stage. Cobbling things together, in whatever fashion –

RG: Not much has changed since 1958 in that respect.

SW: I've been able to get money through the Research Board here, as well as Creative Research through FAA, and then the rest of it I pay for.

ZB: Could I ask something about a point that you made earlier, that as the money was drying up, there was more of an emphasis on composition, and getting the work coming out of the EMS into a broader arena…however that worked out. But obviously the records, CDs produced, there was some kind of, the sense that I get is that it became a little less of a Wild West and a little bit less of the faculty-driven projects, and by necessity more of an emphasis on saying, "this is what's coming out of the school, this is what the students are producing." And maybe I'm misconstruing –

SW: No, you're correct…electronic music and contemporary concert art music, I'll start out with -- contemporary art music - was considered by a lot of musicians, formally-trained musicians, as being…not very serious, (51:30) not real music, and electronic music, electroacoustic music, was even worse. Alright? You have…the--the wife of a pianist, a piano teacher, Fletcher, who, during one of Hiller's pieces in Smith Hall, was just throwing chairs, folding chairs onto the stage of Smith Recital Hall, during the performance – as protest. Again, there was this divide–there were the real musicians and then there were the kids. Alex Ringer was a musicologist whom I got along with very well, who used to call the fifth floor the Toy Shop. And…The Playpen. And none of the people up here, in his eyes, were real musicians…and not real faculty members. Somehow, I was able to generate some degree of acceptance because I was teaching several of the theory classes. And during that time I did have TAs, and I was teaching large class of a hundred, a hundred and twenty. I would bring in other faculty members to talk to the classes and try to indicate the importance of this…required course that everybody hated…and how it may actually help their career. And then I would get dressed up, I would go over to Krannert and come back over to the Music Building as Bach, etc., and then we did late-night TV show skits. In the middle of class, all of a sudden I pull out a microphone, and people would walk in from other disciplines and talk about how they actually use theory to decipher a score and determine how that is actually performed, etc. So I think that because I was serious about teaching and tried to

involve other faculty in a fun way to show the importance of theory, that a lot of the…traditional faculty started to notice that I knew something.

SS: And yet you still exist on the fifth floor.

SW: Yeah, I would hear -- Alex would say "I've gone up to the Toy Store. When are you coming down to the real floors?" That was a different kind of hazing. That was light-hearted hazing. But there was some degree of sentiment there that was actually believed.

SS: Is that the – and again, this may not be a question you can answer – is that the same kind of sentiment that we have today between what we think of as the –

SW: There's less of it…in the seventies and early eighties, we…we couldn't get electronic computer music, electroacoustic music, performed with instrumental music. It was segregated. And I worked very hard to reduce that segregation. And while we did some purely electronic music concerts, we tried to get electronic pieces on the other concerts, so that it could be considered as part of normal "real" repertoire, and being performed right alongside of the "real" musicians. We'd do very few purely electronic music, electroacoustic music concerts, because that led to this segregation.

SW: So in many respects, it's all music, regardless of the instrumentation. I tried to get other faculty to realize this, and student performers to realize this as well. There were many performance students who were told they could not play in the new music ensemble, and they could not play new music. They were not permitted to do that by their teachers, up until about 5 years ago.

SS: One of your…I think it was the second memo you sent to the head of school music, they talk about the recordings. How many of the recordings…of your students projects were made, how many still exist? As part of the -- I was quite – I was touched by the archivist in that bullet about the importance of preserving that record for future generations. This is about what archivists write about…

SW: Well, there's a lot of stuff here…and it's put away. People don't see it, and I haven't have a chance to archive it, and I want to make sure that those recordings don't just disappear. I want to get them digitized so they can be used, I think it is very valuable…these are some of the recordings, and these are all student and faculty recordings that we did here that were not funded by the school or University. It was funded by students themselves, and as a result, other faculty couldn't really complain.

SS: Many of these were commercial releases? Were these all –

SW: Yeah what we've been able to do is to have…students pay for the production…and I usually get graphics donated in some way, or I'll do it myself, and then I've been able to get the school to handle the postage for mailing the recordings. And so…each composer on the recording would receive anywhere from 10 to 20 copies of their recording, and then the recordings would get mailed out to between 450 and 600 centers around the world. Which is a really good exposure.

SS: These are other…experimental music studios.

SW: Studios, libraries, music libraries, radio stations, music centers, such as IRCAM…

SS: So in many respects, trying to market…although that's probably not the best word choice –

RG: I was gonna use the word ambassador. So these are serving as --as ambassadors for the program.

SW: Yeah, I think that this also helped their careers…when I go to other colleges and university arts centers, I'm seeing all of these recordings there. And they're regularly used…by teachers elsewhere as examples of what to do.

RG: it's wonderful. So have you seen any change in general attitudes towards the studio or experiment alumic, in general, in the 25 years you've been doing these recordings?

SW: Yes, among many people in the field. Many recognize what we have been able to do. and many of our grads are now in charge of facilities all over, not just in the US, but also Canada, Hong Kong, Korea…So that is being recognized…

RG: Is that among other experimental musicians, or among the field of music as a whole?

SW: Among those in new music composition, electronic music, computer music, which is also known as electroacoustic.

SS: Just – if I can leap just a bit…we have Hiller goes to Buffalo –

SW: He shuffles off to Buffalo.

SS: -- shuffled off to Buffalo. And created a phenomenal program there. And Princeton, I guess the question is…did these other experimental music studios around the country suffer the same kinds of challenges that Illinois faced?

SW: Yeah.

SS: So in many respects, what you're encountering here is what they encountered.

SW: There's a commonality with respect to these kinds of problems.

SS: So it's largely, almost like a…I won't say a cultural, but from an administrative standpoint…

SW: Arts and humanities have not been adequately funded in the U.S.

SS: and for experimental music, even less so.

SW: Right. 'Cause it's expensive.

SS: I wanna leap back to Jerry, since he's the starting point. When he came back here for lectures that he did, did he voice the same kinds of concerns at Buffalo at –

SW: Yeah. I've heard lots of complaints. But his family was in Upstate New York, and that worked well for him, because he was closer…his daughter lives in Saratoga, and I've met her several times, and I had to get her permission for his pieces to appear on that 50th Anniversary edition.

SS: If you would indulge me, the Computer Music project, which evolves later, I'm not entirely clear of the relationship between that program and EMS. You, you're on the 5th floor, the Toy Store, as Alex would describe, how do these evolve, how do they connect?

SW: There were…folks who worked with hardware synthesizers and commercial audio equipment…to create compositions, and then there were some purists such as Jack Melby, who wrote scores, used non-commercial software which he still uses to this day to create his non-real time sound output via

mainframe computers, so all his pieces have that same sound. And that was considered pure computer music. Sever Tipei takes that approach using custom designed software…Jim Beauchamp had that initial interest, although he took more of a hybrid approach, working with the PDP 5 computer to drive analog circuits to create sound. He then got a TI-980A minicomputer in '76, in which all the programming was done by means of toggle switches on the front panel, and that also used 8-bit DACS for digital to analog conversion, so the audio was…not that great. Composers at that time worked with either the main 3 or 4 sound synthesis programs available then, or they had to create their own program. That was…the approach that Herbert Brun took. There was an interest in…by Jack, Sever, and Jim to try to put together just pure computer music, so there would just be terminals or computers in a room. So in '84 they, Jim, Sever, and Jack, put together a grant to try to get funding from the research board to create such a room. And that started the computer music project. So it's a different aesthetic within the field.

SS: So what I'm hearing is that…there is no direct connection between the computer music project and EMS.

SW: Not initially. They were looking for a place where they could do that aesthetic…and EMS was more synthesizer and commercial audio equipment-related, as opposed to software, but that quickly changed…towards the end of the 80s. So they're somewhat similar today in the sonic output. Then, uh, in '93, there was a student uprising…and…

SS: What was that about?

SW: There was just displeasure with the condition of things not working.

SS: Got it. In essence, we're here to take classes, the technology we're supposed to use isn't working as it should.

SW: And some of how classes were being run…and I got called in by Don Moses (director of the School of Music), and I was told that I was taking over CMP. And Jim would not be director, and Sever would be…if I wanted, the manager, and I said I don't want any of this, because I think it's another affront to Jim, and…I was not given a choice. "You're doing this." And it's now part of the EMS.

SS: So if I understand it, we've got CMP and EMS, what really –

SW: CMP is part of EMS now.

SS: Now, but originally was started for two distinct tracks.

SW: And it's still kind of two distinct approaches, and I have no problem with that. I think the beauty of having so many composers in an area is the many different aesthetics, many different approaches, and they're all valid. And I completely support that.

SS: So would it be safe to say it's largely providing a single administrative…manuscript model for the entire process?

SW: Maybe--I don't know. So in '93 I had to rip everything out of CMP, I built all of the cabinets, I did all the wiring, and with Sever we painted the walls…I paid for a carpet…we got things up and running and then I said, "I'm out." So, formally, officially, I'm director over the activities/facility…but Sever manages the day to day and is supposed to come to me with problems and whatever and he does, but, I tried to keep away…Laissez-faire. Sever's the manager, and Jim has…I think an open invitation to use the

facilities there, which is great, I think that helps…smooth things over, and I felt sorry, and it just really bothered me, because I was fighting medical issues at that point, and I had gotten out of…having all kinds of surgery, and we had just done a concert tour in Korea, the New music ensemble, which I was part of at that particular point. And when we came back, I had to rip out all the facilities and put things back together again. And then I haven't been there really since as far as trying to do anything simpler than repairs…

ZB: So to back up a little bit, you said that there's a Student Uprising in 93, and that obviously led to you tearing everything out and rebuilding. So was it largely the technology that was not working? As well as teaching practices…

SW: I heard a lot of things…and so…the rumor was that there were…just a lot personality problems and people not really following through with responsibility.

ZB: And what are some of the responsibilities? Maintenance of the equipment, or…

SW: Yeah that's part of it…I mean before you arrived in here, I was trying to do repairs in Studio B. I mean, just this morning, and at 1:00, I had to rip two decks apart to get them repaired.

SS: So again, going back to 1958, just do it yourself, that's what it entails –

SW: Yeah, to be honest with you, I mean there are a lot of things that we've had to do on our own, including from a paint standpoint…we're on a 20-year cycle for walls getting painted by the University…and then if they didn't paint a wall when that 20 year point came up, then you were put on the next 20-year cycle, so at times paint happened magically. So it has been ridiculous. We ran mic cables cable all over, we're connected from the lower level to the fifth floor, so we were running cable through building conduit….the cable is still there and works…there's a lot of interconnectivity that we had to do…and I paid for the carpet in the facilities…and I built all of the custom cabinets.

SS: So woodworking being another skillset.

SW: I learned that from Russ Winterbottom. He said if you're gonna get anywhere, the money's not gonna come, so if you want it, build it. And I didn't know very much about woodworking but I started building things, including speaker cabinets, including the Dodecahedron speakers, the drum shells speakers, I built many of these seen in the…color photos right there. We couldn't buy concert speakers, because there wasn't any money. So I built them.

SS: Can we leap to Russ? He's referenced several times. I don't have a lot of information on him. So he's hired as a technician…

SW: Russ was hired by Hiller* in 1963 to be the technician for the Experimental Music Studio in Stiven House. Then…Ralph Helmericks left the School of Music; I think he retired. I think Ralph was in charge of…much of the day to day operations and general repairs for the school. He was also the unofficial director for the School of Music activities and also handled keys for the rooms. Russ was put in that position. So Russ Winterbottom basically took care of all music buildings at that time, to keep things up and running, trying to get things repaired, repairing them himself. Several years later Ron DeVore was hired as an instrument repairman, who also assisted Russ.

SS: Interesting. So he…Jerry hires him, largely to work on the initial EMS, and he kinds of morphs into something else.

SW: Right, which left another little gap or vacuum which Jim tried to fill, I think.

SS: So, again, giving a question which –well actually confirming my observation that Jim, like yourself, was placed in a position that…need to fix things, make it work.

SW: Yeah, and again, I'm sure Jim…is not comfortable with me because too many times…I was put in a position of being in charge of things that he had supervised previously. And I never asked for any of these changes. I was shocked to be the co-director with Jim, alright? I was 22…there's a big name, Jim Beauchamp, so there was no desire on my part to cause him stress or strife, it was coming from other locations. But I'm sure I was seen as a cause. I had music background, he was engineering.

SS: My gut tells me that that probably was the overriding element.

SW: Especially by the faculty. And I think that Jim was seen as the engineer and was not considered a legitimate musician in their eyes perhaps, -which I think is wrong. Engineering knowledge is very useful…and Jim has done more research and papers…in the area of acoustics and acoustic modeling, and design, I mean he was right up there with Bob Moog, John Eaton with Paul Ketoff, Alan R. Pearlman, Don Buchla, all these people, they basically designed and built synthesizers, the first synthesizers of the period, and Jim was one of them. Jim introduced his harmonic tone generator in 1964 at the New York AES…convention…the same time that Bob Moog was introducing his synthesizer.

<u>* Russ Winterbottom was hired by Duane Branigan and worked under Ralph Helmericks and was assigned to work for Hiller by Helmericks – as told to Scott Wyatt by Russ Winterbottom on 10/3/2016.</u>

SS: We talked about that in your video, in which I was not under the impression that the two men's paths had crossed, which they did.

SW: Yeah, they knew each other.

SS: And had great respect for each other.

SW: Absolutely. I mean…again, all those individuals, those engineers, went off in different directions, and they took their instrument in different directions, Bob Moog…worked with…Walter Carlos (now Wendy Carlos), and then with Herbert Deutsch, and they tried to market it. He went into the marketing scheme in a big way, Jim didn't. Don Buchla created a company. Alan R. Pearlman created a company. John Eaton/Paul Ketoff created a company. I don't think Jim was interested in marketing. I don't think that's a fault, just a personal decision. He was an engineer. So that business was first in his mind. But he created a really fascinating instrument that I had the honor of trying at one point.

SS: You've got photographs – I notice we're getting…I've got about 11:35, and I know you said 12:00 is our witching hour, so we've got about 25 minutes. I'd like to, if everyone will indulge, I think this will be more entertaining for the rest of the crew, is we kind of walk around the room and you talk about the photos you've laid out, it provides a history of EMS, visually, and it would be nice….we don't have the images…we aren't going to capture image son the audio. And as…we can kind of talk about things that

come to mind as we look at the images. I'm just gonna basically pick up the recording device, and why don't we just kind of –

SW: Why don't we start over here. This is the first photo of the Experimental Music Studio set up by Hiller over at Stiven House, and when I arrived, this piece of equipment was still here, this was a Heath kit oscillator…these were Ampex tape decks…this was a small classroom that was set up. This is supposedly a photo of the first electronic music class –

SS: This is all in Stiven House. Just help me out here, you have –

SW: That's an oscilloscope.

SS: Got it.

SW: And you'll notice, a lot of this equipment is custom. Hiller built custom items. Because we didn't have…mixing consoles. In this time period, mixing consoles, as we know them, didn't exist. Filters for audio purposes didn't exist. There were amplifiers, there were microphones, and recorders. This was a frequency counter. I remember seeing that - -vacuum tube frequency counter. The majority of this equipment used all vacuum tubes. This is the first electronic music class, and this is Hiller instructing some tape procedures…Hiller did a lot of Concrete Tape-manipulation techniques, as well as computer sound synthesis.

SS: Which falls all with what you know Jim has said, you now messing around with piano rolls? Or am I confusing with what Jim did?

SW: Well - -I know that they worked with…paper tape, and that's how the…this…

TR: And that was Hiller, as a kid.

SS: So this was a PDP5 computer that Jim had been working with, and typing in instructions to the computer to create a sound synthesis. And then typing in notes, and then all that information was stored on paper tape. About an inch wide, as a roll, and that's how information was stored…typing the information would punch holes out in the tape, similar to the RCA synthesizer, except that made use of 8-inch wide tape…paper….that had holes punched into it. And then there was a reader…an optical reader that would take a look at the information and then put it…back into the computer. There wasn't enough memory in those days. So all the information had to be restored in some manner…it was difficult.

KS: Do any of the roles still exist?

SW: I don't think so. I tried to save a lot of things, but some stuff was just a mess. …and then there's the Remington music typewriter that Robert Baker and Lejaren Hiller put together.

SS: They modified a standard music-notation typewriter? So basically building on something that already existed.

SW: So as they type things in, it would also store …the information onto…I think…a paper tape reader. Again…so that they could load the information back in…And it would automatically type all of what had previously been put in. This is Ben Johnston working with a Theremin, this is 1963, working with Hiller, and this is in Stiven House third floor, and Russ Winterbottom, Lejaren Hiller, and…Here's an example of

remaining equipment, these are the filters that we have in Studio B, right there, and the other set of filters is downstairs in storage. This was a fixed filter bank, these were oscillators, a Sine wave generator, this was uh…oh there's that frequency counter again…this was a homemade mixing console, because…you couldn't buy them. Right here.

BW: How many channels –

SW: Looks like 6 in, 2 out. Altec Lansing power amplifier, Ampex 354 tape decks…

TR: And so everything was to quarter-inch tape?

SW: Initially. Now this is more of the studio, this is about 65, 66, this is Herbert Brun –

SS: Still in Stiven House.

SW: Yes, we didn't move over to the new building until 72. And that's…Cage and Hiller over at DCL, working on HPSCHD (Harpsichord)…and we have about 12, 15 photos of these guys working over there.

SW: So this is Sal working in this room, that's this room, this is Phil Musser, Paul Zonn, interestingly he's playing…and showing a sense of humor, that's not Paul's hand, I think that was Russ Winterbottom's…

SS: We have this photo in the Zonn papers. Never even noticed that.

SW: And this is interesting, because this is an Ampex 354 transport with the Eltro Rate Changer, which had a spinning playback head, so…the Ampex 354 had been modified to change speed from 0 to 220 Inches per second, and you could also change the rotation speed of the playback head of the rate changer, so you could change frequency, separately from time. Whereas if you were working with a common analog recorder, when you change speeds, you change – frequency and speed, as they are linked together. So this is Studio A. This was the new Studio E we put together, Jim okayed it and I did the construction. These were…Styrofoam packing pieces from turntables…

SS: And this is in the new school of music.

SW: Yes, this is the new building…that was a Sony TC-850. And the Revox B77. And this is a couple years later, 4 years later, and so it…had a custom mixer, and some different items. And this is '94, in which we're dealing with analog. This is…Studio C, which we started with a Mac Classic, or it was just the Mac at that particular time. We then went to a Mac II, and…kept on moving up, adding more things. This is…5094 which is now Lucas' office, the EMS operations assistant office, which was our first MIDI work station, which…we put together in '85. Macintosh. And then over here…This is Studio B. Phil Musser is working with the Buchla 200, the Putney VCS3, and some custom oscillators that he had built… and that's a sound-craft equalizer…

SS: The Buchla is no longer here?

SW: The Buchla's downstairs. I had it completely rebuilt, and so it's covered in visqueen. I was hoping to start putting together a room of vintage analog synths, because we have…my Moog, an ARP synthesizer, and Electrocomp synthesizers, as well as the Buchla. This was…Studio B after they decided to change things around. So this was Studio B when I came around. So I made some changes, putting in more gear including…Sony TC…850s. That's Herbert's graphic, put on the styrofoam sheets of insulation…yeah,

the 850s were 4-head 3-speed, 2-millimeter half-track stereo machines…that were really quite good. They worked for many years. This is '82 I think, Ron DeVore and I built all of these cabinets and set things up differently. So this was Concrete, classical electronic music with all oscillators, vacuum-tube oscillators and the filters, and then moving onto an Electrocomp synthesizer and some custom modules that we put in. Then in a few years later, I moved in my Moog to it and put in a Mac, and then an Apple II, so that gives you a sense of some of the development. This is Studio A, the room next door, actually in '73, '74 with Jim in it. This was a mixer that Jim built…and you should see a better image of it…which, with age the mixer became a real problem, it basically stopped working, so we purchased a Stephenson Interface console, with Joystick control, for 4-channel, from California, and by this particular point, the Eltro-rate changer had stopped working, so this is just the Ampex 354 with 0 to 200 IPS variable speed… This was a Sony, no excuse me, that's a Scully 280, half-inch 4-channel machine, an MCI half-inch 4-channel machine, a TEAC 3440, quarter-inch 4-channel machine, and then things started changing even more rapidly. We went to a Yamaha mixer, and now there's computer control, and…DigiDesign Sound-Tools…this is a Sony half-inch 4 channel machine, which was the successor to the MCI half-inch 4-channel machine…

SS: this is 1992 that –

SW: Yes, '92, in this picture. And then this is Studio D, the 8-channel set up now…this was Jim's TI-980A mini-computer. And the controls for that, …programming was done with the toggle switches on the front. And this involved custom…circuits.

SS: This is '76.

SW: '76. And this was the Plato music project…Jim's mixer was moved in here and we tried to clean all the faders with Lithium grease, that was conductive. And then we had 1-inch tape drives. When these puppies cranked up, the whole building shook. So we had to build many things. That was the only way to get Cabinets (( )). To buy custom cabinetry for audio was a real problem, so this was Studio D emptied out, and we started designing, and building…all of this stuff. This is the final result of that work.

SS: this is in '85, '86?

SW: Yeah, this is the New England Digital Synclavier, which was computer-controlled, and this was the DX7…And this is a QX1 hardware sequencer, a Tascam half-inch 8-channel machine… Otari quarter-inch and half-inch analog machines…it's 4-channel, and this is 2-channel. And then, this is '86, which I can remember as involving a lot of synthesis work at that particular point, all MIDI-based. So it was basically going to a QX1, 5" floppy for storage. Then we added a 16-track which is now stored downstairs, a 1-inch 16-track…tape deck…an upgraded computer…and we went up to a DX5, and actually we had two different systems. This system was actually controlling the Synclavier, the Apple II, and another Apple II was used for Midi.

SS: This is 1988, at this point. Quite the evolution.

SW: And then, there were more evolutions, because all the cabinetry in there was rebuilt. I got grant money from the University through the Americans with Disability Act. Because none of the rooms ,really…nothing within the new music building met ADA specifications. So there was funding for that. So I received funding to buy all the plywood, the Formica…and I used my Sabre Saw because we didn't have anything else, so all that wood, all this was cut with a Sabre Saw.

SS: Ouch.

SW: As a matter of fact, these dodecahedrons, were built with ¾-inch plywood, and all that was cut with a Sabre Saw, because we didn't have a table saw, we didn't have a circular saw.

SS: You should come see me, I have all of that. (Laughter) It would be a lot simpler.

SW: Oh, tell me! If you've ever worked with a jigsaw or a sabre saw, trying to build all this stuff, just with that is…

SS: Yup, that's impressive.

SW: Yeah, I still have problems. Joint damage from working with it…It was kind of interesting.

SS: We're about 10 to 12, and I'm gonna hold this right to 12:00 so we don't –

SW: Okay, so this is a two-album set for the 20th anniversary of the studios, and it was both student and faculty works.

SS: How many recording contained in that set?

SW: Well, there were two discs, and I don't remember the exact number of pieces. But we'll find out. One, two, three, four, five, six, seven…looks like eight, nine, ten, eleven, twelve…twelve pieces.

SS: Excellent.

SW: And these students…these are all, in charge of facilities, now. These are all grad students. And I wanted to do a CD at that particular point, and this is…'89. But they wanted to do vinyl because it was bigger, and (( )) (Laughter). And then we moved on, there were other EMS recordings…these are all Cd, individual Cd projects. All funded by the students themselves, and then…mailed by the School of Music.

SS: And they, your students continue to produce CDs, projects of music and so forth?

SW: We're in the process of doing one right now.

SS: One a year, one every –

SW: No, I think it's one every few years. It's a…financial burden on the students, and I think if it's a little more special rather than it being something that's expected every year.

SS: Where do the…raw footage, I guess we can call it that. While you're waiting to produce it, where is that stored?

SW: On our hard drives.

SS: Okay.

SW: Hard drives and RAID drives.

ZB: And you're doing the mastering for everything here.

SW: Students generally will give me their individual pieces, and I'll put it together to make sure that there's a degree of uniformity in the listening levels. Some people compress the hell out of it, and some won't as they'll look for a much wider dynamic range. So if the whole compilation is really loud, that's a

problem, and I'll go through all pieces and make sure the level works for all the pieces, creating one listening experience.

ZB: But otherwise, you're leaving the performances flat, say no e-cuing, no changes or –

SW: No need for that, unless there's a real serious problem, and generally there aren't problems. And generally these people here in this room have learned well, and all these guys are participating in the current CD that's gonna be put together soon.

ZB: Because it's part of the course.

SW: Yeah. They know how strict the engineering needs to be. And they've learned, it's good for them to have experienced this directly.

SS: Well, I have monopolized, but I hope that I have at least brought out information that…I would like for the students, do you have any questions…kind of like, the teacher's been going on for 2 hours now's the opportunity to ask a question, you never had a chance. Do you have anything that would --

SW: Too much information.

SS: I would say not hardly enough, we could probably spend another 3 hours…

RG; I've got a question. It might be difficult to answer but I'm gonna ask it anyway. So, when, in '68 when Hiller left, you had a single directorship, you had a single directorship, and then there's almost like a Decade of committees and this sort of tug-of-war going on, and then it seems like, in the couple decades since then, the studios have settled into another groove under a single directorship, and now you're technically, you're retired, right? And maybe thinking about –

SW: Three years, this is my fourth.

RG: And maybe you're thinking about being actually retired.

SW: Well, I think it's up to school at this particular point. The college is now controlling the shots as to what positions they're going to release to the individual units. So, this year's school of music, although there are 8 or 9 positions that they need, only one was released by the college. AND THAT'S THE Director of bands position. So that means there are 8 more other positions needed, so I don't know when they're going to release one for my position, it depends on the school and the dean at this point, but they're also receiving pressure from the state legislature to not rehire retirees. Even though I'm working full-time for a 40% appointment. And then I took an $8000 cut in salary for last year, because the school of music has run a deficit. So I don't know when or what may be in the future…I may not be here next year. And that's politics as opposed to desire on the school's part, because if I'm not here they will shut down the facilities.

RG: That was my real question, yeah.

SW: Which is… a problem, and sad…

RG: it would be a shame…

SW: So, I would like for them to either release a position for me, or continue to hire me until they do release a position, but…it's not…my call, in any way shape or form. I didn't receive confirmation that I

was going to be here this year until very late. So it's…it's all a matter of the almighty buck as Sal Martirano would say.

SS: any other questions?

KS: That was going to be my question, yeah.

SW: I hope that there's –

RG: So you guys are very interested.

SS: I hope that there's…well there are a lot of students that are using the EMS facilities. And it's actually required for some of the courses in the Music Technology program so…I don't know what may happen. But the State Legislature changed the law because they want people to pay into the retirement system to create more funding for the pension system…I don't pay into retirement system now since I am a retiree. But on the other hand, they're not paying me anywhere near a full salary…now I'm getting paid with 28% of what my salary used to be, from here, for doing the same job. So I'm really helping out the School –

RG: I think they'll still be coming out ahead somehow.

SW: Yeah well, they are! It's political pressure from state legislature, it's not the University…Bob Easter has had his staff trying to get this law changed, but it's probably not gonna get changed…but I don't know that you can always make a special case for rehiring retirees, they made a case for me this year, but they said I was very different.

RG: Thanks.

SS: What…we'll close up with that, and be mindful of the fact that hopefully we will see this continue into the future…

SW: Well, we'll see what happens.

SS: Thank you, Scott.

SW: Thank you.

[Audio ends]