

“Schizophonia”: An Audio-Interplay Between Wayde Compton and Paul Watkins

Interview conducted by Paul Watkins in Vancouver, B.C. (August 2013)

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PW: I’m here with Wayde Compton. He’s a poet, DJ, a black historian, born and raised in Vancouver. He’s the author of various collections of poetry, including *49th Parallel Psalm*, and *Performance Bond*. He has also edited an anthology, *Bluesprint: Black British Columbian Literature and Orature*, and recently a collection of essays called *After Canaan*. He’s also been involved with the recovery of Hogan’s Alley in Vancouver, a historically black neighbourhood that was removed in, I think it was the sixties or seventies, for a highway I believe?

WC: Yeah. I mean they started work on it in the late sixties and finished in the early seventies.

PW: And I’m here also on behalf of the ICASP project. Much of my own work surrounds improvisation in music and poetry, and so I thought I would get things going by asking about that own relation to your work. In relation to your poetry, Winfried Simerling describes improvisation as “one of the responses to transcultural liminality in the contact zones of diasporic and transnational cultures. Through adaptation, appropriation, and sampling materials, backgrounds, and techniques, earlier repositories and the local present are combined to produce new effects and performance.” And so I’m wondering how improvisation, and music more generally—I’m thinking of the cadences of jazz, and hip-hop, and turntablism that appear in your work—function in your own poiesis, or general thinking?

WC: Well, there’s sort of a few directions to go with that. I’ll maybe start with identity, which is where a lot of my concerns originate, figuring out my identity position. Which is not exactly why I started writing, but when I started working on that long project [that] is when I think I became a serious writer. So it’s wrapped up in that for me. The problem of identity, for me, has always been an unstable relationship to any tradition, or just any clarity around identity. And so I feel like that’s the core for improvisation, just figuring out where I fit in things, what I can pick up as an inheritance, and what I haven’t been able to, or what’s been an approximation of a tradition, just my general relationship to authenticity. I think [that] the tension with traditions—and when I was younger I wanted to have a stable identity position, or a kind of authentic [identity]; even then I remember wanting that stuff—that sometimes overshadows my memory of what I actually knew. And when I look back at some of my early writing, I realize that very early on I’d already accepted that the truth of it all was somewhere in the inauthenticity, the *inauthenticity*, and that that was okay. I mean I look back on it and I remember being motivated by wanting something more stable, but when I look back again, when I reread myself early on, I realize I kind of knew. I was smart enough to know it wasn’t really going to work like that. Over the years it’s gotten more and more. I reconcile more and more with the fact that who I am is very odd, unexplained, and [there are] not so many precedents. And that that can be used. It has to be, actually. So improvising Blackness here, that’s a lot of what it’s all been about for me, figuring out what is this place, what is my relationship to it, what is my relationship to the tradition, what’s my relationship to race, racism, racial law, black solidarity and diaspora, and the movements that come out of that, all of those things. That’s all improvisational. And I think it’s why I’ve gravitated towards forms that are more experimental or forms that are probing possibilities, and looking around for different ways of doing things. It’s never felt all that comfortable to me to just pick up on something that’s already been laid down, you know? When I see it in other writers too, writers that aren’t dealing with identity issues,

I'm intrigued by those formal explorations because they might uncover something new, something that helps, helps reveal how it's going to work. Whatever that means, you know, whatever that means.

PW: So, partially, the inauthenticity, at times, IS the authenticity.

WC: Yeah, yeah.

PW: Or that discovery that identity is mutable, it's in flux, always it's changing. Ralph Ellison talks about the jazzman: as soon as he finds himself, he loses himself. There's always this cyclical kind of process, which is just like music in some ways.

WC: Absolutely. I think it's complicated by the fact that... well, maybe this is every second generation immigrant's problem, that there's that tension between you and the first generation parent who was steeped in it, whatever it was. Because I see this in my friends who are the kids of Asian immigrants, or European, or whatever. So there's this tension, the parents speak another language, they showed up here and you grew up here, so you get that as a second language. So, maybe it's no different than that in a lot of ways. The only ethnic group I think that sweat people more than Black Americans are First Nations people. Within African American culture there is a real authenticity trip, you know what I mean? And with Americans it's mostly wrapped up in language. It's less about colour than it is about language. If you don't speak African American vernacular English then you are shut out. It comes down to that. You could be as light-skinned as me. But people can hear it; it's an expertise, and if you don't speak you're out, and if you do, then you're in. That's the border. That's the cultural marker.

PW: I've heard of many African Canadians that go to the States, and all of a sudden they are no longer black anymore. They are Canadian all of a sudden.

WC: Yeah.

PW: There's this double not-belonging at times. Again, identity becomes extremely complex through borders and different nation states and nation languages.

WC: They totally don't know what to do with Canadians. A Black Canadian will come down there, and obviously they are black and part of the diaspora in certain ways that they can recognize, but it's that language, it's trips them out. It's like my Dad. He found black folks with British accents just so odd. He just found them so odd, you know? But that's a very American thing. And First Nations people have that, and it's a totally different historical set of circumstances. But I see that also, that authenticity has this central pillar, [depending on] how far you are from traditions and things like that. It's this measure that they put each other through all the time, in just everyday greetings. It pervades Native-to-Native discussions and all of that. It's part of the ways: how far are we away from the traditions, how far are you personally from it, how far am I, and how far are we in relation? It's this thing that goes on. I see from a distance. I see that and I recognize a parallel in Black American culture, in Black North American culture, that we do it too in a slightly different way. Our way seems to be all wrapped up in language and class. And maybe everybody does it. You get Polish American people, or you get Chinese Canadian, and everybody probably does it to some degree.

PW: It seems like one of the things you do in your work is to work with old traditions to create new traditions, or constantly working through the tradition. And just to return to this notion of the cyclical, in *Bluesprint* you talk about what Kamau Brathwaite terms *tidalectics*, which provides an Africanist model for thinking about history. In an interview with Nathaniel Mackey, Brathwaite describes *tidalectics* as a

way of interpreting history as a palimpsest. He says, “In other words, instead of the notion of one-two-three Hegelian, I am now more interested in the movement of backwards and forwards as a kind of cyclic, I suppose, motion, rather than linear.” And so I find repetition—as a type of circulation—present throughout your work and turntable poetics. For instance, you talk about the function of repetition as a black ontological priority in the creation of newness. You say, “Repetition whether in the form of ancestor worship or the poem-histories of the *griot*, informs black ontologies more than does the Europeanist drive for perpetual innovation, with its concomitant disavowals of the past.” Similarly, sampling provides a “new” way of doing something that’s been with us for a long time. It’s sort of like Ezra Pound’s calling to “make it new.” Further, DJ Spooky talks about how “the mix breaks free from the old associations. New contexts form from old. The script gets flipped. The languages evolve and learn to speak in new forms, new thoughts. The sound of thought becomes legible again at the edge of new meanings.” So I wonder if you could discuss repetition, circulation, *tidialectics*, sampling. I realize these are a lot of different elements but maybe you could just touch on any one, building on this notion of tradition and *inauthenticity*. If you could just touch on any of that that would be fantastic.

WC: Yeah. Well, when I came across that, just in so many ways Braithwaite is just vitally important to me. He’s the most important writer. His writing is the biggest influence on my writing, and my thinking. I’m attracted to formal innovation, and experimentation, and concept, and writing that tries to go to the root of what it’s doing and, in a lot of ways, start all over again every time you’re creating something, trying to figure out what’s possible every time. I’m trying to find non-clichéd ways to describe what a lot of people call experimental, or avant-garde, just work that doesn’t just happily receive and then carry on. So I’m attracted to that and interested in that. Partly, I think it’s Vancouver. It’s being here, and just the set of mentors that I stumbled upon, like George Bowering and George Stanley, and folks like that from that generation. But also, like I said, I’m working on this identity problem, and seeing someone like Kamau Braithwaite, and reading his work, but then also seeing where he took it over the years into weirder and weirder, and weirder and weirder forms. But I love how it’s always in relation to this tradition that goes way far back. And that it doesn’t work the way Euro-Canadian and Euro-American writers seem to set themselves up with their identity issues.

So you look at writers in this country, conceptual writers, and conceptual poets right now. To me white writers drive me mad because they can’t see around themselves so often, and they don’t recognize that they’re an ethnic group. One of the issues of their ethnicity is that their people took over the world, so they tend to think that the stuff they’re doing is the universal. So whatever they’re doing which is their specific business they proclaim as universal movements. Conceptual poetry, they call it, and it’s really just white folks’ concerns when they become poets. And white folks concerns are to kill their parents. They are punk rockers at heart. Counterculture is their core. And that doesn’t work for us. That doesn’t work for us at all. We don’t want to kill our parents. Because our parents barely survived and they carry the means of our liberation in their everyday business. So that conceptual stuff doesn’t work for us because it wants to destroy tradition. They go on and on about that. If you read Derek Beaulieu or people like that, they’re on and on about [that]. Tradition is their bogeyman. That’s their *bête noire*—tradition—and they think that killing it will save them, and save us all because they are *us* all. That’s how they see it. It drives me mad. Just go say everything your saying to a Native poet in this country and see how it plays, right? You wouldn’t dare say, “Kill your tradition, overthrow it.” If that doesn’t work, then you should acknowledge, “This is my own section of the world’s trip, and perhaps it works and perhaps it doesn’t.” So anyway, it doesn’t work for me.

To me, Braithwaite has it right. It’s not a dialectic. And I think that conceptual position most of the time—when you can pin them down to actually say what they’re trying to do—it’ll reveal the dialectic. They’re working in the dialectic still: the thesis, antithesis, synthesis. They’re working toward some kind

of synthesis. And I like that Braithwaite liberates us from that, says, “No, you’re just part of the chain, your just part of this long chain of things. Even if you’re innovating, you are still part of this long series of things.” And you can flip it to be almost completely opposite. In fact, there are points when you probably should, but it still gets folded back, like that tide, it still gets folded back into what came before it, and then the next thing you did, and somebody else brings it back, and brings it up again. There’s something much more humble in it, too. You’re just part of this thing that you can’t completely get a grip on, so it’s also less of that romantic kind of myth. There’s less of that in it. I know postmodernism tries to get rid of that anyway, but I think it hangs on. The individual agent still hangs on.

PW: Umberto Eco talks about a postmodernism that shouldn’t be defined. It should be more of a way of operating, right? And therefore, it’s not just belonging to one kind of social implement, potentially.

WC: Yeah, I agree. In which case Kamau Braithwaite is a postmodernist writer then, right? I think he’d be okay with that too.

PW: And would you consider yourself a postmodern writer?

WC: Yeah, I think so. Or at times. Maybe not all the time. Yeah.

PW: I want to touch on some of the identity politics you brought up, and thinking of some of the writers you admire and your own sphere of influence. Your concern with the local in text, for example. Like [in] *Bluesprint*, you are uncovering much of the history of Hogan’s Alley. In *Bluesprint* you talk about how British Columbia’s “black history has been one of continued exodus, immigration, settlement, exploration, miscegenation, communitarianism, integration, segregation, agitation, uprooting and re-rooting and re-routing.” So to build on the last question, I was wondering if you could talk about the importance of history to your work, particularly in relation to Black British Columbian literary history? And do you see your archival work as fitting into a larger national (or potentially transnational) project?

WC: Yeah, that’s part of what I’m talking about. So part of what I have to do is situate myself in a history that wants to forget our past. So I ended up doing a lot of that work, sort of falling into it backwards in a lot of ways. I’m coming out of it. It’s been a strange journey. Around the year 2000 was kind of the peak, or maybe shortly after, was really the peak of my need for this stuff, just an aching, raw need to understand Black history in the province, in western Canada, just the basic understanding. And that really came out of ignorance. I think that’s where the raw need comes from, just out of a blank space that’s despair. It’s just a despairing feeling to have completely no understanding of how you got here, how this happened, and how it all works, why it works like this. So I did years and years of that work, of trying to bring the city up to speed at least. Early on it was about getting a basic understanding myself. Then it was an activist project; it was a collective project with a bunch of other people, which was the Hogan’s Alley Memorial Project. We were at first focused on a memorial, a public memorial, and then as we got rolling we quickly realized we didn’t know much. So then it became more about information, consciousness raising, and information gathering. So both for ourselves, and for other people. It was a weird experience, learning it and teaching it at the exact same time. That was sort of what we were doing, trying to understand it, literally just walking around down there trying to figure out where things were geographically in terms of Black Vancouver, and then at the same time doing an interview... doing that one weekend and then the next weekend doing an interview about it. Which is not normally how it works, right? That was the experience. And then I was also trying to cope with it in my writing.

PW: It started off as a Master’s project, right?

WC: Yeah, yeah. So, that problem pervades the work. What's happened lately—if you want me to bring it up to now—what happened was... there's a lag. So I would say now, right now, and maybe the last two years or three years, I've felt it really worked, a lot of that activism has worked. It feels to me like people understand. People in Vancouver understand that there was a Black community, in a way they didn't. And I think a lot of it has to do with what we did. I think we did raise a lot of people's level of understanding about the Black history of the city. And now it's coming in official recognition too. There's the plaque that just went in down there earlier this year. That's from Heritage Vancouver. And there's another public art piece that's happening and city counselors know about it. So, it feels to me that it's kind of working. Now the problem for me is now these things are starting to roll in officially and I'm exhausted from doing it. And so I'm on to other things. The book of short stories I'm working on now does not mention Hogan's Alley at all, or even really Black history and the Black history of the city. It's all about the city now and in the future. It starts in 2001 and goes past 2013. But that's very deliberately done because I'm just exhausted with the subject. I feel bad because now things are rolling in. People are awake to it and excited about it, [those who are] a little younger than me, black folks who are a bit younger than me, or non-black Vancouverites who are interested and want to do something with it, who are just a bit late discovering it and are working on projects and things. And always, all the way through I thought this was a multicultural project, all the way through. I made a decision early on that it's not just for black folks. This is a history of the city, and we got a lot of help from non-black people, and I thought that was right, that was how it should be. And so I'm happy with that. In fact, they should be doing some of the work if they're excited about it. They should be doing it because it makes it richer. So, I'm really glad those people are excited by it, but I'm just so [exhausted]. It's not ideological, it's just me being tired of it.

PW: And now there's a momentum. Before there was no momentum and you were starting, right? So in many ways you can step aside, I think.

WC: And I really, really want to. And I think it's a good thing. I've had really good advice from some people along the way, like Roy Miki, who is such a great presence for me. And also very humble, and a great activist, and a very principled activist. He said to me at one point about what he was doing, "You don't want to be proprietary about social movement stuff because if you hang on to it you'll start hurting it." At a certain point, if you start doing it for you you'll start hurting it. There is a certain point where you step out and other people are supposed to come in and take it over, and criticize you for what you missed. And that's the point at which you should bow out. And so I'm trying to do that. And I see why he said that was true.

PW: And that's the underlying idea of identity is community, right? It can start off for you but then the idea is to form some notion of community, a community of history, a community of interpretations. People bring their own stories and interpretations, obviously, to any project. And so, I guess the last question that I'll ask here will be directly about your own kind of performance off the page, and having seen you perform your work a couple times, where you deal with notions of hybridity and different forms emulated via music's own polyphonic and hybridized layering of sound and thematic. I saw you perform some pieces from *Performance Bond* a couple years ago. The performance involved a sampler and three turntables. The sampler plays a vocal sample of you reading from your poem "The Reinventing Wheel," while the entire performance was cued to various electro and Hip Hop beats with the aid of co-performative author and turntablist Jason de Couto. And you illustrate this type of performance in your recent essay, "Turntable Poetry, Mixed-Race, and Schizophonia." In the essay you describe "schizophonia" as the "love of audio interplay, the pleasure of critical disruptions to natural audition, the counter-hegemonic affirmation that can be achieved through acoustic intervention."

And I really like this notion of acoustic intervention, the notion of disrupting the pretense of naturalism, as a reminder that democracy (as embodied in sound) is itself most effective when it is its most discordantly free. “Schizophonia,” and the way you self-reflexively approach your work makes me think about what Adrian Piper calls the “indexical present.” I quote: “I use the notion of the ‘indexical present’ to describe the way in which I attempt to draw the viewer into a direct relationship with the work, to draw the viewer into a kind of self critical standpoint which encourages reflection on one’s own responses to the work.” And it gets me also to think about here how poiesis can be an act of citizenship, where you are having to negotiate difference. You mentioned multiculturalism. Multiculturalism is also this kind of negotiation of difference, of different cultures, of different ways of being in the world. And “schizophonia” and music, once again, is a negotiation of multiple elements to make sense and form your own identity within that mix, the creative mix. So I wonder what it means to you to perform your work live in that self-reflexive way. I know a lot of creativity is—for yourself and for artists performing in this fashion—about how you re-contextualize the previous expressions of others. And once again going back to identity, and to go cyclical and end where we started, how do you manage to find your own voice within the polyphony of so many others? If you could touch on “schizophonia” at all. It’s a great term.

WC: Yeah. I’ll start by saying it’s kind of funny because in that essay I’m using R. Murray Schafer as a kind of foil in it. But just to say this off the top, it’s really funny because I’m a big R. Murray Schafer fan.

PW: That almost seems perfect for the term in a way though.

WC: Maybe, yah. It’s weird. I’m not sure how I’ve arrived at this place, but I find him just so compelling. So maybe that’s the reason why it’s an interesting place to start, or it’s interesting to work against him because his ideas are really compelling. But looking at them I have to come down on the side of polyphony, and electronic reproduction. There are some things that he does [that he] seems kind of wrong about, but he’s just wrong in such a great way, and such a compelling way [laughs]. Just the work he’s done is fascinating: sound mapping and pointing out the lost history of sound. That’s one thing we’ve been losing. I was interviewing George Bowering last night for *Summer Writes* here, and continuing studies. He was talking about writing on a typewriter, and the days when he wrote on a typewriter. He said at night—because there are so many writers in Kitsilano—you’d be coming from the bar and you’d walk down the street, and it was summer and people’s windows were open, and you could just hear typewriters.

PW: Oh, wow.

WC: Walking down the street, *chk chk chk chk*, typewriters. And R. Murray Schafer talks about this specifically in *The Tuning of the World*, about how there are lost sounds. We won’t remember that apart from the oral history because it doesn’t get recorded anymore. And if you think further back, before recording, there are all sorts of sounds that are just lost. Except for written descriptions here and there. But [it] seems to be by chance that they get written down, and every once in a while you stumble across one and you think, Oh, that’s how it sounded back then, or in that place back then. And you just realize how that whole aspect of human life is just bypassed. Anyway, I’m fascinated by that. That’s my archival instinct.

PW: So the DJ as archivist in a sense.

WC: Yeah, right. So the DJ is this person who notices sounds, but electronic sounds, recorded sounds and the pastiche of all that. I love how DJs are just these creatures of the crates. Jason's better at it than I am but when Jason and I travel, whenever we do a show—you'll know this—whenever we do a show somewhere, the part of the show people don't see is that the day before or the day after we go record store shopping or we look in the local thrift stores. And so we do the show, and they've flown us in or something, but it's part of the performance. We're in Kamloops. Wow. We've never been here before. I wonder what the thrift stores will have. And we'll go in there and we'll find—like we did in Kamloops—we found a dub plate. It was unmarked. And we were like, "What is this thing?" Who knows what's on this dub plate in the Salvation Army in Kamloops. [We] got it back to the house and played it, and it was an acetate that someone made of a hockey game, of a peewee hockey game.

PW: Oh, cool. Wow.

WC: The commentary to the hockey game someone put on a record a long time ago that ended up in the Salvation Army and that we bought. And it was the weirdest... it was the city.

PW: And did you guys use that?

WC: No, we didn't. It was so scratched up you could barely hear it. Still, even the stuff you don't use... That's what the DJ does.

PW: It's part of the listening process. It's always listening. I'll be in Toronto, where there's thirty record shops. Or I'm in Vancouver. I had twenty minutes before I met you and I went and bought some records.

WC: I knew it. That's right.

PW: That's just what you do.

WC: Right. You know what I mean by it's part of the performance? It is part of the performance because things we buy that day might end up in the performance, or in the next one. That's just so cool. Who else does that? It's just such a wonderful part of it all, just sifting through the tritest... everything. I love that project and I still want to keep doing it. Part of what I'm stopped by a little bit now is just the shifting technologies. It feels to me like the next step is to do something different, off the turntables maybe. But I can't figure out how.

PW: They don't even manufacture the Technics 1200s anymore.

WC: No.

PW: Unbelievable.

WC: When I heard that I felt like I'd been stabbed or something like that. How can you not make those anymore?

PW: Well, I guess they last thirty years. They're not profitable in today's day and age where people are re-buying their electronics every couple years.

WC: That's what made me feel better. If you have one of those record players from the first year they made them, it will play.

PW: It will play for the rest of our lives.

WC: It's like the Singer sewing machines: built like a tank and will last forever. There's probably enough in the world. I even think I read the number. There's something like 3 million of them in the world right now. We won't run out of Technics 1200s. It just feels weird that they're not being made anymore. It made me really want to protect mine.

PW: Buy some extra ones. Have a garage of them.

WC: Have a seed vault of them. But I love doing that performance, and working with Jason is just so cool. I'm not a talented DJ at all. I learned to DJ specifically to do this poem.

PW: But you *poet* like a DJ.

WC: Right, yeah. And I think it has something to do with my relationship to it, my neophyte status. It's like the best music writers are the ones who were almost musicians, tried it and weren't great. And so they really understand or really appreciate people who can do it. I feel like I'm sort of like that. I know enough about it to really get it. I was looking at some of Kid Koala's videos on YouTube and it's just this ache, where I'm like, man, if I could do that.

PW: He's incredible. Every time I see him I can't touch my turntables for a week.

WC: Yeah, exactly. It makes you almost angry that this guy got to have this talent. I just think he's the best DJ I've seen.

PW: Oh, he's incredible, yeah.

WC: And I've seen him live several times in Vancouver, at the Planetarium and at the Commodore. I remember watching him at the Commodore, and I had a spot right on the side of the stage so I could just watch his hands through the whole thing. There were certain points where I was looking at it, saying, "You can't do that. You can't do the thing I'm watching you do. It just can't be done. And yet you're doing it."

PW: And he's doing it on something that's not even supposed to be possible in the first place. Which is so interesting, talking about new forms.

WC: Yeah. But what's frustrating is [that] his content is so empty. It's frustrating. And it's not even just empty, he undercuts himself. This is the problem I have with hip-hop. I don't understand the origins of it, the childishness of hip-hop, which has turned me away from it in recent years. I don't understand why it's such a childish culture... action movies and nostalgia. If you compare hip-hop to jazz, and look at it, black men of this generation compared to black men of the sixties, and you look at those guys, they seem so mature by comparison, in their subject matter, and how they were on the world stage. They were also underground. They were all underground artists.

PW: And bebop wasn't as popular... everybody plays bebop in the schools now but Thelonious Monk was playing to like four people [at first, before people realized his genius].

WC: Yeah, yeah.

PW: Which is hard to think that that would be possible, right?

WC: It makes a difference. And I do sometimes think it's because the jazz guys didn't have to talk much. So we didn't hear their immaturity necessarily, right? So maybe they were just the same as everybody else. But knowing when not to talk is a kind of maturity in a way. So you look at interviews with Miles Davis and he's shrewd with what he revealed, and thoughtful about it.

PW: He could be a tough son-of-a-bitch, too. If you've read *Miles*.

WC: Yeah. And Mingus...

PW: But at the same time they were incredibly articulate at times.

WC: It went back and forth...

PW: And they made this beautiful, compassionate music.

WC: They could talk about form. I mean maybe that has something to do with [it]. There's a class issue. Which is funny because a lot of those guys were middle class. But not all of them were. And everyone was one or two generations outside of being poor. Whereas hip-hop makes a fetish out of being proletarian. So I don't know.

PW: It's more complex when you get the recording industry, and the history of that too, and the commodification of everything.

WC: Yeah, they're marketing to twelve-year-old boys, so they keep it in the language of twelve-year-old boys, or something like that. It's frustrating. Anyway, I see that in Kid Koala. I guess he's inherited that general aesthetic. And so, it just doesn't attempt much. It's really unambitious. It's very ambitious in terms of sound, pure sound. It's so ambitious, and I just can't fathom the skill he has. But I often think if you paired that... this is going to sound tragic, but I think if I could do that, if I could do what he was doing, and what I would do with it...

PW: Have you heard some of his recent projects, like *12 bit Blues*, where he digs through the archives of old blues music.

WC: I love it.

PW: Yeah, that's pretty cool. And the *Space Cadet* stuff. So I think he is trying to mix in some new sounds.

WC: I hope so. I just want him to do... When he did that performance of "Moon River"...

PW: Mmmm. Amazing.

WC: I think it's one of the best things he did. And I think the whole story was that his mom couldn't understand that he could be doing this, how this was his job. And so he said, "What's your favorite song? I'll do a version of it. And we'll meet here, somewhere. You'll understand." And then he did it, and it's the most beautiful thing he's done. And so I'm like, be brave, keep doing that kind of thing, do

something that's you, or your context, or your family, where you negotiate with ideas or thoughts in some kind of way. Because most of the time it's very surface. It's just not analytical in any kind of way. Man, the power that could be there. But anyway, I'm on the other side of it, the rudimentary skill-less DJ. But I work with Jason, who is very talented. So then it becomes more complex, where we're working some of my ideas [with] his ability to execute things. But anyway, I want to keep doing it but I don't know where I'm going. But I'll come back around to sound because sound is so important to me.

PW: Have you thought about doing more recordings?

WC: Yeah, I'd like to. I don't know where it goes now. And my head's really in prose right now, so I'm not even really thinking about it. But I will. It's something I want to keep doing. I don't know how to do it exactly, or where, or what the next thing is. I also find technology shifts so quickly now. There are new things so quickly that I want to engage with. That's the other beauty, the beauty of hip-hop. Kid Koala, he's still vinyl. He's still a vinyl guy, a vinyl and turntables guy. It's all still there. So talking about tradition, he is working with the traditional tools that are old, old tools now, forty-year-old tools. Well, older than that.

PW: Yeah.

WC: The setup is a forty-year-old setup. But anyway, it does feel like there is something [about] working with the new. Because we're on a different level of sound culture. I don't know what it is.

PW: Well, that's the exciting part in many ways. There is persistent truth in Marshall McLuhan's notion that the medium is the message, and the mass age. We're still working through mediums.

WC: I get excited talking about it because there is something to be done there and I don't know what it is.

PW: We eagerly await.

WC: Yeah. Maybe I won't do it, but somebody will. But we'll find out.

PW: Well, thank you very much, Wayde. It was a pleasure to talk with you.

WC: Yeah. Thanks a lot.

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