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With all the commissions you had last year with the dance theater and a as you told me about these that you said something last night about not wanting to that the same way and a so there's an attitudinal change - what's your attitude about your work these days and how its changed?

Its not so much that I have a change of attitude about taking commissions working with other creative artists a with which one has to make compromises / ^{I mean} collaboration invariably involves taking in account what people want to do and a making all those cross influences things I've always been comfortable with that its not that I've changed my mind about doing that but I'd like to work completely privately on something and a I don't to suggest that like working publicly its just that one can work in different ways and I have for the last several years series of commissions takeⁿ on the shared creative responsibility which has had its very many rewards besides that of the commissions of course, but its had its many artistic and creative rewards from that work the ideas have generated in my mind that I want to try out in a piece in something which I don't think I can follow if I do it entirely on my own that is if I follow my instincts working on materials entirely on my own having to relate them to what there application might be what the application might be the commissions that I have done in the last several years have tended for music for an ensemble or instruments say or more most commonly music for dance situations where one of the attractive aspects of that is that you do something and its got a use

I mean its got something practical about it, its performed and other people use it - its a part of something that other people use - I like to feel functional alright but a I have been able to push the limits of my imagination for the dance comissions in particularly with the Portland Dance Theater by the way because they allowed me they would put up with the things that I was doing they would give me some image and then I would pay attention to that image that I might elaborate upon it that would push them to the edge of what they thought it was that's fine but I still have to make some kinds of practical compromises - I believe in practical compromises but I'm at a place now which I really would like to explore some things that already exist that have come out of that work explore them without having to pay attention to practical matters - practical matters to how the piece would be used.

some idea of a piece

of what they had in mind

Is this attitude representative of something that has been consistent with you through your career as a composer?

I think so I've always played with a shifting balance between following my own madness, my own compulsions and obsessions as a composer or whatever else I am and the use to which I can put the results of that work thats always a shifting balance and I'm not uncomfortable with that at all those shifting balances. I enjoy standing ^{aside} and watching it from time to time how its shifting in a objective way or detached way its not an objective way. But there are things which combinations of sounds and combinations of sounds with possible circumstances, possible applications which come to my mind the last 3 or 4 years that a haven't been able to try without paying attention to the more mundane practicalities of how they are going to relate with other things and I want to push that now and if it works for me privately

as an artistic matter I'm not going to worry whether it works for anybody else and I've always have had to be consious of how it works not how other people like it but how its applicable to something does it in fact does the work for the dance support the dance, does the work for the ensemble is it useful for the ensemble does it have some practical aspect to it.

Moving from the applicable ^{and} the attitunal - do you have a philosiphical position on the surface and ^{has it changed} does it have changes in it?

I'm not sure what I think of as a philosipical position is what you would think of as a philosiphical position or anyone else would think of - I think what creative artists do present some facet of human experience - social experience no matter how private it may be or how unprivate it may be-whatever somebody does is a manifestation of what's around-even the word represent I'm uncomfortable with because it implies some musical phenomena expresses ^{maybe} some other phenomena I don't mean to suggest that at all but its an example of what a creative artist does is an example of some aspect of private life and social life often in very subtle ways so I don't have to deal with the problem of as a work of art is useful to society does it contribute to the betterment of humanity and I would deal with things on that philos- phical level quite that way because I think it all does some creative artists clearly are philosiphically or politically conscious what they do and how it may effect the ^{world} around them I mean I can think of ^{specific examples of} composers

say like ...Cart^{er}~~er~~, Christian Wolfe who come from different kinds of worlds but are conscious of political significance their work may have which in a sense is a philosophical significance

I'm interested in that their doing it but I don't quite work that way myself - other composers that I know in South America of whom I have close contact-^{are} conscious that ^{the materials} they use in their ^{music} are representative of the areas of which they come from indigenously and that they thereby make access for the general musical public to aspects of the culture from which that public comes which that public would not otherwise have any access to - the isolation in particularly in the urban cultures have maybe from the people who were there before them the cultures before them - I'm saying that rather than to use the term colonialist because it brings in a political indication and I don't think that necessary. I don't have a problem philosophically but I do have this position which is fairly simple that I want to pay attention to where my materials come from not just the sound materials but the context of those materials and the continuity of those materials I'm interested to discover what there is of my own intuitions on how I put those materials together and the circumstances that I choose to put them in - what there is about those intuitions that maybe quite directly related to the cultural things around me the different cultures around me I don't strive consciously to represent here I am living in Northern California I don't strive to consciously represent the spiritual influences of the Redwoods in which I live and all of that I don't have that obvious sense but I'm interested to seek what in fact connections that might exist unbeknown to me unconsciously because I obviously derive some nourishment spiritual from where I live and where I work and people I work with. and a its not that I don't think to give them credit in the program notes and that

I've done my job that's not what I'm talking about what I'm really interested in is to recognize in my own mind where things come from where those things in my imagination come from some of them obviously are internal probably inexplicable but there nourished and stimulated by all these things now maybe that answers something of your question about my philosophical position a I guess that's what a philosophical position is I have to plead some ignorance.

Its a hard question and sometimes its hard to distinguish philosophy from attitude - they seem to blur into each other.

See I don't look upon the term philosophy as a philosophical attitude even is necessarily related ^{directly} to clearly manifesto about ^{what} one does I may on a particular time and place and a particular work or something set off quite clear - goal what I want to get to clear aims and clear goals I may or may not get there - I may modify them on the way ^{but} ~~and~~ eventually some kind of object or product gets out its a piece of music well one does that because its a practical way getting your commission done but I'm very confident in my own abilities to follow where paths will lead me without having a specific goal at the end - you must be too because there's so many of your works that you try to relate one to the other is sometimes quite difficult over a period of time because it doesn't look like your following the same goals I'm sure your own work your not necessarily working toward specific goals achieving some long historical continuity which would give the musicologists something to write about I think we share something like that in that we have a we wing it alot its more than letting the chips fall where they may we pay some attention to our craft and the way we approach things

but the ends of our work are sometimes left to find themselves to develop themselves with our encouragement

What about your awareness of your emotional state?

With a very few exceptions in my life as a composer and performer whatever it is I am with a very few exceptions my greatest pleasure of doing making music I have minimal trauma I can't think of anything that I may have repressed this but I can't think of any place that I may have repressed this but I can't think of any experience as a composer or performer that not been really rewarding in every respect so my emotional state about being a creative artist has been pretty comfortable not comfortable but pretty supportive by the work itself but in recent years particularly the past 5 years I have encountered more problems with my emotional state from extra musical circumstances I don't want to get in to far with this but I have attached myself to a University to an Institiution that the major premise is to be a teacher to and of course a teacher nourishes other people experience with creative work that part has been just fine but of course I'm involved as you are with the University thats pretty monstrous institution and I've had to get into a level of politics which has seemed to be necessary to continue to do the work creatively on my own and as a teacher which seems to require an immense toll of politcally gaming backroom smoke filled politicing, wheeling and dealing just to maintain a bare minimum of environment of a situation which creative exploration can go on not just personally for myself but particularly with the way I interact with my colleagues and other people and students and that has simply taken an emotional toll and in the

midst of that I would have to say without the individual creative work that I've been able to achieve out of it I would have never made it I would have given it up virtually the only source of strength aside from the pretty wonderful relationships with people who are in the struggle if I can use the term with myself its from my own work I sometimes take a day off and don't go up to that School and I stay home and work on a particular ^{musical} problem solve it or not but at least make some advance in it for weeks of the lowest, grubbing with the ^{politics in the} institution in order to make it possible in the first placeand I understand that very well and have experienced something very similar and have had to order my priorities very carefully in order to not take so much toll and my research and my work

If I were a gardener I mean I have a garden but I'm somewhat casual about it but if I were a serious gardener and I had a brought about upon me of restrictions from the outside what I could plant or the amount of water I could use I would be in a somewhat similar situation I would be a gardener of that kind of compulsion with that same kind of reasons that I'm a composer whatever I am for this thing compulsions and the restrictions would be coming from elsewhere the impositions on following my instincts which have proven very good instincts in the past the restrictions would be coming from not necessarily connected to the function to the garden it would be coming from another direction like something like ^{in real life like} a drought we can't so much water so one learns how to accomodate to keep some of your garden growing and its very analagous - that's a very good analogy.

This may seem trivial or still taken for granted and one doesn't talk about it anymore but what are the basic skills that are central to your work?

I guess I would divide them into two parts 1) things that are inside one (perceptual and analytical skills about what one's doing the other is the craft skills, technical skills that you develop the things you put your hands on to manipulate like whether your a pianist you do a certain kind like me you solder a circuit and the perceptual and analytical skills are really the only complicated ones because you have to keep revising your evaluations of what your really hearing like I work with sound primarily or what i'm seeing those the most interesting skills ^{to deal with} for me because some premise may assume in order to get a particular job the way some sounds interrelate may turn out quite solid for one application and for ^{the} next piece, circumstances, the next thing sort of sounds I work with the premise from the earlier piece may seem absurd for one reason or another you have to find to revise premises all the time -- I love it!

its really terrific those are skills that are very dynamic and the craft skills I become very highly skilled putting circuits together soldering things making decisions on how to modify a pair a circuits which were generation modification of sounds that I work with and changes that I make there tend to be less changes having to do with fundamental premisees rather than picking up some ^{new} trick of the trade and I have the feeling that anybody could do that and I don't see this as - I mean they are virtuosos sometimes but

the manifestation is kind of virtuosos but its like trying to play
the piano fast with a lot of brilliant technicians piano who work *very*
hard to achieve that, *I don't minimize the amount of hard work goes into it*
but you can work from some basic premise that
how to establish it a physical skill a performance skill whether its
a performance before an audience or performance of soldering circuits
which tends not to be once you got that under way you are
essentially honing the edges and improving your --
the other skills you have to reevaluate if skills is the word because
it has to do with how one perceives what your doing and are much more
complex question because I pay attention to how other people perceive
what I have been doing musically and sometimes I modify *how I* my work *as a result*
sometimes ~~because of it~~ I don't - sometimes I discover well if this mess of
sound that I have generated this five minute sequence is too dense
for *them* people to follow right now maybe it won't be latter on maybe they'll
catch the language that has evolved - that's of course what I'm most
interested in how the imposition *that* I make on there cultural perceptions
may change them as well as help there responses may change me - I
don't think I gave you a very simple answer.

No that's a good answer. How did you acquire the skills that you
have?

The perceptual aspect of it is that I'm still acquiring it and by the
same basis as always trial and error - accessing and reaccessing what
I'm doing sticking my neck out at some initial place to try something
seeing what happens and first what happens for me how it works for me
in different contexts and secondly how it works for other people.
When push comes to shove the decisions I make *about* whether I keep

it or change it have to do with how it works for me I mean if somebody influential critique says I should have done it a different way well that tells me about the influential critique but not necessarily much about what I did that's really a trial and error thing with the craft skills there's some trial and error to it also but I paid very close attention to what other people have done that is if somebody if another person ^{who} soders circuits designs and soders circuits has some clear virtuosity present in ~~something~~ ^{what} that they do that's efficient that let's them chose something quite rapidly I put myself into more of an apprentice relationship to that person whether in some formal arrangement or watching from a distance and some relationships that I have had with other creative artists have been extraordinarily fruitful to say I will sight one specific with David Berman who learned his first electronic design craft from me and then I went ~~on~~ ^{to} some other area ^{and he developed his own} and when I came back became an apprentice with him and we've been going back and forth ^{over} ~~looking over~~ fifteen years and shifting roll with each other - one demonstrating to other what he developed and the other learning from it and vice-a-versa - ~~the~~ ^{there are} others also I sight situation with composer David Berman because its been so consistently good that way for such a length of time but when it comes down to the development of my perceptual and analytical skills and I listen to what others explain about what they do and it gives me insights into how I can adapt but it doesn't give me insights into what I could do myself those ^{are really} very personal they come out

of the very center of my

I think a ^{crucial} distinction in it gets an area that gets very confused with a lot of people so that they don't have the flexibility of being able to drop into an apprenticeship role and select it that's different from that other process which brings me to another question.

What do you consider a creative event or how do you produce it?

It's created but its not necessarily an event - I suppose its an ongoing process for me I don't separate the conscious attention from the unconscious attention that I pay to the matter at hand on working on a piece or building a circuit or selecting sounds its ongoing all the time I suppose I may recognize some occasion that I recognize that "ah" there's a solution and that may seem its an event, because that's the way I will put it together these three sounds sequences that thought in some dim way in my imagination would work together support themselves and make something greater the some be greater than three parts I may suddenly catch onto what exactly to do with those and it may appear as an event but in fact the processing has been going on maybe for months and years in my head so the term event is a recognizing/^{at a particular time} that I got someplace but the process of getting there is what is really is on going and I get my ideas not necessarily in one piece sometimes brilliant insight okay that's part of the creative processing but I'm more conscious of playing games arranging and rearranging the parts of what I'm working with and I do know of places and circumstances in my life where that's more easily nourished - I daydream alot - I find that the routines and the rituals like taking a shower in the morning those mundane things alot of ideas come together while I'm doing that - there are

places where I know those things are nourished but they don't come as events they come as more as comfortable places where the process works more efficiently --

Are you aware of your attention processes as distinguished from the content of your work?

Increasingly, yes, I say increasingly because there was ritual that I once paid some attention to maybe ten or 15 years ago when I began my heavy on the road work with Cunningham where I didn't have as much free time ~~xxxxxxxxxxx~~ in my schedule to speculate about the details that I was doing - I was on the road I had to routinize and disipline schedule of my creative work and I discovered often that in the middle of the afternoon on tour someplace I have an hour or two to snooze after the previous night performance in another town we up til 3 in the morning getting all of the equipment down it was that lunatic that made you in a quasi-exhaustion all the time running - succeeding getting things done because you were running on your adrenal rather on some natural physical resources -- on those emergencies supplies, you know what I mean --and in those levels of energies were high enough during those afternoons snoozes not necessarily in the comfort of a motel room but sometimes folded up on a cyclorama in back of a theater or something like that where I never really slept but I got into some place where whole lot of physical things had disappeared but my mind was absolutely focused not necessarily on one thing but was moving from one element of my life to another I would not in those occassions wonder about how to simplify the process of striking a set but something less practical

less immediately practical more long term practical - the piece I was working on, the circuits I was designing for it the places where I was going to get the sound how I might change them and it was like a brainstorming session that I was having with myself not in a troubled way but not in an intense way but a relaxed way - I may or not been generating a lot of alpha in those -- I don't know I wasn't paying attention to the mechanism but it was practiced fairly consciously for a period of 3 or 4 years and a would make decisions but things would get settled out - it was kind of attention I was giving in a little isolated island of repose if you will spralled in a dusty bottom of an orchestra pit or something like that -- which after a couple of years of that I realized just routinizing some aspect of my life I could get --/in a way that I recognized that as being creatively being useful was of course like I was paying attention to/methodology I didn't devise this^{in a} conscious philosphical way I discovered it that I was doing it and then I being able to pay more attention to allowing that kind of space in my life and that ritual lets say the mid-afternoon snooze or whatever it was - was disruptive very often - when I wasn't on the road /and I was back in New York I would have to deal with a different kind of imposition of life routine coming from the outside often very much more complicated - unpredictable -- but I paid more attention to finding spaces which I could play those games with my creative ~~xxxxxxxx~~ decision making and not in what I could call or maintain a conscious but a subconscious rationality the words aren't working quite right here for me because its I don't want to say its a rational process but its an experience process its a process grown from my experience that I've come to trust in various ways and different contexts - attention phocusing attention on how things might

fit together and getting into a space where I can trust the decisions that I make or the arrangements that I make trust the several decisions that I might come to which I will try out in fact and the reality when I'm putting the sounds together that sort of thing.

Do you carry this process over to other forms or mediums in your life?

Yes, some of them mundane such as what should I do with my picket fence that is gradually is deteriorating there are many alternatives, get rid of the damn thing, I could continue to repaint it, I could use longer nails to repair the broken slots - those mundane things by the way I have come to the conclusion to plant a hedge right by it and let it rot mean the fence that took a period of some months to waste on it in mind for the last 2 years as a at the University where I've had to take on some administrative responsibilities I have to make decisions on to include for letters of recommendations about promotions of my colleagues a very creative area actually if one is interested to do that which I haven't been but I've been committed to it. I've taken to making decisions as though I was composing something which I want if I have to do that I want to be comfortable with the creative quality of it I don't mean I want to make it poetry or something like that I just want to get down to the matter at hand and do it in some way relatively free of extraneous matter bullshit and all of the rest of the things but which gets the job done in a way its useful for others who have to make further decisions and all that that is I try to do that work with some quality for me that represents what I think of what the decision ought to be such

and such a way so its/~~known~~^{spilled} over in other areas and I have found myself in those afternoon doses whatever I happen to be doing wrestling how to put together the argument that so and so position should be retained because it supports a program in a certain and I'll those things have been getting mixed with the decisions of my composition not necessarily in an unproductive way but I could get a lot of work done of my own if I could have these extra decisions to make of course.

During the course of our conversation when you talked about a lot of paying attention to detail - focusing and this other process of information it seems you go in open spaces related to sleeping or snoozing as you say where you might be giving equal attention to all of the possibilities - alternatives coming in

Giving less biased attention is that particular state when it occurs in different situations it seems to be a place where I quit worrying about the risks of and I've freed myself to some extent of the biases that I would have under different pressures and I play with alternatives in a fairly random way but its more statistically less biased I suppose its the kind of thing some other people that I've worked have achieved in different ways Cage I suppose the use of chance operations in the same way he's done but that was a good example for me it brought to my attention that many of the things I did the choices made in my creative work as well as other aspects of my life will probably very much biased ~~because~~^{by things} I didn't recognize I mean the choices weren't good but it was by being in such a state one has less choice I think its suspending once concern with might happen it might offend

somebody else or might not work its a more risk free environment
to play with arrangements of things - I can access the risks later
on - I've seen combinations that before - a footnote to this -
when I build circuits this occurred in earlier years when I did more
circuit design after many hours at the bench, the breadboard
one would be a little groggy and not so conscious of details and I
would make mistakes I would solder a wire in the wrong place ~~xxxxxxx~~
~~xxxxxxx~~ and I wouldn't notice that and when I was trying out
I would discover that something happened which I had not forseen
that is a mistake in one point of reference would in fact be
new
~~xxxxxxx~~ arrangement in another point of reference sometimes I could
not explain it - I couldn't find what it was I had done in the
circuit because I was exhausted by that time I had put in 15 hours
and I would go away out of exhaustion, sleep, eat, do something else
and very often in that dosing or removed state that risk free
game playing state of my mind a review would take place and I would
recognize where it was that I had done this - what it was I had done
this what it was that I hadn't intended but happened as result of
something else and I would see some new connection that it was the
error in that given context of what turned out not an error but
something ... something very creative --long before I understood
the mechanism by which gain stages and amplifiers can be direct
coupled I made some mistakes leading out coupling capacitors and the
like and a established a ~~xxxxxxxxx~~ whole procedure of direct coupling
capacitors and gain stages ~~xxxxxxxxx~~ transistors in this
particular instance which of course is like rediscovering the light
bulb in fact but it came as a result of making a mistake which I
analyzed before had gone into the classical/technical literature that would have
told me what it was in the first place people rediscover all the

time by mistakes -- those conscious mistakes or errors well I don't know any other way to call it

Well the interesting thing you talking about focal attention and for working long hours - 15 hrs say focal attention you what happened drive yourself into an open state where things can take place because you've exhausted that focal attention that bias that narrowness

But very often I've gotten there without the conscious attention of driving me into that state there was some other aspect of those compulsions have that make us work by which I slammed into that other realm

The other realm all of the decisions are so much the decision takes place.

Its kind of an aperture question you keep narrowing down the aperture of your concerns - the size of the aperture has moved the other way the perphiery has completely disappeared. Right

Yes in a sense like a circle representing the expanding awareness and the dot in the center is the focal attention and findly the dot disappears and the circle disappears

I guess thats all we can do is grap for those geometric images to describe it but in one way.....there's no question in my mind I suppose I could organize the process to make it more efficient many people may have done that by various meditation teams - you

organized their approaches and I have not done that I've been too distracted by the things I wanted to do to get down to methodologizing but I have been practicing the process - tinkering that way for years

Are you aware historically when you became aware of these processes?

I couldn't give you a date but the situation is viturally the same every time and thats what we've said really its when I've had a creative project that I've been doing generally had a deadline - a piece had to be done or a piece for instruments had to be done by a certain time because the performer had to rehearse and essentially/ disappeared ^{everything} in my life my social relations my a eating habits came to wreck and ruin as I got into the intensive focus driven compulsively for whatever I didn't know what the heck I was doing and moving clearly on instinct moving very very clearly on instinct and a I make some mistakes I'm sure and maybe less efficient given the detail progress of each step of the way in getting the piece done there would be these brilliant moments - flash - creative events I suppose where everything became clear about everything that had to be done to get to the end of the next major step a I suppose when I could date if when I go back when it was when I had to get pieces done for performances it would have been the festival years 1959 - 60 where we would organize concerts or festivals and program pieces for which we had not made the pieces and hire the players and arrange the logistics have of the stuff we hadn't completed alright - you did that - you have this incredible confidence that you could do anything and then up against the wall here it comes - have to get it done

and those - Alvin Lucier once told me of an occasion I found quite revealing and he studied scuba diving, he studies many things lately - he explained to me that when you learn to do something instinctually to survive in a crisis situation but in the scuba diving training which he received his instructor explained repeatedly something to do when you were under water you breathing apparatus failed to function what you had to do - they rehearsed it and rehearsed it and then Alvin's instructor would go six ft. under at some time unexpectedly the instructor would disable Alvin's breathing apparatus and he would stumble in doing the right things to survive and then the instructor would analyze that process so it became something you had to do efficiently came to be absolutely instinctual

I suppose well I know this is true of commercial pilots are trained when the wing falls off alright in stress situations where there are things that can be done that are most efficient presumably well we do these things without learning them also such an organized fashion and I think I related to you last night during your performance your Nichel a Tessel piece in Cologne where the police had shut off the power because of the ruckus its was creating in the audience and we had established this complicated system as we did many times to run the wires in the pit and I had never practiced what I would do if the police would pull the plug but my experience had accumulated in such a way that I didn't have to think what I would do - I dove under the tables of equipment and I rewired things in the dark with an instinct which is in fact a very great skill that had developed over many years of wiring - unwiring in crisis situations and within 20 minutes we had out witted the police and we had the whole thing operating at full blast and they had know idea how we did it but nor do I thats instinctual skill that develops from

being slammed up against the wall sufficient times you learn how to survive. And I can't analyze where one's efficiently is more than superhuman its superconceptual and if someone made a video of time and motion study of tape/of what I had done or you could do this with anyone but it would not reveal how the choices were made it wouldn't have showed you what goes on in you in that brain by which the parallel processing by which the irrelevant things are eliminated and you get right to the issue itself because its more ~~of~~ than just physical sequences, physical motions, alot of decisions are going so complex that they happen so rapidly you can't make them conscious and rationally you have to depend on your intuition and the skills that you have developed.

You have to trust the experience that guides it. You do have a program?

Which I have developed alot of confidence in not complete confidence and I like to question it alot be sceptical of everything but when push comes to shove when the crisis is upon one you depend on your instincts and I suppose/at that time you learn at that time but there's if you make a grave mistake you only so much esthetic studies you can bring to this matter - right eventually you have to jump in ..

Are you doing what you thing your doing? Are you what you say your doing?

I don't know whether I'm doing what I say I'm doing - you know alot of what we do is not really describable we're sticking a set of arbitrarily sticking a set of words on it - sequences of words so we can talk about it with each other and assuming you understand

those words as I understand them if I understand them if you understand them - I suppose if were making some outlines of what it is I try to assure myself that I can leave at least half of what I'm doing or some substantial part of what I'm doing wide open and I don't have to explain it or justify, define it during the process because the definitions are closing out aspects of the process if I didn't do anything if I was unproductive I suppose I would worry about that but I don't think I'm just messing around I mean I get enough done enough completed that I really feel confident that I can leave a lot of things open you know what I'm saying is there's a time in ones life when you try this and try that and alot of impulse buying in the creative supermarket as it were where you really don't put anything together - thats fine i'm not knocking it the people who are in that place we've all been there and I seemed to be so productive now that I'm beginning to worry to what extent I'm in fact not leaving enough open to lower productive efficiency increase my imaginative proficiency.

That leads me to another question in talking of the two kinds of processing that you've experienced if you could have anything want for Xmas what would you like to have in the way of expanded attention and awareness?

My first response that came in my mind less intrusion from the outside, less disruption from the outside, and then I thought maybe there's kind of something important about the abrasions from the outside also right this minute I would like less crap from the outside but has nothing to do with what I'm motivated to get done but I've lost some objectivity particular crisis circumstances that

the University I'm working with is involved with right now its a little hard to keep objective about that but I think I would like a low level of intrusion I don't want to get rid of outside intrusion but I'd like to have the quality of the abrasiveness improved that is I don't mind if it gets more abrasive but I'd like the quantity of it a little less you know its like too much shit to shovel I don't mind how bad it smells but there's a quantity point beyond which I'm really slowed down you know it could be less and stinkier that would be fine that would keep me working towards some objectivity of what I'm doing but I'm drowning in it right now so that would be the best Xmas present.