iMMERSE 19 with CHRIS WANGRO: Park & Circus as Real Immersion

Charlie Morrow: I'm Charlie Morrow, and today I'm pleased to talk with my longtime friend and co-conspirator of public events. Chris Wangro, we met through the New York City Department of Parks where he just had been hired as events coordinator. My colleagues and I in the new Wilderness Foundation, were producing one of our summer solstice celebrations in New York's Central Park.

Chris at the time, the early 80s had just returned from working in Europe with Henry Cow. We've continued to the present to make things happen. Chris, he started out as the ringmaster of a one man circus and rose to become the tsar of special events for the city of New York in the 1980s. These days, he works as a creative strategist and activist who pursues the improved design of public space. Employing placemaking, community building strategies that are enhanced by his passion for bringing people together in joyful, dynamic, and unexpected ways all across the globe. Chris is renowned for his masterful designs of public space and has produced countless prestigious events for audiences from intimate ones to massive ones, including festivals, cultural programs, Presidential Summits, NASCAR rallies, papal visits, Dolly Parton concerts, pachyderm parades, and art festivals worldwide. The one we did together was broadcast internationally. Nice to have you with us today, Chris.

Chris Wangro: So, hey man, how are you?

Charlie Morrow: I'm very well, thanks. What I'm doing is, I'm writing a text on immersive experience and clearly, one of the traditional and contemporary forms of immersive experiences is the circus. The whole idea has been to totally engage people.

Chris Wangro: Yeah, I mean, I think one of the things that I always find funny about this, you know, people talk about immersive experience and interactive experience as if it's like just was invented. ... So, you know, the terminology changes. Some of the tools change, but the game remains the same.

Charlie Morrow: Absolutely. Well that's why I wanted to talk to you about what you do, because you started out as a one-man circus. You have done performance, you've done music, and you've done large events and electronic events.

We've done events that had conceptual bases. We've done things that had broadcast links, so they became very technical. And I just want to talk basically about the immersive stuff that you do and that we have done together. In a way, this discussion is a description of our mutual interest in engaging people with sound and media and themes and so forth.

Charlie Morrow: As you say, it's ancient, but it always has to be done in the present. Well, I'll ask you some questions. Our conversation's already been on the subject and we both agree that this is an ancient thing, but it brought us together. And I wonder what you think are the raw elements of a good circus just to start out with? What makes that circus happen when you did it

as a one ring circus. How did you figure your package and make that work?

Chris Wangro: Funny. When I think about the raw elements, I'm trying to think of what, what are raw elements? I mean, you can look at a list of raw elements as being things such as humor, music, spectacle, color. That's one list of raw elements, but you could also look at another list of raw elements that might be crowns, acrobatic animals, you know, those things that sort of signify circus and separate it from some other forms. You know, I think for me and the way I think about circus, it's a little bit of both. When I was doing circus, I sort of came to it twice. Charles, you know, I was totally into magic and circus as a junior high and high school kid. I was for sure the nerdy 14-year old doing magic tricks first for 10-year olds.

You know, I played poker in school with a bunch of friends of mine who were all sort of into card sharping and we all would try it and, you know, do magic for each other. And it was completely above board and part of the game to deal seconds and, you know, take them from the bottom of the deck.

It was sort of part of what we thought was cool. I thought circus was really cool and I met someone who, uh, I was doing magic shows professionally, as it were, as a kid. Then I met someone who had been a clown in Ringling and he started teaching me clowning and I developed this very sort of, you know, clown magician character.

And that was a very big part of my youth. I then got really into the sort of happenings and our performance stuff. This was going in the mid-70s, so you know that that was all around me. And from there I sort of moved away from circus, did all sorts of so-called experimental kind of performance work and music as you know.

And then I kind of got sick of the people that I was working with in Europe and particularly the political work that we were doing. It was sort of very political and social, socially motivated, but it was very heavy-handed. Our performances and our music was very like: Hey, I'm gonna hit you over the head and wake you up, motherfucker.

And I felt that just wasn't a way to get to the audience. And so one thing led to another and I started the circus. I went back to the circus and started my show, which I felt was, hey, this is a perfect way, is a perfectly populous kind of tradition in which we can include social and political messaging but do it in a way that I can talk to people who are way outside of my political norm and social beliefs. And yet the list of things that we mentioned before, the spectacle, the color of the humor, the clowns, the animals, the music, formed a bridge between us. And so that was a big, big, motivating factor for me, starting a show.

And I will say too, that the iconic elements of the circus, for instance, an acrobat or strong man all lend themselves beautifully, becoming metaphors so that I think one of the beauties of the circus in its heyday of the Great American Circus is you might see things that you've never seen before, such as a bunch of acrobats standing five tall, one on top of another.

That set new goals and new ideas in your head, showed you new ways, new things that were possible. The circus was exciting because it showed possibility, it inspired awe and wonder. We wanted to use that same language to inspire awe and wonder and show possibilities, but of a different nature. And that the strong man or the acrobat that was climbing up a tower, in our circus climbed up a tower of books, which was a perfect metaphor for the importance of reading and education.

Those types of things went across the board in terms of our creating what our circus was like.

Charlie Morrow: That's marvelous. In a way it suggests something too that the, technology, and the props followed from the idea. But within the envelope of, what that circus is, that's what I'm getting, that you have a genre which works, and then you work within it, but then the details of it are shaped to however you're making a piece.

Chris Wangro: And the genre in this case was completely inspiring. You know, it's like, it's like being taken by the idea of creating music for a marching band. With the marching band genre, it's like, Hey, this is fun, this is great. I can create a marching band. That'll be wonderful. And then the tropes and the standards within that genre, be it, you know, three or four times or whatever it is, become the motivator for you to discover new things, and new ways to communicate.

Charlie Morrow: Yeah, absolutely. Well, thank you for laying all that down because one of the things, I'd be comparing in my study here of immersive entertainment, it's like virtual reality. You know, my friend Jaron Lanier's material will be in the same book with us and his own revelations about creating worlds technologically and then working with them.

Chris Wangro: It's quite a different matter than starting out with the circus, because here's the thing. You know, and I know Jaron for years as well, man. I feel like the huge difference between something like the VR world and the circus world is our world was – and the world that I've played in, you know, I'm not a VR guy – is very real.

It is the opposite of virtual reality. It is reality. One of the things that's important about seeing a circus live is that there is somebody there flying above you and that person could crash and burn. There is a tiger in that cage that is not a tiger on the two-inch screen or on a visor that makes you feel like it's real. That tiger could kill. That tiger could get out of that cage. You can smell it. You can feel it when that tiger roars man, you're like, whoa. That's some serious shit, right?

Charlie Morrow: Yes.

Chris Wangro: And I have yet to feel that reality experience translated into VR. You know, I've spent a lot of years producing concerts. Many are concerts for 5,000 or 500,000. You cannot duplicate the experience of being surrounded by thousands of people dancing together in VR. You can get a cool experience in VR, but it is not the same. Others may not agree. You know and

as much as I'm fascinated by the technological equivalence of reality experience, I can find examples of things that are losses when virtual experiences and technological experiences replace the real ones.

Charlie Morrow: Yeah, I agree. I'm thinking by extension, there's been a number of events, that I've been involved with and friends of mine have done that were involved in immersion in water. Max Newhouse had a water whistle that he did at NYU in a swimming pool. I did the concert for Fish. There's a Finnish band that performs entirely underwater and a Danish Theater Group. And, I keep on thinking this, in a way, the milieu is very, very important. You know, the medium is the message in this case.

Chris Wangro: Yeah, the medium is, like many things, the medium allows you to do things or inspires you to do things. I mean, even, you know, your conch shell orchestra, the music that you created with the conch shells leads you to not only new sounds, but new, new people to collaborate with and new places to perform and new meetings from those performances. I mean, it all comes together in a way ... I'm sure that's true of the virtual world too, the idea that you might be able to create a virtual gathering place for people from around the world to meet and merge and mingle and perhaps hear music together. That's all cool. That that's great. But it is, it is a very different thing.

Charlie Morrow: It really is. But I think you've put your finger on it and I think what has been most meaningful has been – if there is a reality element to it – I think otherwise, it reminds me of something my, my father once said. You may recall that both of my parents were shrinks and my father was talking about the difference between paranoia and fear. He says, when you're paranoid, You're imagining that there might be a tiger in the room, and he says with fear there is a tiger in the room.

Chris Wangro: That's right. And not to get us off on a tangent because I think they're more interesting things and more relevant things to talk about, but you know, one of the conversations I've had over and over again with people is about elephants in the circus and animals in the circus in general, but elephants being the elephant in the room.

Chris Wangro: You know, there's a lot of people that think, yeah, it is great. It is fantastic that elephants are being phased out of the American circus. You know, I consider it a tremendous loss. For me, the importance of the audience, kids, in particular, being able to look into an elephant's eye to be able to stand there like I did as a kid. I'm sure you did.

Charlie Morrow: Yes.

Chris Wangro: Look up and go like, whoa, not only is this animal big, but this animal has soul. The look in that eye. Right?

Charlie Morrow: That's true.

Chris Wangro: Feelings of the animal, right? And yeah, I understand that we should be nice to our animals and we should take care of our animals. And most of the circuses that I ever was in and on around, the animals were utterly babied because, of course, they're somebody's livelihood and they cost a lot of money.

So, to me it's like, yeah, I get it. We should take care of the animals, but not having that animal, real, live and in person, in a space shared by humans is a real loss. And it's a real loss to our ability to preserve those animals because without seeing them for real, how can you really even begin to treasure them and understand them? Anyway, that's a tangent. We're probably better off focusing on other things. So keep us on track. I dare you.

Charlie Morrow: Okay. Well, thank you. I think that one of the important reality parts of all of this is the active aiding of space and awareness of time and the feeling that time, place, and space are important ingredients. I wonder if you could talk a little bit about that feeling of time, place, and space – from an audience perspective as far as a presenting perspective?

Chris Wangro: Well, I'll try audience first, and it comes back as a presenter then. You know, I'm gonna start with the presenter side.

Charlie Morrow: Okay.

Chris Wangro: As a presenter for me, most of my life has been creating events of one kind or another in unusual spaces. I mean, I've certainly worked in hundreds of theaters around the world, but, you know but what really made my so-called career was the ability to create performances in the spectacle in places as, you know, disparate as some giant field outside the seminary or the top of the broken bridge – using unusual spaces as your canvas.

Chris Wangro: And just recently, I was in Charlotte working with the director of the Art Center down there. And they're putting on a festival and he was walking me around downtown Charlotte, showing me the various spaces they use and how they've used them in the past. And so I had that momentary rush, which I think is exactly what you're talking about standing in the space and looking around. This is a new place I've never been to before in the middle of the downtown district, the heat thing, we'll be close up the street here. We put the stage there and we have the light strips here. And for me to begin to feel that space as I have so many times before to look at it and think, right, I wouldn't do it that way.

Chris Wangro: I'm gonna put the stage here. Or I might think about putting this in the round. Oh, I see that there's a flat top roof that's a story-and-a-half up. We could actually put a band there or a projection screen there. And, oh, turn around here. There's a really interesting place where you could actually put a second stage or a second performance area and begin to really understand the space and have the dynamics of that space brought to life to create a performance. I think there's a real excitement to that when you do it and do it right. You know, I mentioned my friend Michael Lang, produced Woodstock, and he and I did a bunch of work together, and Michael's been great at that. We, Michael and I have gone through pretty wacky

places, you know, including Ramala and others where we've gone to look at spaces where festivals might occur.

Michael's very keyed into finding space that makes sort a wonderful event, site, an event, you know, I guess an event site that nurtures the, the artists and the audience. From an audience perspective, I think that for people I'm working with, even if you're doing it something as traditional, if you will, as a concert, an outdoor festival like you know, a setting like Central Park or something, the theater begins as people walk in the door, right?

The transformation of that space and the transformation of their everyday experience happens as soon as people arrived, and you have to address the thing that way. The show doesn't start when the show starts. The show starts when people arrive. And the show doesn't end until they actually leave your venue. And so there's all kinds of things you can do to bring that to life and make it exciting.

I mean, in a small and simple example, you know, I used to run a concert series in Bryant Park at Castle Clinton. People would stand on line for hours to get tickets because tickets were free. We would hire local buskers and street musicians, sometimes some semi-famous people we would get to do it and just perform for people on line.

As soon as they got there the experience was rich, was fun. It was different. It was outside of the everyday. But, you know, we've done all kinds of things. In the circus, going back to that example, it's traditional to do something called the walk around. The circus, of course, traditionally it's a tent and it smells different, it looks different and there's all sorts of stuff going on. You are literally entering a different world. But you know, we used to walk around. There was a great guy, the science teacher with his day gig, and he had all these tremendous snakes. He was a tightrope walker with us.

In the mean time, we would walk around. He played sax. I played bass clarinet. We'd walk around with these giant masks with disgusting snakes around our necks and we'd be doing, you know, free improv horn solos through the audience with boas around our necks. That right away changes everything for people who are in the audience. Is that a good answer?

Charlie Morrow: That's fabulous. It's absolutely true because I mean, like some of the people, I'm going to be including in this discussion are architects who will be talking about what it means to site a building, which goes right back to the combination of sensibility to site for a ritual or whatever. So you've gotten into the core materials.

Chris Wangro: As you know, I'm now working with architects and urban designers and landscape architects in the development of public space. And, I say the same thing to those folks: this is all about the transformation of everyday experience. People walk in the door. And they walk onto our property.

How do we make them feel like they are in a different world? And what does that world signify

or broadcast to them? Classically, there are parks that make people feel they've entered an urban oasis, you know, they walk in and it's green and it's quiet, and there are benches and there's the tree canopy, and that's one thing.

Oh, there are parts that feel like they're really fun, that you walk in and there's a playground and there's a band playing and there's baseball or whatever it is. You know, those are two opposite ends of the spectrum, but it shows the different types of places that you can create and everything feeds into that.

I entered this field of programming of parks and strategizing parks from a programmatic perspective. But what's happened is, at least I've become financially programmatic. I mean programmatic in terms of what types of adventure might you do there, what types of public art might you do there, right?

But now it's much broader and it's come to include things like: what kind of furniture would you put in the park? What kind of paths would you put in, what would the overall design and shape be? Because all of that broadcasts the kind of experience that you're creating, I guess you could say a park is an ultimate example of an immersive environment.

Charlie Morrow: Yeah. That's beautifully put. I mean, you were in Central Park, at the beginning of the time when I met you. And when you follow Olmsted and read about the way he started with making parks, I mean, you must know the history of that — he had shepherds in Brooklyn! And so forth. So he was a bit of a PT Barnum, but of park making and he was, actually, he certainly knew how to get work too. I tell you incredible how much work he accomplished in his life. It's really impressive. How much of it is beautiful. Yeah, he's a very positive character compared to Barnum.

Chris Wangro: You know, I think Barnum gets a bad rap. Barnum helped invent show business as we know it. And he not only helped invent show biz, he helped invent showmanship and, you know, what turned into PR and advertising. He was a genius, maybe he was ingenious. He had just the natural knack for it and he was also a very active and engaged citizen, not that I agree with all his policies. So, he was very into temperance, for instance.

But, you know, I read numerous books about Barnum and the most enlightening is the book that collected his correspondence. And, and one of those I'll never forget was, he wrote in a letter to one of his friends that the true purpose of culture is to get people to be as unselfish as possible. And I thought that was really great. That was really interesting.

Charlie Morrow: I think these are all very important points. I think you've covered the main part of what I'd wanted to hear from you. I think that you've come down to the point that through performance, through siting a location through what you create for people, you then transform time and place and all is then in the palm of your hand as a designer, maybe more permanently if what you're doing is arranging a park space and so forth.

Chris Wangro: The other thing that you're not mentioning — I'm not saying you're not considering it — but the other thing you're not mentioning, which would have to take an account in their creation of an event, as well as in the creation of a public space, is that ultimately you are building community and that's part of the joy of it. Part of the joy of going to a great concert where everyone is dancing together is you will always be part of that community. And it doesn't matter whether there are 50 people together for a birthday party or there's half a million people together for a concert.

Once you've shared that experience with everybody, you have that basis. And if it's a good experience, which, you know, frankly most events are, that you've treated a bond and broken down some walls that exist between people or maybe you haven't even broken down walls, but you have created a bond. Creating a bond is just super important, especially in a world like we live in now where people are very busy building walls, you know, gives us an opportunity to be the bridge builders.

Charlie Morrow: Those are magnificent thoughts. I totally agree. We come from the same bedrock. The reason I was doing events was to bring experimental music into public spaces so that people could experience it and happen upon it, or have it be part of what brought them together. That's why I never charged for the events that I did.

Chris Wangro: We never charged for the circus we did. It's the same; we are definitely cut from the same cloth, not the most self-sustainable, but... Yes. And it's interesting about experimental music and such. I was listening utterly by chance to an interview by Fred Fifth, and someone asked him about the difference between performing in traditional spaces versus performing in nontraditional spaces and performing written music versus improvised music.

If you are in a traditional space and you're playing written music, you generally have an idea before you go into that space what you want that music to feel, to, to sound like, and maybe to feel like, and you are struggling with that space, that someone else is preconceived to have a certain kind of sound profile and experience profile.

You are struggling with that space the whole time to try and get as close to your notion of whether it's possible. But going into a new space, especially playing improvised music, it's all about a moment of discovery the entire time. The key to improv being completely in the moment and trying to discover and make the most interesting sound experience that you can. And I think that is both for artists and audience.

I think if you go to Carnegie Hall to hear x, y, and z play, you have a certain conception of what it's supposed to be. If you walk into the bowels of the Brooklyn Bridge Tunnel system to hear Charlie Morrow and his orchestra play, you know a lot of it's going to be improvised. You're there for the ride, right? You are there to experience it moment by moment and see what it is. And it's a very different type of experience than going to hear something, you know, in a place you know?

Charlie Morrow: Yeah. Brilliant. That's absolutely the motivation. In order to have that feeling and have that feeling together with your performers and with your audience, and ...

Chris Wangro: Unite the unite your audience and you're performing in a way that perhaps much written music doesn't, not that written music can't, but it's a different way.

Charlie Morrow: Yeah. Very definitely so.

Chris Wangro: You know, it could be, I guess you could say that if you go to a concert and you're gonna go see your favorite band and your favorite band launches into their big hit, and then everybody, you know, puts their phone above their head or their lighter and they wave it back and forth and everybody sings along, and you've been waiting for that moment to happen and it's friggin awesome. That's great. You're getting this incredible shared experience and you're getting exactly what you wanted, exactly what you paid for and expected, and that's cool. There's nothing wrong with it, but it's a very different kind of thing than going in with no real notion of what's going to happen.

Charlie Morrow: Yeah, absolutely. Well, also impromptu events. Unannounced events present themselves as an interesting area. I think we've both of us known bands and been part of groups that have done the unexpected. Could you speak a little about unexpected, impromptu, gorilla events?

Chris Wangro: Yeah, I mean, that's ... I'm smiling because I think it's very true. That's really taking people to a place they didn't expect. And I think you know how it is. You'll find again, both artists that are particularly gifted or clever about how they do this and audiences that are particularly willing or unwilling. You know, I think that you as a guerrilla performer can completely shake people up and sometimes people go along for the ride and they enjoy it. They'll participate in some ways and they'll be incredibly, let's say, appreciative, joyful about your disruption of their everyday. I shouldn't even say disruption. I'll go back to that word, "transformation" of their everyday. And that's really fun. And then you get the people who put up their walls who are defensive or out there everyday, like, don't mess with me. Like, you can't, don't, don't do this here. Please. I'm shopping, I'm doing whatever it is I'm doing in this location. You know? What are you doing here? Are you wacky performer? Yeah. It's like they can't let go of there everyday and they don't want to, I guess they're entitled.

And again, I think one of the reasons I went from a sort of hard edge street performer, Guerrilla Theater kind of thing that I was doing in the early 80s or late 70s, to more of a circus kind of clowns and gestures and we're playing happy music kind of thing is because it was easier to break down the walls.

It was easier to reach the people that didn't want their everyday messed with. It was easier to talk to those people and sort of at least meet you halfway. If you could do it within the guise of an art form.

Charlie Morrow: I find that it's a parallel to something else that you do, which is very interesting for me there, where you have made musical instruments and suddenly from raw materials there is an expressive device?

Chris Wangro: Yeah, well, you know, I like making stuff. And I like instruments, so it's math. But I would do that. I love that. I have a lot of friends who are really talented, gifted and skilled instrument makers at this point. So I feel like I don't even get to touch their home.

I don't get to talk about this; it's almost like doodling what I do in comparison. But as a doodler, you know, it's great fun and it's great fun to bring materials to life and to explore what you can do and what you can make with them. And I think if you incorporate those types of materials and those types of instruments and those types of things that you can make into performances, there's a certain kind of delight in that for the audience because they see it too.

It's sort of that thing where you say, oh, I get it. You could take this old bicycle wheel that I thought was trash and combine it with whatever, a broom handle and somehow make great music out of those two things. That's really fun. I love that. Cause it's all friendly and it's a lot more approachable than, you know, an oboe where if you are not familiar with an oboe and you're looking at, you say, well geez, what is that? How do I play that?

Charlie, you know this, most people you talk to, even people who listen to music a lot could not listen to a recording and say, oh, that's an oboe oh, that's trombone, oh, that's an alto sax. If you don't, if you don't put hands on, spend the time, really exploring this stuff, you just don't know.

Charlie Morrow: Well, you know, my mentor is a guy named Jerry Rothenberg, a poet who's brought me into his life, where he spent a lot of time with the Seneca Indians and a lot of tribal people. I spent years learning about rituals and one of my favorite rituals concerns the longhouse tradition of the Seneca people, where everybody shows up to the longhouse, which is basically the ceremonial joint. And, a musician by the way, in that tribe, has to know all the right songs for the right days, the right functions and so forth. So it's a huge thing about memory and having that passed down to them from their fathers and grandfathers, and it's making a recognizable Seneca culture.

And then what they do is they make a soup for some of their major events and everybody gets some of the soup and they take it home with them, and that soup then becomes part of the afterlife of that event.

Chris Wangro: And do they cook the soup at the event?

Charlie Morrow: Yes, that's it. The soup is part of the event.

Chris Wangro: I mean, it's sort of like a metaphor made real, like the metaphor comes alive. It is. You know, what we do when we make an event is you're making soup and everybody takes a

bit of it home and it lives on with that. As it is, in fact, with our lives. We live and people meet us and we go away and people carry bits and pieces of us forward. I love the making soup. It reminds me a little bit of the bread and circus guys who made bread at most of their performances so everyone could break bread together. Take a bit home.

Charlie Morrow: Yeah, that's for sure. Well, I think that you've covered the full arc here because I would remind you that when we first met each other, we walked the site of a solstice performance, that I was gonna do in Central Park. And we both had the sense of how to site everything and whether a site was appropriate and how the sun would be seen and so forth in Manhattan Henge. I think that we've covered this full range that reflects our own relationship because we've walked sites, done events. I've provided technical services to more organized events. You've built instruments, we've jammed together – the range of things we've done ...

Chris Wangro: not enough.

Charlie Morrow: It's just wonderful.

Chris Wangro: I think, I think there's long lives of doing this kind of work. I think the other thing that's interesting about you and me, dare I say it, is that we've remained independent. And I will say that since I started and even in the commercial world of then producing for whether it's municipalities or arts organizations or corporate organizations. I've always worked as an independent and that is, at least in our corner of the universe, in the USA or New York in 2019.

It is increasingly difficult. It's not possible to be an independent outside of artistic circles, right outside of artists who are creating a band. All the other sort of event-producing work that's being done by people who are connected to some kind of company. And I feel that's a lot because there's a sort of, let's say there's an art to what we do. There's a science and there's an art, and we combine the two and the art of what we do is less emphasized within the corporate structure.

Charlie Morrow: Well, I totally agree with you and I think you are making an excellent point. I'd like to from this conversation think of some things that we might be able to do together by telling you about some of my new work.

I've gone from making soundscapes electronically to be able to create moods. I discovered that the same way that in a movie, you know, you can create moods sonically. We have created a natural sound masking for working spaces. Say our inspiration to do something better is the use of white sound, you know, white noise peaked where conversation is in order to mask it, so to speak.

Going back to Disney's idea that you have a water feature in the theme park, because that calms the place down as well as giving moisture. But we've discovered that we can tune those notes and we mix natural sound with the shaped white noise dynamically. And so that can be used in a workplace or in a museum and so forth or in a park to create mood.

So, for example, we're doing a terrible museum in Lithuania that's at the site of a massacre. I mean, there are no Jews left in Lithuania and this is where they were all killed. And so when you come in there, it's a subliminal thing where we build up the terror until you finally get to the point where you're right where the trucks were when everybody was shot, like fish in a barrel.

And so we can use tones like that. I would take you back to a moment in history which you maybe heard about, which is that the German signal core used to keep 50 cycle hum. An irritating hum during Hitler's great moments in large stadium and as soon as the furor would speak, they'd tend to cut a hum off so people would suddenly have a,

Chris Wangro: I've never heard that.

Charlie Morrow: They were good when they were bad. So, I would love to work with you, on some things where my sonic skills and knowledge of history and shaping experience, using my tool set and your tool set together. So, anything we can dream of, tiny or grand, I have the chops to make it happen between myself and my associates.

Chris Wangro: You know, we've always had a good time working together. It's funny because I'm, actually producing an event now. I haven't produced an event in years and years. But, I mean, I have to do something in Bryant Park called War Without Walls, which is a big event, bringing people together from many cultures, musicians from many places in a spirit of collaboration and cooperation as opposed to division and fear.

Charlie Morrow: Well, one thing is for sure, I'm tied up with my integrator, who's located in Pasadena and Brooklyn, who can do any size events. He designed the studios at Juilliard. You gotta meet him. He's a cool guy. His name is Willie Fastenow. He's in his thirties and he's the successor to everything I'm doing and he's installed our stuff in hospitals. He's co-designing our stuff for planetariums and he's really smart. He's a musician, an excellent businessman, and he has designed stuff out in the Brooklyn Navy Yard. I think you would dig him. He's the reason I can live where I want to live, design ideas and all of that. Because he's actually carrying out all the work with all of his people everywhere, all over the world so that I can be an idea man and a musician.

Chris Wangro: Well, I'd love to meet him.

Charlie Morrow: Love to see you, I enjoy our hanging out. You're one of the few people in my life that we've actually gotten to really hang out and jam now and again and there's been these moments when I talk about place and time, I think there's something very special about shared time when you're really in it, something completely unique happens.

Chris Wangro: Yeah. You know, I have a very traditional perspective of time. But I think it is really true that, you know, if you didn't have that, if I didn't have that very traditional perspective of time, just this notion of time being very elastic and different is underscored by

the things, the experiences that we've had, those times are larger, they're different than the passing of time as it passes every day.

You know, the clock check, tick, tick, and then certain things happen and they're really important. They take an emphasis, they create a memory, they create an understanding, whatever it is. Those times are different, sort of like, not all time is crazy. But yeah, people you can create special times. You should make sure that you do ...

Charlie Morrow: You've done something wonderful, by bringing together all these energies in your two lives to produce this third character who is just remarkable.

Chris Wangro: I hope it continues that way, man. All right, bud. Take care of yourself. We'll talk to you soon. All right.

Charlie Morrow: Okay, well thank you and we'll stay in touch.

Chris Wangro: Thanks. Take care, Charles.