

Maulik Bhansali & Mialisa: (Villafane) Bonta Interview

Maulik: My name is Maulik Bhansali. I graduated in 1996. I was a tenor. I was Assistant Musical Director and Treasurer and Rush Manager, and I now work for Wells Fargo Bank.

Mialisa: My name is Mialisa: Bonta. I graduated Yale '93 and I was an alto, and I was Business Manager for two years, and now I work for the Breakthrough Collaborative, which is a national non-profit that helps youth get into college.

TN: Alright. Now I think what we'll do is start with the questions. Maulik if you could start asking the questions of Mialisa: . We'll do that for roughly 20 minutes and then we'll reverse the direction.

Maulik: Okay.

[Background Sounds]

Maulik: So were there things that you learned in Shades that you carried into your real life?

Mialisa: Wow, so I definitely carried a couple things from Shades into my real life. I think one of the things that helped me, helps me today, is just the nature of performance and being on stage and having to be out there and wear your heart on your sleeve and being able to do public speaking. That was a pretty big one for me. I think being a business manager for Shades was a really good start into the world of how you organize folks and organize initiatives and all that is a piece of work that I continue to do in my real world job and life and certainly in my profession in terms of working with children and youth and organizations and non-profit work.

Maulik: As different people shaped Shades over the years what advice can you give to students who are wondering what is okay to change and what is in the essence of Shades that you think should never change?

Mialisa: I would really, I think I connected most as part of the essence of Shades and what I really would love to see be a part of Shades forever is, it's something simple but it had a huge impact on me, which is the nature of kind of connecting the music to movement and I recognize that as something that was pretty unique about Shades, when were in Shades, and when I went back and looked at other singing groups later on, it still seems to be something really unique about Shades, so I would love to continue to see that be a part of what Shades is about. And then certainly why Shades exists I think is really important to always remember and to continue to have be a part of the fabric of what Shades is, which is to bring the connection to culture and to be able to be something that people use as a way to explore other cultural experiences and to be able to connect to that. I would, I don't, Shades wouldn't be Shades for me if it didn't have that.

Maulik: What did you bring to Shades?

Mialisa: I was a part of Shades I think during a transitional moment, from the moment when Shades was just kind of giving birth and try to figure out its own identity as an entity and as a singing group on campus, and then being this thing that everybody loved to be a part of and was a big phenom on campus and it was great to be a part of that moment. So I think what I brought to Shades was, was not necessarily my musical

talents. Interestingly enough I think I was the biggest fan of the group, and I loved to sing and it had a huge impact on me, but what I think I brought to Shades was that sense of how you kind of get a little bit more institutionalized, from organic to institutionalized, so that kind of business manager part and figuring out things like what kind of decisions we make about how to treat seniors or making our first album and doing the negotiation around that, those are all things that I thought I brought to Shades. And in a kind of a little deep pride say that I was the first Puerto Rican in Shades, and I remember having this conversation around what multi-culturalism was, so there was this kind of inherent like black versus white or black and white sense of multi-culturalism and kind of throwing in a different culture and what do you do with that and what does it really mean to be Shades in terms of the repertoire that we held, that kind of, I came to Shades with that in wanting to be able to answer that and help to answer that for the group.

TN: How do you think that was answered? [Laughter]

Mialisa: So I think the answer around what Shades means in terms of being a multi-cultural organization, I think for my personal answer is that we opened up conversations around race and culture beyond this is kind of African American music versus this is pop music or, and we did things like introduced different songs that were in Spanish into the group, and I remember introducing that kind of the Puerto Rican culture into Shades, so I think we kind of triangulated a little bit and decided to be multi-cultural and to explore what that meant in different ways. So I think we expanded that notion through the music of Shades.

Maulik: Do you remember any Shades catch phrases?

Mialisa: “Wrah Wrah” [Laughing] It was definitely said a lot, said a lot, [Wrah Wrah] which was mostly like oh you got [Wrah Wrah]. I remember that one. I remember Tonya saying it a lot as pitch. [Wrah Wrah] That didn't sound so good. I don't remember any others besides that one. I was trying to think a little bit. Do you remember any others?

Maulik: I do, I do. There was a lot of mess and mess was the word all the time. There was a lot of mess going around.

Mialisa: Yeah. Now I remember that one too, absolutely.

Maulik: Do you have, did you have any favorite songs or performances?

Mialisa: I have a couple of performances that really stand out for me. I think one was going to Milton Academy on our very first tour. We went to Milton Academy, which is Titi's school. You helped to arrange Titi, the tour and I remember it being a big deal A because we were traveling, right, and you know it was the eastern seaboard still but it was a big deal and it was our tour, and I remember singing in front of a bunch of kind of white faces interspersed with a couple of black and brown faces in there, and I think it was a standout performance for me because I'd gone to an independent school as well and so I kind of resonated with the experience that the kids were going through, and I remember singing Nkosi Sikelel' iAfrika with them and Amen, We Shall Overcome and all these really, really powerful songs and I remember having that feeling of oh my goodness I'm kind of helping these kids, those little interspersed black and brown kids in this experience in particular kind of see this group of people of color who are singing and who are coming

from this place that they might not necessarily believe that they have a right to be at, and we're kind of coming back into that experience with them and sharing that. I remember that being really powerful for me.

Maulik: So, and what would you think was especially different about Shades compared to other groups?

Mialisa: Gosh so the first thing for me was just that it was the non-singing group singing group. It still had that reputation about it right, and I really liked that. So I remember saying to people even after I graduated from Yale, and they'd ask me you know did you do, you know, did you do that, did you do fraternity, sorority, I'd be like no way. Did you do, did you do singing groups because everybody kind of had a sense that a capella groups were, was kind of Yale's version of fraternities and sororities because of the whole rush process, and I remember thinking to myself that being a part of Shades felt different than it being a part of other singing groups because we were focused around something more than just making music together and focused around more than just socializing and it just felt like it had a lot more intentionality about it and that was the thing that stood out for me most around what made Shades different from other singing groups.

Maulik: When did you decide to rush Shades and why?

Mialisa: I decided to rush Shades my freshman year but didn't get the courage to actually rush Shades until my sophomore year. My freshman year I tried out for one other singing group and ultimately kind of like dropped out midway through the process. I remember my freshman year being like oh my goodness I really desperately want to be in Shades and if I don't make it into Shades during my freshman year when I'm trying to figure myself out, I'm going to be devastated so I'll wait. So I ended up rushing my sophomore year.

Maulik: Can you tell us how you began singing in Shades?

Mialisa: So I again didn't, I didn't have the courage to rush my freshman year and ended up rushing my sophomore year and I still remember the experience of having the big faces with, I guess we had those big sunglasses, kind of being handed the big sunglasses and having people sing [inaudible]. So I still remember that and I joined Shades and it was a great experience. For me I'd gone through my freshman year feeling like I had lost something because when I was in high school one of the last things I did was organize some of my senior class chorus members to sing at graduation. The piece we sang was James Taylor's Lonesome Road and I remember going through all of freshman year feeling super lost because I had cut out music from my life and I had cut out singing from my life. So it was really important for me to re-engage that aspect of singing again through Shades and, and for me it was just kind of like a joy to do those rehearsals a couple times a week and connect and the walk over to the Afro-Am House was, it was like always something memorable that I looked forward to, so I was super committed to it.

Maulik: What do you do in your spare time now?

Mialisa: I don't have spare time now so mostly I run around after three kids. I have a ten year old daughter, Rayna [assumed spelling] and a four year old daughter, Eliana [assumed spelling] and newborn son who's seven months old, Andres [assumed spelling] and our lives are incredibly full with just keeping them busy and happy and following Rayna around on soccer field, which is what she does, takes after her father, and I sit on a couple of non-profit boards. One that focuses on kind of brining progressive mindsets back to the

American dialog and the others are local library, I sit on the board of that, and other than that just tired.
[Laughing]

Maulik: Progressive mindsets. How, could you elaborate on that?

Mialisa: Sure.

Maulik: How do you do that? [Laughter]

Mialisa: It is easier now to do that than it was a few years ago but I sit on the board of the Campaign for Community Change, which is a national non-profit that really helps to do a lot of advocacy around how to bring progressive thinkers and progressive, progressive candidates into office and the organization focuses a lot of immigration reform and health reform and a bit on education as the primary [inaudible] of its work, so it tries to do a lot of advocacy around how to think about the way that we treat immigrants in this country and the way that we treat people who are in poverty.

Maulik: Can you talk a little bit about your career in working in the non-profit world?

Mialisa: Sure. I left Yale and for the most part I have been committed to doing non-profit work and made a decision while I was in school to really focus in on psychology and child development and youth development, so every job that I've had since then has really been focused on very explicitly on education as the pathway to change for me. I have a belief that it's the cornerstone of how we will really create equity in this country and so I just go through different, I've been in various jobs where that's been my focus but always in the non-profit sector.

Maulik: Does music still have a place in your life?

Mialisa: Music has a place in my life primarily through my children these days. We were talking a little bit about this. I don't sing. I think for like a couple years I did like karaoke and stuff like that but I never joined another singing group and probably don't actively or, I'd say, do music in an organized way, and right now I really just get to experience music and sharing that in knowing I wanted to be a part of what is a part of our children's lives through what they can do, and so that's been a joy for me but I still have those moments when you hear the right song and it hits you at that moment that kind of takes you away, and I rely on those moments a lot, the spirituality of that and connecting in that way.

Maulik: How do you like living in San Francisco or the Bay area?

Mialisa: The Bay area. How do I like, I like to live in the Bay area. I grew up in New York, I will always be a New Yoreakin and I will always miss New York terribly so, I've been in the Bay area for ten years and I can tell you it's a lot easier to, seems like it's a lot easier to raise kids and to kind of have a something to resemble a balanced life for, at least the opportunity to have a balanced life, but I miss New York.

TN: Maulik could you answer the question as well?

Maulik: Well I'm also from the east coast. I grew up in New Jersey and I lived in New York City for a couple years. I don't think there's any place like the Bay area. Just the combination of it's just being a great city, great weather, great people. I think it's just got the perfect combination even though I miss the east coast too in some ways, I can't imagine finding another place that feels more suited to me than San Francisco.

>> That's great.

Maulik: What can you tell us about motherhood?

Mialisa: Motherhood and parenthood is probably the biggest challenge and funny experience that I could ever have in my life. I just get such a kick out of watching my crazy kid's minds and the way that they work and how they put things together and I think the part of motherhood that I enjoy most is seeing the worst and the best of you in different stages, because they certainly can adopt that, and for me and my kids kind of seeing them start to experience and explore their own culture and to see them to do that in many ways. Through music has been really powerful, a really powerful experience for me. I would love to be able to nurture that a lot more in them.

>> What do you love the most about your field?

Mialisa: I really would love to be able to-if I could kind of like do one thing in my life it would be to be able to allow people, particular people who are traditionally underprivileged or without resources to be able to have the opportunity to connect to their passion and to be able to have the ability to do that regardless of, of who they are, what their background is and where they come from, and so what I love most about my field and what I try to do in my work is to try to make sure that youth have the ability to, to demonstrate who they are and to kind of show up in the world with all of who they are and to have the ability to do that. So I really get a kick out of knowing that I'm contributing to things that help that happen through the educational system or through non-profit work and after school programs and summer programs or whatever it is.

TN: Can we change the directions of the questions for a little bit?

Mialisa: Yeah, absolutely. So Maulik, how did you, how did you come to Shades?

Maulik: Well I came to Yale as a sophomore, I was a transfer student and I had been singing in my freshman year at another university and I remember there's a big event where all the singing groups sing two songs each or something like that for the freshmen or people that are interested, and at that point I was just kind of there to enjoy the music, I never really thought I would get into a singing group, especially because I heard the ones at Yale were so good and there were so many great singers at Yale, and I just saw Shades singing and it was the most amazing thing I had heard by far, you know, especially on that night. I mean there was no other group, nothing else that compared to that at all and that's when I decided that maybe I should try out for this because whatever it was, I think it was We Shall Overcome Amen that was so powerful and it was so beautiful and even aside from the message the music was so amazing and the voices were so amazing that I felt like I wanted to be a part of that and that's how it started for me.

>> And what do you think during your time here you brought to the group?

Maulik: I don't know. I guess I was the first Indian person in the group, I think, probably. I think I was a fairly even keeled member of the group. I don't think I was, I felt like I was a calming influence, I hope, personality wise when there was stressful times, things like that, I felt like I was somebody who kept people sane I hope. That was one of the things that I tried to do and I don't know, just a different perspective. I don't think I was ever, I was never the big soloist but I think I just, I think I just fit in in a way that I hope other people appreciated.

>> Well what do you think you kept with you of Shades as you went to your professional life or after college?

Maulik: I met people in Shades that I don't think I would have met any other way and I learned so much about people that today, even today, I mean since then I've never met other people like I did in Shades and before that I hadn't either. So I think that if I had never had that experience I wouldn't have understood the perspective, particularly, I mean I never had a lot of black friends and I don't know many black people now except for the people I met in Shades and I learned so much from, from having those friends and one of the things I've taken away is a lot of those people are still I consider really good friends of mine and just spending that much time with a group of people you can't help being very close to them and I think that's one of the things I've taken away as well. And then I think spending that much time with people is a challenge and I don't think I've ever been part of a team in the way that I was in Shades and that was a great learning experience just even traveling together and rehearsing together, making decisions together, disagreeing and compromising and all those things that I did in Shades to a degree that I probably hadn't done at any time before that.

>> A lesson in teamwork in Shades. What's one of your most memorable performances or moments or songs?

Maulik: My most memorable songs are the ones that I learned first because I remember still being shocked that I was in this group. I just thought it was the most amazing thing. I still couldn't believe that a week after I was tapped, and I remember when we started one of the first songs we learned was Wherever I Go and so that song still kind of still sends shivers down my spine because it reminds me of how excited I was at that time to be part of the group, and then of course I've always loved Amen, We Shall Overcome. Don't Go was always one of my favorites but that's probably because Sherry was singing it when I was in the group. Performance wise I always loved the Valentine's Day performances because I think they were free, if I remember correctly or I might be miss-remembering that, but it was just a really fun show where it was very low stress and the audience was great and everybody was just excited to be there at that time and it was just a fun, fun unique thing to do and it was a very Shades thing to do. I just remember those concerts always being really a lot of fun.

>> And packed right?

Maulik: Yes.

>> Like super packed like people hanging from the rafters.

>> Yes, definitely fire hazards.

>> Yeah absolutely. I remember the Valentine's Day performance kind being a little bit in completion with the Jams at the end of the year in terms of interest. So what do you do now Maulik?

Maulik: I work for Wells Fargo. I work in the investment management part so basically we invest money for large clients like pension funds and things like that, so I'm following the markets and that's been fun.

>> Great time to be doing that.

Maulik: Yes, yes.

>> And how is music in your life today?

Maulik: Well I sing in the shower. Like you, not in an organized way but it's always there. It's, I listen to a lot of music. I have a piano, which I don't play as much as I'd like to, but once in a while I get to play it and it's just something that I guess it's always in the background. There's always music around but yeah not in any organized way.

>> And if you were giving advice to somebody who was graduating from Shades or from college about the world that they're about to face and who they might become what would you tell them?

Maulik: I think when I was graduating I didn't have an appreciation for how many different types of things you can do, especially coming from Yale you have a lot of doors open to you that a lot of students at Yale were going into the same fields. You know, there was consulting and there was banking and there's medicine and law and I would encourage people to really, to broaden their scope of what they think is achievable and what, what careers are out there because there's so much that we don't learn about at a place like Yale. There's so many things that people do, like what you're doing in education, that you just don't know about and if you take the time to kind of explore and see what's out there there's so much more than probably what you're exposed to when you're at Yale.

>> Would you give them advice about how to keep music in their lives?

Maulik: I think definitely if you play an instrument don't stop.

>> You played for 12 years [multiple speakers]

Maulik: I know. Don't stop because it gets harder and harder to get back. I think singing is a little bit harder to do if you want to do it in an organized way you know you really need to make a commitment if you want to be part of something, but there's so many opportunities out there. I have a lot of friends that were singing in college and they still do things, they still sing in a casual way but in a way that's fulfilling to them. So there are so many ways to do it, different ways for different people.

>> Yeah. What else should we be talking about?

>> Well we should talk a little bit about your career and how you came to it and what's your favorite part in it. We should ask the question about why is it, or if it's still important to sing We Shall Overcome and what kind of future would you dream of for Shades.

>> So Maulik what do you love about what you do?

Maulik: I do actually love what I do.

>> That's a good thing. [Laughter]

Maulik: It's sounds boring doing investments but the things that I love about it, one is I love numbers, I've always been a math person and I do a lot of quantitative work, which I enjoy, but what I really like about it is it's so different every day, you don't know what it's going to be like that day, and you never feel like you're doing the same thing over and over again and especially in the last year when we've had crisis after crisis after crisis. It's really actually really a fascinating thing to me because there's so much you can learn and it never gets boring and you feel like you're always growing professionally in what I do.

>> It's kind of like singing a Shade's song right, or a performance, it's always different every single time. Doesn't matter.

Maulik: That's right.

>> So if you were to think about We Shall Overcome, do you think that that's an important song for Shades to still be singing?

Maulik: Well first of all it was one of if not my favorite song that we ever sang, so just for the fact alone that I love the song and I thought it was so beautifully arranged and it just sounds great, for that fact alone I think we should sing it, we should continue to sing it just musically. I think that I don't know whether I think it's any more important to sing that song versus a lot of the other songs that Shades does going forward. I mean I would hope that it would be in virtually all the shows but I don't-when I was in the group I remember closing all our shows or being the second to last song that we always did and I don't feel like that maybe is necessary but I think just from virtue of it being such an amazing song that it should be done almost all the time if not all the time.

>> I certainly, I love We Shall Overcome. I have the, I literally had at the Shades 20th Anniversary I had like, a body memory because I was standing just so happened to be next to Jason Watt on one side and Anika Larson on the other and it just so happened that when we were in the [inaudible] I ended up next to those two people and I remember having We Shall Overcome be sung and literally having Jason Watt's voice rattle my chest, you know, like having his voice in my chest and I loved being able to experience that and I also had the experience of the transcendence of that song, I feel like every single time Shades sang that song it lifted up an entire room. There was that kind of, that moment of just you were not necessarily in the room that you were in but you were there singing that song as a group with the entire audience and it always, every single time we sang that song, it had that feeling for me, and so for that reason I think just the power of it is something that Shades should always have, We Shall Overcome as a song. But I also think it kind of

raises the question, you know, have we overcome enough to be able to feel like we're not harkening back to that song from a Civil Rights perspective. And for me there's always going to be something in either in this country or from an international perspective where a song like We Shall Overcome is going to be necessary. It's going to be, unfortunately it's going to be something that we need to be reminded of either in a political realm or a cultural realm but even in kind of from a personal space. You could hear that song and connect to it because you're going through something that you know that you need the assurance of that you can overcome it. So you know I say keep We Shall Overcome forever.

>> And the last one, or I think this will be the last one, what kind of future would you dream for the Shades alumni body or Shades the current group?

>> So Maulik what kind of future would you, would you imagine for Shades? What would be your wishes and hopes?

Maulik: Well like I said definitely the people in Shades were some of the closest relationships that I made at Yale and so it would be great for Shades as an institution or as an alumni group to help us kind of preserve those connections, because my experience at Yale was 50 percent if not more Shades. That was such a big part of my years there and I would love to have, I'm not sure in what form, in what way it would be, but a way for us to remain connected to each other, even if it's in a minor way but I think, and I think Shades has the ability now, now that we have a larger alumni base and older that there's a lot that the current group could tap into as well from the existing alumni as that grows. So I definitely hope that in some way Shades grows as an alumni group, that it maintains really strong ties where if when I'm 60 years old I meet somebody who's 30 that was in Shades that we feel a really special connection and a special bond that we wouldn't with anybody else from college. So I definitely envision, I hope that that's the future of Shades as an institution especially for the alumni.

>> I would agree. I think it's really critical for the alumni to be a resource to the Shades students at any particular time. I think it's incredibly critical that, you know, it is a very unique experience held by a very few set of people relatively speaking and I would love to see that connection be stronger and I would love to see the connection be stronger around the thing that brought us all together or the common experience of singing music and performing music that connected to cultural experience and to exploration and to figure out some way to be able to have hints of that experience beyond the time that you're at Yale. And I also think that Shades and the Shades alumni group should be able to help other people, whether it's you know purely from my perspective, other youth or youth who are in that experience be able to connect to what it means like to be in an institution of great privilege and still be able to find your identity and to find a way to be there. I would love to see the institution take that on as something that it helps to promote out there in the world.

>> That's great, thank you. Maulik can I ask you what time it is?

Maulik: It's about 8:30.

TN: 8:30, okay we are good. I'm going to take a couple of photographs of you now.

>> Okay. And I was in the group, which was you know like 20 years ago [laughing] and then they got to

>> What songs did they do where you felt that way?

>> Where I felt that way, I don't know what the first, the first few songs were. Oh, so like [inaudible] is absolutely, you know, absolutely the same, We Shall Overcome, absolutely the same. I thought it was really, the other Sweet Honey and the Rock song that is a song that everyone said is like the signature song that I didn't know.

>> Wanting Memories.

>> Yeah, Wanting Memories that wasn't a part of-they're like let's sing Wanting Memories, like I didn't do that song but I fell in love with the song.

>> I arranged that song actually unless they've changed it since then.

>> Thank you. It's beautiful.

>> I'm so glad you mentioned that.

>> It's not hard to arrange a Sweet Honey and the Rock song.

>> But thank you for brining, helping to be a part of those because I love that song now. But one of the songs that I was, just I saw the first stance of More Than A Paycheck and I was like oh my goodness how is it possible that it's exactly the same before they started to sing and the move and the movements were just so incredibly different than what we had done. I was like how did that happen? It was an interesting experience for me. Because the way that we used to sing More Than A Paycheck it was like it was and moved More Than A Paycheck it was kind of like element and they over time the song had been translated into kind of this mechanical, mechanical kind of like, like this is what work is all about and I was like wow, that's deep that that happened but I was really kind of taken aback by it.

>> I noticed that too. I thought to myself wow, it's really mechanical. That's exactly the word that came to me and I said to myself wow, we've got to bring the humanity back to this because the point is that this industry, industrialization is being put upon these people and there's a [inaudible] so and that I remember being a part of our old choreography, whereas this time it was very mechanical and I [multiple speakers] That's interesting. I wonder if they were interpreting it, how they were interpreting the song.

>> Yeah, and then the other one that I, you know, that I was really taken aback by was Sister Baby, which you wrote and promised to sing to me Tee Tee and so I was a part, like I was a part of the year where Tee Tee wrote the song and introduced it to the group and I fell in love with that song and Tee Tee sang it and.

>> Oh we never did that song.

>> And then after Tee Tee sang it I think Sherry sang it and it was just this kind of like rich, soulful, like soulful like it's just a song about a girl singing to her girl about all the things that you know make life hard and it's going to be okay and it was lushes, like it was just a very lushes song and it had a very different feel

for me when it was performed again. It was much more kind of classical for me. And I heard that song and I was like, where's the soul in that song? I was like I want the soul back in Sister Baby. [Laughter] [Multiple speakers] But so, but it's so, it's amazing to kind of hear how things evolve over time and what becomes of the various translations that groups have over them and certainly I was only getting like a snapshot of it and maybe like in five years' time things will morph again, but it was an interesting experience.

>> Do they still do Sweet Joelle? That's your song right?

>> Yes I did write that. I don't know if they still do it in the group. They didn't do it at the performance [multiple speakers]

>> Oh I remember that song. That was another one of those songs that I hope and I'm not just saying this because you're standing there, I hope that Shades does more of those kinds of songs because I just remember that song being an audience favorite and it was such a, and obviously nobody had ever heard that song before until they'd come to a Shades concert, and it was so, it was so identified with Shades and people would be really excited to hear it and it was just, it was one of those things that makes Shades special and I hope that there's more songs like that, you know, not necessarily written by members of the group but more unique, special songs that kind of characterize the group and become signature songs.

>> I hope so too, right, yeah.

>> I wonder, I think that's one of the things that felt to me during the time that was an identifier of Shades, right, that it was, it actually brought new songs into the world right, so when you're kind of in your college experience and you're trying to figure out who you are and going through identity and all those things that you do, that in the middle of that there's like creativity actually happening and we were a part of bringing that into the world.

>> And we have, well Shades as an opportunity to reach, I mean, to have people hear things that they're not going to hear anywhere else. You know these are Yale students, they're from all different places, all different backgrounds but they're all Yale students and they, they come to Shades concerts and hopefully are getting something that they wouldn't get anywhere else, and they're being exposed to something that they wouldn't anywhere else. So hopefully they're still getting that.

>> Yeah.

>> Yeah, like I hope that the creative, you mentioned the creative part, that is, that for me was just such a special time because I felt so free and I felt so challenged, you know, and, and just to be able to put stuff out into the world even though that world was the campus and you know that same group scene, it was a really powerful thing. It really changed my life and I'm like, I'm so thankful for that time and I hope that people still feel like they can create on that level, you know, but when you have a lot of popular music it's a different, it's not the same you know, it's not the same experience. That's [inaudible]. [Laughter]

>> And quite honestly it's like you, like if you just think about, I think about the kind of music my girls listen to, oh my gosh. It's really just bad [inaudible] [laughter]. It's like canned and anyone can sing it and it's just like so incredibly over produced that there's no real voice in it anymore, and I love the fact that

Shades really helped to kind of bring, bring really authentic like soulful music to the campus, and hopefully will do that beyond. So my little ten year old daughter who's, you know, a type A like me, she's like Mom, I'm going to go to Yale and I'm going to be in Shades and I'm like okay well, A, it's a really hard school to get into so I'm not going to put that pressure on you and by the way Shades, even harder. But if you were to be so lucky it would be such an amazing treat for you to be able to like sing things that don't exist anywhere else. [Inaudible] but I want the Puerto Rican [inaudible] so I'd love to see captured again, because for me it's a part of a different phase of the African [inaudible] right, if you think about Puerto Ricans and that they're a culture of African and Spanish and [inaudible] Indians and that song [inaudible] is really element about the Puerto Rican [inaudible] so for me it's just a continuation of this music that we're trying to connect to, so I'd love to see it back, at least on the list somewhere. [Laughter] Someone to dust off.

>> And maybe this is something; I could probably transcribe what you just said for the iPod because with the iPod there're going to be descriptions of why the song is relevant and I many ask you for a few notes on that, so yeah, I'm so glad that you mentioned that because stuff has fallen off. One of the reasons why I'm doing this is because I've forgotten so much stuff and you know everyone's forgotten a little bit of stuff so I want to capture it before.

>> Before it goes. [Laughter] Because it's starting to happen for sure.

>> Oh my gosh yes. But yeah.

>> Thanks for having us over.

Maulik: Sure.

>> Yeah, thank you for hosting.