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"Deep Blues"

Dr. David Van Nuys Ph.D., aka 'Dr. Dave' interviews Dr. Mark Winborn PhD
(Transcribed from http://www.shrinkrapradio.com by Gloria Oelman)

Introduction:

My guest today is Jungian analyst Dr. Mark Winborn and we'll be discussing my all time favorite musical form, the blues, from an archetypal perspective.

Mark Winborn PhD is a Jungian Psychoanalyst and Clinical Psychologist. He is a training and supervising analyst of the Inter-Regional Society of Jungian Analysts and is also affiliated with the National Association for the Advancement of Psychoanalysis and the International Association for Analytical Psychology. He was recently nominated to the Accreditation Committee of the American Board for Accreditation in Psychoanalysis. In 2011 he published *Deep Blues: Human Soundscapes for the Archetypal Journey* with Fisher King Press. His second book, *Shared Realties: Participation Mystique and Beyond*, will be published later in 2013. He lectures nationally and internationally. Dr. Winborn maintains a private practice in Memphis, Tennessee where he is also currently the Training Coordinator for the Memphis Jungian Seminar – a training seminar of the IRSJA.

Apart from his analytic activities, He's also had a long standing interest in music – playing blues for a year on Beale Street in Memphis with the Blue Blake Trio and later playing bluegrass for four years with The Wolf River Travelers. He's also regularly engaged in physical activity – running, bicycling, weightlifting, and backpacking.

Now here's the interview.

Dr. Dave: Dr. Mark Winborn welcome to Shrink Rap Radio.

Mark Winborn: Hey Dave, it's great to be here. I appreciate you inviting me.

Dr. Dave: Well, I'm so pleased to meet a Jungian blues man! Two of my favorite things – Jungian psychology and the blues. So let's start out by having you taking us on your journey to becoming a Jungian analyst. Starting way back, I believe you were an undergraduate in Michigan State University. What years would that have been? I'm just curious because I did my undergraduate work at the University of Michigan.

Mark Winborn: Well, I was an undergrad at Michigan State from '78 through '82.

Dr. Dave: Okay, we were not in Michigan at same time, I can tell you. I'm older than you are. And I believe that you were doing your undergraduate work on an ROTC scholarship, do I have that right? Tell us a little about those years.

Mark Winborn: Yeah, that's right. I really wasn't clear what I wanted to do in undergraduate school at all and I kind of stumbled into the ROTC program and really found it gave me a center that I needed at that time and managed to go through undergraduate on an ROTC scholarship and go to airborne school and air assault school and was really a gung ho kind of guy at that point in time.

Dr. Dave: Doesn't sound like a Jungian at all (laughs).

Mark Winborn: No, a lot of people are kind of surprised by that background when they hear it and yeah, it doesn't fit with what we would expect of a Jungian analyst but I see a thread there that kind of carries through in terms that attraction to the warrior archetype that was an important part of my development.

Dr. Dave: Now those schools that you went to, did you become a jumper, a parachutist?

Mark Winborn: Yes, a parachutist and infantry attack from helicopters, which means propelling down on a rope out of helicopters from about two hundred feet up.

Dr. Dave: Wow! Now did you see combat at all?

Mark Winborn: No, I did not. The time I was on active duty were the years leading up to Desert Storm and in fact Desert Storm took off almost immediately after I separated from the army.

Dr. Dave: Well, I would be inclined to say 'lucky you' although maybe you would have liked to live out that archetype more, I'm not sure?

Mark Winborn: Well, as I've continued to have contact with my friends from the ROTC days, I do experience a certain, I don't know if regret's the right word but a certain feeling that that was a road not travelled.

Dr. Dave: Yeah. Well, now were you a psych major while you were an undergraduate sort of thrashing around wondering what you were going to become?

Mark Winborn: No, actually I started out as a criminal justice major because that's what ROTC guys took to have more time to focus on their ROTC activities but I found it kind of an empty major for me and kind of went into a real depression mid way through my junior year and I started searching around. I knew I had to graduate in four years because that's the requirement of the ROTC scholarship and I was really desperate to find something I could be interested in and mid way through my junior year I looked through the entire college catalogue and psychology was the only thing I could transfer into and still graduate on time. And luckily enough I took to it, really enjoyed it and quickly realized I needed to go to graduate school which the army was kind enough to give me an educational delay for four years to pursue my PhD.

Dr. Dave: Oh, that's great. Did they fund you as well, or just give you the delay?

Mark Winborn: They just gave me the delay although I did get, I was on what's termed inactive reserve, so I did continue to receive what they call time in grade. So I

was already a commissioned officer and earning points towards retirement, or pay grades, things like that while I was in graduate school.

Dr. Dave: Ah, ha. So it sounds like it worked out pretty well for you. Now where did you do your graduate work to become a PhD psychologist?

Mark Winborn: I went through the clinical psych program at the University of Memphis in Memphis Tennessee.

Dr. Dave: And how did you end up there? Was there something in particular that drew you there or is that where you grew up?

Mark Winborn: No, I grew up in Michigan. My father was a prof. at Michigan State University and University of Memphis partially was… their real focus on being a practitioner oriented program at the time and so I really wanted to get a lot of good practical experience from the program and they had that available at the time.

Dr. Dave: And then at what point did you become a Jungian? When did you get interested in Jung?

Mark Winborn: I actually got interested in Jung while I was doing my internship, my one year doctoral internship at William Beaumont Army Medical Center. So I went active duty to do my internship. The army has four internship sites around the country and I picked William Beaumont and El Paso and they had a very supportive, really warm engaging program there and their real interest was in helping you discover who you wanted to be as a psychologist and they weren't really invested in pushing you in any particular direction, they just gave you as much exposure to as many different orientations as possible and encouraged you to delve deeper wherever you found your interest taking you.

Dr. Dave: This was the army that you're talking about?

Mark Winborn: This was the army (both laugh).

Dr. Dave: That doesn't fit my stereotype.

Mark Winborn: No, it doesn't but we had a really great director there named Tim Jeffrey who unfortunately passed away in 1998 and he was just a very intelligent, warm guy and really had a heart for bringing young psychologists along and helping them develop an identity as a psychologist. And it was through some outside consultants that came in and that were interested in Jung that I developed a relationship with and once I finished internship I was assigned to the US Military Academy at West Point and I had all of the opportunity in the world to go into New York City and take classes at the Jung Institute there. Another place called the Institute for Depth Psychology run by a Jungian analyst named Don Kalshed and found my first personal analyst at that time so it was really another very supportive environment there. My clinical director was a psychoanalyst from the William Allison White Institute in New York and he was very encouraging of me pursuing the Jungian path, even though he's pursued a different one himself and so my experiences

in the army were just tremendous in terms of formulating my identity as both a psychologist and a Jungian analyst.

Dr. Dave: That really does so extraordinarily break stereotypes about the army and about West Point. I mean here you are teaching at West Point and in the process getting trained to be a Jungian. What was it about the Jungian perspective that particularly drew you in and spoke to you?

Mark Winborn: Well, I'd had some pretty profound spiritual experiences while I was in graduate school and seeking to reconcile what was happening to me spiritually with what I was studying from a psychological perspective, that did start the search for some way of finding a compatibility between these two worlds and when I was on internship and started reading Jung, that was really what iced it for me was here was guy who was not only speaking both languages but integrating both languages of psychology and spirituality in a very deep way. And so I think that's what hooked me into the whole Jungian journey.

Dr. Dave: Can you tell us anything about the spiritual experiences that you had during that time?

Mark Winborn: Well, I'd grown up exposed to the Methodist church and just never had felt connected to it or its message but when I came south for graduate school there was a very different feel about the churches down here and the commitment and dedication and I had what would be called a conversion experience in which I had, in the middle of the night one night, this very oceanic feeling in which I literally felt the presence of God and a diffusion of my own sense of self at the same time. And it literally shook me down to my foundations and I think I would have considered myself an atheist, probably an agnostic at best, prior to that experience and it was like a one night conversion. And I spent time in a kind of fundamentalist outlook about spirituality for a period of time that was actually another important development piece for me and I've since moved out of that way of looking at things but the reality of the spiritual experience itself has always stayed with me.

Dr. Dave: Well that's an extraordinary story, I'm glad that we got to hear a bit about that. Well, now let's backtrack and have you take us through your as a career blues man. At one point did you discover the blues?

Mark Winborn: Well, I really discovered the blues as a teenager. I was playing trombone in the middle school band and somehow my parents found out about this student over at Michigan State, this music student named Eddie Struble who is now a composer, arranger, musical director out in L.A. after a long stint as musical director for the Kenny Rogers band and he was a young guy, had an afro and played of all sorts of instruments – trombone, harmonica, keyboards – rode a chopper, so I was very enthralled with his whole persona and he had what in the music world you would call, 'big ears.' In other words he listened to anything and everything and he was always telling me 'Oh, you should get this record, or let me make you a copy of this record.' So he introduced me to all kinds of music, not just the stuff I was learning to play on trombone, but blues, jazz, soul, all sorts of things and it was out of that though that I really got exposed to the blues and started liberating… my father had one Lightnin' Hopkins record in his collection and I liberated that one and then bought

B.B. King's *Back in the Alley* and I can't remember all the initial ones but this is about the time I'm thirteen or fourteen old and something about the blues really spoke to me at that time and continues to speak to me.

Dr. Dave: Yeah, Lightnin' Hopkins is one of my all time favorites, by the way.

Mark Winborn: Oh, yeah, he's just tremendous.

(Music clip)

Dr. Dave: Now I believe you actually had a performing career for a number of years. Tell us about that and how it came about.

Mark Winborn: Well, it came about really out of the work in the analytic training program. We had to write a number of papers around archetypal themes, usually myths, fairy tales and religions and after a while I asked the guy who was the coordinating trainer of our program whether it would be alright to write one on the blues, rather than one of the typical topics. One of the analysts who read the paper said, 'You now, there's really a lot of meat here, I think you ought to turn this into your analytic thesis' which we all have to write to graduate from the analytic training. And so I wrote this thesis and while I'm writing it, I really – this is in my late thirties – I'm realizing I don't want to just be a listener anymore, I want to be a participant in the blues, a performer. So I took up harmonica and after about a year got up the courage to go down to Beale Street in Memphis, Tennessee, which is one of the real pilgrimages that people make around the blues.

Dr. Dave: Yeah, I would say you worked up a lot of courage after only a year.

Mark Winborn: Well, I have a bit of stage fright and going up on stage for the first time nearly undid me but I managed to get through it and continued to play with the group of guys called The Blue Blake Trio and for about a year on Beale Street, in a little place called W.C. Handy's Blues Hall and that was quite an experience and after a while having a wife and kids and my full time private practice, the blues night life kind of wore me down and I had to take an exodus from having a regular gig on Beale Street.

Dr. Dave: Yeah, I can imagine. Now were you also a singer and did you pick up other instruments, for example the guitar?

Mark Winborn: At that time, I wasn't singing, I didn't have much confidence in my singing. That came a little bit later, I was just playing harmonica behind this guy. Blue Blake who was the guitar player and another guy named Mark Ross who was the mandolin player and so we played acoustic country blues primarily. And then after I got away from the Beale street scene, I took up mandolin with this Mark Ross guy and after about a year formed a bluegrass band called The Wolf River Travelers and we played together for four years having regular gigs at different places and that's when I started developing the singing and so I was kind of the front person for that band and took a lot of the lead vocals for that band. And then after I got busy with some other things and couldn't maintain the band anymore then I took up the guitar. So I do a little bit of mandolin, harmonica and guitar and continue to sing but more on

an informal basis and at open mic nights and things like that rather than having any regular gigs.

Dr. Dave: Wow! Well, I'm really jealous of your musical career and it sounds like you've had a lot of fun with it and so many interesting strands in your life that one wouldn't necessarily expect. Which blues man or women were your primary influences? Who comes to mind as the main people that influenced you in relation to the blues?

Mark Winborn: Well, initially it was a lot of the B.B. King kind of stuff, the real kind of uptown, sophisticated…

Dr. Dave: Chicago right, Chicago blues?

Mark Winborn: Chicago blues – I still love the Chicago blues a lot. That's a very raw sound – Howlin' Wolf, Muddy Waters, Sonny Boy Williamson, Little Walt, all of those cats from the Chicago blues scene and of course most of them came from Memphis and West Arkansas, Eastern Arkansas and Northern Mississippi.

(Music clip)

Mark Winborn: But the guys that really are influencing me now is a kind of a particular subset of the blues called North Mississippi Hill Country Blues and there's three people that really typify that, one is R.L. Burnside, one is Junior Kimbrough and the third is a woman named Jessie Mae Hemphill.

Dr. Dave: I don't know any of them.

Mark Winborn: Well, they're not quite as well known as people like Muddy Waters, or Howlin' Wolf, or B.B. King but they play a really raw kind of primitive, droning style of blues that often just has one chord in the song and they're just playing kind of the same hypnotic repetitive riff, over and over again.

Dr. Dave: I like that.

Mark Winborn: It's just wonderful to me.

Dr. Dave: Yeah, I've always had a kind of receptivity and maybe it's just a basic human receptivity to that drone, what you call a drone, whether it's Tibetan chanting or the didgeridoo or certain blues styles, that there is something very archetypal, I guess, about that kind of a sound that takes you into an archetypal space.

Mark Winborn: And you can really hear that particular sound when you go into West African music. There's African singers called Griots and they are the tribal song archive. There's usually one or two particular people that store the tribe's stories in the form of these songs and they're called Griots and when you listen to the recordings of them, they're playing these one string droning instruments and singing in a call and response pattern on top of it and it's very similar to Mississippi delta blues in many ways. You can really hear the influence there and that's what came over with the people that were enslaved and brought to the Americas and these Griot

songs became the work songs that these slaves were singing that they termed Arhoolies.

Dr. Dave: And that's interesting I encountered that in your book and thought 'Oh, Arhoolie records, that's where that name came from' because a lot of folk music is recorded on that label, Arhoolie.

Mark Winborn: Yes, that's exactly right.

(Music clip)

Mark Winborn: And those songs turned into work songs in prisons and chain gangs and eventually that's what evolved into the blues.

Dr. Dave: It's amazing to think about the progression because African American music, African music, if we go all the way back to its roots, has had such an impact on the entire planet. You know music coming out of this country and culturally infecting the rest of the planet, is so heavily influenced by black music.

Mark Winborn: Absolutely, absolutely. When you think of Kenny Rogers and country music and you think of all the British invasion bands like the Animals and Cream and bands like that, the Rolling Stones. Those bands were all trying to sound like blues bands. America kind of rediscovered their love affair with the bues when the British invasion bands brought it back over.

Dr. Dave: And do you see any kind of lineage for hip-hop and rap and some of the things that are going on now. Do they connect in some way to this blues, tradition, Griot tradition?

Mark Winborn: Oh, absolutely, absolutely. I think that rap and hip-hop are… if we hadn't had the blues we wouldn't have rap and hip-hop. We wouldn't have soul, we would probably still have jazz but jazz and blues have mutually influenced each other back and forth throughout the decades of their existence.

Dr. Dave: Now you've written a lovely little book titled *Deep Blues* and the subtitle is *Human Soundscapes for the Archetypal Journey*. What led to you taking up that project and I'm wondering if it's an outgrowth of that thesis that you mentioned earlier?

Mark Winborn: Well, it was the thesis originally and I graduated from my analytic training in 1999 and the thesis was accepted for my analytic requirements and I pretty much let it sit on the shelf for ten years and didn't do anything with it. I was busy with other projects like the bluegrass band and such and eventually a friend of mine who knew about it asked if this PhD student in ethnomusicology could read it and his name is Bill Ellis. He's both a musician an ethnomusicologist and a music journalist and he read it and knowing his journalistic background, I respected his opinion and he said 'I really think there's a lot here you really need to try to publish this.' So with that little synchronistic event, I started taking it around to the different Jungian publishers and Mel Matthews at Fisher King Press was very interested in it and picked it up and Mel's a great guy and was very supportive of the whole process of turning

the thesis into a book that was more readable to the lay public and gave me a great deal of freedom once again in designing the cover, selecting the cover art, the photographs, things like that.

Dr. Dave: Yeah, the photographs are wonderful. I love them.

Mark Winborn: And that's another amazing… you know Jungians are always looking for synchronicities, I really didn't have the budget to pay one of these photo services to license their photographs and I happened to stumble upon a website of this guy, Tom Smith and his photographs were just so gritty and real and unposed that I approached him and said 'I don't have much money to publish this thing but if you'd be interested in having your photographs published, I'd love to do that.' And he was amenable to that – the cover painting is a guy named 'Chopper' Peshkepia and he'd already sold the painting I wanted to use as the cover art and he said 'don't worry, I'll paint another one and it'll be better than that one that I sold.' And sure enough he did. He deepened the colors and made it more intense and I've got that picture hanging on my wall in my office.

Dr. Dave: Yeah, it's a great picture. I'm going to encourage people to consider purchasing this book and at the very least they can go on to Amazon to get a look at the cover photo. Is there anything more that you'd like to say about the genesis of the blues? You've mentioned the Griots in Africa, you say quite a bit in the book about the genesis of the blues. Is there more that you'd like to add?

Mark Winborn: Well I think that the real element that was, in researching the genesis of the blues, that it drove home for me, was that all of these were efforts at transforming experience. Taking these Griot songs and adapting them to these incredibly harsh conditions of slavery and then the post slavery era to the unbearable conditions of places, these prisons like Parchman Farm and Lousiana State Penitentiary at Angola that this was a way that these individuals were taking just unbearable circumstances and somehow music to transform that into some sort of bearable experience.

Dr. Dave: Hmm, hm.

Mark Winborn: So I think that's what I really took away from the genesis of the blues was the powerful transformative quality of music in general but blues specifically, because it's really the only genre of music that particularly crafted to both be a musical form but to express a particular emotion. So it refers to both a musical form and it's literally a feeling, the blues, 'I have the blues.'

Dr. Dave: Right. I like the way that you universalize the blues in the first chapter of the book by linking it to Greek tragedies. So there's a way in which the blues have always been with us.

Mark Winborn: Right. Yeah, it really is about the emotions that the Greeks were dealing with in their tragedies, of making tragic experience bearable.

(Music clip)

Dr. Dave: You know along those lines, there's another musical form that's always spoken to me very deeply in a similar way to the Blues and that's Flamenco and I've long thought that there's a way in which Flamenco and the Blues are very much the same, springing from the same source but through two different cultural expressions. What do you think about that idea?

Mark Winborn: Oh, I think the Blues element is definitely there in Flamenco. It's also there in certain aspects of Appalachian music. It's there in Portugese Fado music.

Dr. Dave: Yes, yes. I only recently discovered that but definitely. I was actually in Europe and there's this, I guess a rather famous young blonde Fado singer, you might know her name, I'm blocking on it and she was on a TV show that I was watching. I can't even remember what country I was in but I was totally mesmerized. I'd never heard Fado before.

Mark Winborn: I hadn't either until few years ago but once you hear it you can definitely hear the similarities and in Mali there's a guy that Ry Cooder is recorded with, that's relatively well known now, Ali Farka Touré, who you can really hear this Blues, I don't know if it's an influence particularly but the similarities of this music he's playing and other guitarists from that area, it's very bluesy sounding.

Dr. Dave: I'm curious about the sub title of your book which again is *Human Soundscapes for the Archetypal Journey* so what is the archetypal journey? Would it be something like Joseph Campbell's journey of the hero, or did you have something else in mind?

Mark Winborn: Well, the hero's journey is one pattern that people may be living out but I think that we're all living out some sort of archetypal journey, depending on which archetypes we're connected to and sometimes that shifts during points in our lives. People who go into therapy as a profession are often connected to this healer archetype, sometimes the wise old man or you could say the shaman is a particular manifestation of the healer archetype. But I think we're all on an archetypal journey and I don't think anybody gets through this life without a degree of pain, grief, sadness, loneliness, despair and so I think that what I'm calling the archetypal journey in reference to the Blues, is that this is part of the journey that we're all sharing together and the Blues has a tremendous amount to say about that.

Dr. Dave: You know I'm hearing a little bit of a sort of scratching noise in the background and I'm wondering if you might be nervously playing with the cord or something.

Mark Winborn: No, I think I'm just being a little bit too animated in moving my head too much.

Dr. Dave: Oh, really.

Mark Winborn: I'll try to be a little bit less excited.

Dr. Dave: Okay. I'm glad we've got you being animated here. Now in several points in the book you take up the question of defining the blues and you quote various authors and blues men. What's your own personal definition of the blues?

Mark Winborn: Well, my personal definition of the blues would probably be more around the agenda of the blues. The blues singer and blues musician is connecting with something about their own experience as they're singing the song and the idea is that they want to communicate that feeling in a way that it connects with something in the listener and therefore joins the performer to the listener. So for me the blues is about connecting. Connecting between performer and audience, between the performer and his own experience, so that there's an experience of connection that can't be denied.

Dr. Dave: Yeah, yeah.

(Music clip)

Dr. Dave: I'd like to give you a little bit of a background of why I'm so interested in this topic and also for my listeners because they might be… they're kind of used to me going off on all sorts of unexpected tangents but just to make it a little clearer about what got me so excited about your book and your work, your perspective, is I was raised in a multi racial home, having a black step-father from infancy and as a result I grew up with lots of black music, old records, you know 78 (RPM) records. My parents had this huge record cabinet and I would get in there and do these explorations you know and discovering all this wonderful music. They weren't country Blues singers that I later came to fall in love with but they were performers like Billie Holliday, The Ink Spots, Nat king Cole, Sarah Vaughan, Louis Armstrong, Ella Fitzgerald, as well as rhythm and blues on the radio dial that I was hearing and then in college I got caught up in the folk boom. I was in college in the mid sixties and so was really grabbed by country blues and the blues performers I was most affected by were the likes of Brownie McGhee and Sonny Terry, Lightnin' Hopkins, who we mentioned, Big Bill Broonzy, John Lee Hooker, blind Reverend Gary Davis, Mississippi John Hurt and so on. So that's why I… and I tried to become a blues man I guess but my technical skills – I didn't have enough musical background or teachers, really, to pick it up to the degree that my soul was responding to it and yearning to express it. And in fact you were talking about the drone earlier and as an undergraduate, I remember sitting around in a dorm room with my friends and we had been drinking Purple Jesus, is what we called it, I don't want to offend anyone. That was a mixture of red wine and vodka and all I knew to do on the guitar at that time was I could play the E chord and the A chord and just rocking back and forth between the E chord and the A chord, we would have this sort of blues type drone music and make words. And we would just go around making up our own blues words and as I think that about it, that was very precious and formative experience and a lot of it was I think coming out of the angst and fear of being students (laughs). There's a certain amount of angst and oppression that can come about in education.

Mark Winborn: Well and that speaks exactly to what I was just saying, that feeling of recognizing that there's a shared experience everyone is having and then the desire to go beyond that shared experience and express it in some deeper way.

Dr. Dave: Hmm, hm. Yeah, that's definitely what was going on for us.

Mark Winborn: That deepens that connection.

Dr. Dave: Yeah. Now you have a chapter titled *Archetypal Manifestations in the Blue*s. What are some of these archetypal manifestations that you're referring to?

Mark Winborn: Well, I think a lot of the characters that appear in blues songs I would say have an archetypal basis. The idea of the trickster for example.

Dr. Dave: Yeah, that's just what came to mind. Go ahead.

Mark Winborn: And it is a common theme in mythology, Loki from Norse mythology, for example and Hermes from Greek mythology. They're trickster gods who you can't really tell where they're going to settle down and whose side they're going to settle down on and how long they're going to stay on a particular side. And so they're always playing tricks with us and a lot of the characters in blues songs are kind of tricksterish. You know they may be singing about one experience and then suddenly it sounds like they're singing about the opposite experience and it kind of can be a head jolt a little bit but then you realize that in the blues there's not such a distinction made between opposites. So that T-Bone Walker's *Stormy Monday* where he talks about getting paid on Friday and then Saturday he's going to go out and play and then Sunday morning he's still going to go to church and get down and pray. And so these distinctions that we often fall into aren't quite as rigidly held in the blues world. Somebody can be sacred and profane at the same time in the blues world and that's that tricksterish element. So then there's the bad guy… lost love (unclear).

Dr. Dave: Right. I'm thinking of guys who made a deal with the devil, you know.

Mark Winborn: Right, that's Robert Johnson's story.

Dr. Dave: Right.

(Music clip)

Mark Winborn: That brings in the shamanistic, it's very much like a shamanistic initiation. Robert Johnson goes down to the crossroads at Highway 61 in Mississippi and sells his soul to the devil for guitar mastery and the story is that he was a pretty mediocre guitarist as a young man. Kind of got embarrassed, went off on his own and a number of months later resurfaces with a dramatically improved style and the story was told that that's what happened, was that he sold his soul to the devil. And there's a number of other stories in addition to his that aren't as well known and often have some details, like you have to clip your fingernails and give the clippings to Satan when you exchange the guitar, when he gives the guitar back to you. As though the clippings of your nails contain a degree of your life force that Satan now then possesses.

Dr. Dave: I'd be thoroughly tempted if Satan appeared to make me an incredible Blues guitarist (laughs).

Mark Winborn: Well, I think we see some elements of that same theme in performers of various types who get very addicted to substances and I think on some unconscious level it's almost like there's a deal being made like 'I'm going to exchange this part of myself in the hopes of attaining some deeper mastery of my craft.'

Dr. Dave: That's an interesting idea, yeah. That whole getting involved with drugs and the nightlife, in search of some deeper intensity.

Mark Winborn: Right, right,

(Music clip)

Dr. Dave: You talk about the blues as connecting people to what you refer to as unity reality and that part gets pretty heavy theoretically. What are you getting at there?

Mark Winborn: Well, it starts out with Carl Jung, he borrowed an idea from an anthropologist named Lévy-Bruhl that was called participation mystique and this is the notion that there's a blurring between, a blurring that can occur, between one person and another person where the boundaries get a little diffuse and you don't know quite where they end and you begin. And we can see that easily in a blues performance – as soon as the first drum beat sounds and everyone locks into tapping their feet, nobody said 'tap your feet' but everybody locks into that downbeat of the drum.

Dr. Dave: Wow, yes.

Mark Winborn: Well, they're sharing something, everybody's in link. Or you go to a football stadium and everybody's wearing the same color shirt and screaming the same things. They're in a participation mystique in which the thing that they're participating in has become more important than their individual psyche. And unfortunately this whole notion of participation mystique kind of got pejoratively perceived, that that was a bad thing to do, that people with a strong conscious element shouldn't be slipping into these participation mystique states. And this guy Erich Neumann came along and said 'I don't think it's all bad. I think there's a great deal of good also that comes from these participation mystique states and I'm going to take a term called unitary reality to kind of reframe it and say that there's a field that gets constellated between people and that there's positive elements, sense of connection, new awarenesses, that come from that.' And we're seeing a lot of this come out now in the neurosciences with mirror neurons…

Dr. Dave: Hmm. Hm.

Mark Winborn: …and where we now know some of the mechanisms behind this participation mystique and that it's very important for our sense of connection with other people. And we see it coming in quantum physics. What they call quantum realities, which is based on the idea that everything is interconnected and so the technical theoretical developments that have emerged since Jung and Neumann are very confirmatory of these kind of states.

Dr. Dave: You know I'm thinking now of Gospel music and spirituals and part of my growing up involved going to an African Methodist Episcopal Church – AME church – that had an incredible choir, incredible preaching and we now see that depicted in a number of movies that have brought that element in, where you see the congregation is just, they're in that unitary consciousness, with the call and response that you talked about where the preacher is laying it out line by line and he's getting 'Amens' and 'Hallelujahs' back and there is that reciprocal energy that's being exchanged and it's mounting and mounting and mounting.

Mark Winborn: You could even make the argument that the preacher, the choir and the congregation become one instrument.

Dr. Dave: Hm, yes. Yep.

Mark Winborn: Yeah, that they're absolutely in synch but it's also a dialogue that's going on.

Dr. Dave: Hmm. Hm.

Mark Winborn: Now that's an important part of the improvisational nature of both jazz and blues between performers, is that there's a dialogue going on musically, where they're playing off of each other.

Dr. Dave: Yeah.

Mark Winborn: And that they're taking each other to places they didn't know existed.

(Music clip)

Dr. Dave: Right and I'm sure as a musician you've had that... even as a minor musician myself, as a semi musician I've had experiences like that and I'm sure you must have had many.

Mark Winborn: Oh, absolutely. Sometimes when we would have one of our regular band members in this Wolf River Travelers band unable to perform with us and we might get somebody to sit in for them who was playing at a higher level and the whole band would go up to this other person's level. It was astonishing that we would find capabilities that we didn't even know we had when somebody else sat in with us.

Dr. Dave: Yes, yes. I've had that experience with certain individuals who have a generosity of… there are musicians who are not generous and who just like to show off their expertise. There are others, rare ones, that I've encountered who have such a generosity of spirit that they would kind of stoop down to somebody of my level and figure out a way to bring me in to kind of weave stuff around whatever I could do and then, as you say, kind of pull me up to a higher level where I was transcending anything that I had ever done before. And the inner emotional experience of that was ecstatic.

Mark Winborn: Absolutely. It's amazing when that kind of generosity happens.

Dr. Dave: Now you also talk about healing in relation to the blues and that's maybe something we should touch on too.

Mark Winborn: I think that in terms of Jungian terms, Jungians often talk about connecting to and incorporating one's shadow. And the shadow is thought of as the parts of ourselves that are disowned, that we find objectionable from an ego standpoint, as well as the things in ourselves that haven't had an opportunity to develop and that wholeness which is a big part of healing in the Jungian framework of working, is about holding those disowned and undeveloped parts of ourselves into connection. And I think the blues music, emphasizing the things that it does which are emotions that in typical day to day life most people try to avoid. They're trying to get out of depression, they're trying to avoid grief, they're trying to get away from a sense of loneliness and the blues get us in touch with what I would term shadow emotions. And that's what I think is the healing capacity of the blues, is that it holds us into connection with elements that we would ordinarily be trying to avoid.

Dr. Dave: Fascinating. Yeah, that certainly rings true as I hear you describe it that way.

(Music clip)

Dr. Dave: I have to say it was brave of you to write about something that is such a visceral experience as the blues and to try to weave some words around that in prose.

Mark Winborn: Well, it's not easy and some of the colleagues who were also musicians that I shared it with weren't sure it could be done but since publishing the book I've had some really wonderful confirmatory experiences from blues musicians who've read the book and come up to me or emailed me and said 'You know, you really nailed it in ways that I would have never thought of describing but it makes absolute perfect sense to me.'

Dr. Dave: Even non Jungians?

Mark Winborn: Absolutely. Absolutely, non Jungians. I had some guy from Spain just two days ago – a guy named Danny Boy Sanchez who's a blues harp player in Valencia Spain and I have no idea about whether he has any interest in Jung at all but he was very interested in this book *Deep Blues* and took the time to email me and talk about his experiences in reading the book. So I think it does manage to do what I hoped it would do would be to articulate some things about the blues that make a lot of sense to people once they read them but perhaps they wouldn't have thought about it that way on their own.

Dr. Dave: Well that's got to be very gratifying for you to get that kind of feedback.

Mark Winborn: Absolutely. As a musician and as an analyst and a writer its wonderful to get that kid of feedback.

(Music clip)

Dr. Dave: Now to shift the frame a bit here I'm not sure if I recall this correctly or not but I seem to recall that our first virtual meeting on line was a response that you had posted on the Depth Psychology Alliance, does that ring a bell?

Mark Winborn: It could be.

Dr. Dave: I think it was a commentary on one of my interviews and now you're in my sights (laughs) and at the time it was to the effect that in one of my Shrink Rap Radio episodes I had given the impression that Jungian psychology is a unitary monolithic thing when in fact there're different schools of thought within the Jungian movement. So this is your chance to set the record straight and take us through that if you will. When you think about Jungian psychology, what do you see as the major divisions, or schools of thought?

Mark Winborn: Well, there's really three principal schools of thought and I'm not the one who articulated this first, it was actually a guy named Andrew Samuels from England in a book called *Jung and the Post Jungians* but it is pretty accurate. The idea is that Jung had this focus on what he termed the Self, which is the deeper pattern that formulates our life within us and that that emerges in a variety of symbolic ways that is paralleled in mythology, fairy tales, religious motifs, things like that. And there's a number of people who continue to practice very much like Jung practiced psychotherapy and schools that teach in that way and note those are referred to as the Classical Schools. Marie Louise Von Franz, who I think Monica Wikman has mentioned on your show, was certainly one of the practitioners who carried on that tradition and continues. She's deceased now but people continue to teach in that fashion. There's also a school that developed in the early nineteen sixties in London that is referred to as the London, or Developmental School that developed around a gentleman named Michael Fordham and he incorporated a lot of psychoanalytic technique and some psychoanalytic ideas, particularly from a woman named Melanie Klein, into the Jungian project and that school of thought utilizes a lot more emphasis on the counter transference and transference relationship, working through the unconscious material in that particular manifestation and a little bit less emphasis on the dreamwork which is really the center of classical Jungian analysis. And then also emerging about the same time was a guy named James Hillman, who just died last year and he said there is no central organizing self, that the psyche is what he termed polytheistic, meaning many centers, having many centers rather than a monolithic center that Jung had called the Self. He felt that the polytheistic psyche expressed itself most prominently through image. Now dreams all contain images but his interest was really in understanding what the image is trying to tell us, what the image is communicating to us, rather than trying to translate the dream into some other psychological language. And that became known as the Archetypal School or sometimes people just referred to it as the Hillmanian School.

Dr. Dave: Right.

Mark Winborn: So those three, the Classical, the Developmental and the Archetypal are the three main schools of thought that Jungian analysts practice within.

Dr. Dave: Well, thank you for taking us through that. Now are you yourself identified with one or the other of those?

Mark Winborn: Actually I am, I'm much more identified with the Developmental School, or the London School, which incorporates a lot of psychoanalytic material into the process while staying true to Jung's idea about the mytho-poetic basis of the psyche. That psyche is going to manifest in terms of narratives and around the idea of complexes being a central way of thinking about how the way the psyche is organized. And I came to that through an analyst named Mel Marshak who died a couple of years ago and she was a wonderful woman, who had spent about forty years in London and had trained at that institute that teaches this and she was a big influence in my training here in the United States after she emigrated back.

Dr. Dave: Okay. Well this might be a good place to wrap it up. Is there any final thought that you'd like to leave our listeners with?

Mark Winborn: I've got a little thing that I end my public presentations with and if it's okay I'll just read the last paragraph of that. It's very short. And I summarize it by saying: *In this regard the blues man or blues woman, by communicating feelings in song that resonate within the listener, serves as a modern day shaman who heals through the ritual of music. The blues originated in experiences of trauma, oppression and enslavement but now serve to liberate our emotional lives and facilitate a deep reunion with our environment and those around us. Robert Johnson, Muddy Waters and Howlin' Wolf all have something significant to contribute to the care of our souls*.

Dr. Dave: Great, well Dr. Mark Winborn I want to thank you for being my guest today on Shrink Rap Radio.

Mark Winborn: Well, thatnk you dr. Dave. You're a great interviewer and I've had a lot of fun doing it.

(Music clip)

WRAP UP:

I've got those low down Jungian blues. Yes, I've got those low down Jungian blues. You know my anima and my animus their feet don't fit in the same pair of shoes (laughs). With apologies to my guest and blues men everywhere, I'm just feeling playful after that interview.

Well you heard me describe me describe my background a bit so perhaps you can understand my enthusiasm for the blues and if you've listened to Shrink Rap Radio for any length of time you already know about my enthusiasm for the work of Carl Jung. So you can also understand my excitement about discovering Dr. Mark Winborn and his Jungian understanding of the blues. In case you were wondering who those performers were, you heard: Nina Simone, Mississippi John Hurt, Blind Gary Davis, John Lee Hooker, Howlin' Wolf, Robert Johnson, Brownie McGhee and Sonny Terry, Lightnin' Hopkins, B.B. King and Big Mama Thornton but not in that order. I got the bright idea of asking Mark to perhaps sing some blues songs on the

show but he demurred and instead suggested that he could grab some audio clips for me off of You Tube, which he did. However it then occurred to me that I could grab some clips off You Tube myself that would be more reflective of my own tastes. So I'm hoping that you found the clips added something to our interview rather than just being an interruption. And if it's not clear to you I should point out that I inserted the clips in more or less random places, after the interview was over. If I wanted to spend a lot more time than I already spent, which was considerable, pulling this all together then I would have placed them more strategically making sure that the clip illuminated the very thing that we were talking about at that moment and actually I did do that with two or three of them. As always I hope you will use the Amazon.com widget in the right had side bar if you decide to buy this book. The title once again is *Deep Blues*. It's a thin volume, around a hundred and ten pages and also quite affordable. Also I should mention that there are lots of blues lyrics interspersed throughout the text as well as a discography at the end of the book which would be useful in building your own blues music collection.

Thanks to Jungian analyst Mark Winborn for turning us onto the archetypal dimensions of the blues.