

Join me in the audio garden to cultivate our collective wisdom, nurture creativity, and spread love. My name is Martha Cinader. Welcome to listen and be heard.

I so look forward to meeting you my friends here in the audio garden every week and today I've been pulling up some root crops for our mutual nourishment.

I've been talking in recent episodes about listen and be heard past and future and today I will take you around to the West Garden where I dug up some dandelion roots for tea and an interview with Cleven Godot that I did for Listen and Be Heard Weekly in 2007.

You might remember his line of greeting cards featuring black characters or his cartoons in Playboy magazine. He was generous with his time and talent and the designer of massed head of "Listen and Be Heard Weekly." A little later, we will visit the East Garden, where I pulled up some purple potatoes and found more from Ruth Ozeki, who we heard from last week, reading from her book, "My Year of Meets." And also an exclusive recording of Edwin Torres and Space Mouse. Both Ruth and Edwin were part of a program that I produced for WBAI Radio in 1998.

And before we part at the Garden Gate, we'll get to the South Garden, where I have picked some titles from the trees because they attracted my restless mind, always looking for more information and creative ways to manage the land that I live on. But let's start with a poem by the late Reginald Lockett, a member of Word Wing Chorus and much loved in the Bay Area, a poem called "Let the Healing Begin." "Let the healing begin as tender green sprouts of mighty bobbomb trees breaking through the marsh red clay of lush arid savannas.

Let the healing come gushing like clear glacial rivers flowing and cascading down mountains to reciprocate with calm melodious ocean swelling in your chest. Let the healing arrive at the crack of all your dawns.

Gently wrap your spirit in rainbows of glad titans, massage your heart with bombs of serenity. Let the healing bloom and blossom like a slow, sweet piano solo that soars over skylines of your dreams and glides on air streams of your aspirations.

Let the healing be the prayers, recitations, and chants of ancient holy men. Let the healing be incantations, evocations, and exaltations of southern midwives. Let the healing be a rhythm section of angels backing up a gospel choir.

Let the healing be a host of healers rubbing the salves and ointments of peace and joy into your soul. Let the healing begin. Gardens get showy this time of year with flowers blooming and vines climbing and trees fruiting.

It's hard not to get carried away admiring the bounty of summer, but there's another kind of growth that happens in gardens as it expands from year to year and changes over time.

We have what are called keystone species, the trees and shrubs that are essential to the health of the garden and its future growth. Cleven Godot was a keystone in the art world that many and aspiring artists turned to for knowledge advice, and encouragement. He made art in many different styles. My personal favorites are his oil paintings. Often when I saw him around Vallejo,

where we both lived at the time, he was drawing caricatures of people and giving them away. I'm really glad I weeded back here and saw the state marking this spot so that I can share this special interview with you.

I got my start many years ago as a cartoonist at Navy Supply Center Oakland. And that's how I got my start in art. But I was educated at McClime's High School and graduated there in 1951 and I used to draw funny pictures of my friends in school and that's kind of how I got started.

But I had a kind of a natural talent to draw and I started when I was five years old. So I went on with my cartooning with Navy Supply Center and I drew a strip called Cinterites.

It was the name of my panel, one panel cartoon that I did for them for about 15 years. - 15 years. - Yeah, so it's been published all over the free world.

The Department of Defense, wherever there was a publication of the Department of Defense, my cartoons appeared in those publications. So they were all over the world at the time.

So from 1951 up to, I say, 1968, My cartoons ran all over the place. Those cartoons, and then you also were doing the greeting cards. Yes, that came along just at random. I think it was 1960 that I got started with that.

I came up with the idea because my mother was ill in the hospital. And during that time, there were no black greeting cards that I could find here So I decided to design one for her and I took it to the hospital and she was in the hospital for 14 days and the car stayed in her room only one day.

So all those 14 days the car that I designed for her made the rounds on the hospital. So that was the car that later on became one of the top cars in my line.

What you're looking at right here is my first attempt at creating a black line of greeting cards. There was nothing out there to tell me, "Well, you gotta do it this way, you gotta do it that way." - And that's a quick piece out yourself?

- Yes. This is the first, my first attempt of trying to draw black. I didn't know at that time, how should I design a black contemporary greeting card? Should it be this way or that way?

Well, there was nothing out there to tell me how to do it. So I had to create it myself. So I struggled and I struggled and I struggled with all these different kinds of characters until I came up with the type of characters that I thought would be suitable, that I thought would be respectful and would still be in the same vein as a contemporary card. A contemporary card, as you know, is one of a humorous nature, making fun and ingest,

so to speak. So you're trying to be respectful and humorous, that's a pretty tight rope to walk. Yes, it is. Did you find that at that time it was a struggle to try to launch those cars,

or was it a time where it was sort of ripe for your ideas? It was very, that was one of the problems that I had, that my idea at that time was premature.

It was just too soon. No one was ready. First of all, black people weren't accustomed to buying greeting cards because they weren't any -- for them, they were -- if they did,

they bought white cards and tried to convert them to fit their needs. But none of the companies, Hallmark, Norcross, and all those big companies, I guess, felt necessary to do cards for black folks.

So there weren't any on the market. So how did you get your break into it? So it was very difficult. I researched -- I didn't know anything about greeting cards when I got the idea. And when I experienced what I told you about my mother in the card, so it gave me an idea. So I researched the greeting card industry for about a year. I went to a library and I read everything on greeting cards and that sort of thing. So I kind of familiarized myself with the industry and began to put things together on how to draw black characters and that sort of thing in the mode of a greeting card and that was a big problem for me because when I went to high school all my teachers were white and the word black never came up as a subject or a way to draw that sort of thing. So when I finished high school I had no idea about how to draw black and when I started thinking about greeting cards and they were all going to be about black.

I had to learn how to draw black. What were some of the challenges in that? The challenges was that I had all my clients and everything was white. Everything I drew about was white.

All my cartoons were white. So I had never drawn black. They wouldn't allow you to draw black. So was it in thinking about what would appeal to black people? Yes. That was never or market.

It's just like the music, the sports, everything. How did they go into production? Did you get backing for that? That was a problem too. During that time, I could not find a printer in Oakland that would print a black card.

They were opposed to printing anything black. So I finally met a Jewish fellow right here. His name, Lou Kramer,

was his name. And that was at the time when I was just trying to develop the line and with my ideas and what have you. And I wanted to do six or seven sample numbers, printed and everything, and put them in the House of Flowers exhibition over in San Francisco to show the public what I was thinking about doing and that sort of thing.

And he was the only one that would print them for me, so he printed six cards for me and I put them in the show and they became the hit of the show. No one at first would believe, first of all,

that a black person would design this card and these are the cards that I put in it, part of the cards that I put in it. So I came up with the humor that was tailored for black people,

how they spoke to each other, how they talk with each other and that kind of thing. My name the thing basically was those cards and the fact that I emphasized the Afro.

I don't know whether you know the story behind it or not. I'd like to hear your version of the story, for sure. Well, I was raised in Oakland. And I know the Panthers, you know, and that whole movement very well. And I know what the Afro was all about, basically. The coming out of courage and confidence in oneself,

and being who you are, no matter what. And That was part of what the apparel, that symbol, was about. So these cards to you are like a celebration? Oh yes,

who we were during that time and the fact that we were proud of our blackness and our nappy hair, as they say, and all that kind of thing. Well, I wanted to beautify all that. And one of the things that I did with my cards was to do that, to make cute, lovable characters out of that whole situation, the black movement, and the opera was one of the symbols that was during that time, as you know. It took me a long time from 1963 to 1973 to achieve my goal.

My goal was to make it possible for a black person to go anywhere green across the soul and have a choice of a card that was indicative of themselves. And so, by 1973, you think that I owned the most cheap. And so, that money-- And I started out in my garage in Oakland. East Oakland at 98th and East 14th Street is where I started. And I had bought my home out there way back in the '60s, early '60s, and I had my home at 25. So I was moving along, had my family, started my family and everything, and in my business. And then later on, an investor heard about the idea back in New York and gave me a call and asked me if I wanted to do it on a national basis.

I said, yes, I would like to, as long as I can maintain my philosophy. And my philosophy was to make it possible for a black person anywhere, because it's so to have a choice of one like him.

And that's what I did. - And so how do you think, if you manage to accomplish that by 1973? What changes have taken place in the industry, or how do you think it has changed in that Well, one, black people can say, "I love you. Happy birthday. Get well." Uh-huh. Behind their culture. Not having to take a white design card and modify it to make it look like a black person.

And I did that many times, many times in my life. - And how have you moved on like in the 70s? - Well, I got retired from that in 1972.

I got out of the card business simply because there was so many problems dealing with just merchandising a black product at that time. And as you know, that was a time when there was no black comedians.

Dick Gregory was beginning when I started with my my line of card and we happened to meet on a casual basis one time and he saw my car and he liked the idea and he wanted to join me but he got involved with the marches down south and you know what that story is about so that's the kind of thing but the major the problems were was merchandising a black product in the white stores they didn't want anything to do with a black product So I had the problem of how do I get my cards in a store where black people can come out of their neighborhoods, go downtown, and buy a black card. That was a major, major problem. You found that discouraging after a while? Well, it was disgusting, not discouraging because at that time I knew what I had. I knew I was right.

I knew I had something that would solve a major problem in this country and that was the fact that black people had nothing that represented them visually in this area and at that time when I started in 1960 or 61 somewhere along there I think it was an 800 million dollar a year industry the greeting card industry and virtually no blacks no salesmen no reps no designers no nothing so I would say yes indeed I did

something I opened a door and many people come me after me came with me or whatever you but I opened that door I know that how it was I know that they refused to take my cards in the stores and they told me why because they were black I know that printers wouldn't print them because they were black not because they weren't a good card because they were black And I knew that when I went to the stores, I had to have at least 25 numbers in order for the store to even accept an order, or to make an order for my car. So that was one big hurdle, getting the type of money in which,

at that time, banks, credit unions, wouldn't loan a black person the kind of money that I was asking for. So, but you retired from that in '72?

Yes, I went back to school in New York City, and my major was art, but I wanted my degree from an art college, so I transferred from there, which everybody said, "Mike, good" -- mental. I always thought that I probably would have done better no matter what I had done if I'd had an education first and then go out and pursue my career. I did it backwards. I had already accomplished all the things that most people would want to accomplish with their careers by the time I went back to school. So I graduated from Pratt in '77.

Someone saw my work at an advertising agency and wanted to see me because of my work, I went, got the job, started out as a board person and I was there for five years. What's a board person? As one who draws the storyboards for advertising, for the commercials and whatever, that's what I was doing when I first started in the agency and I grew into an art director and I grew into a senior art director and that was the nature of my career.

I found that I could do all the things that was done in advertising. I could handle the shoot. I could do all the preparations. I could do all the design work. I could create the design.

All the things you see at my stuff. I created, designed it with a writer, just like anybody else would do in advertising. - So you believe in service, but to go back to school?

- So I thought it would serve me better if I did. So I did, but they never asked me about my education after that. So in a way it was like a pylon, you know, you know, you can do it, but I needed it psychologically because all my life as a black man, I was always haunted by the comments,

well you know you need to go and get your degree, you need to go and be educated, you know, well. What I didn't know is that I was being Rorally educated just through the School of Hard Knocks and that's where I got my Ph.D.

in the School of Hard Knocks. This is Listen and Be Heard. My name is Martha Cinader and we've been listening to an archived interview with the artist Cleven Godot And we are going to go on now to listen to a little perspective from his student, Jonathan Brooks. That is gorgeous. His work is just magnificent. Wow. He's going to be the one to take the flag.

What is this? 3D animation. Oh. You know, like Shrek and... So you do it all on the computer? Well, he's teaching me the tradition because I never went to school for learning to draw.

I just, you know, would do it naturally. And then he taught me. He's been teaching me all the tradition and things that I like to do. What's your name again? Jonathan Brooks. Jonathan Brooks. And how did you meet Goody?

Actually, my father seen an article that Vallejo Times had did on it. And, you know, I was searching for somebody just to help me and guide me through my process. And my father was like,

"You gotta meet this man, you gotta meet this man." And you, do you live in here in Vallejo? Mm-hmm. You grew up here? Actually, I was raised in Oakland, and I was, he comes from, where were you? I lived in,

at one time in North Oakland. I lived in West Oakland, and then East Oakland. I bought my home in East Oakland. '96 and Bancroft and I lived on 96th and Hillside years later, and he went to my climates and I went to free my high So you have very similar backpacks. Yeah, it's like we almost went like pretty much the same path So when when I met and how long ago was that? I spent like well like about eight months Me and him been insupperable ever since So what does that meant to you?

It means everything because my whole like world as far as you know doing the art and animation has completely changed. You know, I have a guidance now.

- And now he's opening up your world to what? -Yeah, basically the tradition of art and things of that nature. 'Cause you know, it's like, I didn't,

I knew how to draw to a degree, but I didn't know the real fundamentals. You know, everything I would draw, it was just, it was like a musician Playing my ear, and now he knows how to play notes.

It's like that sort of thing with me So you've had some formal education in computer art? I went to school at Expressions in Emoryville, and I went there for two years and You know,

and that school is right down the street from Pixar And before I went to the school, I didn't know anything about computers I didn't really even know how to really turn a computer on and you know it was just it was a new environment to me and so after you know just going through that whole process you know it was it was it was life - changing you know because I always wanted to be an artist even though you know I would draw like little characters and stuff and draw stuff for my friends and things of that nature but I never seen a profession in it because I didn't know the different professions that was in it So he's guiding you not only artistically, but in how to deal with art as a business as well. We've taken on actually clientele and from doing thumbnails and just finding out what the client would want, want to, you know, a finished product. And, you know, I've never been through that, you know, that process before. And Mr. G, And Mr. G, you know, he's taken me through the whole thing.

I'm giving him everything I've got. And that's what I would like to do, is to give back. And many of the kids that come from where I come from, they're not given a chance, and especially in art.

Now this is what I wanted to ask, because you sit, sit here, and we're listening to him describe his struggles in the '60s and '70s. How do you feel today? Like, What's the difference between what you're facing and what he faced?

The degree of what he faced is not as severe, but it's like on a different level. Like for me, when I went and entered into the school, there were only like five blacks in a class that was the size of,

I think it was like 300 students. And so it was like, you know, for me not really knowing, you know the computer and stuff like that and kids basically being on the computer since they were two and it's like I've been just in the work field you know doing manual labor working for federal express and stuff like that so it was just one day I just I don't know I just wanted to go back to school and you know change you know my lifestyle use my brain instead of my muscles type nine and you know when I went to the school you know I had I had some struggles, you know, some serious struggles,

you know, just in, you know, learning like the politics of, you know, of the school situation, because I had been out of school for like ten years, so it was real tough on like trying to remember,

okay, how do I study my study process and, you know, things of that nature, taking tests, and actually I had a few instructors. I don't really like to talk bad about the school because it was pretty much like one of the greatest things that ever happened to me but it was some of the teachers,

it was two teachers, two instructors that were fired because after I started getting things down and progressing they were trying to steal my work and yeah you know and it was it was You were a black student,

and that was just the way these teachers were. Well, I had ridiculed from other students because I was black. You know, that type thing, but it was this-- So you feel like you're facing a lot of the same things.

Yeah. Really, maybe with a different face on it? Yeah, because it wasn't so much like just like blatant. It wasn't just thrown into my face type thing. It was more like-- Well, it almost sounds like the difference is because at least in your time, they were honest about it. -Yeah, they hung the signs up, they hung the signs up, call it. - Now they wouldn't dare say that to you, right? - And so it was like,

you know, I don't know if it was like that, like the old jock myth, you know, they can't really learn type things, but that's like, pretty much, I felt like, one of the things I was going through, and it was like, once they saying that,

instead of like saying that you can't do it, and said, just show me one time type thing, and I'll catch on to things real quick and eventually I started like other students were coming to me asking me to tutor them and things of that nature you know when they were looking you know at first they were looking down on me then they were like asking me for help you know and I didn't you know actually I didn't have any problem with it with some students some students we just kept our distances and things of that nature but you know I because I feel like I learned faster if I teach someone. Are you still learning by teaching him?

Absolutely. We just had a lesson when you came in. And I'm going to let you gentlemen get back to it. I want to thank you both. This is the Listen and Be Heard Hour for Readers and Writers.

I'm Martha Cinader, your guide in the audio garden. We're harvesting root crops today. You can read more about Cleven Godot and see some of his art in the archives at listenandbeheard.net where we have also posted a movie trailer by Omnific Productions who hope to make a full-length movie about Goody.

I'm going to head over to the East Garden now where I left a basket of garlic and potatoes and get ready for you to meet me there. But take your time and smell the roses and I'll see you there in a few.

We're going to walk and talk a little along the garden path with our poet of the people, Tony Robles, about banning books.

And then we'll take a very brief break for station identification. My name is Tony Robles, and one of the things that we've been following at Listen and Be Heard is the push to ban books.

And this is no less true in many high schools across the country, there have been pushes in different, you know, high school districts to get rid of books that, you know, some people feel are offensive. Some of the books that are among the most banned include books like "The Bluest Eye" by Toni Morrison, "To Kill a Mockingbird," "Of Mice and Men," "Gender Queer," "A memoir, Harry Potter, The Kite Runner, Captain Underpants, The Hate You Give, Animal Farm, Beloved, The Color Purple, Two Boys Kissing, 1984, The Adventures of Huckleberry Finn, All American Boys,

The Catcher in the Rye, Fifty Shades of Grey, many, many different books, and the push to do this is nationwide. It also includes school districts here in western North Carolina. You know, there's been a school that has actually pulled books off shelves and that has prompted some students that have formed an association called the McDowell High School Unheard Association,

which the acronym is MHSU. The mission is to raise awareness on issues happening in McDowell County schools that directly impacted students.

Want to give students voice who are ignored and marginalized, give them a place to share their voice. Thank you Tony Robles,

our roving poet of the people for your comments about the banning of books in high schools, which is an ongoing situation here in the Carolinas and honestly we've had trouble even getting some of these high school officials,

administration type people to even answer our questions at all but we will continue to pursue that. Our associate producer Jeannie Hopper is here to tell you how you can contribute your comments about banning books to this show.

Pan America reported while the movement to ban books is driven by a vocal minority, demanding censorship. A 2022 poll conducted by the American Library Association found that over 70% of parents oppose book banning,

leaving many public school districts in a bind. We want to hear from you to contribute to our banned book segment here on Listen and Be Heard.

You can use your voice memo app on your smartphone and record a short message, introduce yourself, just your first name. Hi, my name is. Record no more than two to three minutes.

Hold the phone about an inch or so away from your chin and find a quiet place to make that recording. Email it to us at bbouks@listenandbeheard.net be books at listen and be heard dot net by hitting that share button in the app all these instructions will also have at listen and be heard dot net and when you submit that recording please share with us your name if you'd like to be added to our mailing list and also that you give permission for listen and be heard to include your voice in the radio show and in the podcast. Thanks.

Oh, well, it's a little cooler here in the East Garden this time of day and that breeze feels good, doesn't it? I love to hear the wind chimes.

They bring me back sometimes to like another day in time. My memories sometimes can mingle yesterday,

today, and even tomorrow, which Ruth Ozeki she plays with time in her more recent books. But Back in 1998,

her book "My Year of Meets" came out and we played part one of a reading she did exclusively for the power of the word, which was a show I was producing on WBAI Radio back in 1998 when that came out.

And as I was digging, I found parts two and three, the final part of the readings that she did for us.

So we're going to play those as well. And you'll find that along with playing with big concepts about time and space,

she can also be comical. Jane.

"Meat" is the message. I wrote these words just over a year ago, sitting right here in my tenement apartment in the east village of New York City, in the middle of the worst snowstorm of the season,

or maybe it was a century. On TV, everything's got to be the worst of something, and after a while, you stop paying attention. Especially that year. It was January 1991, the first month of the first year of the last decade of the millennium.

President Bush had just launched Desert Storm, the most massive air bombardment and land offensive since World War II. The boiler in my building had blown, my apartment was freezing, and I couldn't complain to the landlord because my rent was overdue.

I had just defaulted to a vegetarian diet of cabbage and rice because I couldn't find a job. Politics and weather aside, the rest was fine. I mean, I was doing the starving artist thing on purpose.

I wanted to be a documentary filmmaker, but who could find work in a climate like this? When the phone rang at two in the morning, I didn't bother to answer. It was unlikely to be a job offer at that hour,

so I let the answering machine pick up. But then I recognized the voice. It was Kato, my old boss at the TV production company in Tokyo, where I'd gotten my first job translating English soundbites into pithy Japanese subtitles.

Now he said he had a new program and could use my help. I threw back the covers and dived for the receiver. After a brief conversation we hung up. I wrapped myself in blankets, huddled over my computer keyboard and,

blowing on my fingers to keep them warm, wrote the following. My American Wife. "Meat is the message. Each weekly half-hour episode of My American Wife must culminate in the celebration of a featured meat, climaxing in its glorious consumption. It's the meat, not the Mrs., who's the star of our show. Of course, the wife of the week is important too. She must be attractive, appetizing, and all-American. She is the meat-made manifest. Ample, robust, yet never tough or hard to digest. Through her, Japanese housewives will feel the hearty sense of warmth, of comfort, of hearth and home, the traditional family values symbolized by red meat in rural America." I sat back and read it with some satisfaction. It was a pitch for Kato's new program, a more or less faithful translation of the Japanese text that he had dictated to me over the phone. "Well, maybe not so faithful. Maybe a little excessive, in fact. But I liked it. It would do. I faxed it off to Tokyo and crawled back into bed. As I lay there, shivering, wondering about the new show, I had no way of realizing that what I'd just written would turn out to be some of my most lucrative prose. It would land me a job and keep me both meat-fed and employed for over a year. My year of meats. It changed my life. You know when that happens? When something rocks your world and nothing is ever the same after? The road to the western lands is devious, unpredictable. Today's easy passage may be tomorrow's death trap. The obvious road is almost always a poor road. One can, Campbell's cream of mushroom soup. One package, Lipton's powdered onion "One point five liters, Coca-Cola. Not Pepsi, please." "Lump roast," Akiko repeated to herself. "Not Pepsi, please." She watched the television screen, where a sturdy American wife held an economy-sized plastic bottle of Coca-Cola upside down over a roasting pan. The woman smiled broadly at Akiko, who automatically smiled back. The woman shook the bottle, disgorging its contents and rhythmic spurts onto the red "Rampu Rosto." Under her breath, Akiko pronounced the words again. She liked the sounds, the parallel Japanese Rs, with their delicate flick of the tongue across the palate, and the plosive "Pu" like a kiss, or a fart in the middle of a big American dinner. She liked the size of things American, convenient, economical, big and simple, like this wife with the rompoo. Impatient, the woman shook the bottle up and down like a fretful infant unable to make its toy work. A close-up showed the plastic coke bottle so large it made her fingers look childlike as she squeezed its soft sides. The camera traveled down the foamy brown waterfall of cola until it hit the meat, alive with shiny bubbles. The woman laughed. "Her name was Susie Flowers. What a beautiful name," thought Akiko. Susie Flowers laughed easily, but Akiko was practicing how to do this, too. Now Susie was opening a can with her electric can opener. Several children ran through the kitchen and Susie good-naturedly chased them out with the spatula. Then, never missing a beat,

she used the spatula to smear pale mushroom soup over the roast and pat its sides. Pat, Pat. Pat. She sprinkled the onion soup mix on top and popped it in the oven.

Bake it 250 for three hours. Easy. Done. Akiko was so thin her bones hurt. Her watch hung loosely around her wrist and its face never stayed on top.

She spun it around and checked the time. The recipe was simple and if she did her shopping in the morning she would have plenty of time to get to the market and back, marinate the meat, and cook it properly for three hours.

She double-checked the ingredients that she had written down on her list, and realized she should have a vegetable, too. "Canned peas," Susie suggested. "Easy. Done." Susie bent over the oven.

Her children pushed between her sturdy, mottled legs, and hung off her hem. They must have just poured out, Akiko thought, one after the other, in frothy bursts of fertility.

It was a disturbing thought, squalid somehow, and made her feel nauseous. It's not spite Akiko muttered chewing her lip, or my contrary nature. She tried to smile again at Suzy,

tried to feel happy -go -lucky. That was Ruth Ozeki reading from "My Year of Meets" back in 1998.

And this is the "Listen and Be Heard Hour" for readers and writers. The soundtrack behind Ruth came from Tit for Tat, a CD of Conductions by Butch Morris.

Back in those days, when I recorded Ruth reading from her book, I was learning a lot from many different novelists who I interviewed for the radio,

and I was also very involved in the spoken word scene in New York City, hosting Listen and Be Heard, Open Mic, and all kinds of poets came through there,

and many of them I recorded in the studios at WBAI radio where I was a volunteer producer and could book studio time.

One of those poets was Edwin Torres. I interviewed him back in season one of this show about what he is doing now or what he was doing last year anyway maybe I should have him back to see what he's doing now but this recording of Edwin Torres and Space Mouse was done at the WBAI studios also exclusively for the power of the word in 1998.

[MUSIC] Direction enters movement by the trail we leave.

Behind us is a trailing light. Walk into our shadows Where the source is Walk away from change All this happens on the ground beneath The ground inside, where do you stand on any given day? This isn't posture.

This is destiny. [MUSIC] Oh,

not very bad, Moe. See,

I saw hope, I saw appearance, I saw grievance, I saw a dream. Yeah, I saw dawn, I saw promise, I saw I saw the beginnings,

I saw collapse, I saw trees, I saw silent, I saw lie, I saw get, I saw out, I saw long, I saw popular,

I saw open, I saw giver, I saw envy, I saw breed, I saw desire, I saw sorrow, I saw dream, I saw take, I saw sleep,

I saw pick, As a team, as a pick, as a team, and the gas been flowing, you're a old timer, give me a board on bonding, Gekker,

Gekker gets the pizza, or someone appears in a caring manner is the easiest road to take. Take sides in the debate Laugh with everyone else,

but know what's your joke Attack conversation from guitars Attack combinations of guitars Attack constellations of Godard Attack celebrations of gonads.

Sit on a crate of oranges. Mentally squeeze each one. Squeeze a mental crate of oranges. Crately mental a squeeze of orange.

On each one orange a squeeze mental of crate. Have the juice pour through you. Let it become a surround of improbable fluff Hit a pillow not of your own choosing She might be there and I'll be there be hurt Place everyone on the cover except your deputy Smack a lad who talks fresh to you Explain why and remove his hat She Don't be there and on being there be hurt.

Assume an air of knowing while knowing nothing. Hit a puffin' with a penguin. Park your strand left -leaf. Exist in a plane to the square root of center.

Exit a plane you left your lipstick in. Approach mascara with wisdom. Draw a line to step over. I stuffed it,

pummel -a -pummer -ain -a -pop, pummel -a -pummer -ain -a -pop, pummel -a -pummer -ain -a -pop. Establish your presence in your space by staying there.

Undeliver data for your graduate. Validicted restitution. That was Edwin Torres and Space Mouse from a program aired on WBAI radio in 1998.

It's easy to get carried away listening to the wind chimes and get lost in memories of times gone by. As we walk along,

and I'm just about here to the South Garden where I want to talk a little bit more about what's going on in the here and now. And maybe the most exciting thing is that there's a new open mic getting ready to happen and like before we'll be recording for the radio.

This time it will be WLBH radio which you can listen to 24 /7 in its beta version right now at WLBH.org.

And so this show may feature some of the poetry that gets read down there, as well as whoever else shows it because I'm open,

whether it's comedians or definitely looking for some musicians to show up and jam with us, poets, storytellers. It's an open mic. It will be jamming on Wednesday nights at Coop's Corner in downtown Greenville.

Coop's Corner is a sweet little spot, and it's located at 111 Augusta Street in Greenville, South Carolina. And we'll be starting Wednesday nights from 7 to 9 p.m.

the first one will be on June 19th. So this is the Roots show and I'm really looking forward to getting back to the listen and be heard Roots,

which is the open mic. I like to call it sort of a jam. So we'll see what develops down there on Wednesday nights. You can find more information and links to Coop's Corner and about the event at listenandbeheard.net.

You know as soon as they catch sight of me those goats start acting like they're mistreated. Sound just like little babies.

And they are too. They'd rather eat grain than forage in the woods. Some lazy goats. I'm about to go fix the fence because they've been crawling under it.

So I have no sympathy for them right now. I'm going to take care of them, but before I tend to them, I still wanted to get to the booktree. I've picked one that I haven't read yet, even though it came out in 2021.

I'm just discovering it. And perhaps there's books like that that you've recently discovered and you wondered why you didn't already know about it since you're already interested in that subject happens to me frequently.

And as some of you who listen regularly might already know, I watch YouTube videos for information about a wide range of subjects while I'm cooking mostly.

And one of the people has been a guest on a lot of podcasts now is Tara Swartz, who's talking about neuroplasticity of the brain, which I don't have a whole lot of time left to lead you down that garden path of my brain on no caffeine right now, but somehow I've been managing to do it with guidance from her about how to change habits.

And something else that I watched recently was several speeches by participants in a Bioneers conference, which I had never heard of before either.

And in general, all the guests, I appreciated the native wisdom that was presented and the excitement about finding ways to be resilient together in the face of climate change, and changing our personal habits has a great deal to do with surviving climate change in my mind, and bringing ourselves into balance with nature, which is really the only way we can solve this climate change crisis. One of the speakers was Suzanne Simard,

who in speaking about the backlash that has happened since the publication of her book, *Finding the Mother Tree*, introduced me to the existence of the book.

And so I went to find it and I'm preparing to read it. And I encourage maybe you all want to read it along with me if you haven't heard of it before,

like I hadn't, or maybe you've read it and would like to give us your point of view about the book. But the essence of the message she gave in her talk was that the forest is a social creature and the mother trees are at the center of a vast underground networks.

And since most cultures have a mythology around the tree of life. It's like science is just making mythology more concrete and less,

like, more poetic, you know, and less fantastical ways of describing what's actually real.

So, that's like a modern take on our ancient knowledge about trees, and I'm looking forward to sharing my thoughts with you after I read it.

The time goes by so quickly here in the garden and I want to thank you for taking the time to join me for this hour.

The "Listen and Be Heard Hour" is produced and hosted by myself, Martha Cinader. My co-host is Tony Robles. The associate producer is DJ Jeannie Hopper.

Editing is done by Jeremiah Cothren and background music and loops are provided by Jay Rodriguez Sierra, who you can learn more about at JayRodriguezSierra.com.

The band book theme is by DJ Jeannie Hopper with the voice and words of Yvette Murray. As always I want to thank Davine Dial for introducing "Listening Be Heard" to the broadcast airwaves,

station manager of WPVM in Asheville, North Carolina. We are produced at WLBH.org in Greenville,

South Carolina and I want to thank you for spending this time with me here in the audio garden for listening and for giving me the opportunity to be heard.

Living it, giving it, having it, taking it, shaking it, Living it is loving it.

Living it is sewing a coat, investing each stitch with magic, creating a unique design, putting it on and wearing it the rest of your life.

Living it is knowing that what you see, what you hear is tangible. It's being a rock in the river and being the river too. It's here and you'll never be able to do that. Living it is knowing you will do it.

It's speaking the unspoken. It's thinking the unthinkable. It's doing the unexpected. It's quitting before you get fired. Living it is giving it,

giving it is having it, having it is taking it, taking it is moving it, shaking it, creating it, loving it. Living it is loving it. Living it is loving a man you're not supposed to love it's giving way to emotions creating commotions calling attention to yourself and I got that.

Living it is learning from someone who can actually show you it's cleaning your teacher's house or helping her to find one. It's never ever saying J-O-B. Living it is a one-way ticket and no solid plans.

It's smoking a J in a smoke cafe in Amsterdam. It's saying the day is pretty in a strange new city. Living it is giving it.

Giving it is Having it, having it is taking it, taking it is moving it, shaking it, creating it, loving it. Living it is having nothing to lose and everything to gain.

It's Putting all of your chants and attributes, every single one of them to good use. It's knowing the kindness of strangers, and love for sale. Living it is,

knowing where to buy rice and beans and bulk, it's knowing herbs are cheaper than doctors, it's keeping it together. When you're falling apart, it's writing poetry to ease a broken heart.