

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 We Heard.

We're in the garden, the audio garden, where we spend an hour just for readers and writers.

We enjoy the garden atmosphere, the animals that visit with us sometimes while we are talking about things and we have a lot that we're going to do and talk about here in the garden today. And one thing that made me really happy walking around and seeing some of the native plants I've been nurturing these past couple of years. They take a little extra nurturing because unlike the sort of invasive plants, they're actually vulnerable to the insects and the bugs that are also native here. So here in Greenville we have paw -paw trees and Columbine, blueberries, mulberries, sunflowers, creeping flocks and black -eyed susans and I can't even tell you how good it feels to see them thriving here now. All examples of all of those as I walk around in the morning and milkweed everywhere, the buzzing busy carpenter bees and ground bees.

We're celebrating with poetry brought to us by the People's poet,
my co -host Tony Robles, who also brought us an interview with William Giraldi,
author of Hold the Dark, now a Netflix feature film. Let's stick with ritual though,
because good rituals make good energy, and start with some spoken word by Joseph
Jason Santiago Lacour, who lives and works in Santa Cruz,
California with his partner and fellow artist Rika de la Luz Smith.
Sacred Poets is their shared platform for creative expression. This is TIGHT.

♪ I saw,

I saw ♪

♪ Connect the dots from teardrops From teardrops to stars, connections form lines
I've been to make letters, letters beget words Divide from my cause, new cause I've
been sentenced to right wrong forever Tight songs are weather the storm And over
time, you'll find them same songs They'll help you stay strong And it'd warm my
heart to know that when the mind Reminded you to shine before your days go
Tight songs are lifelong friends that grow with you Grow with you, winning whatever
you're going through Capturing the moment like an old pigeon I just telling you what
you ought to do, but showing you Knowing you were willing to listen to its pain It
refrains from taking advantage of your trust Bringing others together by mentioning
its name For instance, without this song, there's no us I could rock a song [MUSIC]
fake signs of hope praying that God will bless them with things they just giving
these fiends a new kind of dough some
songs come from foreign lands they sound totally different from what you used to
take time and listen you will understand maybe you'll introduce new songs to your
crew. It's true, all songs do have something in common. They each represent some
form of life's art. Dialects and accents change, but that timing is the rhythm and
the rhyme and the beat of life's heart.

I saw

Some songs are humble, some are evil, Pete Some have egos like where egos go
Over photos and clothes and cars Showing me pimps, getting that hose and bars
Telling you to never let go of love Giving you help to hold on to a wife
Getting you kicked out, I'm So in love, sing songs of songs etched onto a knife
Song never forgets, let this be heard and stamped into the books for those who
ain't deaf A song can pick deaf and add reverb, pull out a little lick of songs
who ain't left Old school soulful, hopeful ass songs, that's fine jam, shake your
ass down ♪ That we can't turn to bring home ♪ ♪ I ain't the one to ask,
man ♪ ♪ I could rock a song ♪

Thank you, Jason, for that. Jason performs original poetry and hip-hop to support
community events in the Santa Cruz area of California and they're lucky to have him
doing so many things including working on a grant project called Poets on the Path
in partnership with the city of Santa Cruz and we are going to go now to an
interview that Tony Robles did with William Chiraldi.

Hi, this is Tony Robles, and this is "Listen and Be Heard." If you've listened to
our interviews in the past, we have interviewed memoir writers. We interview writers
of all genres, but it seems like memoirs are very popular. More people are reading
memoirs and they're gravitating towards memoirs. And we have an author that has
written a wonderful, wonderful memoir, as well as novels, as well as essays. William
Gibaldi is the author of the novel's "Busy Monsters, Hold the Dark," which is now a
Netflix feature film. And "About Face," the memoir, the hero's body,
and a collection of literary criticism called American Audacity. All of these are
published by W. W. Norton. He is the recipient of a Guggenheim Fellowship, an Artist
Fellowship from the Massachusetts Cultural Council, and is a master lecturer in the
writing program at Boston University. William, welcome to our program. How are you
today? Very good, Tony. Thank you so much. I'm glad to see you. You're in Boston.
Is that correct? I am. My wife, - My three sons and I were in Boston. My wife and
I are originally from New Jersey, but I've been in Boston now probably more than
half my life. - Your book, "The Hero's Body" deals with issues of what it is to be
a man, what defines manhood. And if someone were to ask me,
okay, well, what is your definition, Tony of a man, I would say three words,
marvelous Marvin Hagler, and it's just a fortuitous that you are in the New England
area that you're in Boston. Why would I ask you to define a man? What would your
answer be? - My example of a man, I think, Tony in, or a definition would be,
I think, my own father, what I saw, what I saw him go through and what I saw him
endure for the sake of his kids. I write about this in the hero's body.
My father was a single parent, raising my brother and my sister and me. This was
in New Jersey in the late '70s, early '80s. My mother left the family when I was
10, so about 1985,
she left, she left my father, she left my brother and sister and me and went to
begin a different life, a new life. So I saw my father every day demonstrate the
definition of a man,
which was this unfaltering dedication to his kids,
sacrifice, sacrifice.

"sacrifice." "Sacrifice." That's a word that I associate a lot with the kind of man that my father was. Your story, you know, the hero's body, you know, I'm reading it and it's like a map of a journey that is connected to a bloodline that leads to a place called Manville, New Jersey, which I find is a real apt name for a setting in this examination of the meaning of manhood over, you know, over a course of generations. Can you tell us about Manville because, I mean, I couldn't think of a more perfect kind of name for a setting. You know, I was never aware of the significance of that name. It never occurred to me that growing up, I mean, as a child, as a teen, growing up in this very tiny industrial working-class springsteen town in New Jersey where masculinity was prized. I was raised by a group of men, my father and his brothers, certainly my grandfather.

They were motorcycle racers, they were boxers, they were martial artists, they were hunters and fishermen and weightlifters and bodybuilders and you know, loved the boxing and the car racing and all of that. And that sounds great unless you're a reader because I was, I suppose I was in the it in a way as a reader, right? Because it wasn't done. It wasn't done not only in my family, but I didn't know anybody. I mean, I would go to house after house after house and there wouldn't be a bookshelf, you know? I don't remember seeing any books in any of my friends' houses, you know, growing up. It just wasn't that kind of town. If you ask me how it was that I became literary in a town like this, I have no answer. I cannot explain it, except to say that my mother's brother, who also lived in the town, he was a principal of a school and he was a photographer and he. Because like me, he didn't really fit in in Manville. He wasn't the masculine type, right? And I remember when I was a child, he took me to the Manville Public Library. And I was curious for some reason about the Greek gods. And he took me to the Manville Public Library, and I got a children's copy of Homer, both the Iliad and the Odyssey. Well, you know, The prologue begins with you as an adolescent contracting meningitis, which is, you know, pretty serious, pretty heavy thing that required a spinal tap, I think it was, a spinal tap.

Going from there, you tapped into something else. As I read into it, a need to assert or prove masculinity through bodybuilding starting in your uncle Tony's garage and at the same time. You know, you did have the fascination with books. Can you talk about just you know, maybe how you negotiated those two things? Yeah, it was it was definitely a bifurcated or a double life in a way. So the meningitis you're talking about I was in high school. I was 15 years old and I somehow was struck with meningitis. And my spine was damaged during a bunch of botched, attempted spinal taps that our town doctor was attempting to do. And I don't think it ever done or hadn't done very often and couldn't do it. And they had a call on a specialist. But after that, I think the damage had been done, and I had spent about a month on my back. So when I was finished with that, I was emaciated. I mean, you can imagine how I looked, and not long after I went down to Monaco's basement one afternoon, just out of sheer desperation and then bored

him, and he was there lifting weights, and I, for whatever reason, picked up A barbell and started doing some bicep curls and he said, "If you want to be here every day at 3 .30, Monday through Friday, I'll be here." And after that day, I was in that basement every Monday through Friday for two straight years. Can you talk about the Bumpy Road in Bobby Bodybuilding? In reading your book, I know there was a Bumpy Road, but there was some success. Can you talk about your evolution in that? - Once I felt confident enough, once I was big enough and strong enough, I made the move to this hardcore bodybuilding gym at the other end of town. I spent most of my days there.

You mentioned this rocky road, and for me, the rockiest part of it was living this double life. I didn't have any trouble with the weight lifting in the bodybuilding. I mean, that was fine. It's just there was this other part of me that none of them knew about because I was going home and I was trying to write and I was reading Keats and Byron and Shelley and Goethe and the stories of Flannery O 'Connor and the novels of Hemingway and Raymond Carver and I had begun giving myself self-illiterary education. And this was absolutely nothing I could talk to any of them about. In fact, I think I have a scene in the book, Tony. You might remember where I'm on the exercise bike and I'm doing my cardio, preparing for a contest.

And we've got a muscle magazine up. I had ripped out these pages from John Keats' poems. And so I was actually reading John Keats' poems on the exercise bike and whenever one would look at me, it looked as if I was just reading a bodybuilding magazine. But you know, the thing though in the book that I was kind of struck by was the way you kind of handled the different characters, the different people in kind of an objective loving way.

Most people don't Understand the level of intensity and religious devotion and the level of illegality involved in in bodybuilding and I of course I mean the the drug use and so we were we were outlaws in a way I mean we were we were underground body building is a cult sport I mean I'm not even sure we can call it a sport in the book I speak more of it as an art than a sport, I think it's safe to say that it's probably equal shares, both. And by the way, only half of the book is about bodybuilding. The other half of the hero's body is also about motorcycle racing. As you know, I come from a motorcycle family, a family of street racers, again, highly illegal. For my father, Deadly, He was killed doing it when he was only 47. I'm now three years older than my father, which is a vertiginous feeling, a dizzying sensation to be older than your father. I saw kind of a contrast between you and him because, you know, you had the bodybuilding community, he had the motorcycle racing, and Your bodybuilding was kind of a way of asserting yourself and having little independence from him.

And conversely, his motorcycle racing, when I guess you got old enough, when you got a little older and went out on your own, was his way of letting off a little steam and finally pursuing what was, I think you had said something like, "If it's in the blood, it's in the blood. You can't get it out." So what I'm doing in that line is I'm quoting from one of the best motorcycle racers in the world, the guy named Michael Dunlop. He's an Irishman. The Dunlop family is,

they're the Kennedys of motorcycle racing. Like, you know, everyone knows Dunlop tires and so forth. Anyway, it was he who said that in an amazing documentary on the TT. The TT is the race that's held every year at the And it's the most dangerous sporting event in the world, guaranteed deaths every year. And it's Dunlop who says that if this lust for speed is in your blood, you can't get it out. And it was in my father's blood. There's contrast there between my father and me and the motorcycle racing and the bodybuilding. But the reason I put them in the book together is because there's so much overlap there to, I see the book as bifurcated as the first half being about muscles and the second half being about speed. And both of those are traditionally masculine activities or pursuits.

So I see the book as being connected by that element of masculinity and trying to figure out why it is that men will do things in a group that they wouldn't do alone. What is it about the group behavior, the male group behavior that permits the risk and the lust for danger or for exhilaration?

You're racing, I guess in a metaphorical way, towards something. Would it be sensical to say a race towards some kind of grace, and if so, what would that grace be? I mean, a Catholic doctrine, grace, is the gift of God. Grace is what you hope to be bestowed upon you. And for Catholics, we can work toward that, or call the sacraments, right? And I think for my father, what he was looking for on that bike was a kind of grace that God wouldn't give, something that he needed to give himself. There's a line in Paradise Lost. Satan speaks about being self-begotten.

He speaks about making himself. This is an assertion, the ultimate poetic assertion of not just individuality, But it's also the ultimate insult against God, right, that I made me. And so he says that he's self-begot by his own quickening power. His own quickening power. And I think bodybuilders and motorcycle racers know what that means. Because they're trying to achieve something that almost almost godlike. I started by talking to you about the illustrations of the Greek gods that I found in Homer. And those illustrations, Tony, of Hercules and of Achilles and of Zeus, they weren't string beans, they were large muscled characters.

They're, you know, half God or all God, and look at them, look at the muscles they have, right? But also the kind of speed that my father and his cohort were riding at. I have myself never experienced that. But in the book, I write about what it must have felt like, what must it feel like to go 200 miles an hour on a pencil in your back road with the foliage zipping by zipping by you, what's that feel like? I can imagine that the exhilaration of it is euphoric.

I can imagine that like Milton Satan, you feel a kind of quickening power in your own creation. So the grace is certainly a part of it, but it's a self-bestowed grace. And I think Before the grace can be self-bestowed, they first have to reach the brink of godliness. There's a section in the book where your voice is divorced from the page that you're being looked at by your cohort, uncles, you know, fellow bodybuilders, and they're trying to craft a physical rendering of you saying that you need, like, more definition in this area. You needed more in the delts or you needed more in the Lats or whatever, right? They're

defining where you're at and who you are, but ultimately you define yourself as an artist and as a man. You know, to what degree do those other voices define you? Have they lingered in any way? Do they do they still in some way kind of inform your your work as an artist, as a father, or as an educator? The bodybuilding voices that defined me, those other guys at the gym, whose voices literally told me what to do and what to eat and how to do it and how much of it to eat. That would have a kind of transference when I made the full -time switch to trying to become a writer and to dedicate myself to literature. It's a curious question that you ask because the authors that have nurtured me throughout my life, I carry them around in my head every day.

And it's impossible for me to write anything without first going through them.

And once I discovered the work of Harold Bloom and Bloom became my teacher and something of a mentor, his anxiety of influence and his ideas about literary tradition and what it means to dedicate your life to literature.

It was a game changer for me. Harold in my life and Harold's work on my shelf, those changed everything for me. The only way to become a writer, a writer who's worth reading, is full immersion in the great books.

I mean, not even Shakespeare was beyond that. I mean, Shakespeare would not have been Shakespeare without Tyndale and without Marlowe, or without Johnson, and certainly without the Greeks and the Romans. Toxic masculinity is a prominent part of our lexicon. And I saw an interview not long ago with a minister from the nation of Islam. And in the interview, he said that toxic masculinity is not masculinity at all. He said that the true meaning of masculinity runs in the face of all that toxic masculinity has come to represent or mean.

What's your take on that? - Absolutely right. We started this conversation by you asking me what a man is or to name a man. And I named my father, but I didn't name him because he was an example of what is now called toxic masculinity. I named him because he was someone who supported and loved and nurtured his kids, didn't do it perfectly because no one can. But one of the things I try to impart in the book and one of the things I try to impart certainly to my sons is exactly what that minister meant, that what is now called toxic masculinity is not masculinity at all. It's bluster. It's just bluster and it looks silly.

And I see it every week in the hockey rinks. I see it every week in the lacrosse fields and I'm embarrassed for them. I'm embarrassed for that aggression.

I'm embarrassed for that hostility. I'm embarrassed that children have to see this.

Men behaving like buffoons. I want my kids to be readers. I want them to have an appreciation for the environment. I want them to be good citizens and caring people.

I don't want them to be aggressive. I don't want them to fall victim to the stereotypes of masculinity. This is Listen to Be Heard Radio, The Hero's Body, A Wonderful Memoir. This was written in 2016 by William Giraldi. For those who want to get your book or find out more about what you're doing, some events or new releases and some of your essays, how do they go about doing that? Well, I have a website.

I have a very simple website that's just wgiraldi.com. I'm easy to find through Boston University. I'm not active on social media at all. I'm trying to save my

soul. Yeah, yeah. But otherwise, my work is I think easily found online, Tony. Yeah, you have some very good essays as well in, you know, on your on your website. And that's and that's www .wgeraldi .com, that's G -I -R -A -L -D -I. William, thank you so much for being on our program, and we'll toss it back to Martha in the studio. Thank you, Tony. We'll be right back with the Listen and Be Heard Hour for Readers and Writers.

This is listen and be heard radio WLBH org

You read the poem, you can't unread it, no matter how an individual may try to push it to the side, forget about it, it's still in there. And it's the words, the meaning, the feelings behind it are taking root in their psyche.

And they can't get rid of it.

Hi, my name is James Krule, here in Greenfield, South Carolina, concerning the books, I don't understand what's the meaning of taking the books away out of libraries, it's all history. You can't erase history, the book has already been written.

If you take it out of a library, it doesn't mean that you can stop someone from getting knowledge about that book so I don't see the purpose of taking it out of school I think it's more political than anything and I think it's sending a bad message to the kids you know in no matter what race there is I think it's just you denying them a right to know about history. You know, I don't know where we get off picking, choosing what we want to be taught.

I can see if it was something that's causing life or death. It's not, it's history.

You can't erase that. Just cause you had one person say something that they don't agree with. I don't think that should be for the whole society. If you take the book off the shelf, how can you teach it? You're really not going to stop them because if they really want to know about their book, any author that's written a book, all they got to do is go online or research it, Google it.

So you're not stopping it. I think it's just a bad motivation to kids.

Thank you for that, James Cruell, my fellow Greenvillian here in South Carolina.

If you want to share your thoughts about banning books, wherever it is that you live, because I know it's happening, you know, it's happening in a lot of places and in fact, Tony Robles and I have been speaking to some high school kids, well Tony was speaking to them and we've been emailing back and forth about a situation in their school that they are rather timid about identifying themselves about, but Nevertheless, as a result of actually a sermon given in their county, apparently, according to these high school children, people decided that it was within their rights to come into their school and remove books that were not approved of from their shelves by the sermon that was given.

So I'll leave it at that for now, because we need to delve deeper into all of that. I did extend an invitation to the principal of that

that banning books is something that, you know,

high school kids are certainly not only concerned about, but afraid to identify themselves in the process of trying to speak up for themselves. So I find that to be rather alarming, really, Because we

should be, you know, like, aren't we about freedom of speech?

And so we need to talk about these things in the audio garden.

It's important to keep talking about them. And if you go to [listenandbeheard .net](http://listenandbeheard.net), you can,

When you go to the page for the "Listen and Be Heard Hour" for readers and writers, you'll find more information there about how to submit your thoughts. And I'm actually thinking about setting up something where you all could join us during the show. I figured out a way for you to be able to call in. So maybe we could start doing it live here on [wlbh .org](http://wlbh.org). But we have more to move on with with this show because we are featuring some special poets that Tony Robles picked poetry from their gardens of poetry from their books and their spoken words and their their precious offerings. And we're going to hear first from Tommi Avicolli Mecca. I apologize if I'm not saying that correctly. He's a former member of Gay Liberation Front who has never stopped being an activist for queer and social justice causes. His writings have appeared in various anthologies over the years, and he's a contributor to the Philadelphia Enquirer, San Francisco Examiner, and San Francisco Bay Guardian among other newspapers. So as you can hear, he is a fellow writer. Let's listen.

Gon, by Tommi Avicolli Mecca, copyright 2017.

Gon is the small gas station in South Philly he operated for over 50 years.

Gon are the blue overalls that always stank of gasoline and despair.

gone is the grease embedded in his pores and under his nails that oozed out with his sweat. Gone are the six to seven days a week he worked. Gone is the 4 a .m. he woke up every day. Gone is the homeless man who slept in the alley and the sandwich he always brought him. Gone are the friends the immigrant Italian men complaining about the kids who had no respect for the old ways.

Gone are the stray dogs who always ended up living at the station. Gone are the knights sitting out on the stoop staring at the moon the way a lone wolf does.

Gone are the crickets and the lightning bugs that made him smile, and the birds he secretly fed. Gone are the day trips to Atlantic City, the only vacation he ever took. Gone are the neighbors who were just un po a coto di soldi, a little short of money, like he was, but he always emptied his pockets anyway.

"Gone is the heart he wished he didn't have. Gone are the tears shed after he forced his queer son to leave home. Gone is the wife who took him off life support after his third stroke. Gone is the funeral procession that drove past the boarded-up gas station he lost before he died. Gone are his prayers to a deaf mute God.

Gone are the unfertilized dreams. Gone is the man I never knew.

I stand with immigrants by Tommi Avicolli Mecca. Copyright 2019.

I stand with immigrants, border crossers, asylum seekers. I stand with refugees, dreamers, day laborers. I stand with my southern Italian grandparents, who were drawn to the lamp by the golden door. I stand with the Statue of liberty and her promise to the huddled masses. I stand with an America that welcomes the homeless, tempest -tossed, not an America that puts children and babies in cages and tears families apart, or flies asylum seekers to northern cities in a game of gotcha. I stand with the America of Emma Lazarus,

not the America of Ron DeSantis, or Donald Trump, or the MAGA masses.
I stand with an America that remembers what it stands for.

The

title of this poem is called "Hair 2." Our mothers tried their best to change our image, to press our hair, to relax our hair. As if hair was nervous, hair would shout too loud. My mother's tongue I tried to cut with the knife of the tongue of children who didn't understand my fair skin, my dark skin, father's tongue, moon eyes, my hair cried.

The one little curl society could not press and repress,
my image refused to be oppressed. That one little curl stood out,
shouted too loud made waves and for that one little curl I give my deepest appreciation for I am alive today as I will be alive tomorrow making waves.

Thank you Sabrena.

That was the voice of Sabrena Taylor.

I'm looking for my notes. There we are. Who is a San Francisco Bay Area poet of African -American Japanese cultural background with Native American roots as well. Her poems traverse historical, political, mythological memory, addressing longing, social justice, and healing. And you can find out more about her at [dreamwaterchildren .net](http://dreamwaterchildren.net).

So, this is the part where I'm supposed to be talking about publishing.

My personal publishing journey. And you know,

folks, it's hard. That's why I started this approach of talking about it because I need to talk about it. I have this sort of, you know, problem I keep confronting and if you've been listening to me as I wander through the audio garden from week to week, you'll know that I struggle with rejection And I've said that I'm not going to struggle with rejection and I'm just going to keep submitting. But now it's been weeks, honestly, since I submitted. But it's not like I've done nothing about it. I feel like I just have to examine my approach and even like current events, press in on my thoughts. That's one of which is the whole thing about the shutdown of small -press distribution. It's such a kind of depressing atmosphere out there. It's not just in publishing, it's like everything. I go into these big box stores and I see a lot of things that are like counter to what I'm trying to do in life, just even, you know, just in terms of waste and consumption and, and, and just share a massive effort of trying to have any kind of counter story. And I was actually part of a counter storytelling workshop, which was very helpful to

My confidence about what I'm doing and the fact that I'm really not likely to find like You know Not only do I am not likely to find big commercial success I'm not even really looking for that like to think commercially to think it's kind of like thinking Capitalistically and I'm even struggling with that and yet and still I do want to be published and so this workshop was helpful in giving me a little confidence as well so that was the bandit queen press counterstory telling workshop and you can find out more about Leslie Ann Brown's work at [banditqueenpress .com](http://banditqueenpress.com) where I am in fact published. She did publish two of my poems about how to divorce

your mother. And that is one thing I have been doing, so I should not say that I've not been published at all. But what I want is to publish my novel. But I think that's one of the ways is that you reach out and find ways to publish other works. So another thing that I did, another approach that I took, is that I had a story that I was going to develop into another novel. And then I just, I kind of felt exhausted. I was like, you know, I'm supposed to be putting effort into selling this novel. I just finished and I have a novel that I finished before that that I really need to get back to trying to sell. So why am I trying to start another novel? And since I'm trying to find places to submit things, one of the things I'm seeing is that there's magazines and stuff looking for flash fiction. So here's another little bit of my very haphazard way approach so far to getting published, which is maybe what I really need to examine the most. But for now, I'm going to take that piece of flash fiction that I finished, which is only three pages, and I'm going to submit that around to a few places and see what happens with that, with the goal still of getting my novel published. So there it is. But, you know, with small -breast distribution shutting down, that's something that I think is really kind of depressing for the whole indie publishing world, because it was a lifeline for decades for indie publishers who are themselves in a tough spot trying to compete with only basically three major publishers now controlling almost virtually all the imprints in the country. That wind is picking up, so I need to move away from these chimes a bit here in the garden, and I'm going to take that as my cue to play just a little more spoken word for you before we say our goodbyes here in the audio garden. I'm going to play another cut from Jason and this one is called "Pain Away." Sit down and bright. Yes, nothing is lifeless. Energy is everywhere. You're aware because you care, which is love, which is what gets distorted by primordial responses to the future. This is constant. Change, rearrange all the rules and confuse all the fools trying to copy. Sloppy imitation is a statement. We're all made of carbonite. The same. Got drawn to the right. Expand your whole cone of sight. Carone stole the light. Alignment with your warrior. Blood sweat, euphoria. Goonies in the story. Poetry, Emporium. Wax shit, moratorium. Laboratory mouse who escaped and mapped the rally. Laboratory mirror, help you see yourself clearer while you clearing out the poisons. Make better choices. The power to empower or devour in our voices overture overt nature in the nuance of culture salad my palate's bigger than dupont's tracking my timeline the vine that i grew on sour grapes watch the break of the waves how i hate to hate i'm trying to take the pain away that was chasing with one more called pain away a lifelong writer, spoken word, artist, and hip hop culture bearer. He feels privileged to be an artist both amateur and professional, and personally he is reclaiming his heritage as a Filipino and French Creole, learning to speak Tagalog, and practicing traditional arts. His poems are often performance pieces, observations of his own growth as a young parent and prolific self-taught artist and he attributes his lens, his style and his fascination with language to a mix of immigrant family life and 90s hip-hop culture and that's just the kind of voice We like to amplify here on

the Listen and Be Heard Hour for readers and writers. You can find out more about everybody who we featured today by going to [listenandbeheard .net](http://listenandbeheard.net). And you'll find on this episode 13 page information about our spoken word artists, about William Giraldi, who once again you can find at [www .jeraldi .com](http://www.jeraldi.com). And we want you to be heard as well. So if you've written a book or you have some spoken word that you want to share. You have some thoughts about banning books, or you also maybe have some thoughts about climate change. And you know that we've been featuring authors and experts on climate change as well. We invite you to go to [listeninmeher .net](http://listeninmeher.net) and check out the many different ways that you can get in touch and even volunteer to be a part of our fledgling radio station at [WLBH .org](http://WLBH.org) where this show originates from.

Listen and be heard. I want to thank as always Davyne Dial for Bringing listen and be heard to being the first station to bring listen and be heard to broadcast airwaves and the Pacifica Network and

Also

You know, it's harder than you might think to just operate levers and dials and make all this stuff work and anyway so I'm trying to get to the credits here and well I'm the host and the producer and sometimes and my name is Martha, Cinader, and sometimes I am joined by Tony Robles, my traveling co -host, the People's Poet, who I want to thank for bringing the Poets today to this show for April Poetry Month, who were Jason Santiago Lacour, Tommi Avicolti Mecca, and Sabrena Taylor as well as his interview with author William Giraldi. Thanks to DJ Jeannie Hopper for putting some soundtrack behind Tommi Avicolti's poetry. She is my associate producer as well as Charlotte Taylor and editing is done by Jera Maya -Cotherin. Some of the background music and loops are from Jay Rodriguez Sierra who you can check out at Instagram on Instagram at Jay Rodriguez Sierra and also at Jay Rodriguez Sierra dot com and the band book theme is by DJ Jeannie Hopper with the voice and words of Evette Murray.

I want to thank you so much for joining me here in the audio garden, for listening and for giving me the opportunity to be heard.

Giving it, having it, taking it,
shaking it, creating it,
living it,

sewing a coat, investing each stitch with magic, creating a unique design,
putting it on and wearing it for 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 burning 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 rise in beans and bulkets 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

living it is no on the stage looking into bright lights late

And moving on, and moving on, and moving on, and moving on, and moving on, and moving on, and moving on, and moving on

Because living it is giving it, giving it is having it to give Having it to give is taking it, snatching it, moving it, shaking it, creating it, loving it