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Welcome to the Audio Garden, where we cultivate our collective wisdom, nurture creativity, and spread love. My name is Martha Cinader, and this is Listen and Be Heard. I feel like with speculative fiction, the what ifs are not only about your characters and about the situations they get into, the what ifs extend to the settings that they are in. That is the thing that strikes me the most about speculative fiction. I feel like in no other fiction are characters interacting so well with their settings, so as the settings are technically characters as well. If it's what you feel and it's never bad, and I bet you there's someone out there who relates to it.

Welcome back to the Audio Garden, my friends. It is so good to be here with you again. I had a quick trip to New York City over the weekend, and I'm excited to share some highlights from that trip with you, as well as an interview from Tony Robles and a bit about the transformative power of writing, about listening and being heard, banning books and some other things.

But as usual, let's get started with a poem.

Night Stick A spend -the -crat caught contra -dick licking night -stick,  
stock -a -billy knock -knock, who's over there we don't care, it's hot for not,  
virtually e -bought, bought, Tom dwell flag -sellers in a barrel of a son of a gun.

Run. Keep it fun. Do mental flossy newsy.

Call it de -friending, free -ling, twittering, twattery. What knot of flattery and fraud mildew and maudlin mock raking robbery barrenness. This bit of bits, this string of

Your conch has nice price. Here it is.

I've rediscovered that poem and a few others that maybe could be considered a series of poems that I am going to sprinkle through this hour that we are going to spend together here in the audio garden. I was looking for poems to read because of late I have had some opportunities to be heard and I'm looking forward to also presenting some poetry on May 12th at the Flood Gallery in Asheville, North Carolina where I will be featured but there will also be an open mic so if you're in the area and have a mind to listen and be heard. Please come out and bring your poetry as well.

Coming up in this hour, Tony Robles is going to welcome Vida Cruz Borja to the audio garden. We'll hear from Elizabeth Perlman and her guest, Lena Norris Ramen, about the transformative power of writing. And then in the second half of the hour, we're going to get a little creative between spoken word and some conversation between our sound designer J. Rodriguez Sierra and my old friend Richard Clements. I visited or we visited a rehearsal he was having with the Barry Harris Choir at the Piano piano studio in New York City, and I was just touched by their conversation about Barry Harris, who has meant so much to so many people, including myself. We'll also hear some more poetry, and from Meredith Lee, some more conversation from the live broadcasts that I hosted at WPVM in Asheville, North Carolina about climate resilience. And we'll take a quick trip back to 1992 with Judy Talaugon. I'll explain more of that a little bit later. But here's Tony ready to welcome Vita Cruz Borja to the audio garden.

This is Tony Robles. Welcome to Listen and Be Heard Rio, we have a very special guest. She is a writer who wrote an essay that really touched me deeply.

It's part of a collection called "Letters to a Writer of Color." And I'm gonna read briefly from her bio. Vida Cruz Borja is a Filippina fantasy and science fiction

writer, editor, artist, tarot reader, and con runner. Her short fiction and essays have been published in F and SF, Fantasy, Strange Horizons, Podcastle, Expanded Horizons, and various anthologies. She won the 2022 Ignite Award for Best Creative Nonfiction for We Are the Mountain, a look at the inactive protagonist, which is the essay that I referred to, which was published in Letters to a Writer of Color in 2023. She is the author of two illustrated fantasy and short story collections called "Beyond the Line of Trees" published in 2019 and "Song of the Mango" and other new myths published in 2022. Her work has been nominated for different awards. Vida, welcome to Listen and Be Heard Radio. I know you're in the Philippines. I'm here in Western North Carolina. I know it's been busy for you. You just attended a couple of book festivals. Welcome to our show. It's good to be here, Tony. Thanks for having me on. Tell us about the Book Festival. You attended a launch of a book and I think your own launch, correct? The Book Festival I attended is the Philippine Book Festival. It's a yearly event on its third year now. I was really happy about it because we have several book festivals and this one focuses on local writers in the Philippines. A seminal work of Philippine speculative fiction was released. It's called Mapping New Stars and it's a collection of essays that are about, well, they're trying to define Philippine speculative fiction and it also has advice for aspiring writers of this genre. So I'm a contributor, I wrote the chapter where do stories begin. After that book launch, I went to my friend's book launch. It's, this book's actually out, been out in the wild for 10 years now, and it's called The Infinite Library and Other Stories. There is a US edition by GodiBoy, and then this launch is the first time the book was finally being published and brought to the Philippines and distributed in stores. And I highly recommend it because it's written by my friend Victor Ocampo, who I think is one of the very best science fiction writers the Philippines has. You had mentioned

that your piece was called "Where Do Stories Begin?" What is your story began? How did you know that you were going to go in in this direction? I think that the kind of trajectory I've been on is still a very common trajectory today, because I taught for a year of creative writing at Ateneo de Manila University, and a lot of my students have similar beginnings to mine. If the question is about how did I get into writing speculative fiction, I've noticed a trend, I don't know if it's a trend actually, but I've noticed something that I had in common with my students who were also writing it. And we all said that we are writing to escape. And that's actually a resumption of a very popular Ursula the Gwynn quote that we write to escape and escaping is one's duty because if you're trapped, then it's just your duty to escape. But what are we escaping exactly? Actually, my boss asked me that. These kids are always saying what they're escaping something, but what are they escaping? And he was saying that in the context of if they're writing their thesis, they need to be able to explain what they're escaping, which I think is difficult to see when you're that young. But now that I'm a lot older, I think I know. So a lot of us kids come from really traumatic childhoods. When a lot of bad things are happening to you simultaneously, you end up wanting to escape to impossible worlds. Worlds that you can control, even in just your imagination, because that's the one place you are in control. Sometimes they want to escape into horror, which is also under speculative fiction. I think it depends partially on the bend of your personality. It also explains why, for example, there's a lot of fantasy written in World War II, like Narnia and Lord of the Rings. In some ways, we're all trying to escape, but not in a way that we can't face reality, because the best fantasy works will end up facing the things we were escaping in the end. I know the former president had been detained and is in the Hague, the ICC. We had a writer here, Randy Ribeye. I You know, if you know Randy, but he wrote, you know, "Patron Saints

of Nothing" that addressed that time. Maybe you could talk about how that's influenced you as an artist or as a writer or perhaps the people that you've known. I think you're gonna get me into trouble for this, haha. But you know what? Fine. When D 'Arata came into power, it was coinciding with a really dark personal period in my life. A lot of things had happened. Very briefly mentioning, I was still reeling from my first job where I had to leave eventually because I got harassed and then blackmailed and then I felt my mental health falling apart and then not long after that Duterte comes into power and I couldn't stand actually to watch the news. I started out as a journalist and then when he came into power I just could not bad. And what I was seeing on the news was already even worse. If you read stories from that time, they're really heartbreaking. In fact, if you've got the mental space for it, I recommend some people need killing by Patricia Evangelista. The She Chronicles, the stories of many drug war families and victims in that book. I was really angry, like that period of my life. Of all the emotions I've ever felt that we're intense and dark. Anger is the one that I try to hold on to, not in a grudge kind of way, but it's because it's been the driver of so much of what I've done with my life. And maybe not what I want to do in the future, 'cause I feel like I'm less angry these days. It's a surface emotion. It's sort of covering up the despair I felt under, which is immense. But if I could hold on to that anger, I can proudly channel it with words. This is the Listen and Be Heard Hour for readers and writers. Please visit us at [ListenandBeHeard .net](http://ListenandBeHeard.net) where you will find our complete archives.

On our seventh and final day of the trip, Maria Kakao and Mangao brought me back to Takoloban where I would catch another C -132 Manila. I admit to the Duwada that at first I did not understand why she went through so much trouble to help the

survivors get back on their feet, appreciated though it was. Not 100 years ago, she stopped lending out beautiful trinkets and kitchenware to the people of Argao when they conveniently forgot to return what they borrowed.

I am a Duwada, not a monster. She answers with a slight hint of offense. I do not understand how some humans can see suffering and not want to help alleviate it. Your capacity for compassion was what drew me to you in the first place. Well, no, it was three things, she adds, taking them off on her slender fingers. Your capacity for compassion, your ability to hope, and your potential for surpassing limitations. Wangao, however, is not so optimistic or trusting.

He says, "This is the new world we live in now. I too know about the human potential to rise above your limits, but it only happens when you band together and that seems to be a rare occurrence." As the military jeep I was assigned to drives away, toward the still barely functional Takloban Airport, I take one last glance at the couple. They stand atop their golden boat, watching me, Stark White, like the tents of the survivors. Stark White, like the blank slate of hundreds of refugees, human and mahiwaga, are hoping for, as they wait on the wrecked tarmac of Tokloban's airport, for the C -130 that will take them to Manila.

All of us here are bonded by a common trauma, but can we band together in time to save ourselves? Judging from what I have seen this past week, maybe it's not so rare an occurrence as Mangau thinks.

We are, I think, like the seeds Maria Kakao delivers everywhere in the Pisayas, so full of hope and potential no matter what life throws at us, simply seeking to grow in the fertile ground in the shadow of the typhoon. Fertile ground that grows ever scarcer, as the planet warms, seas rise, and making a living grows ever harder.

But at this Point in time, for those of us who live through this terrible ordeal, hope arises as the most important necessity. Wherever these refugees and survivors

decide to plant themselves, it is my fervent hope that they bloom.

Can you talk about your own take on speculative fiction? Because I think there are folks that might be a little unclear on it, especially those that write literary fiction. friend Victor who had definitions for each of them and I wish I had written it down because they were so good. I'm gonna try and recreate what he said. Speculative fiction covers fantasy science fiction horror and a lot of other in-between genres and there's always I would say an element of the impossible or the improbable. It gets a little dicey when we talk about science fiction because a lot of the things that we think are improbable have become probable. In fact, these days I'm somewhat struggling to write science fiction because the future is already here. The argument for let's say someone who of a more literary bent is like, but all of literature is about asking what if. I feel like with speculative fiction, the what ifs are not only about your characters and about the situations they get into, The "what ifs" extend to the "settings". That is the thing that strikes me the most about speculative fiction. I feel like in no other fiction are characters interacting so well with their settings, so as the settings are technically characters as well. I came upon this letter to a writer of color and I come upon an essay called "The Inactive Protagonist". It's a short essay but it speaks mountains. It speaks to a lot of what we feel in our souls. - When I was still on Twitter, I went viral during lockdown. And it was because I wrote a rebuttal to popular advice about one's protagonist being active. I guess caught me in a bad mood that day because I pretty angrily was like, "You know what? I'm really sick of that advice about active protagonists and how they have to act on their stories." Because While this was happening, I was stuck in my house. I didn't come out of my house for two, three years It's partially because the Philippine lockdown was really draconic It's also partially because my dad, so this before I was married, my dad

is a Kidney transplant patient and if I brought in any random sickness into the house It's honestly all over and then here's this this was talking about fiction The advice was like the protagonist has to act on their story. And so it's fiction, but then you know, a lot of people look to fiction for what they should do in real life and what am I supposed to do? Am I supposed to wave a sword at COVID? That's not going to do anything. It was also a period where I was really struggling to write also. So I saw that piece of advice and so many of my friends had quote retweeted and reacted to it. And then I also quote retweeted it. And I said, I need everyone in the western publishing industry to understand. Sometimes your protagonists cannot act on the story. They are not inactive because they want to be, but sometimes you don't have a choice. And also sometimes being inactive, at least the definition of inactive, which sometimes sounds like not fighting at all, not fighting against something, not struggling against something. Sometimes It is a choice not to do that because if you struggle, there are bigger things at stake. There are people who will be affected. There will be dominoes that fall. And that's not something - I'm the kind of person who can't have that on their conscience if I did something like that, you know. And then in that Twitter thread, I ended up talking about conflict, a narrative structure, and well, I didn't mean to foray into those things, but it's because when we talk about imperialism in fiction, there are many heads, and it's a Hydra. And then the inactive protagonist is just one head on that Hydra. So this is coming from a place of, even if it wasn't, lockdown at the time. I live in the Philippines, And the truth is, we're run by oligarchs, and while it's not this extreme, no, it actually was that extreme during the Territus Ring. We lived and died by their word, there's not much you can do against that. And for publishing the space that I wanted to publish in, for all of them to just push for the kind of story

where the protagonist is the one affecting the story and affecting the plot. There is a place for that, actually. There's that kind of writing is valid. But sometimes that's not the story you're trying to tell, because that's not the life you're living. So I don't think we should shoehorn those kinds of stories into this kind of structure. I kind of came away thinking, OK, you know, it's the title is on the inactive protagonist, but it ain't really inactive. What do you think about it? I mean, we're, you know, you're kind of like turning it on its head, right? Yeah. So I think what's unsaid when we talk about agency and activity is this sort of, at least in fiction, it's somebody who sort of fights their way to the top as an individual without regard for anyone else around them, any circumstances around them. And that's, well, here in the Philippines, that's not how we do things. That's absolutely not how we live. And people who do try to live like that, well, they become oligarchs. There's a passage that says, "Make any one of these people, the protagonist, they become the mountain and John, who's the I guess the hero with all the agency or and John or whoever and whatever he brings with him becomes a wave. Wave after wave of conflict and violence. This kind of protagonist is not going anywhere because their circumstances, their lack of mobility keep them rooted to the spot unable to take the wave head -on, but they keep standing because it is either survival or annihilation. So in Philippine history, if you look at the history of everybody who's ever tried to rebel against Spanish, the Americans, the Japanese, usually the people who fight them head -on, they have to fight. Because if you tried to fight them head -on, you would be shot and killed. And then he wouldn't be no use to anybody dead, except if they choose to make you a martyr or something. But like, I mean, no regular person wants to die. I don't think even heroes really want to die either. So you do what you can to survive, because there are people counting on you. This

is from the book, Letters to a Writer of Color. Vita Cruz Borhoff, her essay is called "On the Inactive Protagonist," which upends our notions of what a protagonist is and the sense of agency. And there are a lot of other essays in this book that address a lot of similar issues that are really wonderful. For those that want to, you know, purchase your book or learn more about the things that you're involved in and some of the events that are coming up. How can they go about doing that? So my website is VitaCruz .org. My short fiction collection is called Song of the Mango and Other New Myths. It won the National Book Award like in 2023, the Philippine National Book Award. And the book I was talking about that is The seminal work of speculative fiction in the Philippines is called Mapping New Stars. It was launched like last month. And lastly, new Philippine speculative fiction. Once again, there are many, many cool authors here from all over the world, all of us of Philippine descent. Fantastic. Again, Vita Cruz Borja, B -O -R -J -A, Vita Cruz Borja, and her website again is VitaCruz at C -R -U -Z, VitaCruz .org. Once again, this is Listen and Be Heard Radio for Readers and Writers, and we're going to toss it back to the studio with Martha. Thank you.

Thank you, Tony Robles and Vita Cruz Borja for joining us on this hour for Readers and writers. You're welcome to visit us at listenandbeheard .net for more exciting content and to sign up for our email newsletter so that you can stay informed about all the things that we're up to at Listen and Be Heard.

My name is Martha Cinader and we're going to turn now to our weekly segment the transformative power of writing.

Hello wonderful readers and writers. My name is Elizabeth Perlman and I am here to bring you the weekly report we call "The Transformative Power of Writing" in which we explore the life -changing benefits of writing through the lens of my non -profit, The Intuitive Writing Project, where we're dedicated to building resilience and

confidence in young people. Today, we'll be hearing an excerpt from our intuitive writing podcast from one of our brilliant writers, 12-year-old Lena Norris Rahman, who had this advice for expressing yourself authentically. I feel like it's never bad if it's truly what you feel and you put all your emotions out out there in your googlebock or your piece of paper you know whatever if it's really what you truly feel and you feel like you expressed it in the way that you normally would then it's not bad no matter how maybe it sounds too simple it doesn't sound detailed enough it doesn't sound good when you it doesn't roll off the tongue, but if it's what you feel then it's never bad and I bet you there's someone out there who relates to it. As Lena described here, the more we speak our truth and share how we're really feeling, the more we will realize that we are not alone, that a lot of people are struggling with the same things we are. So the next time you're feeling stuck try writing about whatever you're feeling without censoring yourself, and then read it out loud to yourself or a trusted friend and see what comes up. To learn more about the Intuitive Writing Project, visit us at [intuitivewritingproject.org](http://intuitivewritingproject.org). Once it's heard, it can't be unheard. Once it's published, it's not going to be unpublished. Once You read the poem, you can't unread it. No matter how an individual may try to push it to the side, get about it, it's still in there. And it's the words, the meanings, the feelings behind it are taking root in their psyche and they can't get rid of it.

- The culture in Tacoma, We have this name it's a little overused now and now that we're getting gentrified it kind of revs me the wrong way but we are called Good City we're a working class you know we're right on the port there's a lot of this collective defiance and sort of savoring we're going to do what we want to do. And there's some really beautiful groups here who practice mutual aid and so I'm not experiencing folks snatching things away from people I love but I also feel like I'm

keeping my circle to those that really live to engage with what's being hidden. They're actually motivated to do that so I'm feeling that vibe. I just did a poetry workshop called Color Stories where we were examining the way that color has been used and a lot of authors of some of those band works kind of came up. I see people drawn to it and recognizing that there's a reason why we're being Steered away That was the voice of Kelly Richardson an author who we featured in episode one of season three of the listen to be heard hour for readers and writers coming up in the second half hours some more poetry poetry and memories and conversation please stick around and listen to the sounds of the audio garden and I will meet you on the other side of the bridge in a couple of minutes.

Listen to New Orleans and let New Orleans be heard in you.

- Listen and be heard. Even if your voice shakes without knowing it, you may be saving a stranger. - Say what you think about listening and being heard.

- I think those are two of the most powerful words, like together, and it's a really meaningful phrase. And when I think of it, I always think of nature. Listen and be heard because I have a story to tell. As you have a story to tell, where individuals, our stories will be different and it's important that all voices be heard. As we are challenged by the differentness in cultures and populations, in class, in financial status, the more voices we can hear, the more that people become accustomed to listening, even with points of view that they may not agree with. I believe that that is a sureer path to acceptance.

- Listen and be heard. What does that mean to you? - Listen and be heard.

oh listen and be heard I guess it means to be a good listener and so once you have something to say it's it's it's got some it got some meaning to it and not just meaningless

stuff meaningless stuff coming out of your mouth. So that's the first thing I think

about. And by being able to have something to say, come from being a good listener, you know, 'cause you have to learn, you have to listen, and gain knowledge.

And then you can be a little bit more expressive with a little bit more intelligence than what you say. Thank you so much, Richard Clements.

I'm Tony Robles, co -host of Listen and Be Heard, and this is WLBH .org in the Carolinas. Listen and Be Heard Radio.

Spendacrat Contra Dickey Click 0 .0003 cents.

Click this contra indy cautionary clue. Click this special blue popsicle just for you. Stick this bait you know where Prepare to trick this truth with beautiful lying eyes Click this store you throw back turds day Lick this lying down behind links to madness Stick sticky notes over your nose it ain't right Trick the twit face booked overnight

Barry was the one who was keeping all all of that together to teach it music for music It wasn't just classic when it wasn't you know the whole thing of like V -bops girls like that He called it that but he knew that very well that was way back That the language in the syntax of the music, American, Black, we're bothering us, taught, you know, and in the folk music, a folk thing like the blues, except he was able to express it and teach it in such a way where you have all these amazing age groups, you know, it just was also moved to your embrace and the fact that it's working on phrases. It's something that we grew up with in America and something that it doesn't happen anywhere else. And it's has to be treasured. So people like you kind of his legacy, me, we're playing solo and that's cool. But when you're able to teach it and make it a thing where people understand the school of thought, now you have people argue about it. Oh, but that's not what it means. That's what it means. You know, and I think it's funny. I think it's perfect, it's supposed to help. You know, like I saw how you were Asian with Emile

Duc. - There's two things that you said. I remember in the class, Barry had a four -year -old that he was teaching to play "Pononica" and he taught that for you. He had 85 -year -old man to get both. Being a piano player and it's for you at the same time. He was a real teacher of humanity. The music happens to be the language, and the fact that he could see that and do it and execute it. And I think that aspect of, I call that folklore, when you're speaking about a human being in the beginning of the species of humanity, able to teach it from the same place, and not complicated, but to give it simple enough as possible. Another thing you said, it was, it was, it was music, because he said, he said, "Bark in Beethoven and Chopin, those cats were alive, they were being buried in glass." That's right. Because Barry could play Chopin very well. Yes, and He could play Chopin, he could show a passage there, bud there, or in the market there, and relate it with what they were doing.

- The class of the pianist should really understand that because it teaches you harmony, he understands how this stuff works. - Tell me you don't talk about this. What did those cats get? How did those cats fell up? The movement that they had, 'cause they can take a triad and they can write 10 pages of the move. - Yeah, and sequences in the mathematics wanted to be mathematical he can wanted to be melodic it's all mathematics and then say well you could divide it this way. Barry they packed his mathematical down here about about the variations of he changed it if he had five notes six notes and you how many variations this way how many how many variations you would have this guy was so 454 it was amazing look that It's big. It's a big, beautiful, but the bear hairs, well, it's more than music, it's a way of life. It's a way of being this DCC. Yeah, here you see it.

(upbeat

music)

(upbeat music)

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Spendocracy Contradictic \$2 .00133

Precariat is a word used among peers, not seen in the dictionary,

not heard in the mediocracy. The Polchariot watch hers,

the jerky twerky two -stepping wood -scarred city tachy -ticks, Scrimping wit,

script sure to go grieving to graveyard shifts, To not wish no more for window

dressing blessings, Or a pisteanor view of the do you see what eyes see,

Who will never say And look at me run in a fixed race, To the very merry go

-round bend Of steel your as -falled finding, Grist for the mill,

Who will give up living for a living, And be told you owed when dying young,

With an alien beast eating your lawns, Among your precarious friends,

Swinging low, swinging hard, With lard in their veins, their brains were wired for

higher tooth. We gave them the right to jerk offshore toilet chains.

Ask who the numbers won, play we carried on the run. A treadmill 24 /7 to heaven

for the price of one. Unseen on the scenic highway they said you tried.

You wished, You watched and watched and waited, and never asked why.

You were tasked, taxed, maxed out, then cancelled and dismantled.

Not in the dictionary, the yoke is a private joke, among friends at each end of every last dam, and bridge, and once I built a tower -time, and counting every last precarious spared fraction of a dime.

This is the Listen and Be Heard Hour for Readers and Writers. I'm Martha Cinader, and we're going to take a trip back to 1992 now for a couple of moments to visit the Quincentennial Queen Isabella Coronation Disruption that took place at San Francisco City Hall Columbus State

There's no beauty in genocide! There's no beauty in genocide!

There's no beauty in genocide! There's no beauty in genocide! Now,

I have offered the microphone for three minutes to one representative of the protest.

Does someone want the mic? The mic! The mic! We have offered the microphone to a representative of the demonstrators.

We do not leave from contrary use

whatever she wishes to say. Give me the mic. Or the speakers.

Our opportunity is to make it clear

We're talking about genocide, we're talking about the legacy that's been here in the United States. Starting with the Dominican community is almost completed.

Now the process of genocide,

do you shit left? The celebration is over.

note to forget one note bill of right is left over grave east and future trust we

amen dementia witchy ass is his direct oh me oh my purse suit of happy nest egg

forget rest here it is Martha humans are of nature Therefore,

nothing that humans do is unnatural. So when we're leaning all the way in to the

big ugly thing, like everything that we've done, and even if it's like categorized

by us as anti -nature, it is of nature. - It's our nature. - Because we've done it

and we are of nature, right? But what's missing is a certain level of consciousness about how we're going about being participant, natural beings, right? And that's something our ancestors did bring was a certain level of consciousness of like this plant, this herb, this animal is my brother, you know, and I have to ask permission or I have to be in a reciprocal relationship. And I think that that's something that, you know, the practices of fermentation or even composting or butchery or farming really opens people to like you get your hands into the microbes in the fermentation or the soil and it's like something wakes up where you're like oh yeah I am like connected to this and everything that's trying to convince me that I'm not connected to this is just wrong. Note to legal. Department to say work hers wanted for insurer rent scam paying for tax, free, dumb, e -pay, reservation, less -loan, gunman story counts her testy's money. So much of that colonial mindset has been applied to homesteading of us, you know, what homesteading means is you check out from society, you buy yourself a little land if you have the privilege to do so, and you start growing all the vegetables that you need, Like how insane is that if you really think about it to think about how we're all going to become an island all All self -sufficient when really the more realistic thing is like a you're not doing it out of relationship with the earth or microbes or animals But also it's going to be more effective if we can become reliant on each other So learning skills or or completing skills and community further sets up that regional self -reliance and that we are learning to become dependable and to depend on each other and even lean on community as well as give to the community process.

Note 2 .2. Data version. Share her profile,  
pin her to the spreadsheet, bite me like you twit her.

I hope you've been enjoying these last 20 minutes or so of the Listen and Be Heard

hour for readers and writers. A bit of radio art from the audio garden from us to your ears. I'll tell you more about all of what we just heard but first let's hear a little from Sherry Flick who will be our special guest next week.

The bear stories came to me during the pandemic. The bear ended up being the super weird muse and I just started writing these stories and I wasn't really thinking of them in the sense of a collection. You know they were just kind of me processing processing this weird work that is suddenly living in that doesn't make any sense. And so once I put them together, I started seeing kind of conversations between the bears. It isn't one bear. People have asked me that, you know, is it the same bear through the stories? And it isn't. It's kind of bare -ness or amuse, the idea of unlikely situations. But I was able to fully inhabit this bear.

Every time I wrote these stories, it was not a challenge in any way whatsoever to kind of be in the bear's head. Whether it's a home inspector wearing a bear suit, or it's a bear who's bartending, or it's a bear who's a mid -level professional, there was the absurdity of the story became complete logic for me within the text. And that was a joy, really, to write and to work on.

That was Sherry Flick, author of *I Have Considered Consequences*. We look forward to welcoming her to the audio garden next week. Our featured guest this week was Vida Cruz Borja, in conversation with Tony Robles. You will find the unedited video interview with Tony and Vita on season 3 episode 13 at [listenandbeheard .net](http://listenandbeheard.net) and on our Listen and Be Heard YouTube channel. Please subscribe while you are there. We also featured Lena Norris -Ramen in conversation with Elizabeth Perlman about the transformative power of writing. Author Kelly Richardson, who we featured on episode 1, spoke about banning books. We heard from authors T. R. Johnson, Kelly Richardson, Caitlin Jans and Jan Smith, all former guests on our show, and pianist Richard Clements about listening and being heard. In the second half we heard some

conversation between Richard Clements and J. Rodriguez Sierra about the legacy of Barry Harris. I did an interview with Richard about Barry Harris and the Barry Harris Institute of Jazz that we will feature in an upcoming episode. The featured music was a combination of two recordings, Spirit Monitor, with John Bonita's on bass, Preston Fullwood Piano, Damon Dew -White on drums, and that was live at the blue note with J. Rodriguez Sierra as well. And then Three Chords and Truth, with Jay on Tenor Sax, Tom Brown on Trumpet, Al McDowell, Electric Bass, Billy Spaceman -Peterson on Guitar, Genji Sirasi on Drums, Bill Ware on Vibes, Pablo Vergara on Piano, and Chris The Burge on Percussion. We also heard part of a video, finally got the news number 27, a weekly public access show by Paper Tiger TV West. That was from October 1992.

The Constantinople Queen Isabella Coronation Disruption at San Francisco City Hall, a Columbus Day protest in which our co -host Judy Talaugon spoke on the mic for a couple of moments. You can hear our conversation about that event on a new show produced by Listen and Be Heard called Beyond Borders that is currently aired exclusively on WLVH .org, 24 /7 streaming radio for the spoken and written word.

We heard a couple segments from Meredith Lee that were recorded live on WPVM radio in Asheville, North Carolina, part of our effort to keep talking about how we can all participate in regional climate resilience efforts where we each eat food, breathe the air and drink the water that we depend on. The poetry featured today was by yours truly, Martha Sinitter. I am your host and producer. The original soundtrack, mixing, mastering and sound design is by Jay Rodriguez Sierra.

The band book theme voice and words are from Yvette Murray. Thanks as always to Davine Dial at WPVM Radio in Asheville, North Carolina for introducing Listen and Be Heard to the broadcast airwaves and to KCEI in Dallas, New Mexico, KEPJ in San Antonio, Texas and KHOI in Ames,

Iowa and other stations that are part of the Pacifica affiliate network for cultivating the audio garden in your communities and our own Listen and Be Heard Network, host of WLBH .org. Please visit us at ListenandBeHeard .net and sign up for our email newsletter. My name is Martha Cinader and I want to thank you for listening and giving me the opportunity to be heard.

(upbeat music)