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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 think he comes from consciousness raising awareness because we sat around and we talked about our childhood, our relationship to our mothers, our relationship to our fathers, adolescents, what was it like getting your period? You know, all of these like really personal things and out of that came that slogan, personal, this political. - Everything came up there, he was up against the wall, he had to get rid of We made a pomegranate stuff because it was a mango record, or Harvey used to be a cold mango record. But then he got a call from somebody to make us something, and they told him, "Yes, Mr. Irwin," or whatever, you know, whatever, he told me, "Yes, I'm from Coke, I'm from a mango record." He says, "How long have you been a mango record?" He says, "Oh, about four years, four, five years." He says, "You know what? We've You've been mango wrecking box for 25 -30 years, and if you don't want to get sued, get rid of everything that's been mangoed. Welcome back to the audio garden, my friends. It's so good to be here with you, as always. That was the voice of Charlie Rosario, who we had as a guest before on this show. And Today we'll hear a little more of his odyssey as a young artist making record covers for famous Latin musicians. But I see Bev Grant coming to the Garden Gate, songwriter, photographer, filmmaker, activist. This is Bev, a video available on YouTube, singing her song,

"We Were There."

In most history books you read We were there, we're still here Fighting for the things we need We were there in the factories We were there in the mills We were there in the mines And came home to fix the mills We were ♪ On the big line, we raised our voices loud ♪ ♪ It makes me proud, just the way we were then ♪ ♪ From the textile mills in Lorin ♪ ♪ To the sweatshops in Newport ♪ ♪ From the fields in ♪ In California, where all our children had to work ♪ ♪ We fought to make a living ♪ ♪ But then process was our right ♪ ♪ Though they jailed and beat our bodies ♪ ♪ Our spirits never died ♪ ♪ We were there in the factory ♪ ♪ We were there in the fields ♪ ♪ We were there, we don't just fix the fields ♪ ♪ We were there on the big and large ♪ ♪ We raised our voices loud, it makes me proud ♪ ♪ Just so that we were there ♪ ♪ We were Polish, We were Irish, we were African and Jew, Italian and Latina, Chinese and Russian too.

They tried to use our differences to split us all apart.

But the pain we felt together touched the bottom of our heart.

We were there in the factories We were there in the mills We were there in the mines And came home to fix the mills We were there on the picket lines We raised our voices loud Face the ground Just the way we were I'm so happy to welcome Bev Grant to the audio garden today. Welcome to listen and be heard Bev. Thank you very much. It's really a pleasure and an honor to have you here. You're a matriarch in part slope Brooklyn in so many respects. You are a store of information and stories. Your careers have spanned in different directions. From my perspective, I would say they're all united by activism and a certain view of the world. So you're a poet, a songwriter, a photographer. What do you think of that summation?

Well, I would agree that there's an overwhelming arc of social consciousness that is represented in most of the material, I would say all of it, that I create.

It's really that impulse to do what I do comes from a consciousness, beginning with my consciousness as a woman when I first joined the women's liberation movement in 1967, as well as pretty much simultaneously,

I joined a radical filmmaking group called Newsreel, which is now known as Third World in Israel. So both of those things had a tremendous influence on me.

I had been a singer as a child, but my first boyfriend, serious boyfriend, who I lived with for a while and actually married, was a jazz musician.

So when I discovered jazz, I was probably about 16, 17, I started to feel unworthy as a musician that I was doing. I'm familiar with that feeling.

I discovered jazz at about the same age and until then I felt kind of comfortable like maybe I could be a musician. I was studying flute but when I heard all of that I just thought well I will never attain to that level so I feel you but and yet you've had this career as a songwriter a very powerful career and you mentioned the women's movement I think that really figures strongly well it does I mean, it's when I became aware that I'm worthy. - Yes.

- You know, worthy of being and discovering who I am.

You know, not trying to fit into somebody's expectation of me. I mean, I lived with two jazz musicians. The first one, like I said, was actually a childhood boyfriend as well but the second one he was really really in the jazz scene in New York and became very prominent I don't throw his name around because I don't want to cast you know that's all good fine but I do think that jazz like intersects in a powerful way with social movements and so I can understand the attraction in many ways. - And he was a black man as well, which for me, I had been introduced to black literature in high school and became an avid reader

actually. And in the jazz scene itself. It was also very integrated.

With the literary scene. Yeah, and I saw my own oppression in relationship to the oppression of others as well. That was a real important thing to me, and which is why I kind of left the organized women's movement and focused more on my work in Israel With a feminist consciousness, though, and with the knowledge that we had to make demands if we wanted to be able to make films ourselves as women, you know, we had to demand that we needed training. We had to demand that we were not just the bookievers or the, you know, recorders of whatever...

All the men were going, you know, so there was struggle there in the film collective and I was able to bring my consciousness to that. All this songwriting that you did and the powerful ways that that connected you with the movement, for me in particular your song "We Were There" gives me goosebumps. It's such a thing to just say you know we were there because a lot of times we look around and we're not represented in movements and things that happened, but we actually were there as women. But our accomplishments were yours. I'm interviewing you for our listeners who are not watching this video. You're sitting in front of two awards.

You've had a career as a songwriter and performer. The songwriting started when When I joined the women's movement, I joined an organization called New York Radical Women, and we planned the Miss America Beauty Pageant protest in 1968.

So the first songs I wrote were parodies to sing on the bus, to sing on the demonstration, and after that it opened up. Somehow or other I got a guitar.

Again, I hadn't had a guitar for a number of years. I got a guitar and I started writing political songs, kind of rudimentary, take it to the streets,

and you know, and I was sent to Cuba in 1969 to be the representative of Neusreal at the 10th anniversary of the Revolution. And I was on the floor of the Hotel Nacional with just a whole bunch of cultural workers from Latin America and they

embraced me and the Cubans gave me a guitar and I got so inspired.

There was so much revolutionary music coming out of Latin America and Central America and Cuba at the time. It was quite inspiring And,

you know, I felt embraced. That really influenced me to write more and more.

And I threw up most of those songs away. Ultimately, as I became more aware about a philosophy about what makes a good song, you know, if you want to influence people with your songs. And what I found a lot was that,

And what I think I'm good at is writing stories that invite the listener to make their own opinion more or less. You know, I mean, I've written some real, you know, strong anthem. Like, like we were there is somewhat of an anthem, right?

And I wrote it for a show that I had started working on having been invited to a Union Women's Summer School. First of all, being in that atmosphere of working class women, I mean, I grew up a working class woman and developing a class consciousness was very important for me. Also in my songwriting, but in how I, what I wanted to create, what I wanted, what my messages were about. So like the stories really helped. I wrote a song called Janie's Janie for a film that Newsreel was making and that was a collaboration but it was like really a step towards what I think I've become as a songwriter because about a year later it was about a working class woman who was oppressed by her husband, but he was kind of clueless, you know, he was just a working class guy who came home, got drunk or hung out with his buddies at the bar while she did everything else. So, you know, about a year after I'd written that song, I started thinking about her husband, her ex-husband, actually, and Charlie. And I wrote a song about him, you know, to try to contextualize. Tell another story. Yeah, what his life was, you know, and how clueless he was about what J.D. was going through. He had no, you know, he just, he all of a sudden he had to, he didn't know how to iron his shirt, you know, or

he didn't know what J .D. did all the time that he was gone, you know, he'd never thought about that, you know, So that kind of thing. And I've carried that with me, that experience and knowledge that telling a good story does a lot more than trying to exhort people to get out there and do something.

Those are important as well. Right, right. But also a deeper connection and Understanding right right of what each of us and all of us collectively Exactly, right exactly, you know cuz and so much can be overcome with that kind of understanding like a deeper more subtle Right, and I think it comes from consciousness raising in the witness movement because we sat around and we talked about Our childhood, our relationship to our mothers, our relationship to our fathers, adolescence. When did you get, you know, what was it like getting your period? You know, all of these like really personal things, and out of that came that slogan, "The personal is political." And I really, you know, that always gets reinforced to me by what is going on Either in my life or in the world.

♪ Oh, I see you in your face ♪ ♪ She had a boss that was in some way long ♪ ♪  
Well, she had no idea what you're all saying ♪ ♪ I get fooled from all the time  
♪ ♪ It's never gonna change ♪ ♪ Most kind of racist has a life to re -arrange and  
see ♪ ♪ Please, please come back and stay true ♪

This is the Listen and Be Heard Hour brought to you by the Listen and Be Heard Network

Season 3 episode 30.

Our full archives are available at [listenandbeheard .net](http://listenandbeheard.net).

I'm Martha Cinader in conversation with Bev Grant.

You've told me you are really focusing on photography more because when I was starting to become a musician I was also had a camera and I was you've always been doing photography no haven't but I started because that boyfriend who was so

oppressive to me had traveled on tour to Japan and brought me back a camera So when I left him, I had a camera and so ever since then you've been ever since then I've been taking pictures with the Japanese camera you started. And I actually traded it in for a smaller camera. Okay. But that became my, uh, my weapon in a sense, uh, I always took it with me. So in a four year period, I took about over 2,500 images and a few of them got used in the underground newspapers because there was a group called Liberation News Service that was sort of like the the Associated Press of the left. Right, right. You know, there were underground newspapers and the college newspapers and they people would get subscriptions and L & S would out packets. So I would say we used to have a lot more localized type options. Yeah so that you know like and and for Newsreel I also took a lot of photos although I also filmed and did sound. I guess it's fair to say that you've documented quite a bit of your career as you were going along to places singing and performing. It It was a lot, but most of it wasn't printed. I had contact sheets for most of it, but those are only photos the size of a negative. So you have strips of negatives and you take a picture. You develop a picture from that. But the archive exists? I hope people are listening. I mean, Thinking about these archives that exist among some of the others. When I checked former friends or old friends who were doing the same thing when I was, many of them lost all their materials, either because they moved around so much, or a fire, or this, or that. And many of them were my teachers, because I never had any formal training, right? So they were my teachers. But anyway, I had a stack of negatives in a closet 'cause I've lived in the same apartment since 1977. So I didn't lose my stuff. It was in a shoebox.

- Yes. - And this guy came to interview me about Newsreel and we got around and I

mentioned that I had these photos. He just, oh, he got so excited, you know. - Yes.

- He says, I have a scanner. I'm gonna bring it to you. You lived in Washington, D.C. So a couple weeks later, he brings me a scanner, taught me how to use it, and in the summer of 2017, I digitized all of my photos, all of my negatives.

- And NASA. - And then I just started posting them on Facebook. - And I started getting-- So how can people get access to those photos since you posted them? Well now Getty has them and I can contact me and I have an art rent if you want prints, you know. And actually I'm pulling together a whole archive.

It's been very interesting at my age, I'm 83 years old, to It's a burgeoning career now in photography. I've had exhibits in important museums, which I kind of could care less about in some way. - From your archives? - Yeah, I mean, I now have capability because I have access and can show people the prints, that images that I have, then I can get them developed. Or for some scene fee. I can send them a digital image and so my photos are in books and in newspapers and it's really like I don't think oh my god you know how did this happen is listen and be heard the network hosts another show we had some guests on all photographers And they have a series called The Dark Room Masters. You've prompted me to ask you now about this is now today, you're somehow finding a new career marketing, your photography archive, which is wonderful. So how do you feel about that and how do you feel about The Dark Room? Well, The Dark Room, I processed all of my photos, You know, the black and white ones, but that gave me negatives. So I did have a darkroom and I did contact sheets for most of those rolls of film But as far as prints were concerned, it was too expensive I have a stack of real archival prints that I made, but I have I had no expertise really in the darkroom, you know, except to put the roll of film in a black bag to keep the light out and do

everything by touch and develop them. So now I have placed a lot of my photos with Getty, which is a stock footage. They do the business stuff and give me a percentage, but I also have a website bevgrantphotography .com and contact information there so I get people contacting me for photos and with all their stories of what they're going to use them for and I've really made some great connections through that because I care about what they're going to be used for and I price my photos kind of based up accordingly I see it bevgrantphotography .com exactly Once it's heard, it can't be unheard. Once it's published, it's not going to be un -published. Once you read the poem, you can't un -read it. No matter how an individual may try to push it to the side to 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. I feel like we're living in a fashion statement, and that the banning of books is one of the short signs of that.

Kicking a comedian off of television for what he says, that, you know, that the tack on free speech that's happening is horrendous. I was just talking to another filmmaker from back in the day, and we had tough times, but it was nothing like this because the control apparatus is so much stronger now with the technology that they have. It's us against them right now. I don't know what's going to happen. I hope we can get rid of this guy, but it's not just him. That's the other thing.

It's not going gonna end. There's a whole lot to get rid of and I don't know how we're gonna repair everything that's broken because they're just breaking everything.

It's mind -blowing. It's just mind -blowing. It's scary. It's stirring me up in a way that I feel... I had sort of felt like okay I've done everything,

you know, But I can't feel that way. Yeah, don't feel like you can retire. I can't retire. It's you know, we all have to dig in and we have to Be courageous we have to speak up. I speak up all the time, you know and people are like a little

startled Yes, sometimes but you know

That's what happened in Germany exactly people became afraid to speak up and that's what you have to do. And this whole defense of Kimmel is a good example of when it works. You know, I don't know for how long it'll work, but you know, or how well, but it was a good example of the importance of speaking out, raising your voice. The people that are objecting to our gestapo from running down immigrants, anybody they think-- you know, anybody with browns or black skin seems to be a fair target. Although they're not the only ones being incarcerated, but that's totally-- that's like a private army. That scares the-- get out of me. Yes. You know? That they don't have to show their face, they don't have to show a bat. You know, if somebody's gonna attack me outside, I'm gonna fight that. - And that is scary. - It is. - Which leads me to my next thing, which is that I ask everybody to just improvise a little and say what you think about listening and being heard. - Well, I think that's The struggle, that's the most important struggle.

But particularly as women, or oppressed people, people whose voices are squashed for centuries, you know, when I found my voice, it was like, it was amazing. And I was acquired, a choral director for 25 years, and I didn't audition anybody. People found their voices, and that was like such an emotional thing. And it was really the driving factor for me to keep doing it, because it was so gratifying to witness somebody who didn't think they could sing, who was told all their life, of the words or whatever and then yeah and then they found their voice and the joy the joy it brought and brings because they've found a new choral director which makes me very happy but thank you so much for that Bev Grant and for the time that you have spent with me here in the audio garden I think there's so much more that we could talk about and you will probably have to have you back. But I want to thank you for spending this time with me today and

ask you, you mentioned

BevGrantPhotography .com. We should mention if people look you up on YouTube, they can listen to all of these songs that I've been talking about. Bev Grant 2008 is my handle on YouTube and I also have a website that's a little out of date but has links in it bevgrant .com so there's bevgrant .com and there's bevgrantphotography .com and bevgrant 2008 is the handle on youtube thank you so much bev you're welcome thank you this is the listen In Be Heard Hour brought to you by the Listen and Be Heard Network, please visit our archives at ListenandBeHeard .net.

I'm Martha Cinader, coming up in the second half, my co -host, Jay Rodriguez Sierra brings you new music and conversation with Charlie Rosario.

(upbeat music)

Can you say something to me? I want to report you. Give me a play on listening and be heard because.

Because it tells you about everything that you have messed people. You don't know family members. You may answer like I found my uncle. And I just happened to see his picture and I went to the library and there's 600 pictures in the libraries of his.

Everything came up there. He was up against the wall. I had to get rid of any of the pomegranate stuff because it was a mango record, or hardly used to be called a mango record. But they got a call from somebody in Jamaica or something and they told him, Mr, I learned or whatever, you know, whatever. He told me, yeah, I'm from Coke, from mango record. Said, yeah, how long have you been mango record, said? Well, about four years, four, five years. Said, "You know what, we've been mango record about 25, 30 years. "If you don't want to get soon, "get rid of everything that says mango. "So Harvey was forced to dump everything that said mango on it." And he said, "Preccio, he had to come up with a name, "which he came up with a

couple records, "which ended up looking

It's C -O -C -O, and every letter goes into-- - It's better, it's better. - A

beautiful point, it goes right into the record, and the little hole in the record.

- Cognac et al. - As a Zion, yo. So when it came to that, it said, "Well, Charlie,

what do you gotta say? "I got this painting, oh, I ain't gonna do nothing new." I

told my aunt this, but he says, "Oh, Cognac, we gotta get rid of the Bobby."

'Cause right next to it, that's a little piece of a big, big painting so that was

one part of the bigger yeah and then this old Bobby crew would be giant lips oh

CK and he got like a friend dude I guess he young the Jose has that original with

the lip yeah yeah you got the painting he is defended but you know you know our

people race is like yeah Bobby I forgot I forgot we're African Bobby I'm afraid of

the nose you're nothing yet They are so old.

Say, you gotta give me 350, man. Go, you like, three, two, three and set.

You got the hottest guy on the Latin scene, man. You got a star, man. And you

know, this can't go down him. Well, I said, 350, nothing happened,

man. I can get rid of this to somebody else. It sounded like a major and that's

how I'm out of here man and I was leaving to PR in the next couple days but

anyway I got you that's in a book that's in this book that I come out in oh I

know this book I think I have a copy of it yeah well you don't have a copy of

it man okay you in there yeah man yeah I'm the only guy that comes out in here

anybody gave you tonight my sister bought it for me yeah

This is the listening be heard hour and The name of that book is Cocinando,

50 years of Latin album coverage. And the link will be on the episode post for

this episode, season 3, episode 30, that was Charlie Rosario telling Jay a bit more

of his story.

And these are some street sounds from the audio garden in New York City.

J. Rodriguez Sierra playing with the Poetic Theater Project.

A monkey could do it. I told him that perhaps I should make my future appointments at the Bronx Zoo. Once I apologized for cursing on the phone anytime he called to say that I needed a test or procedure.

I was not cursing at him, I said. Just venting. He got very serious.

And after a few moments, he said,

"Mona, I don't really give a f \*ck."

This is the Listening Be Heard Hour.

I'm Martha Cinader, here in the Audio Garden with you bringing you thoughts, poetry and new music that you don't get to hear anywhere else because we grow it here.

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(upbeat music)

That was my trio a while back from the smallest gig I did featuring the great drummer Gene Jackson and the great Organist, Cap dancer also, and pianist, Danny Mixon. That was all of you by the great Cole Porter, kicking it and burning it old school. All right, thank you so much for listening.

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a project of sound system culture.

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and we like it that way.

You can visit us at [listenandbeheard .net](http://listenandbeheard.net)

Henry Grimes was our bassist. He was one of the top called in the 50s and he played Jerry Mulligan, Sonny Rollins, Bruno Spank. I mean any good man, I mean he was doing it. But he's known today for his association with the free jazz movement in the 50s. In addition to gigs with Cecil Taylor, Farrell Sanders, and Archie Shepp, Henry played on the seminal ESP recordings of Albert Eilert's group, and was a big central in creating a historical important group at that time, that sound, that process. In this format, Henry recorded some of the most powerful original playing in the 20th century. I mean, it was unbelievable when he was doing that. Two years before Eiler was killed, increasingly uneasy, he was feeling uneasy before that happened. He moved to San Francisco and then Los Angeles, everybody lost touch with him in the music community. People didn't know where he was.

He lived in SRO hotels in really bad sections of downtown LA and he was a day laborer for a long time without access to his bass and it wasn't this was not something that happened because of addiction or alcoholism or anything like that he just fell through the cracks and disappeared. The one thing he did leave that he did do during this time was he had hundreds of notebooks of handwritten poems and that's what this book is some of these presented are in addition he had stories and essays

One of the things he wrote here was he says, "But the forceps of the dawning year to draw the time with measures oblique of filling to the satisfying of the soul, so to God that we may all fill our bowls until we are delivered." That's just, you know, one of his pieces.

Anyway, he was rediscovered and brought back and actually William Parker donated a bass when he was found And a good friend of mine Margaret Davies who ended up marrying him later on

Made sure that he got a bass Pretty amazing. He came back and he and he was just everybody wanted to take lessons with him. It's a pretty beautiful story And thanks to Mark Rebo who wrote, can be sure that this book was published. I am going to read one of the first poems of his book that stands out. The name of the book is Henry Grimes, Signs Along the Road Poems, Signs Along the Road. Signs read all along as roadside signs are. Claim to absolute newness and mastery of all mystery as signs are, the ones that you see go down the road with you as are trumped all universal sorts of energy that emerges from them are mystery. I said as I thought if I would ever see her again and the condition of them being put there seen all along the highway signs are all called them these original works of art designed to snare and hold the human heart before, like on a prior occasion when you have seen them in the city's heart, you know, out there, they are the same as seen all along the

highway. You're so naive, we who are, the country born,  
clumping even all the fallen leaves coming along the roadside sideway and low the  
bend is steep and all along the silent time the earth had grown terrifically  
battered in green the life we lead as seen all along the highway when can it be  
that I will see her again thinking only to myself trying to remember all the shades  
of scenes put there to filter in through the warm sunlight in her apartment by  
trying a desire to clamp them into time all together, all the heart things,  
all the soul, as seen all along the highway.

He was reading from Signs Along the Road by Henry Grimes.

I have links to that book and also Kochi Nando.

They're not necessarily in print, but they can be found. And that's on the web  
post, Season 3, episode 30. I want to thank our special guest today,

Bev Grant, for joining me in the audio garden, and also Charlie Rosario,  
whose ongoing recollections of his days illustrating album covers.

We have been documenting here on the listen and be heard hour.

I'm a little behind on video production and I know I've been saying that maybe  
someone who likes to listen I'd also like to volunteer to help me out a bit with  
this and that and the other thing. Help us all out here at Listen and Be Heard.

Just a thought. Drop us a line. Visit our website,

listenandbeheard .net. Get in touch. Let us know what you think about the show.

Thanks, as always, to Davine Dio at WPVM Radio in Asheville,

North Carolina for introducing listening to the broadcast airways,

KCEI in Towson, New Mexico, KEPJ in San Antonio,

Texas, KHOI in Ames, Iowa, and KFOI in Red Bluff,

California, 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 WL VH .org. Please visit us at [listenandbeheard .net](http://listenandbeheard.net) and sign up for our email newsletter and at our Listen and Be Heard YouTube channel where you will find unedited video interviews of our featured guests. My name is Martha Cinader and I want to thank you for listening and giving me the opportunity to be heard.

(upbeat music)