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Listen as the sound enters my inner ear and vibrates through my inner plane,
my biosphere. Part of me learning to be a better listener of others is learning to listen to
myself. When we are listened to, truly listened to, you know, you can feel when someone's
deeply

listening and we feel heard, we are healed in that moment. Listen and be heard.

Even if your voice shakes without knowing it, you may be saving a stranger.

Listen and be heard is, I guess, part of why I want to connect with you. Because as soon as
you

said that, it like stuck a chord on my soul. 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.

Welcome back, my friends. It is so good to be here with you once again in the Audio
Garden.

This space, this place where we slow down to listen and be heard and to appreciate each
other's

company and remind ourselves what's important to us.

Excited to welcome back to the Audio Garden, Yvette R. Murray.

This time to talk about her children's book, We Celebrate,

Gullah Geechee. And later in the hour, some new music that once again you won't hear
anywhere else.

This time, Hernan brings us a live recording of Fred Wesley and the JBs.

Yes, we have fresh music. And fresh poetry. And as always,

we're going to get started with a poem. This one is from Yvette,

and she's reading from her book, Hush, Puppy.

This poem talks about, you know how everybody says we Southerners have an accent.

And it comes after a poem written by a Latina poet named Denise Froman.

accents. Sister, my mama has the sky in her mouth too. She carries beautiful hausa, rhythmic igbo, and exquisite Yoruba all smashed into one gumbo called Gullah. Gullah, the language of survival. In muck of rice fields and muck of this republic, it flows with a rhythm so deep, deep. deep. It has to be eaten like all good gumbo should. We're cornbread. We know that the beauty of this Creole is living on nothing, thriving in mist. Governed by the moon itself, Gullah pounds the shore like the tide, dragging grains of sand to build islands elsewhere. Hidden deep within our throats, language of rebellion seen in the eyes. Heard in the tilt of a chin, my mama brought it to me with the pride of bare feet. We are yet being used, bought, sold, traded, packed, shipped, and pilfered. For now poachers take gulla like ivory and put her on their trinkets to sell.

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

a project of Sound System Culture. I'm Martha Cinader. Yvette R.

Murray is an award-winning poet and the author of Hush, Puppy.

On Finishing Line Press,

Celebrate We Gullah Geechee is her first children's book. She is the 2022 Susan Lauder Myers Poetry

Fellow, a 2021 Best New Poet Selection, a Watering Hole Fellow,

and a Pushcart Prize nominee. She's a board member of the South Carolina Writers Association and

the Poetry Society of South Carolina. And here she comes to the garden gate.

I'm so happy to welcome poet and children's author Yvette R.

Murray to the Audio Garden. How are you, Yvette? I am doing well. And thank you very much for the

invitation. I love being here. I love what you're doing. I'm just happy to be here.

Thank you so much. We're so glad to have you back. Actually, my co-host and co-producer Tony

Robles had you on the first time. And I love the title of that book.

Hush, comma, puppy. That's a great title. When I heard that interview,

I have to tell you that I said, well, she might be a writer, but I know she is a great speaker.

Thank you. Thank you, because I actually lifted a little quote from that interview,

the end of which is, they have it in their brains and they can't get rid of it, which is kind of paraphrasing you a little bit. But we play that every week before our banned books.

and freedom of speech comments. And so I have to thank you for that. And people ask me, like, who is that? Like, who, like, some famous speech I got it from or something.

And I'm like, oh, that's a vet. That's just the way she talks, apparently, you know. So welcome

back. It's so true. As poets and writers, it's so true. Sometimes the environments that we're in

are really unfriendly. to a particular poet,

but you just got to push your way forward and speak your truth.

And it becomes a part of that person's experience, the listener's experience, whether they like it or not. Absolutely. Yes. And whether we like it or not.

And sometimes I think we say things and then we hear them once they're spoken. So in a sense,

we tried to get it out, but it's still coming from our brains. I don't know. Now I'm reaching.

I don't think so. I don't think so. I wanted to talk to you today about Celebrate Week,

Gulagichi. Absolutely. And that's beautiful. I've been looking at it,

a beautiful book, beautifully illustrated by Tanya Engel.

I have to get her all her props. She is an amazing illustrator.

All of the illustrations she did in oils, it gives it a deep,

rich, vibrant timber that just reflects on every single page.

Yes. And I will start this by saying that I had a sort of preconceived notion about the Gulagichi

being on the coast of South Carolina. Can I stop you one second? Yes.

Thank you, Gullikiki. You're welcome. You see, I'm ignorant. I thought it was only South Carolina,

basically. But you start off this beautiful children's book with a map that shows the coast of North Carolina, South Carolina, Georgia, and Florida. Yes.

So please, you know, maybe you want to expound a little on... why you wanted to present all this

information in this way. The area actually has a name.

It's called the Gullah Geechee Cultural Heritage Corridor.

There's an organization, a wonderful organization, who exists to preserve the culture of the people. After the enslaved people were freed, they... were given land,

which we know was taken from them, but they settled in the coastal areas along that region and on

the Sea Islands. They built a vibrant culture,

a wonderful life out of nothing. We know that they were not...

the 40 acres and a mule. They were not given anything. They took what they had.

They took what they saw. They took what they needed from the land and the water.

And they survived. Not only survived, but they thrived because we're still here today.

Gullah Geechee people still live here. Gullah Geechee people still work here. We carry on the

traditions. Most of it I wouldn't say it's being taken,

but a lot of our culture is being absorbed and used and seen,

not even knowing that it comes from us.

I love the way you presented it through the voices of a variety of children so that we could experience. how they see those things from different perspectives,

different relationships that they have, and how you really kept it there with the experience of the

children. So you hint a little bit about the history,

the slavery, but you don't really go there in this book. It's more about celebrating,

I think, that continuation of culture that you're talking about.

That's exactly it. One of the themes that I worked through and used in the book was showing people

that our culture is modern. Our culture is 2026. It is not dead.

It's not dying. It's alive. And what better way than with our children?

What the children see. I wanted the children to think about when I.

have read in the schools, it's important for me to remind the children that there are oak trees

right outside. There's the marsh right outside. You pass by these things every day.

You know these things. They're all familiar to you. So it's alive.

It's not dead. It's not dying. That was one of my most important messages is that our culture is

here and it's here to stay. You know, there's a movement among especially indigenous tribes and

cultures, you know, a concept of land back, which is based actually more in land stewardship than

in the idea of like controlling resources. Right.

And this makes me think of that, that you're emphasizing The fact that people can,

you know, go outside and look at that oak tree and make use of it and survive with what it offers.

And that in this place and time that we find ourselves in, that's the most valuable message,

you know. The food would grow. The things and that that knowledge comes from,

even though it's transplanted, it comes from an indigenous wisdom.

Yes. Yes. That belongs to the land. The land, as I said before,

the land and the waterways are very important to our culture in these days and times.

As you said, the movement, it is now also very important to us as human beings as we continue to

use up the resources, the natural resources, it becomes more important to preserve the resources.

It becomes more important to save our space and do whatever we can as a people, as human beings, as Gullah Geechee people to keep and hold on to our land so that we don't keep

losing what was ours. I'm Tony Robles. co-host of Listen and Be Heard.

This is Listen and Be Heard Radio. Why did you want to write a children's book?

It always was something I was interested in. I'm a student of studying, so I would...

workshops. I belong to the Society of Children's Book Writers and Illustrators.

I attended the Qualley Conference in New York, just learning and wanting to tell our stories.

Some of the original manuscripts that I had were nostalgic manuscripts about when I was growing up.

I grew up in downtown Charleston about when I was growing up and what was there and what it was

like. And those manuscripts have not been born yet, but they're still in process.

It was important to me to show that the book actually started as a small board book.

I was attending a conference and at the conference, they talked about a series.

One of the publishers talked about a series that they had teaching the kids colors through things

that they see. And I thought that would be a good way to bring forth our culture.

So the book is educational. A teacher can use this book to teach the five senses to little ones.

Different things that they see and know and hear and eat and smell.

They can teach the senses. That's how the book started. The first section,

if you notice, there's colors, different colors in each one. So that was the original book.

I won a contest in 2022, spoke with the... now publisher spoke with them and they decided they

wanted a book. At first, they wanted a series of five board books, the little books.

Then they decided we were going to put it all into one. And so that's when it took on more of a

poetic quality, more of the stanzas that are in the book.

Because, you know, board books have not that many words. But it had to be expanded in order to take

on its current form. So you brought the poetry, baby. And I should have mentioned that, really, because the poetry is really beautifully held by the illustrations.

And so it is a children's book, but it's still a poetry book. Yes, it is. And really, maybe even a song book. True, true.

When someone chooses to. Yeah, I definitely agree. One of the things I do with the children in the

schools is I want to get them to really internalize the states.

So we sing a little song, North Carolina, South Carolina, Georgia, Florida. And you know, that's a way that children will easily remember if they have a little song to go along with it.

So that is something that we have done in the schools. This seems like a great...

Juncture to ask you to maybe read a little bit from your book. Okay. So how about you pick the

scents? Which one would you like? Oh, well, I'm into touch. Okay. Let me just find that part.

Okay. Here's what we hear. Okay. I got next.

Now come with me. Play with me. There's beauty all around to touch and feel.

Soft green grass tickles my feet. Skin tingles in the cool shade.

When the sun smiles wide, my toes get hot, hot, hot. Grandpa's hands feel rough and tough.

His arms wrap me up so tight and give my heart a cuddle.

I love, love, love his strong, soft hug. The faces on gulligrass dolls resting safe in Mama's room

are scratchy. But their bright cloth dresses feel so,

so soft and smooth. Can you feel that? Palmetto trees grow on every corner.

My hands can't help but touch. Their skinny, sticky, spongy trunks press my fingers to the prickly

skin. Some shells feel the smoothest silk and others are rough like tabby.

Wet sand is a cool, gritty playground to build my castle way up high.

Can you feel this too? When the sun gets sleepy and slides low in the sky,

a smooth, cool breeze brushes my skin. I cool down all the way down.

R. Murray, reading from *Celebrate We*. Do you want to tell our listeners how they can find out more

about you or where they might be able to hear you read? The easiest way is I can be followed on

Instagram at [MissYvetteWrites](#) and also Facebook, my whole name,

Yvette Murray. And all of that will be on the website for... I mean,

on the episode post for this podcast on our website for people to find easily.

Is there something else that you would like to say about this book? Another one of my guiding

forces was paying homage to our ancestors. When you think about the Gullah Geechee people,

just imagine someone, an individual who was formerly enslaved and now they're free.

build from nothing. They, during their enslavement,

they created Gullah, which is a Creole. All of these people, all of the individuals came from many

different places in West Africa, many different tribes, many different languages.

And yet they were able to develop a Creole where they could not only communicate,

but they could facilitate running away. They could do whatever they needed to do.

They made a whole language. They were able to survive conditions that are beyond horrific. And we can't, no matter what is happening in this country right now, we can't let it be forgotten.

We can't let it be downplayed. The Galingichi built the foundation that we are still still building

on even today. They made sure they took care of their children,

they took care of their homes, they took care of each other. And we can't forget that.

They deserve the honor of that. They deserve, we may not know their names.

Unfortunately, that was taken from us, but knowing that they existed was not taken from us. cannot be taken from us. They have to be remembered and honored for what they did.

Thank you for that, Yvette. And it reminds me, something that really made an impression on me when

you spoke with Tony Robles, you mentioned, and maybe it was from a poem in Hush Puppy, that you might like to read to us, but you brought up the handprints in the bricks.

in the streets. And that was such a potent image to me. And I think it must be for you as well,

because you brought it up again in this book. Yes. And maybe you'd like to just speak a little bit

further about what that really means to walk the street and see those childish handprints.

Absolutely. Absolutely. It is an arresting image. From just looking around and asking about it,

I know where I can find several of them here in Charleston. And it shows that it's real.

It's really real. You can't sand the fingerprints down. They're there,

in there. You know the story of how they got to be there, right? I do,

but please share it. Oh, of course.

Being in Charleston, red bricks are everywhere. At the time of enslavement,

it was the children who assisted, shall we say,

in the production of the bricks. Bricks, you know, the material is soft and they put it in the kiln

and it has to be turned. So the little children had to stick their hands in there and turn it with their little fingers. The material was still, it was not all hard. The material was still soft.

And so the little fingers indented in the bricks,

then it was baked in forever. The idea of enslaved little people,

little children being forced to do such hard work absolutely is a stark.

reminder of what happened during that time. And it's right there like the oak tree.

Yes, absolutely. It's right there for us to see.

I love when I'm with a historian who can point them out to me. A lot of buildings have exposed

brick here in Charleston. I love when someone can say there,

there it is right there. So there are many. Many examples of things,

the wrought iron gates that point back and we look at pointing back.

as something that is very important today. You can't just go forward like it didn't happen.

Can't go forward like the rice paddies didn't exist. And after the enslaved people were set free,

they died away because that was such laborious, skilled.

It was a skill that they brought with them to this country, but it was so difficult and so

dangerous. Yes. So labor intensive. It couldn't go on without the hard work of enslaved people.

And slavers went to certain areas in Africa where they knew people had the skills to grow rice,

to be brick masons, all of that stuff. They made fanner baskets that they used out of.

Sweetgrass, they made the fanner baskets that they used to help make the rice,

cultivate the rice. Couldn't have done it without that basket that was made by an enslaved person

with skills that they brought from Africa with them. So they were chosen.

The enslavers knew who they were looking for. There's another little tidbit of history for people,

including myself, who did not know certainly that part of the story.

So I thank you for that. And the Bricks, they talk. If we're listening, they can be heard.

And I'd like to ask you before you go if you could just give us a phrase using listen and be heard.

It's a double-edged sword if you will listen. You can be heard.

It might not sound like the two go together. If you're listening, you're not hearing. But if you're

listening, if you will put in that part of the equation, the other part will come as well.

They go together, listening and being heard. Thank you so much, Yvette, for joining me here in the

Audio Garden. I appreciate it very much. I appreciate you too.

Who is listening? Who

is it that hears? Who

are you listening to the sirens,

the alarm, the plane flying high, the car door closing,

the window open to the spring night? Knowing who are you?

Knowing. what you're listening to. Several sirens,

several things, and hoping it's okay while you,

whoever you are, know that you are writing about what you're listening to and noticing that your

ears are ringing and the tension you feel. is always with you.

As another plane passes and someone is doing something.

An outside spring world is coming through the window and touching my eardrums.

And it's me listening. Me hearing.

Me who heard what I felt. What I knew I know knowing me is me,

not what I hear touching my body. I am not my body.

I am listening to what my body feels and dealing with what I know I am,
which is sound too. I'm listening to you.

This is the Listen and Be Heard Hour. Please stick around,
listen to the sounds of the audio garden, and we'll meet you on the other side of the bridge
in a
minute or two.

Listening and being heard are two separate things. You can listen to anything.

You can listen to music while you're cleaning. You can listen to a sermon or anything in the
background.

you devote your attention to something else. But when you're being heard, that means that
what you

hear, what you hear, you're actually reflecting on and you're applying that for your actions
either

towards the situation or towards the person.

What's happening? Hernan Gamiro over here, formerly known as J. Rodriguez. How you all
doing?

Hey, as always, bringing it with the music. Stuff that you only hear here,

thanks to Martha Center and Listen and Be Heard Network. Hey, so we got a good one.

We have Fred Wesleyan and UJBs. One of my last performances with him as of last year
when I was

touring with him. It's really a live one of the last performances.

And Reggie Ward, the great guitarist who we had to say goodbye to a couple of months after
that.

He was called home, but amazing. Dwayne Dolphin is on there, Bruce Cox.

Yeah, a slew of amazing musicians on that, along with Fred Wesley and Gary Winters and
myself.

Amazing, amazing ensemble. And Coleman Woodson III. on piano.

And right after that, another rare recording that I have myself at the Blue Note with Damon Dwight,

Howard Britz on bass, and really great unsung hero on the piano, Preston Fullwood, who happens to be back in town in New York, one of the great men, like Donny Hathaway meets McCoy

Tyner meets, but he's an amazing artist. More importantly, here he is on piano. If you've never

heard of him, you will. I'm trying to get him out there. the great Preston Fullwood on piano, myself on flute and baritone sax. Hope you enjoy it. Thank you so much. And don't forget to donate

to Sound System Culture and Listen and Be Heard Network. All right. Peace out.

you

That was soul inflections. Live to Blue Note, my quartet.

Before that, you heard Fred Wesley,

his version of Moaning.

This is the Listen and Be Heard Hour, brought to you by Listen and Be Heard Network, a project of sound system culture.

Pointing finger, figure skating on cracked ice over a raging river that runs with Earth's tears.

for everything good and bad tears of joy tears for what's so sadly stupid so maddeningly maudlin

tears are harmless less less is more the core of the predictability problematical is that it's pro

-temporaneous of your antisept dreams and schemes and memes and memos.

Demo solution. Demolition. Devolution.

Devotion to divorce with reality. Conventionality saves the interpolational tonality of your banality. Time for two for you for meeting moments of monstrosity.

Died, fried, hanged, banged her first quenched. someone's thirst for free for all.

While the task takes, remakes, mock school, frocks for jocks,

jokes, jerks, smurfs as predictably, niggly, raw,

able to pay Peter Pan the brand, heroin, sheep, peek into the eyes,

take that precubescient, prized, precious, predictable.

And so many projects, for example, we set up medical points, we keep sustaining them. We set up a

school and we sustain a few schools. We also helped with a lot of food,

especially in the time when the invasion of the North, that's just before I think it was for the

majority of 2025. We gave a lot to the hospitals so the staff can continue operating in the

hospitals. There were so, so long periods of time where people in the hospitals, they couldn't

leave or come back. So recently we have a very exciting project. We really finally got the note

that the families of the martyr journalists are... Really need help. So we launched a campaign to

help the families of the murdered journalists. We already started and we are going to hopefully

build on that campaign so we can get more of help to help the remaining 270 families of the journalists. Absolutely. A sign and a symbol of wartimes went and Amnesty International at one

point in history, my history at least, quite a while back. through El Salvador,

some conflicts in Central America, made a special call to protect the families of activists and

journalists. We are not part of that warfare, that onslaught. And it's such an education,

once again, outside of the lived experience of wartimes. It is stunning to me,

relatives in the audience, I've got to tell you to see Project Hope in 25 deliver by the time that

was just incendiary. Water, children dancing, again, things that we fight for and only get

understood under authoritarian regime, under... the real experience of genocidal practices,

do we actually get heard? People don't understand that. I will transition into what the Tribunal

Project and how all three of us, in our effort, in a broad, very popular sense of organizing in the

revolution, we all have our work areas. and that Palestine should be symbolized,

at least it is for the tribunal project, symbolic of indigenous self-determination,

something that is still yet again missed very much. EOS, a myth, and that what you just described

in devastation is normalized, is what people are very, very expected to hear and see more of,

rather than to see what Project Hope literally weaves itself through wartimes and delivers.

We need to continue. There's no other way. There's no other way to bring relief, like Seth says,

in a mutual, it's down to mutual aid at this point. Find your issues, find your EOS.

People in the community, make that your focal point. Align, show the community what interface,

solidarity, however you want to call it. It's not a question of national security to see solidarity

organizers together. A lot of people really go and thank me when they receive help.

And my reaction would be, wouldn't you do that to me if I was in that place?

So definitely this is something I would be honored to do. Yes. I see a lot of parallels between

what you're doing, yes, and Pierre Le Bossier, a wonderful comment of ours,

right, that in the Haiti Emergency Relief Fund, where as a Haitian man living in diaspora,

he is working in active solidarity with the organizations and the activists on the ground.

in Haiti. And that's what you're doing. It's the people with support from resources flowing here,

but it's not a charity program. You're supporting the people on the ground in the struggle for real

liberation. Exactly.

That was a little piece of the conversation on our sister show,
Beyond Borders, being featured right now. The voices of Judy Tologan,
Seth Donnelly, and
and drawing parallels to the situation in Palestine,
to the experiences of indigenous people here on Turtle Island,
as well as talking to folks about what's happening with your tax dollars.

I encourage you to listen to the entire conversation.

you can do so by visiting us at listenandbeheard.net.

Coming up next week here on the Listen and Be Heard Hour, I'll be welcoming playwright
Kim McMillan

to the Audio Garden, another writer who's returning to us from a previous season.

This is a little bit of that conversation about her play. It's a fanciful play,
and it's called Black Heaven.

Yeah, and then Alice Walker says, I would dream about you.

I would just dream about you. And you were walking in the woods, and I would call your
name Zora,

Zora. And you never turned around. And then she says to her, the night I dreamt.

And you turned around. I knew I would find your grave.

And the biggest thing that they talked about, because honestly, I felt like I was a medium.

And the biggest thing they talked about, that they didn't want to be erased.

And they wanted their stories to be told. That was Dr.

Kim McMillan talking about her play, Black Heaven. I'm looking forward to welcoming her to
the

audio garden next week. I hope you'll join us. The time passes so quickly here in the audio
garden,

and I see it passing in my patio garden as well. The tulips have bloomed,

and now they're losing their petals. Chokeberry bush I planted is leafing out as well as a very

small blueberry bush, which I don't know, maybe I'll get some blueberries or a blueberry or two

next year. This year, I'm still contemplating how my garden will grow.

And I'm going to leave you with some wise words from Laura Langnick, author of Resilient Agriculture.

The whole food system produces a pretty significant proportion of greenhouse gas emissions.

Let's talk about in this country. And when we waste food, we are wasting all of the resources that we're put into.

creating that food and getting that food to your supermarket. And all of those resources have

associated greenhouse gas emissions. And so if we simply stop wasting food,

purchase what we need to eat, we send a signal back through the food system to reduce production.

In this country, about... 30 and 40% of all edible food is wasted.

I'm going to say that again. 30 to 40% of what we buy is thrown away.

Thanks as always. to Davian Dial at WPVM Radio in Asheville,

North Carolina, for introducing Listen and Be Heard to the broadcast airwaves, KCEI in Taos,

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.

Please visit us at 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.