



Library podcast

Over the Moon, Under the Bridge: Building a Stronger Music Community

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[00:00:39] So so now we're gonna have a panel discussion with some folks who may have some insight into these issues. And I mean it's time for me to introduce Hatlo who will be facilitating that discussion. Hatlo I've been friends for many years and collaborators. We've done a lot of work together in theater. I do a lot of music for dance and performance art theatrical works and Hatlo was a theater artist. We've been collaborating for a long time. Hatlo also has done extensive work in community organizing and social work with queer artistry youth and young adult homelessness and queer sexual health issues.

[00:01:25] So welcoming joining Hatlo.

[00:01:31] Hey everybody I'm Hatlo. I feel like I'm more casual without my jacket. I'm kind of cold in here so I'm gonna have my jacket on up here and I'm gonna be standing up here and I'm going to be facilitating. Thank you for that introduction Paurl.

[00:01:47] I yeah I got to I got to hang out with Paurl as part of the bridge residency I did some community outreach work with him which this ultimately became a manifestation of although I wasn't a huge part of organizing this event. I'm excited to be part of it and be part of this conversation. A lot of the questions I would be asking folks are questions that I am I have a real genuine interest in so I'm I'm really really asking these things which is great.

[00:02:10] I want to lay a couple of ground rules just for everybody before I invite the panelists up and then I'll have them come up and they'll introduce themselves and that'll be great. The first thing that I want to say and this is just something that's part of my practice is that I want to acknowledge that we're on the traditional lands of the Coast Salish people that that's where this conversation is happening and that that's always important to remember and to honor that we're visitors here.

[00:02:34] And I also want to say that we're talking about some intense and traumatic stuff and everybody's at a different place with this subject matter and I just wanna encourage folks to take care of themselves and even though it feels sort of dark and contained that this is a porous space and I want to encourage folks to take care of themselves.

[00:02:58] So if something's coming up for you we're like how it's hard for me to listen to this kind of story right now. Please get up take a break walk around come back do what you need to do that. That's true for panelists as well. If you're as you're speaking if you're sort of like God right. That was a hard really hard time. You are always welcome to say. I think that that's maybe a little bit too much. I think that's all I want to say about that. Totally welcome to do that.

[00:03:24] I also know remind them that we're going for dialogue over monologues so be aware of your length of responses I don't like cutting people off that I will call them the facilitator. I also want to encourage everybody to. And when we open questions up from the audience just remind folks to speak from your own experience and that this isn't an invitation to sort of name names about people we have brief histories with or speak for other people's experiences just do the best to speak from your own experience. That being said it's important to be honest. Like Paul said a lot of what we're doing here today is to be in conversation with things that don't get talked about enough so it is ok to just to speak from your experience with honesty and try not to censor yourself too much where that's concerned. And so as long as you're keeping in mind the previous ground rules and the other thing that I want to say and think it's important to say things like this that these sorts of events is that we are going to be reflective about positives as well. But I want to remind folks that this is just a conversation and we're all going to be getting to know each other and we're not going to solve all of these issues today. It would be great if we could but that's that's not realistic. That's not how change moves just remind folks of that put that out in the room that we're going to talk about this and this is a great first step but that the emphasis doesn't need to be on like today. Today it all changes scar because that's not really how these things work. But this is a good step.

[00:04:48] Ok.

[00:04:49] I'm going to invite the panelists Leigh and Jovino and Ray and Brenda and Paul it's going to be on the panel.

[00:04:58] One additional. Person. There are a handful of microphones. I'll let you distribute them amongst yourselves.

[00:05:13] And maybe we'll start with you Jovino now but the question is for everyone.

[00:05:19] I would love for you to introduce yourself and that can include just your name and maybe how long you've been in Seattle and why you think you're here today would be great to hear and also if you would share and just an early memory about why music is important to you.

[00:05:39] Just to start us off.

[00:05:41] Hi everybody. Pleasure to be here. Thank you for inviting me to come. Jovino Santos Neto I'm a musician, pianist, composer. I'm from Brazil. I've been living in Seattle for 26 years this year. It's going to be. And so as an immigrant a person from South America that I was attracted to the city a couple of years before that rose on tour passing through and I came as a student at Cornish College of the arts. And after a couple of semesters as a student I became a professor there. One of those crazy things that happened I don't know how but I'm there still today which is beautiful because I'm a professional musician. I tour I give lectures. But I also am always connected with the communities wherever I go. And in Seattle for me it's really important to be connected through. CORNISH We get a lot of young musicians but I also work with children. I work with community groups. Jazz Night School music works NW and just basically like this. You come into the community and you talk to people. Music for me is really important because it's always been a very powerful force. It's an invisible thing that we cannot touch we cannot grasp with our hands and we cannot make up even though we make a product out of it.

[00:07:01] It's no longer the product. Now it's like a performance. There's no more records or there might be the the remnants of the fossil record of fossil records is a good name for that but still it's such a powerful thing you cannot even imagine a day of your life without music. So I believe the musicians are the modern day shamans that stand in the edge of different worlds the visible world the invisible world the tangible world the intangible world. So it's also one of the only few human endeavors that carries across generations. If you'd be an amazing sportsperson you cannot at the age of 65 play basketball with a 15 year old kid because you're

going to hurt but musically yes you can play with a 15 year old I play with my grandson who's 6 and we have a very deep musical conversations not because he's he's a genius I'm a genius because music is part of that pre lit pre language you know the music starts at a point that's before even the words we can order. So I think it's really important for sport to be here and also to be able to share in the conversation everybody else's experience regarding that. And if you have more questions we'll talk later. Thank you.

[00:08:17] Hello I'm Leigh Bezezekoff I'm the marketing manager at the Tractor Tavern. I've been in the music industry here in Seattle for about 12 years doing a variety of things. I started with KEXP. I've worked on work on festivals. I do the production work for the Visual Arts for a Bumbershoot. I have managed artists of two greater you know but the greater and lesser degrees throughout my career. And I just really enjoy the community that music brings together.

[00:08:50] Hi. My name is Brenda Neth. I was invited to be a panelist through path with art and I came to Seattle in 1995 to be a professional storyteller and musician.

[00:09:01] I have been performing for a decade Appalachian stories of my grandfather and Native American stories. East Indian story is multicultural and I had a dream of bringing interfaith and multicultural people together through my own history and so I came to Seattle in 95 with the mission to work as music is healing and stories as healing and myth and metaphor for. And then I crashed at some point I may discuss how I crashed or why I crashed but that's when I really began the road of recovery and I've only recently begun to work with path with art. I'm also a journalist in my work now I started to really establish a magazine through Harborview called Peering forward for mental health. and we've been blessed to be coming out for three years now and had a thousand people at eight different agencies downtown. The reason music is so important to me is because I was able to tell stories just at the keyboard without reading or writing at the age of three and I was told that when I was three I chose the flute or it chose me through Mozart's The Magic Flute in music has been a deep companion through many deep waters and there's been points where I haven't been able to play music but it has never died. It's like an eternal flame inside of me. Despite all the things that have gone on around this life it's always present. Thank you for coming.

[00:10:35] Hi my name's Ray. My first when I grew up I grew up in Alaska and it was a pretty chaotic abusive household that I grew up in. And music always was kind of a place of retreat for me. And I don't know that I would today consider myself to be in the music industry but um I do like supporting events like this. And um. Anyway as a kid music was kind of a place to retreat and be safe and.

[00:11:07] My life has been.

[00:11:10] Pretty amazing to be honest with you it's. It's had its ups and downs. I've lived in upper. I've had the opportunity to live as an upper middle class person and I've also had the opportunity to live as a homeless person and. As terrifying as both of those were. They were necessary steps to get me to where I am today and which is a pretty damn awesome place. And. I did struggle with addiction for many years and that's what actually took me out of the upper middle class and took me to homelessness. But it's been more than five and a half years now since my last use and music has been a big part of pulling me out of that. And like I shared music was kind of a place to retreat all of my life. And since being in recovery from my addiction I've kind of turned that around and made music as a as a way to give back and to connect with people. And it's been extremely instrumental in personal growth and connecting with people and I feel like that connection is super it. I don't know if there's anything more important than connecting with others to help recover from addiction.

[00:12:26] And with that I'll pass.

[00:12:31] Uh Well I think uh I kind of told a little bit of my story. He said uh I think we know why I'm here. But um thank you all for sharing. I. I like I really want to know more about each and every one of you individually that you all have very fascinating stories to me already. So. And thank you for being here. Cool.

[00:12:55] Yeah. Thanks everybody for being here everybody for being here. So now we're going to kind of get into it a little bit and I mean ask a couple questions generally and then I'll ask us a few that are a little bit more focused and just in case you're wondering out in the audience we're gonna go for an hour and there'll be an opportunity for you to ask questions as well. At the end and all. I'll cue you when we get there.

[00:13:14] So the first question is sort of I'm interested in sort of if we look at these issues that we're talking about substance abuse mental health issues issues with poverty and the Creative Arts Life rate. We look at the Venn diagram where music. Intersects with those issues. I'm I'm curious to hear you talk about what you think are some of the unique aspects of music as a career as an industry that makes it distinct from other art forms and how they intersect or contribute to these issues. And just in case anyone's like Lane I know what those specifics may be. I'm wondering about the economics of music. You know what's true about the music community. Different cultures how we try and get recognized and music the ways that those

are unique and how they come up against these issues. And this is open to anybody to respond on the panel.

[00:14:14] Oh maybe I'll go first here you mentioned the Venn diagram you guys know what it is it's like circles that intersect two or three circles and there are things that are common. I like to think of it in one more dimension instead of just circles. I like to think of it as cones that pull up and pull down so there's so many things in life like poverty for instance or addiction or a toxic relationship. Those are things that in a way are very hard to come out of just because not it takes more than just willpower because it's like a gravity we call those gravity wells. It's like the water going down the drain. It's all this tends to pull you down and it requires an intense amount of energy to escape and music in a way provides the the opposite calm because everything's spiraling down. Music spirals too but in the other direction and it happens to be one of those things that is like the ultimate transformer because if you have let's say you have an amazing experience in your life of you're very happy you just found a new love. You just moved to a beautiful place and you just won the lottery. You want to write a song about that and it's great. It's a positive thing you put in and the positive thing comes out the opposite is not true because if you have a very sad experience the blues is living proof of that.

[00:15:32] How powerful the blues are in in putting out an experience and the people that have been the most. I mean I teach improvisation and people that say Oh I like to be comfortable with improvisation set. You get comfortable first thing you're gonna do is look at your phone pick up the TV remote. That's not being comfortable. I mean you're not going improvise like this the biggest improvisers in the world are the people who are crossing borders right now are the people who are getting the boat to Syria tried to get to a better place with their kids to the people who were in slavery people who were refugees and exiles of all sorts. People have had to leave their country behind. That's improvisation. So in the end the area of music we put that energy that makes you overcome something that everything is ballooning in the other direction. And as I said before music is intangible has no mass has no weight but he has the potential to transform things that wear you down and pull you in the other direction. So sad music is just as beautiful as happy music. That's what I'm trying to say.

[00:16:36] Hear hear. The other thing I wanted to contribute to that is that music is one of the few industries where the what keeps it running is the sales of alcohol.

[00:16:51] And that's one of the unfortunate things that about this. Alcohol is one of the more common things that are involved in most musicians aspects of their careers then use don't really make money off of ticket sales. Most of that goes to the artists they make their money off of drink sales so that is really tied in with an artist's experience in their world. You know you when you finished the show people want to buy a drink and it's just constantly at you from all

angles. You get sponsorships from alcohol you know distributors and things like that they're fueling putting in money to help your career further so they could get more drink sales. So the fact that this beautiful thing that all of you are doing with you know creating and sharing your personal experiences has this undercurrent is one of the biggest challenges I think that we face as a community of people who you know like me I get to enjoy the experience of what you guys are doing. But you know with people not buying albums as much anymore and everything that goes on with with trying to make actual money and living with arts with your art specifically is a challenge.

[00:18:17] So I'm not actually in the music industry but I was in an artistic industry when I lived in Ohio which is where I came from and Cleveland. And I created a space where I was able to put my original music and my grandfather's music which was Appalachia and descent. Some people know as rich runner or hillbilly put the real thing as Appalachia. So I was able to kind of have the serendipity where I suddenly realized I could take his poetry I could take his stories and I could take his music and put it into the nursing homes and I could give out the history and then it grew from there. Suddenly I was playing my Native American flute and I was telling Native American stories and always clarifying that I'm not native american when I was doing this. So when I went out I would do these multicultural programs and create my own music stating explicitly that they were not. They were my original pieces that were assisting on delivery of the art of the story. Didn't do and I don't have East Indian instruments but I would I was able to. And at the time I was making money as a storyteller so I was able to embrace my music and put it in that format. And when I came here as storytellers were a big thing in 95 it was the number one place for professional storytellers. So this is where I thought that I would put my music and my creativity. Things have shifted since that time but I was not fazed as many musicians are with the alcohol situation. I was faced with how many things can I produce. How many programs can I produce. How many cultures can I cram into my head and how many music music pieces can I understand that I really focused on my own history as I was very blessed in that way I no longer do the storytelling and programs however are all I really want to respond about things that are unique about the music industry with these issues.

[00:20:18] Yeah well I. I think you bring up a really interesting point in an alcohol sales industry and how that really drives a lot of things I think. Maybe it's not true across all aspects of the music industry and music consumption and. The life of being a musician. But it is a very. Important and potentially really destructive factor in a lot of areas like I did a lot of touring and rock bands back in the day. I did a lot of that and that's a specific world in which it's just constant drinking alcohol and like you're in bars. Your job is to like basically live in bars and every night you're in a different bar in a different town. Some. Random city somewhere and there's not really much else to do but drink and so you end up getting loaded every night. And you know that's a big part of how I became an alcoholic. You know like it's just like that spirals out of control really quickly and takes over so. In my experience it was a huge fact. What you're talking about is a huge factor but I don't know if that's the same thing you know in the

classical world or the jazz world or unit. In other more traditional forms of music or or what I think it varies. But. A lot of what drives the music industry is the pop and rock and and and hip hop worlds and I think that. It's a big problem in those worlds and like I think the way the venues uh position themselves and interact with the. The sales of alcohol is a very important factor.

[00:21:59] Um and.

[00:22:03] And yeah so that's a that's a good insight. Like I totally from my experience I can definitely identify with that. But I guess it also maybe illustrates a little bit like how. Music is such a large field and how like that's probably not an issue for a lot of people who make music their profession or make it their passion. You know like. But there's still. There's still plenty other ways to become an alcoholic. Right. So I don't know that that is an interesting thing to think about. I guess I don't really know what I'm saying. Other than that that's a good interesting path of inquiry. I think these issues.

[00:22:43] Thank you. The other thing was like when you are in that we are in clubs and bars and playing music and things like that it makes it easier to those who are self medicating too because you have access to it.

[00:22:59] It's constant.

[00:23:03] Thanks everybody. That the next thing I want to focus on and this is some of this is just a sort of hope from the conversation. So these are things that are unique to the music industry and I'm wondering if you all would mind talking a little bit about things that you see that are unique to Seattle. So. both can both be like the positives like Seattle has like. I mean as Somer mentioned rightly we have a various sort of famous and renowned music scene but a huge part of that fame is for artists who have passed right who have killed themselves and that's part of them mystique and that's complicated. So I wonder if you could talk about you know and like gab what are what are some things that are particular to the culture and scene here and how they relate to issues around poverty mental health and substance use. And if you've noticed and a lot of us have been here for a while if you've noticed a change over time because Seattle is also a very dynamic place and it's not Seattle grunge of the 90s like there's there's been a lot of shift. So what's unique about Seattle and how do you see that being constant and how if you notice that change.

[00:24:14] You would think that the you look at the history of Seattle way before I came here. Seattle was traditionally a place where the people came here before going to the to the gold rush up in Alaska and the Yukon. And this is the place where that when you found gold this is the place where he came to spend it. So it was tradition known as a den of vice. And that added to not only that scene but also the attitude towards music and entertainment were basically associated with prostitution and gambling in places where you could separate the person from their money very quickly because people came with their money here. That gold that they found. So that me as long as as as recently as maybe ten years ago there's two city ordinances that pretty much made it impossible for anybody any kid and a teenagers to go to see live music because he was considered that of other hall call thing of mansions so there was something called the Teen ordinance. So teen dancer then has that and I was involved the Recording Academy when we had to prove that actually there was an importance and we had to show we economically. What was the actual economic impact of music in the in the city. We realized that actually music was economically more important than C bioengineering in Seattle and there was like what really. Because it was said that we usually associate with clubs and bars and basically alcohol and drug consumption and the Dan of perdition.

[00:25:47] Like what people fall into the big drain and just come down. But music is much more than there's music source also discipline. So if I'm talking to people as musicians you can see if you want to be a musician you wouldn't know the first things that nobody is ever at the end of that line. There's not such a thing as the ultimate musician that knows everything. My role models are in their mid 80s and they're learning every day. So if you want to make a discipline of music also realize that say if you start using something too much or going beyond the point when that thing is no longer healthy you will not become a better musician or actually become a worse position because a reflex get dumbed down you get blunted by the you know you don't have any more of the agility and and that's a really important thing. If you want to become a better musician than you. I was a principal policeman without discipline. I could just do a whole bunch of different things I think I could do them all very well but one music became a path for me it was like training a dog and I was the dog and now to be trained to to be patient to sit with that piece of music and sometimes would take years for you to master something that I feel so proud.

[00:26:56] And when you feel very proud you get yes I'm at the top of the world I know everything I can just relax. No because then you realize that that's what you thought was the end of the road is actually just another door to another road and love and the harder one. So if you can focus on that that becomes the carrot on a stick. That kind of keeps drawing you forward and then you do everything that you need to make that path be clear for you. And again that the the financial return on that if you become a better musician not necessarily going to make more money. Sometimes it's the opposite. It's sad to say that but what he gives in terms of what I said earlier about the musician being the shaman is because you are living in the intersection of the visible world than in the visible world music is invisible so that's where

we reach. We're like fishermen and fish are women of invisible things that we make them audible not visible we make them audible. And in that sense we aspire people. And that's what music is also community. You you could just play in your bedroom forever and you'll be very happy. But the moment you start to play with others and those others try to play for other people. That's when the community is created and the circle expands.

[00:28:10] That's one of the things I love the most about this area is that you know due to a lot of the weather it brings people in during those months where we all want to hibernate and that's a period of creation but there is this thing that you know people are really drawn to this area and it is a really powerful community when people come together to play music with each other for each other and we are very lucky. There's lots of places in this country who do not have this type of environment that we are lucky to enjoy. There's also this kind of you know wild west part aspect of where we are because it is more expensive to tour in and out of Seattle than most other places in the country. So we have had to work really hard to create a wonderful music community for ourselves and not as much I mean now. Now it's a little easier with touring but it still is one of those things that we have a very thriving community because of our isolationist natures which I think have worked in our favor for creating some really powerful and amazing music that's come out of this area.

[00:29:27] Uh i i i don't remember exactly what prompted this and in my mind but something that one of you just said remind me reminded me that. For me music was both a path into that sort of. Downward spiral. Sort of joking that you were describing and also the path out of it. So I think that's really that's something that maybe we haven't really talked about it that there's all these beautiful. Outcomes with music and music in our our lives are made so much better by it. And um it's just amazing force but I think it is also capable of. I don't know about directly but at least indirectly being potentially destructive and potentially being a negative force in some people's lives and I think that that happened with me. Um. It's not music itself. It's what humans do with it. And I think really it boils down to capitalism really you know and how how capitalism has tried to. Take this beautiful pure thing just like it does with everything and turn it turn a profit out of it and the mechanisms by which that process happens are incredibly destructive. to all things. And music is not immune. It's not it's not immune to it.

[00:30:51] So. I think it's important to. Temper our sort of. reverence for music with the reality that it's also potentially it can potentially be a destructive force as well. It's it's less common I think and I think that that's. It's certainly something we don't talk a lot about. Um but that's I don't know if anybody wants to respond to that or comment on that. I'd be curious to hear what you guys thought about that idea that like it can be. It's it's a good force in the world but it can also be potentially destructive or potentially lead to problems for people in their lives. Um maybe I'm alone and maybe that I'm the only person that's ever happened to. But I do feel like there's a direct connection in my own personal experience there where my own path and

music really did help lead me down a path of addiction and um and and depression and subsequently was also the reason that I was able to pull myself out of it. But. I don't know if it would have existed if that problem would have existed if I if I didn't pursue music as a career.

[00:32:01] Mike my experience with music is there was quite a when I was working as a storyteller which also encompassed my original music. I realized how fortunate I was to have a package to sell that it became me selling me. I was everything I was running the whole thing myself and health issues you know came into full force with me and broke that down into nothingness. So you know my obsession with the Art Forum and the expression of the art form and me me me me me because I was a solo artist broke me down and it's only been I would say within the past six months to a year through all my recovery issues going through that I was a. I was a person in recovery doing music and that's what broke the open as my music was an isolated force. It was also an ego force. So in that way you know the shield is put up it's me.

[00:33:04] Hey this is me.

[00:33:07] And in my recovery the most expansive idea that has come has not been through the music but through the idea that whatever I've come through my hand is out to you.

[00:33:18] Because I'm not alone anymore in the music I can hide behind the notes I can hide behind the composition I can hide behind the look good.

[00:33:30] And it wasn't until I lost my flute in a psychotic episode on the streets that I got it that I had an issue that was much more.

[00:33:40] Important to handle. Then whether I was gonna make it in music my flute is like HAD BEEN LIKE MY BEST FRIEND It was my voice. But I had to break down so that I could be brought up to have a place where I can speak to you today. That I can speak my truth but I can also listen. Thank you.

[00:34:03] I feel like something we're maybe floating around a little bit I'm about to ask you a question Leigh in case you're going to respond to that but I I'm I'm curious about it because I think what we're talking about something and we can continue to talk about it because I do think it's important and I'm going to ask about it again later which is sort of about the fundamental force of music like why why we need it what's so important about it. But I also

think sort of like we were just talking about Paul there is this sort of double edged sword of how music gets defined. And I'm I'm directing this question I let you Leigh because I feel like you're you're so inside of the industry you get to see so many people come through your club you know who are trying to define a kind of success. And I'm I know that that gets defined differently for different folks but I wonder if you could talk a little bit about how you see folks that are coming through the club how well being and life stability gets impacted by pursuing music and trying to be successful in music through through that venue specifically for my for my experience the people who are coming through the venues the size of the tractor they're touring 150 plus days a year.

[00:35:11] So that means that they're away from their families their friends their done their stability circles their homes all of that.

[00:35:20] And it's really easy to get off of a good you know like a path where you have strong support and all of that because you're just running from city to city in these long drives. Second a van full of other people just like you in that situation but the ones that I see who are more successful who work really hard are not the ones who are partying and treating it like this is like a good time fun thing. It's it's the job and they're treating it as such and they're treating it is the. This is their business and they're doing all aspects of it all the marketing all of the you know communications with fans via their social media. They're doing their merch sales. They're coming up with all of that. In addition to the creative outlet which is fueling that industry that they're in. But I feel like. It can be really trying like one of the things that um about technology that I think has been really positive as I see people. Students a load into the venue and they have a few minutes of downtime. They're on face time with their families. They're talking to their kids and checking in with their people and things like that. So that's helped a lot of ways bring some a little bit more stability on the road or sometimes families will tour together things like that. So they're finding different ways to make it so that it's their. They're working towards being very healthy treating themselves well on the road.

[00:36:59] Yes this is really important I think to to have this thing. We have a culture that Tencent treats musicians we call them stars or superstars and we think of this inaccessible people who live in a bubble. Many times they have to live in a bubble because they created a whole system around them that they cannot go outside and walk into a fan. Are there a lot. There was something because oh my god is that persons over there. The celebrity I guess is the word that I'm trapped so in trying to make musician a celebrity. This is something the music has gone through ups and downs if you look at the history of music back in it was like sacred music you were like Johann Sebastian Bach.

[00:37:39] He was a church musician. He was basically hired to write songs for somebody his baptism or somebodies wedding or somebodies birthday. And for him it was never about him it was about the music and then music went through times he was the very tools that person who could sink the. How I note you could play the FASTEST VIOLIN AND YOU COULD BE THE MOST sort of like the Olympic Games of music where you played faster or louder or it reach more notes with your hand on the piano you would be a better musician because of that sort of quantitative aspect. And now we're living that's like how many million records ever sold. OK so maybe I sold a million records. So that's really good. Well but you sold 5 million so I suck because I don't sell five million. So I mean and when it becomes that kind of metric and you see this every day you just have to open any kind of publication. Wow. The emerging artists perhaps that person is being you know sweating there for 10 years 15 years has said Wow just came into the scene because we sort of equate popularity with quality which nothing against popularity.

[00:38:49] We all sometimes we used could be very popular and have 100000 people our concerts but that has a huge price. So I think that as a musician you all with first of all to the art that you chose because that is a sacred thing for me it's like music is my job it's my hobby it's my pastime it's my religion. So as I tell people say well I'm going to be 65 years old as you people say well what were you going to do when you retire to say I'm sorry I retired at the age of 23 because that's what you're doing to retire you do what you finally always wanted to do. I started I'm a biologist by training but then to become a musician at the age of 23. I retired right there. I do what I like. I wake up motivated and I think I'm not saying that it has to be the same for everybody but I'm saying you can be like this music can be something that really keeps you on the path of becoming a better musician you become a better person. The process.

[00:39:47] Actually job you know I'm going to go back to you again just because in addition to the other things that you do in your life you work at CORNISH As you mentioned. And so you see a lot of young people kind of come through and coming up in people that are aspirational that are learning and discipline. And I'm wondering if you could talk about how you may need a few anecdotes or thoughts about like how you see struggle start to emerge with folks around these things mental health wellbeing and some positive strategies that you've seen or that you've been able to connect young people with so that they can stay on that path with music that's that can be a positive.

[00:40:20] One of the things that has happened is that over the years I've been teaching. CORNISH since 1994 so this is going to be my 25th year teaching there. Is that we have seen the the age of the incoming student kind of lowering down. We used to get people like in their mid 20s. So now we're getting people like 16 17 people who are graduating out of high school earlier and then some of them super motivated and some of them kind of like I mean at 17 years old I had no idea I really had no idea of what I was like Oh I know exactly what I want to

do. I mean I know I liked a whole bunch of things but I could not draw a path for myself at that age. Maybe some people Canada very focused on that. But for me it was just like woo my buddies is. Who am I. Well what is this thing growing on my face. You kind of get. Puzzled by everything that helps so we see a lot of that we see people they're very focused but we see people that kind of like well maybe I'm going to be a classical vocalist but then you hear some gospel music so I'm gonna get gospel vocalists. Now I'm gonna be a rock pianist because.

[00:41:25] So it's OK to experiment all those things. So I believe that in music especially so in the more recent years the better ideas for everybody to try to become more of a generalist rather than a specialist because a specialist is like Oh I play the oboe and only play the works of John Sebastian Bach from the last ten years of his life and only that. And then you become like I had a teacher there say the specialist is the guy who knows more and more about less and less and to get to the point and know everything about nothing. That's the logical. So on the other hand my own study biology was ecology so it means you look at all the relationships and I think your music is that theory is important. It's not fundamental that people cannot read the note of music and they play amazing music. That's people who know all the theory in the world they cannot play Happy Birthday to save their lives. So there's all these aspects. Am I saying the theory is bad. No. Fear is a fantastic two but you have to learn. These are all different parts of a very wide landscape of music. So if you lose if you write music for who is all about the brain and you lose your heart you lose your intuition you lose the connection with that invisible part.

[00:42:43] If everything has to be explained in music then a lot goes out that you don't access anymore. On the other hand if you're totally intuitive musician and you show up for a gig with somebody everybody puts music in front of you and you don't know what those little dots me you're also missing on a lot. So I also suggest to people that yes learn a little bit of everything. Some people are more brain oriented some people are more body oriented some people are more heart emotion oriented. We all need all three aspects solved. It's hard to tell which one you lack the most but that's what you have to work on and eventually hopefully reach a state of balance with all those things and in growth so we try to tell that to the students not to try to push them into like one you'll have two days or so to try to because many times the students we get a Cornish when they graduate they're not going to become professional musicians they become better people whatever they're going to do so we tried to help them to become citizens artists innovators creative people so to that I think is more important.

[00:43:47] And I'm wondering if some of the rest of you might want to respond to some sort of positive strategies that you've seen maybe people who were struggling or like waves that you've seen. I struggle happening with somebody in the music industry and some positive interventions that you've seen some success stories and why maybe that intervention was.

[00:44:06] Um I sat down with artists who are working towards being professional musicians and kind of helped coach them with how to integrate the business aspect of what you have to do in order to have a financially successful music career. Because that's oftentimes the hardest part of what an artist has to do. Like they they can spend all the time and they want in the studio writing or you know learning to play instruments and things like that but then they they crumble when it comes to posting about their shows on social media and doing that type. That part of the game or being able to ask for a certain amount of money. When is a guarantee when you're playing a show. Things like that. So I sat down with a lot of people and kind of help them overcome that because there is you know depending on what their personal and professional goals are there are certain avenues that you want to look into. And just finding that that little bit of support and sitting down with people often really helps just because they know that they're not alone and they know that they're they're stuck what they're struggling with is not you know just what they are failing at because that's a that's a scary thing for people to believe and so we're just talking a little bit like I do a lot of social media.

[00:45:42] So I coach a lot of people with that.

[00:45:44] And just to be authentic with themselves and have fun with it and put that kind of creative energy that they put into their music into all aspects of what they do with their career.

[00:45:58] And I think that's one thing that I've seen a lot of people after they kind of just get that kind of basic information kind of flourish.

[00:46:10] Hey.

[00:46:14] Cool. OK. The next question I want to ask Ray and Brenda and I'm curious if you could talk about.

[00:46:22] Engagement that you've done with supporting organizations or service organizations and ways that you've seen maybe that they come up short when it comes to engaging folks with like this creative capacity maybe artists musicians like the ways that that's not a good fit sometimes with how support services do what they do and also positive experiences that you've had maybe with path with art like weeds when you can see that flourish when those support organizations look at the whole person as an artist. Any any sort of

pluses or minuses that you've noticed in engaging with organizations that support folks that are going through a hard time.

[00:46:59] I think the very nature of what uh what addiction is is really misunderstood by or poorly understood by most folks. And um.

[00:47:10] So just with that in mind it's often difficult for service providers or the folks that work for the service providers to really kind of. Have a have a grounding for a good connection with the person that they're trying to give aid to and that is is really critical that there is that connection in my experience. And I would go so far as to just also offer that. I mean there's there's so many facets to what addiction really is. I mean.

[00:47:43] When you think about like I'll use.

[00:47:47] Use me but when. When I remember when you know when I was growing up and I would see people on the street and my folks would point out you know that guy is an alcoholic. And it's like OK.

[00:47:57] So that was my association with what alcoholism is it's like you're out on the street you're stumbling around and whatever you have no place to live.

[00:48:07] So that's that's like that's. That was such a misconception in my own mind of what addiction is.

[00:48:15] And I carried that with me for my life and.

[00:48:19] How many of. How many of us like enjoy a cup of coffee every day. I know I do. I still do. And how many of us enjoy maybe two cups every day. I do again. And if I don't get that cup of coffee in the morning.

[00:48:33] Later in the day I'll have I'll have a headache. Well that that right there that's caffeine withdrawal and I don't know if anybody else has ever ever experienced that but that there's there's the physical addiction right there. But then there's the other part where there's the

mental obsession that came with with my alcoholism where even if I even if I went through that with those withdrawal symptoms of not drinking for whatever a week or a month or even a few months at a time. So I got over those physical that physical addiction. There were still this mental part. There was this mental obsession there was this connection that had been laid down in my head. That when I am feeling uptight I'm feeling anxious. I'm feeling overwhelmed. Whatever it is that I'm feeling that will fix it. That that alcohol or whatever that marijuana whatever it is will fix that feeling. And so there's there's you know addiction is not just a real cut and dried. Simple to understand peace. That's just two facets of it right there that I've laid out for you. And there's there's many more. And so.

[00:49:40] That has been one of the biggest things that I find lacking in the services that I've tried to make use of in.

[00:49:47] Finding my path out of my addiction.

[00:49:50] That said there have been a lot of personalities in on this path as well that have offered.

[00:50:00] Love and acceptance and that is a really has been a required ingredient for my my way out. And so I don't know if I can say too much more about that at this moment but I would throw that out there for a.

[00:50:16] I would mention just one word two words very important. You can always go to a public computer here and type that. It's called Music Cares. So if you are a musician Music Cares will ask no questions and will help you out in. And you have it's amazing. But they have a lot of resources that go unused because people are afraid to ask and that. And it's specifically geared for musicians. So they really it's an organization because people think about the Grammys and all the whole schmaltzy flashy thing of the Grammy. That's not that Music Cares it's something that happens 30 365 days of the year. And it's really you know people know you're not in there because you probably see the organized safe rooms in places like Bumbershoot and festivals. They reach out for musicians that had all kinds of problems got their gear stolen or hurricane floods fire all those things that happened. Music Cares are often there before and yet government agencies are to help musicians to help them recover lost gear to help them recover their own integrity and health. But for many reasons financial substance abuse alcohol homelessness and they it's amazing how. I'm very happy to be associated with that. And then we does donate stuff. Musicians donate that goes into auctions them when it goes exclusively for that. So Music Cares is a really good word to keep in mind.

[00:51:48] My experience with addiction was basically around food with eating disorders which was compulsive eating bingeing and as a diabetic that's deadly. And so my experience was I had to go out of state to get treatment because there wasn't anything that I could go to that worked the way that I needed to help because that prior to going out of state I wasn't dealing with the mental health. So I have what is known in the field as co occurring with the eating disorder which is now in remission for me. Thank God. But in terms of the artistic element I would say that the agencies that I've attended. It wasn't until the most recent agency that I mean we had poetry classes and that's where I made my deepest connections was with poetry. It's only recently that I've come into path with art but so with the behavioral health agencies I've been to several and there was nothing offered except for at this one where I finally landed where I had nowhere else to go because I had really hit bottom in psychosis and bipolar and PTSD. So you know at the agency there they provided poetry. We recently started a music class there but I really and I had been doing a lot of music healing work on my own. There used to be an organization in ninety five here on Feinberg island that was about music therapy but I'm sorry I don't recall the name of it. So in terms of my own recovery I did a lot of alternative work so I was always using my music and I was always using my writing skills to find healing.

[00:53:23] I was grazed in that matter and that's the thing that carried me the most. But it's also there's a thing that was the most damaging because I wasn't with people. I mean it's only recently that I've realized in my own mental health recovery with my CO occurring disorders that music really doesn't happen unless I'm with you. I don't need to put up an invisible wall. I need to be with you. And so my recovery brought that and so I had experiences at various behavioral agencies. But I got most of it on my own. And then when it came into war western medicine in the agencies that I was at. And I would have to say that the most positive thing was that the poetry class that was offered they're going through a movement now that has been happening called peer support in behavioral health agencies across the United States. But a lot here they're having people with lived experience like myself who are acting as associate counselors or assistance to people who are trying to come through recovery. And I feel that that whether you have the certification or not I have it. But what I experience with path with art was just an amazing amazing experience just mindblowing because I'm finally in a place where my music isn't isolated and I got to be in classes where I could give. And it wasn't about me it was about we. So you know I'm very indebted to a part with art and very indebted to being able to speak today and I think I've said too much.

[00:54:53] You did great Brenda. Thank you. I'm going to zoom out and do something which my partner tells me is really annoying. But I mean ask a super big question what is my want and do your best with that.

[00:55:07] I know not everyone's I mean maybe you're like I've been practicing with this question my whole life but it's something that I really like to think about it is something I always try and come back to because I know I don't do something this is a kind of question that we ask enough but please grapple with and attempt a response to what's at stake or what do we lose when a lifelong sort of positive or career in music is a treacherous path.

[00:55:37] What do we lose when a lot of folks fall by the wayside trying to make this current work for them like what's that costing us. But this is such a challenging path for folks.

[00:55:51] Or another free way to think about it. Just to complicate things a little bit is what makes music an essential thing that we need in our world right now today. And I know we've always needed music and music Music's an important part about being a human. I'm thinking of like May 12th 2019.

[00:56:08] Those two things put together. Do your best.

[00:56:17] It just it's you know it's a big big question to be thinking about. I think with a lot of the stuff that's come up recently with me to that movement and finding out that there has been a lot of people who have been suppressed and dissuaded from the path that they really wanted to do because of folks in power abusing that power I think that we've missed the opportunity to hear a lot of voices that we would have could have become our favorite records or songs that have gotten us through some really difficult times. And I think that that's one one thing but that's you know that this is this is a recent thing that's being talked about but that has always been a part of you know any any artistic industry where there's gatekeepers.

[00:57:14] Right now we're in a good mix of having a little bit of the gatekeepers but we also have the ability to make music create art in our own homes. We have the tools we have the technology we have all of that that we are have at our fingertips that we can do to share our own personal experience with the world.

[00:57:37] And so I feel like it can be. Daunting when you think about how many steps it takes to get to. B but beyond say um but there is if you don't try. That's um a missed opportunity for the rest of us to not get to experience what you have to share.

[00:58:02] Yeah I agree with that she said the word gatekeepers and that's important because somehow we feel that there's this it's like trying to get into a nightclub and as a big bouncer

there that doesn't allow to go in unless you are wearing something unless you. You show that you make more money. That's it. So so there's a lot of external appearances that I've heard from good friends of mine musicians in Los Angeles that they had to buy cars that they could not afford so they could park the car in the parking lot and get called for games. I said Wow you're driving that car so I'm gonna use that does like I had no money. That I had to buy the car credit. So this whole idea of the external aspect of it also. It's also another proof of the power of music because everybody who's like a control freak wants to go into music. Everybody who's good but who wants to assert their ego or their power over people they're like oh they're sort of like they're what you call the the worst really desires what you really want is to control a lot of people.

[00:59:08] These people usually find one of the two jobs that border agents or their music in the music business in very high positions of power and then that's when as you said the meta movement than how people when that starts to come out because it was was a whole thing about not telling what goes on. It's a no man's so no woman's land you know the borders like that when you are at the border with any border. I'm not talking about this country or any border in the world that that's a no man's right that edge there of the line. Anything could happen there and you have no voice You have no rights you have no you're absolutely in the music world there's that too. People say why if you want that and you have to do this and all these conditions which music doesn't get music never asked for conditions.

[00:59:54] If you want to play the violin you got to practice two hundred years no you can play the violin. It's not going to be very good to start with but the whole path of music has to be seen as I illustrate to compare it to like you want to a farmer you're going to plant an orchard OK you're going to start an orchard you're not going to get your apples or your grapes or whatever is that you're going to get on the first year. It takes a while for that to mature and you have to take care of it for a long time and once it starts to produce then you start to harvest. You cannot just sit back and just harvest just to have to continue the maintenance of that. So it's a life long and you never stop as a musician. There's never gonna be a place where you can say well no I don't have to practice anymore. They'll have to to reach out and let people know about my record or the social media and to be able to publicize that. The good news is that before the gatekeepers for you to make a record you had to be one of the very few people chosen by a record label that had the millions of dollars necessary to put with a recording studio together. Now your bedroom your recording studio and your Billboard's gonna be the size of the screen that's going to be people looking at your Jew or a thing on land whether it's Bandcamp or Google or or Facebook or any of the other social platforms but it's important that you need to know that that's you know you need to let people know what you're doing.

[01:01:23] I think it's important and not everybody's good at that. A lot of people are introverts. So you know other peoples are extroverts but the important thing is that if you're an introvert

naturally I have students like that as soon as you who let their hair on their face because they don't want to show their face they're so shy but still say you need to find somebody who will be responsible for that. A friend of family a spouse a partner somebody that can help you be that that public face because if we are in the way we are in the marketplace and sometimes we feel embarrassed about because you put so much of your life into the music and you put the lyrics or the words mean so much to you of what you've gone through is the experience. And so most like you you naked vulnerable by putting out the Hey you want to buy my record I talk about my my horrible life that is good. It feels kind of like self defeating but it's a work of art and work of art need to be. Seen and heard share so there's a communication no aspect of music is very important. Sometimes you need to help for that and help is good.

[01:02:35] Other folks on a train answer the big question.

[01:02:40] Well I'd like to go back to your original question for just a second. I don't know how insightful this is but it might be relevant. Um the idea that what do we lose along the way when um we call out people who like just couldn't make it or the gatekeepers keep them out of the club so to speak. To follow that analogy. And I think one one thing that's interesting to think about. I don't know if this is again I don't know this is useful or not but maybe it is is that like I the way I see. People who are making and this is universal for all art making it's not just music but the people who are making the most compelling and interesting work at any given time are the people who are. Have truly honed their own individual voice. They're not regurgitating things other people have done. They may have influences and we're all influenced by our world in ways we can't even fathom. So nobody comes out of nowhere but. The people who are the most successful artists are the people who have honed their personal voice and their personal vision for their work. And when we call those people out in this industrial process of producing commodities and the way the music industry works or doesn't work.

[01:03:57] We lose a lot of that. We lose most of that. It's chaff. I think that's really sad. I don't know if it. I don't know if that if it like. I mean there's got to be some type of system in place to where people you know I don't know. Like I don't know what that means but I think that it's important thing is to just point out. And it's great. It's really great for me at least. I get really excited when I see somebody who's really successful and doing a really good job. And it's clear that they're the only person that can make that work. That's the most successful form of making art I think. And making music is to see somebody who is totally unique in their vision and pursuing it really effectively and is also successful. It's rare it's really rare but it exists and there's plenty of examples. I'm sure we can all think of. Plenty off the top of our heads but. How many more of those potentials are out there that have become chaff. You know that are just. Cold out of the system and rejected I guess and or maybe you know. Maybe they maybe they gave up too early. You know maybe they didn't have the stick to witness but also like

maybe it shouldn't be so freakin hard for them. You know. Again I don't know that's helpful but it's a thought something to think about.

[01:05:25] Go ahead.

[01:05:26] I was just going to kind of piggyback on what Paul said and I mean what's at stake and what do we lose. Um.

[01:05:34] We don't know the possibility and potential is what we lose I what my mind went to was an artist that I just absolutely loved as a guitarist named Danny Gatton. And if you've never heard of Danny Gatton or heard his music go look him up because he is just amazing played rock and jazz and rockabilly and he was he just had such a unique incredible sound.

[01:06:00] And. By being rejected over and over Danny's mind basically he imploded on himself and he took his own life. And so what. What did we lose. I mean we lost not only the person but all of that work that he still had in front of him to do. And so what's at stake and what do we lose we just we can't. No possibility and potential.

[01:06:28] Now there is something about the stages that you go as a musician because your own path is your path whatever that is whatever twists and turns that will take you and. Many times were a jealous because we could open the newspaper open you know turn on the radio and hear somebody that says embedded in that person. How come they're gigging that place where I wanted to gig I'll come into the store and I know I'm better musician that. And at times it's very easy to feel frustrated jealous feel neglected rainbow. There's a kind of a joke but it's not really about the stages of being a musician. And I'll use my own name for that. You say like who is your Venus sometimes not. Mm hmm. I've heard of different centers that. Oh I'd like to hear drive innocent doesn't it get me driving a sense doesn't it. And then get me another cheaper drive the as net and it goes down into like lives of innocents. So it's like a it's a it's a wave. But that is just a wave of public awareness of your work. That doesn't mean that your work is not going in a different direction than this wave. So sometimes it's very disheartening if you fuel all those human feelings of jealousy of.

[01:07:44] I wish I be there but at the same time you understand that there's not just like a We're not climbing a mountain or there's like a top and there's only room for one person at the top. It's just like it's that it's a series of steps. It's like looking at this auditorium here and everybody sitting on different levels of the auditorium. But there's one rule the only rule I believe with music is that you will not move to the next stage until you help somebody who was

in the lower stage then you two come to the stage where you are. So instead of competition that band versus that band and that person is because sometimes you're not moving forward because you're actually neglecting to bring somebody up to the level where you were. And if you can do that sincerely you will find out that most success stories are they seem completely haphazard. I bumped into this person in the buzz. Turns out that person rescued my career or things like this they would say How come you know the synchronicity of it the serendipity of it is amazing and how that builds up. So I believe in those things.

[01:08:49] I think that some of the most amazing things that happened in my life there were never planned I maybe I was ready for that moment but maybe the other person was ready for that moment too. So life is made of these encounters and you have to be open to that maybe when everything looks the bleakest is where something's going to happen. So I tend to see the glass half full in that sense and that sometimes when I don't have a gig it's a message that I need to practice more.

[01:09:18] That's what Brenda. Did you want to try and answer that big question.

[01:09:23] Yeah I I again I'm I'm not in the music industry but my heart is in my music and I think it's critically important. To never lose the heart. And to always let your specific individual light as you express your music shine with everyone else because that is what's so critical to me and what you were saying about reaching out and helping another that's that's what it's really about. Because the divaness is destructive. I mean diva is going to take you to the road to hell. Because you're not gonna have. The light of other people's shining with you it's. It's the meat business. If music becomes the meat business. Then it's a living hell.

[01:10:21] Yeah. You can't do it alone. I think it too. At least that's how I interpret what you're saying is like it's you know. And like what you're saying. I mean you know pulling people up with you and helping out other people I think that that's something that we really like we're we're we've lost or we're losing in a lot of.

[01:10:42] Art music culture and. I mean again I think it stems from a lack of resources. And so there's like a like a larger like there's a there's a higher level of competition for what limited resources we do have because we're always underfunded. We're always under a deadline. There's never enough to go around. We don't support the arts like we should.

[01:11:04] You know and that's a whole nother panel discussion for another day. But but like a lot of it stems from that I think and like um. I just I guess just to reinforce what you guys are

saying like it's just. If we are going to make the situation better for everybody we're going to have to start thinking more as a community and being more supportive of each other and each other's work and less sort of myopically dedicated to our own work and promoting ourselves and that like. If you pull people up with you you rise together that idea I think really applies in the music world how it exists currently. Thank you.

[01:11:48] I have one last question that I want to ask and then ask you all that turn. Keep it brief and then we're gonna open it up to the audience. But I do want to.

[01:11:55] I do want to ask this question which is somewhat based on this conversation today but also obviously everybody who's here brings a wealth of life experience so if it didn't come up today what you're like now what I really think this please share. But based on the conversation today what is an action or recommendation that you would make to one of the following a music artist an industry gatekeeper support professional so somebody who's like working in services and or a music consumer and you can be like this one thing for all of them or I would really based on today's conversation I want to share this thing with an industry gatekeeper clear.

[01:12:34] Ok go have at it.

[01:12:37] For me it's one word. Listen.

[01:12:43] For me if you're if you're dealing in the services of mental health and social services you've got to bring in the creative light of the person and make it part of their therapy. You cannot separate it because that's where the real healing begins is internally with your own internal music.

[01:13:04] I would say take a chance and that applies to a lot of the different groups that you mentioned there. For artists take more chances the gate keepers take more chances for the listeners take more chances. All of this will get better if we take more chances and everything that we're doing. The industry people as well. Instead of like just going for the sure thing that commodity that you know the reason. Popular country music on the radio right now is so awful. Take more chances. That's my.

[01:13:45] I think just.

[01:13:47] Um for four music consumers and listeners and and art consumers um be more intentional intentional about your relationship to the arts. Engage with it more. Think about it actively. Make it a part of your life. Your life will get better. I promise it'll be more interesting. It'll be more enriched. We have a tendency to be very casual about how we approach music and it's it's a commodity. It's a throwaway product and.

[01:14:17] I in a way I think it's kind of. What you guys are already saying. Listen. But like really listen take more chances. But like actually take a chance like I. I don't really like rap music OK. Well listen to some rap. Force yourself to do it even if you don't like it. You'll be better off for the experience and then for the people in the industry. For musicians working. Again I think it's just about supporting each other and supporting the community and trying to do things that promote all of us and all the work we're doing. You know pick somebody who you're in a position to maybe help out you. You might have some some privilege and some advantage in your current situation and can use that capital to promote somebody who is unknown or an emerging artist has chumminess. You know um and and. Put your you know put your belief in them. And that a little bit of that goes a really long way for a lot of people. People have done that for me in my process of trying to build a career in music. And it's the most helpful and beneficial thing gift I've ever been given.

[01:15:33] And.

[01:15:36] We can't we can't make it alone. We can't do anything alone. Really. You just can't.

[01:15:44] Ray do you want to add anything are you good up to you. Oh I am good but a little bit.

[01:15:55] I like I like what everybody added at this for this last part.

[01:15:58] And. I'm not sure that I totally understand the question but I would. I would say put forth to everybody. Um. Uh. That's involved in music. It's like um remain remain humble. Stay connected and give back one of one of the favorite my favorite things that my band does and we're almost all here today to support this is. I mean we do so much pro bono work. It's like we did a show a few weeks ago several several weeks ago at a at a. A camp down in South Seattle. And just that giving back to the community to help build community is so not only is it

good for me to give but it's like. For the folks that we gave to it's like they were so gracious and thankful and it was such an amazing experience. So stay connected.

[01:16:57] Some think all of you thank you all for your fair wisdom and please stick around for maybe just a couple more minutes. If anybody out there has a question that you're like oh this is such a cool group of folks and I have this burning question it's OK if you don't but if anybody does.

[01:17:14] No. Yes. One. Okay. Go for it.

[01:17:19] And I'd like to answer that. That was a very brave question for you to ask us. That's a gift.

[01:17:28] I think what's really key important is I myself have discovered that even in myself you know wanting to over a or compensate for my mental health compensate for my cold occurring disorders. And I really think it's it's key. The more is done when you are silent than when you are active because that's when you really hear the music is in the silence. And I'm speaking to you whether you're musically inclined or not. You know I come from a rich background of different cultures and understandings and the soundless sound. And I think there is a way to combat that competition is that you don't. It's become the best you can be. But look inside Don't look outside. Because there's so much out there that's beckoning you that you can't hear what's inside in your silence your heart will tell you. Whether you're a musician or not. Some of us are hard speak through music poetry writing engineering chemistry. Listen to your heart and don't listen to the static of the white noise or the whatever noise that's out there. Give up the idea that everyone else out there has it together.

[01:18:43] It's not okay to crash. Trust me.

[01:18:49] I agree with that. One of those things that's a lesson I had to learn it all catches up with you every last minute that you put off taking care of yourself. It will hit you in a real sideways way that you're not expecting at the worst possible moment.

[01:19:06] So I know that that you know drive and ambition and you want to do you want to be seen as doing the best that you can be doing and so you play that game for a really long time. But it all will catch up with you. So she said just focus on listening to what you what your what your body needs what your soul needs your heart needs and not what anybody else is thinking

saying or doing because they're also. Struggling with these same things as well and they will crash as well. And so the more care that you can give to yourself and trust your own judgment and trust your own strengths and talents and abilities the more that you do that you will ultimately be more successful in the long run.

[01:19:54] And I just said to that I agree with what they both have said here. But remember that music is an art in time and as a college teacher and I see a lot of students dealing with exactly the situation that you have described and in the end it comes down to how you manage time because people say oh I wish I had time I don't have time I have don't have time for this there's no I mean time is the only thing that everybody on the planet has the same amount.

[01:20:26] We might have different ages different money different food different sizes different colors different shapes. But time is what we all have the same. So when people say they don't have time it's like nobody has time. Time is not something that we have but it's something that they if you don't manage the flow of it. I mean that for everybody. That's a generic sort of like yes it's a platitude it's a duck. But at the same time because our our area of work is the work of music which flows in time it should be something that if you learn how to play music you also learn how to manage time is your song gonna be five minutes or 50 minutes. That is a big question is are you going to take 200 courses of improvisation or two. So these are important questions I have to do with the time of music which is very different than the time of clocks and watches and days and weeks and years. It's a dynamic time. So that's in other words to see time as being that I think you put yourself in the creative the same way you are creative about the time decisions you make about your music. You apply that to your life the dynamic time of your life is what was going to tell you. Not yet. It's the time when you see the window passing and you see it. Why jump now or do I wait until the next window which may never come. So that we cannot make that decision for the artist but your intuition my guide you with that.

[01:21:56] All right. So I'm going to have a wrap there because I just looked at the sketch and I was like oh let's pass that a little bit. So I want to say thank you to all of you for being on this panel. I know we've got a small but rowdy group could give them a round of applause for have scared. as. Thank you all so much. You were great. And I just want to do that good collaborator thing of plugging Paur's show one more time which is at town hall free and open to the public on May 23rd. If you want to hear more of that music is available to you.

[01:22:32] And I think now JJ is going to take over J.J. who works at Path for art and was a huge part of making this event happened was a huge part of supporting and his community work when we were in residence at the bridge.

[01:22:45] J.J. Stein everyone.

[01:22:51] Thank you. I've had to use the bathroom for like the last 45 minutes but the conversation was something I didn't want to leave.

[01:23:01] Thank you.

[01:23:02] Ok. This will be quick.

[01:23:06] Ok. So thank you everyone. The jammers the the folks who play music with us. We do that just about monthly and it's always a amazing experience for me. So I work a path with art. We're an organization that is dedicated towards transforming the lives of people who have experienced homelessness addiction and other trauma. Using creative engagement as a bridge to community and the path to stability. That's the mission statement. And I manage the music and performance pieces so we have a choir music skills classes like electronic synthesis and songwriting. We have the community jam sessions. We have an instrument donation program so we can get instruments in people's hands.

[01:23:55] And we do performances and special projects. I actually had. Slides for all of that.

[01:24:05] So this is our choir. So we got to perform at Safeco a big part of what we're doing is providing in addition to just giving people the experiences and the education. We also tried to give opportunities for people to actually give back and play for other people because there's definitely value and in doing that. And so that's my favorite thing is being able to provide like awesome experiences so Safeco Field was one of them. We have. we worked with Trump and he is an incredible sound sculptor and it's pretty renounce. He worked with our students and they made this. It's like a musical wagon. It's really challenging to describe buddies at Seattle Art Museum right now. It's midi control. There's flutes there's like a keyboard there's a drum kit on there and marimbas and so we had students we had artists musicians come in and there's poetry that also plays from there. Some of the students here actually have composed some musical compositions there. So that's at the Seattle Art Museum right now kind of over near the ticket desk and it's free. You don't have to like pay to go in to the museum so I recommend that. And if you want to get involved with that. Also we are actually looking for volunteer docents so that's one way to get involved. But the thing I really wanted to show you is this is pretty. I want to present a music video. So one of the cooler things that we've done and we had a collaborative songwriting class last quarter that was at least four or five people here that participated in it. They wrote a song together. They recorded it at Jack Straw. That's like a



community nonprofit recording studio in the u district. The song is called Mosaic inside me and I just want to show you that.

[01:26:16] If I can figure out how.

[01:27:38] It's hard to see the light. Yearning for a better night.

[01:27:44] It feels like life is over.

[01:27:55] Hunger takes its toll something chewing up my soul. I can't think when I can't eat. I will take my shattered self pick up the pieces of my wealth and make a mosaic of my reality. I will take my shattered self pick up the pieces of my wealth and make a mosaic of my reality.

[01:29:07] Every piece broken finds its way back to the soul. Every step forward is one step closer to home. Every piece broken finds its way back to the soul. Every step forward is one step closer to home.

[01:30:05] Every piece broken finds its way back to the soul. Every step forward is one step closer to home. Every piece broken finds its way back to the soul. Every step forward is one step closer to home.

[01:30:44] Every piece broken finds its way back to the soul. Every step forward is one step closer to home.

[01:31:15] Every piece broken finds its way back to the soul. Every step forward is one step closer to home.

[01:31:32] So thanks that was really important to me. I feel like. Like not everybody has all the talent in the world. So it was a really amazing opportunity to watch. No matter where people are at they can participate and feel and feel like what their their contribution is important to the whole thing. Because I know the song wouldn't be at all the same if it wasn't. If all of these people and there were more that weren't involved you know.





[01:32:07] So yeah. Anyway thank you all for coming out and thank you everyone.

[01:32:21] This podcast was presented by the Seattle Public Library and Foundation and made possible by your contributions to the Seattle Public Library Foundation. Thanks for listening.

