

15:03:32

15:03:32 >> Is an amazing student and teacher.

15:03:35 I think the best teachers of the lifelong students.

15:03:38 Sonja has studied any teaches about -- mindfulness -- yoga, sound healing.

15:03:43 So, she is a fantastic colleague of ours.

15:03:52 After that, we turn it over to a poet to discuss one of the poems that came

15:03:56 from the season of poetry unbound.

15:04:00 You are going to have

15:04:03 Frank X Walker, a wonderful poet from

15:04:05 Kentucky and Frank sadly had a death in the family.

15:04:08 So, he was unable to be here.

15:04:13 It occurred to me to reach out to the poet himself

15:04:17 of one

15:04:18 tree -- hour one poet that we study today.

15:04:25 And he was able to move his schedule around so that he join us today.

15:04:27 We are absolutely thrilled.

15:04:28 Little bit about Philip.

15:04:32 He is a professor

15:04:34 at John Carroll University in Cleveland.

15:04:38 As well as

15:04:41 the director of peace justice and human rights at the University.

15:04:47 He met a Drago Tuma five years ago in Belfast

15:04:52 and they have

15:05:04 similarities and are both interested in the intersection of poetry, social justice, and reconciliation.

15:05:05 So, we are delighted to have Philip here.

15:05:09 Philip will talk about the poem, give us a prompt, we will write and those of you who wish to share can share.

15:05:11 And then we would hear the gorgeous poem again.

15:05:21 Thank you thank you for being here.

15:05:24 If you have questions, write them in the chat, otherwise, I'm gonna turn it over to Sonja.

15:05:30

>> Welcome everybody.

15:05:31

15:05:32 It's Gonna take a moment here.

15:05:35 I know Stacy is already --

15:05:40 -- take a moment and see if you can scroll down to see who is here today joining us.

15:05:43 I know we have a live diverse group of people.

15:05:45 Take a moment if you have your screens, you know, off.

15:05:51 If you're open to it, you can even turn your video on for a moment and just kind of

15:05:52 notice who is here joining us.

15:05:55 Wonderful.
15:06:07 And as you are here, I want to see if you can start to slowly bring that awareness into your body.
15:06:12 The moment I say that, we tend to want to posture ourselves and set a certain way.
15:06:13 Don't worry about that.
15:06:18 I want you to actually notice what type of seat you are sitting on.
15:06:21 If there's a backrest behind it, if you're sitting closer to the ground.
15:06:26 I want you to just you know, allow your eyes to be slightly open.
15:06:26 Or they can be closed.
15:06:32 And just notice what is feeling alive for you in this moment?
15:06:36 Maybe you start to sense this space in your shoulders.
15:06:40 Poor little constrictions in your fingers or jaw.
15:06:48 We can start to sense that support of your seat.
15:06:52 Your feet against the earth and the ground.
15:06:57 If you're wearing socks, noticing the
15:07:01 temperature sensation, the
15:07:02 texture was against your feet at this moment.
15:07:17 Just an invitation now, just to notice what is showing up for you and your body.
15:07:18 Just gently scanning for a moment.
15:07:19 Something that you have to fix or to do.
15:07:25 It might start to sense that around the back of your shoulders, head, your
15:07:34 feet, and then gently starting to sense into your breath.
15:07:41 Not only coming into this world, we come in with this
15:07:42 cry, this deep inhalation.
15:07:45 And that when we leave, the last thing we do is exhale out.
15:07:49 Everything in
15:07:54 between is a sense of life.
15:07:55 And the cycle is continuing into our breath.
15:08:00 And that this curiosity and this openness of just noticing
15:08:05 it, you don't have to shift it, you don't have to do anything,
15:08:09 but this mere presence of curiosity and this breath that is here for you.
15:08:16 Can you notice it, maybe from that sensation of temperature?

15:08:19 That rise and fall.
15:08:30 I wanted to invite
15:08:35 you to sense into the time in your
15:08:38 life where you may have
15:08:38 sent a bit of a charge.
15:08:42 And what I mean by charge is a little bit of this harmony or conflict.

15:08:46 And that always comes in the
15:08:47 space of relationships.
15:08:50 Maybe a recent situation for you.
15:08:52 May be a while back.
15:09:00 I want you to sense this from the sensory experience and
15:09:02 poetry such a good job about.
15:09:04 Especially the poem that we will be going into today.
15:09:11 As you are here, maybe sensitive through a person and they
come visually into your awareness.
15:09:15 Maybe there's this time in your life
15:09:17 where you're outside or inside and you notice this to
temperature.
15:09:22 Notice what is showing
15:09:26 up for you through your body.
15:09:28 Some of us like to hide so, there's almost this grounding
and of the shoulders.
15:09:30 Or a clenching in our fists.
15:09:34 Some of us
15:09:36 sense more of higher in our heart coming up into her neck.
15:09:41 Some of us have different senses that we don't
15:09:42 really understand, but it just shows up press.
15:09:47 When you think this moment and show
15:09:51 up what is showing up for you here in the body?
15:09:51 In this experience?
15:09:55 Insane if you can only feel into it.
15:09:56 For a moment.
15:10:04 Do you feel your heart racing?
15:10:08 Does your mouth feel dry?
15:10:15 Want to invite you now to soften a little bit.
15:10:17 To give it a little bit of space.
15:10:24 Maybe you can just up a little bit away from the
15:10:25 situation, but it's still there.
15:10:31 Emotion is this energy
15:10:39 motion and consents the feeling whether or not you have it
regardless of right or wrong.
15:10:40 Holding it with softness and care.
15:10:43 And that sometimes it helps to read them a little bit to
the Valley.
15:10:44 Hope with the softening here.
15:10:46 And whatever might show up for you here.
15:10:55 As you start to invoice the
15:11:00 space, maybe you can extend this
15:11:04 to a person or situation.
15:11:07 Can you hold yourself with a little bit of the softening
and gentleness and hold the other person?
15:11:12 Let them carry their own myopic view in hopes and peers.
15:11:15 There on stores.
15:11:17 Maybe you understand it and maybe you don't.
15:11:22 You hold it with the gentle softness as
15:11:24 you are holding yourself this moment.

15:11:28 As you are
15:11:31 here, I want you to sense what feels alive for
15:11:34 you in the sensory experience for a moment.
15:11:36 What is coming up for you?
15:11:48 Gently, I want you to come back into your body and anyway
it feels good.
15:11:51 Fencing into your feet and seek.
15:11:56 Her eyes are closed sensing the four walls within your
space.
15:11:58 Movement your fingers and toes.
15:12:03 A little movement that feels good to you.
15:12:07 Truly truly
15:12:09 truly honored to be in the space today.
15:12:13 Especially with this lovely
15:12:13 palm. By Philip.
15:12:17 It really does evoke the sensory experience and I want to
hand
15:12:22 over to the slowly reading honored that you are here with us
today.
15:12:23 Thank you.

15:12:26
15:12:28 .
>> Thank you Sonja.
15:12:32 I was amazed how many times I yawned during your
15:12:40 meditative reflection, which means that I was relaxing.
15:12:40 Which is such a great feeling.
15:12:42 Even though I was on zoom, I was yelling a lot, which is so
weird.

15:12:43 [LAUGHTER]

15:12:44 So, thank you, thank you so much.
15:12:48 And thank you Stacy
15:12:51 , for creating this space.
15:12:52 It's good to see everyone.
15:12:56 We all have our zoom faces on, which means we are
perceiving, but not
15:12:59 -- we are kind of frozen in our face and that's part of the
deal.
15:13:00 If you feel a little bit frozen, that's okay.
15:13:02 I'm supposed to read the poem and then say a few things, hi
Julie.
15:13:04 Say a few things about it.
15:13:07 Let's start with the poem.
15:13:08 It's called one tree.
15:13:16 They wanted to tear down the tulip tree, our neighbors last
year.
15:13:24 It throws a shadow over their vegetable patch, the only
tree in our backyard. He said no.

15:13:31 Now, they hired somebody to chainsaw and
15:13:32 arm the crocs on our side of the fence.
15:13:35 And my wife and toss it here in morning sweats.
15:13:39 Marches to stop the
15:13:40 carnage mid limb.
15:13:41 It reminds her of her childhood home.
15:13:42 Shady place to hide.
15:13:47 She recites her litany of no
15:13:47 returns.
15:13:54 Minutes later, the
15:14:00 minutes the neighbors approach.
15:14:00 They approach the blended window.
15:14:03 I want to say that it's not me, slide out of view behind a
wall of cupboards.
15:14:06 Ominous breakfast table schema of tea are two young
daughters not alone.
15:14:09 I want no
15:14:12 trouble, must I fight for my wife's desire for yellow blooms?
15:14:15 When my neighbors
15:14:16 tomatoes will stunt and blight in shade?
15:14:18 Always the same story.
15:14:22 Two
15:14:24 people, one tree, not enough land or light or love.
15:14:33 Like the baby brought to Solomon, somebody must give.
15:14:34 Dear neighbor, it is not me.
15:14:38 Blue shadowed light
15:14:39 deprived, they lower the chainsaw again.
15:14:49
15:14:58 So, our dear hostess has put me in the awkward position of
trying to explain my poem, which I
15:14:59 am not going to do, but maybe I will say some words around
it.
15:15:01 I do have a recommend Padraig's discussion of it on his
podcast.
15:15:09 Because he really got at some of the layers beneath this.
15:15:12 And that's because in part, he is trained as a mediator.
15:15:17 And in this palm, obviously, there's a
15:15:17 conflict right?
15:15:20 Is a conflict between the speaker of the poem and his
family's wife.
15:15:25 In the neighbors.
15:15:29 But Padraig also observed quite smartly
15:15:32 and with the kind of thing about it is that there is a
15:15:34 conflict within the side of the speaker's family.
15:15:38 Between the
15:15:39 speaker and his wife in this case.
15:15:47 There is a greater complexity that emerges from this binary
15:15:49 of self and other for us and them.
15:15:54 This poem is actually the first poem in a book called
15:15:58 travel

15:16:03 maps, which is not really explicit in this poem, but becomes
kind of text
15:16:08 for the work of the book, which is trying to think
15:16:11 about the Prickett ligament of Israel
15:16:13 and Palestine.
15:16:16 Israelis and their longing to belong.
15:16:21 To place that they both claim and what to do about that.
15:16:27 And I thought it would be really good and important to
begin with my own
15:16:30 experience of owning to belong and
15:16:31 longing to not be fighting.
15:16:35 One of the things that I learned from Padraig's observation
15:16:39 about this poem was
15:16:42 the
15:16:47 the – this is very true about myself but I had to read it nor
to understand
15:16:49 it sometimes my longing for peace comes at a cost.
15:16:54 It comes at a cost of relationship.
15:16:58
15:17:00 Becomes with cost at a sense of justice.
15:17:04 I am reminded at this moment that as we almost heard the
15:17:09 news about the case
15:17:13 yesterday Sullivan's convictions and George
15:17:17 Floyd's after George Floyd's death, his
15:17:21 murder, and thinking about the great need
15:17:22 that we have for justice.
15:17:33 Alongside you know, what this poem is asking, which is can
we have peace and justice at the same time?
15:17:37 Can we have something
15:17:41 like that special something in which everyone has a
15:17:43 share in it?
15:17:47 I'm not can answer that question, but I am just saying that
15:17:51 that me as a person, the person who wrote this poem and the
speaker who is the I in this
15:17:58 problem share something, which is a deep discomfort with
conflict.
15:18:02 An injustice sometimes requires us to lean into conflict
rather
15:18:02 than freeze or try to escape it.
15:18:07 These are some things that maybe we should be thinking
15:18:09 about and what is our relationship to conflicts?
15:18:12 The conflicts of our lives?
15:18:16
15:18:19 Someone who progresses?
15:18:21 Somebody who pushes ourselves in and demands for what we
want?
15:18:24 We someone who concedes maybe too quickly?
15:18:29
15:18:32 For perceived harmony.
15:18:34 Always somebody who freezes and does not to do?

15:18:35 Are we somebody who flees from that conflict?
15:18:39 Sometimes
15:18:41 we've been all these people depending on our relationship to those conflicts.
15:18:45 But, to become more
15:18:50 aware that Sonja did for us, to become more aware of our bodily responses as a
15:18:54 way of helping us become
15:19:00 more active contributors to managing and
15:19:03 hopefully this decreasing the conflicts in our
15:19:05 lives and larger social political lives.
15:19:10 One of the things that I observed about this
15:19:17 poem is that I created -- my wife became sort of the hero of the poem and I am in some sense the bill of the palm.
15:19:18 And that's fair.
15:19:18

15:19:21 [LAUGHTER]

15:19:25 I think one of the things that problems can do is that they can be honest
15:19:27 about our own position Audis.
15:19:36 And our own sort of failures as well as to up lift the moments of our moral clarity and
15:19:36 courage.
15:19:41 Moral clarity's and courage.

15:19:45 Certainly As a man
15:19:49 , I wanted to demonstrate my vulnerability by
15:19:54 admitting what is absolutely true that sometimes I will want to flee a conflict.
15:20:01 Rather than to face the deep discomfort that comes with it.
15:20:04 I'm just gonna stop for a minute.
15:20:08 Hopefully you
15:20:11 can be thinking your thoughts as I look at the poem again.
15:20:23 So, the situation of the poem should be fairly clear and I imagine in the poem
15:20:27 prompt that you are going to
15:20:31 write would be great for us to have a sense of the situation, the literalist
15:20:32 setting, the physical setting.
15:20:40 As well as the characters involved, that is to say who is in this conflict?
15:20:43 The conflicts are obviously both external.
15:20:44 An internal.
15:20:50 That they involve something happening materially in the
15:20:57 world, but they also have a psychic dimension.
15:20:58 And I think that poem deals with both.
15:21:09 One of the lines in this poem that gets a lot of attention is always the same story.

15:21:13 Two people, one tree, not enough
15:21:14 land, light, or love.
15:21:19 Obviously, those of
15:21:23 you who have you no, not the garden of Eden
15:21:27 story, or not the book of Genesis know all about two people
15:21:31 struggling, in a whether it's Cain and Abel or Abraham and
Isaac.
15:21:38 Or you
15:21:46 know, all manner conflicts that happen in the book of Genesis
quite quickly, right?
15:21:47 Or Adam and E.
15:21:48 The serpent.
15:21:53 But I think when I'm reading the poem
15:21:57 now although there is a kind of truth to
15:22:01 this utterance it's
15:22:07 also in some ways kind of a rationalization that the speaker
is making, which is to
15:22:13 say I am resigned or I don't know what to do so, this
connects up
15:22:22 to -- the tragic story the limits of our resources, land,
light, or our love.
15:22:25 But love is the one that is part of the rationalization.
15:22:32 Why does the speaker not love in a way that is active?
15:22:38 Acting in a way that is towards the
15:22:46 wife, his wife and to the neighbor.
15:22:47 There were that looks like.
15:22:50 To find some other way than to state that it's always going
to be the same story.
15:22:50 Always the same story.
15:22:54 Two people, one tree, not enough light, land, or love.
15:22:58 I just want you to believe at the same
15:23:05 time those who don't know the story of Solomon and the baby,
that is also an
15:23:08 allusion to story
15:23:10 and Hebrew Scripture.
15:23:14 And what Solomon the wise judge has asked by two women to
15:23:18 decide who deserves this
15:23:20 baby, and so, Solomon says I have a solution.
15:23:24 Why don't we cut the baby into and you can each have half.

15:23:27 [LAUGHTER]

15:23:37 And the woman who gave birth to the baby said well, she can
have the baby and Solomon pronounced and you must be
15:23:37 the true mother.
15:23:38 And give the baby to her.
15:23:44 So, that's a story that's sort of embedded in there.
15:23:48 Some people want to know what happened.
15:23:49 Like what happened?
15:23:55 When a chainsaw, doesn't mean that they're going through

with it to

15:23:58 destroy and cut the trees branch or does it mean

15:23:59 that they are not going to?

15:24:03 To use it is that chainsaw?

15:24:05 I'm not gonna tell you.

15:24:07

[LAUGHTER]

15:24:11 I think

15:24:14 the good poem leaves us in that space with the uncertainty.

15:24:22 Because it's all about something that's unresolved maybe
unresolvable on some level.

15:24:27 That's what I have.

15:24:39 We are supposed to -- I'm supposed to talk for at least a
couple more minutes but does anybody

15:24:41 else want to jump in or should we just move straight to the
prompt?

15:24:45

Stacy, Yes go ahead.

15:24:45 Yes.

15:24:47 Can Stacy be unneeded?

15:24:53

15:24:57 >> I have to do what

15:24:57 Roe sent me to do.

15:24:59 Sorry Ralph, I saw the button.

15:25:04 So, how about if we click out of the problem for a second.

15:25:09 Before we

15:25:14 get -- we will get to our own writing pretty quickly, but
does anybody have a

15:25:15 question.

15:25:18 If you just want to raise your hand.

15:25:22 What you can do by going to the reactions and use a little
raise your

15:25:35 hand will just wait a second to see if there's any burning
desire.

15:25:38 You have an eager group of writers here.

15:25:43 So, most of us are ready for the prompt perhaps.

15:25:45

>> There poised.

15:25:49 Or few words are ready.

15:25:50

>> So, Julie?

15:25:55 What would you like to

15:25:56 have asked?

15:25:57 >> Thank you for that poem.

15:25:58 I really enjoyed it.

15:26:01 My question is about form.

15:26:04 I want to ask you about the problem and

15:26:07 why the poem.
15:26:09 I'm also super interested in the legal implications of the fence.
15:26:14 And them choosing to chainsaw possibly over at the trees in the yard.
15:26:19 His it sounds like they went through with it.
15:26:20 Even though it's kind of a test at the end.
15:26:23 Are you a glass half-full or half-empty kind of person.
15:26:30 Guess that's how you would read whether or not they sought or not.
15:26:32 The again, I feel like that sounds like they went through with it.

15:26:33 >> Yes.

15:26:37 >> I would also like to say -- I want to
15:26:41 say, like, you make yourself the villain of the
15:26:45 K11564118K11564018K11563918K11563818K11563718
15:26:46 poem.
15:26:46 You were generous towards yourself.
15:26:53 That speaker I is also in some ways the author who comes
15:26:56 back and writes the poem and
15:26:58 offers this additional perspective on the experience.
15:27:02 And at the very end, right?
15:27:03 Bloom shadowed deprived.
15:27:08 To me, gets to
15:27:18 that not either/or lot logic of opposition but both and and
they are both Bloom shadowed and
15:27:18 like deprived.
15:27:19 And those are like two sides of the same coin.

15:27:21 So, anyway, yes.
15:27:25 I was curious about
15:27:27 the prose poem.
15:27:28 You know, being a conduit.
15:27:30 For you know, for the story.
15:27:32 How did the poem find its form?
15:27:35 Why his poem?
15:27:41 What were the life of this poem be like if it were delineated or something like that.

15:27:42

>> Thanks Julie.

15:27:42 That's a great question.
15:27:52 For a long book such as
15:27:55 the shrapnel
15:27:55 maps.
[LAUGHTER]

15:27:56 It's 180 pages.
15:28:00 I was really seeking

15:28:06 performs that would appear differently on the page.
15:28:10 But going back to the previous
15:28:14 book -- opera, I was really interested in the shape of a
very
15:28:16 tight prose poem that almost looks like a window shape.
15:28:20
15:28:25 And because it's a story, it's a narrative Palm. It's an
anecdote.
15:28:32 I was not feeling the intensity of a lyric delineation when
I was
15:28:33 in when the palm sort of unfolded for me.
15:28:41 I can't remember the precise moment where I said oh yes,
not delineated poem, but a prose poem.
15:28:48 I think I wanted to it to feel
15:28:58 like something that was easy to enter into but hard to get
off of.
15:29:02 Which I think the prose offers us.

15:29:05 I've Never put it that way, but that's what I think
one way of putting it.
15:29:08 For some
15:29:12 people and I think of trying to read a book that would be
approachable to a wider audience of
15:29:15 readers than those
15:29:17 who are drawn to poetry first.
15:29:21 I don't know if I've been successful in that, but that was
15:29:21 one of my hopes.
15:29:27 And the legal implementations are clear.
15:29:30 They should not have the right to cut on our side of the
fence.
15:29:33 But it's interesting how rights and
15:29:36 justice and peace sometimes opposed.
15:29:43 Actually, I directed a program called the peace Justice and
human rights program.
15:29:49 Often say that there is a beautiful place in the Venn
diagram between these two terms.
15:29:52 There's a lot of space where they are not connected.
15:29:56 And that to me, like, in my heart, that's the goal.
15:30:02 I think some in the younger
15:30:06 generation -- we have this like amazing rise of what's
15:30:10 called sometimes derisively, but
15:30:14 sometimes sometimes the social justice warrior.
15:30:17 And now we just asked and invite every social justice
15:30:18 warrior to or not always be at war.
15:30:23 With themselves or the world, but the find ways
15:30:27 of -- to find ways of I don't
15:30:29 know -- we don't even have terms for it.
15:30:30 Warrior of light.
15:30:32 Are we gonna call it?
15:30:33 You know?

15:30:34 Dispenser of love.
15:30:39 Creator of refuge and space.
15:30:47 I spent a long time thinking about peace and how peace is
such a the Rite
15:30:51 Aid term because it seems so passive in our culture, but
among violence.
15:30:52 So force.
15:31:00 These are terms, these are actions, these are ways of being
a world that we
15:31:00 need more of.
15:31:03
15:31:04 So, you know, yes.
15:31:08 And so -- yes?

15:31:10 >>
[Indiscernible]
.
15:31:11

15:31:14 >>
15:31:22 I think we should shift now?

15:31:23 >> Yes, I would love that.
15:31:25 I said if we had time, we would get extra questions at the
end.
15:31:27 If you could just remind us what the prompt is and rope
will capture in the chat.

15:31:28 >> Okay.
15:31:32 So, I am inviting you to rights of
15:31:34 poem that depicts or dramatizes a conflict.
15:31:42 And you might be a character in it or you might be a
witness of the conflict.
15:31:48 It could be between your parents, because that's always a
really
15:31:52 powerful triangle.
15:31:53 It can be between you and the beloved.
15:31:55 Or you, a neighbor or the enemy.
15:31:59 The point of this is to have you
15:32:03 explore the conflict to sort of build it up for us.
15:32:04 As a bit of the scene.
15:32:05

15:32:09 Try to do a couple of
15:32:09 things in there.
15:32:13 Maybe have
15:32:14 little dialogue.
15:32:18 Something that is said by one or more of the members of the
the parties
15:32:18 involved.

15:32:22 Certainly some description
15:32:25 of the scene or situation like what the setting is like.
15:32:34

15:32:35 You Don't have to resolve the problem.
15:32:37 Or as the conflict as I do, but just let us on side of it.
15:32:44 You as a writer, try to figure out how you
15:32:57 know, that's I needed.
15:32:57 So brilliantly.
15:33:01 How you know, your body might have felt at that moment of
conflict over how the other person's body might've
15:33:02 responded at that moment.
15:33:03 And see if you can describe them.
15:33:04 Might do something interesting in the poem.
15:33:08 Conflict one obviously were more people have a little bit
of description and setting to try and
15:33:12 figure out something
15:33:15 about the bodily responses and may be a little bit of a touch
of dialogue.

15:33:15 In there as well.
15:33:22
>> Beautiful.
15:33:23 We have our marching orders.
[LAUGHTER]

15:33:27 I will set the timer for 10 minutes and I will let you know
when we're
15:33:27 close.
15:33:28 And then I will try most.
15:33:32 When we are ready to hear from the group.
15:33:34 Thank you so much Philip.
15:41:45

15:41:47 >> Pardon me everyone, we've got two more minutes before you
hear the chimes.
15:41:51 Just so you know, if you want to pull towards your
15:41:56 enigmatic nonsolution closing of your poem.
15:42:50 Him him
15:42:55
K12054518K12054418K12054318K12054218K12054118K12054018K12053918K120538
18K12053718K12053618K12053518K12053418
15:43:46

15:43:48 >> All right friends.
15:43:51 That was such a potent prompt.
15:43:56 I am so eager to
15:43:57 hear responses.
15:44:00 So, as a reminder
15:44:04 , if you could do two things if you would like

15:44:05 to read.
15:44:10 First, you are going to write in the chat to
15:44:13 everyone so
15:44:17 that Philip, who is basically going to call
15:44:26 out names that he sees in order is able to see the order of
who is signing up in the chat.
15:44:30 Second,
15:44:35 where you see reactions at the bottom of your screen, you
are going to click on raise hand.
15:44:38 That is going to allow row to identify you and unmute you.
15:44:44 So, go ahead and write in the chat and raise your hand if
you would like to share.
15:44:52 Philip, I am turning it over back over to you.
15:44:57 So, you will get to call the names of
15:44:57 saying, Hadley.
15:45:06 Susan, make sure that you write the check that you would
like to share so that we can keep the lineups straight.
15:45:12 Row will unmute Hadley.
15:45:16
>> Hello.
15:45:25 I am going back to my childhood
15:45:29 home where this last make sense.
15:45:31 Like always, I knocked on the glass.
15:45:34 And walk in the door.
15:45:37 I heard that in memory of my mother's you who greet me.
15:45:41 Soon John my my dad's new wife.
15:45:48 Hello, you didn't knock?
15:45:49 Is that mud on your shoes?
15:45:52 I am reminded that this is not
15:45:56 my home anymore.
15:45:57 I swallowed down the emptiness.
15:46:00 The usual awkward passive aggressive interactions with the
wife had already begun.
15:46:05 All the warm memories on entering were
15:46:07 like bright lost pennies.
15:46:10 Spending time with my father's wife was costing me more
than spare change.
15:46:15 Afraid of our bond, she locks dad
15:46:20 away in a deposit box.
15:46:22 Feeling safe knowing right where his loyalty lies.
15:46:26 Knowing none of this gold is
15:46:27 escaping her hands.
15:46:29 Dad seems content to be in a little box with his marriage
deed.
15:46:33 I keep looking for the coins in the pouches of my
childhood.
15:46:38 Hoping to find a relationship with my
15:46:40 father stuff in my empty pocketbook inside.
15:46:40 Since mom died.
15:46:51 One day when I come to spend time with my father, I will

feel like I'm cashing in the way I
15:46:51 used to.
15:46:55 Not feel like my skin is the purse
15:46:57 and I'm falling through a hole in the line.
15:47:01 Falling at the bottom and coins trailing behind me. Broke.
15:47:03

15:47:06 >> Well, thank you.
15:47:09

15:47:13 You Did such a great job
15:47:17 carrying through the metaphor of money you know?
15:47:17 And the bright lost pennies.
15:47:20 That was really powerful.
15:47:20 Thank you Hadley.
15:47:23 It's weird.
15:47:26 I also really like the swallowed down in the emptiness.
15:47:33 This kind of
15:47:38 physical processions are so
15:47:39 hard to deal with in the moment.
15:47:44 When you name
15:47:47 them, a kind of you know, allows you
15:47:51 to be controlled by
15:47:54 them by someone or something.
15:47:55 Thank you so much.
15:47:56 We see a lot of nods and hearts.
15:47:56 Great job.
15:48:05 Let's see.
15:48:07 Rob, we have a number of people who would like to jump in.
15:48:08 I think next, is weighed.
15:48:13

>> The cat loves me.
15:48:18 She knows that I am interested in her back.
15:48:23 She knows that I find
15:48:24 her tail beyond intriguing.
15:48:28 She shares her tiny white
15:48:32 hands with the tip of my nose.
15:48:34 She loves me no matter what I'm doing.
15:48:37 I love my cat pitches interested in my face
15:48:41 , she finds my hands beyond intriguing.
15:48:44 I share my kisses with her face, her neck, and the tip of
her nose.
15:48:44 I love her no matter what.
15:48:48 Together, we are a mess, my cat and I.
15:48:49 She gets in my way.
15:48:52 I failed her constantly, what lovely beasts we are.

15:48:59 [LAUGHTER]
>> Conflict.

15:49:02 >> Together we are a mess and what lovely beasts we are.
That's amazing.
15:49:07 Yes.
15:49:11 Sometimes it's hard
15:49:16 . If you use this in any conflict situation, imagine that
you and the other person are just like
15:49:20 monkeys.
15:49:20 It sort of helps a lot.
15:49:21 We're just these creatures.
15:49:25 We're just Lee's lovely
15:49:26 beasts.
15:49:26 These lovely awkward beasts.
15:49:27 Thank you so much.
15:49:28 That was cool. All right.
15:49:29 Susan. Susan?
15:49:33

15:49:33 >> Okay, can you hear me okay?
15:49:34 Thank you.
15:49:38 I'm calling this the price.
15:49:43 You name the price of our relationship.
15:49:47 Your share of that is 50,000.
15:49:54 Does this price include our love?
15:49:55 Does it include all the memories? Mostly good?
15:49:56 Some bad.
15:49:59 You name the price of your relationship.
15:50:05 A little boy wanting to
15:50:08 hear that the airplane model you made was great.
15:50:14 In my mind, I imagine the election down with the tear in
your eye
15:50:16 that just wasn't that good.
15:50:23 You name the price of our relationship by calling me your
ax.
15:50:27 The little boy on his desk to
15:50:28 say you did good.
15:50:40 I name the price of my
15:50:43 pain with numbers, numbness, and a heavy heart.
15:50:45
>> Thank you Susan.
15:50:47 Well.
15:50:48
>> Thank you.
15:50:58

15:50:59 >> You name the price of our relationship.
15:51:00 That is such a powerful phrase.
15:51:04
15:51:08 And it was so powerful also to have the third
15:51:13 person -- the little boy as being part of
15:51:14 the.

15:51:15 That complicated renegotiation.
15:51:24 I'm imagining the different ways that people are responding
to that.
15:51:25 That was really wonderful. Thank you.
15:51:26 Spencer?
15:51:32
>> Yes?
15:51:34 Okay.
15:51:37 All right.
15:51:40 It's called fight over love.
15:51:48 Your face is frightening.
15:51:48 Those eyes of love.
15:51:53 Love was
15:51:59 there, is wrong, your blood pressure is sky high. We lost
her love.
15:52:01 I saw you with him and I. And that's it.
15:52:09
>> Thank you Spencer.
15:52:09
>> You are welcome.
15:52:10

15:52:11 >> Oh my gosh, that sense of blood pressure.
15:52:13 How many of you have felt that before?

15:52:14 [LAUGHTER]

15:52:20 When you see something, your love was with someone else or
something like that.
15:52:20 Yes. Thank you.
15:52:27
>> You are welcome.
15:52:28
>> Wonderful. Mary?
15:52:29 I don't know if it's Mari or Mary. And ARI Mary.
15:52:42 She was with us for minute but may be --.

15:52:43 >> Sorry. I'm back.
15:52:43 Sorry.
15:52:44
>> One second.
15:52:57 If you have all written in the chat that you would like to
read -- it super helpful for
15:52:58 route if you also raise your head.
15:53:02 If you do that -- you
15:53:06 go do that by going to the reactions.
15:53:07 So, thank you.
15:53:07 Mari, I'm sorry to interrupt.
15:53:08 Go ahead.
>> Thank you.

15:53:11 I call this one it was a question.
15:53:12 He Called for my help.
15:53:16 I threw my share to his seat.
15:53:20 The office was intense in the
15:53:20 afternoon.
15:53:24 Let this be the last time in
15:53:27 today's stream of requests.
15:53:28 He asked me to be quiet.
15:53:28 It was a question of the work.
15:53:29 His.
15:53:31 And he said do not raise your voice.
15:53:34 This is not my regular voice. No.
15:53:35 Speak quietly.
15:53:41 The last drop for me as well. Why?
15:53:42 I kept thinking.
15:53:43 Nothing made sense by then.
15:53:45 I did not lower my voice.
15:53:51 Through his head over
15:53:53 others and dragged his piece on the table.
15:53:55 My heart skipped a beat.
15:53:59 It reminded me of the fights with my cousin and he got
strong
15:54:04 enough.
15:54:06 I looked around and people were watching now.
15:54:07 I could only see his veins getting bigger.
15:54:08 His face turned to blood.
15:54:11 I cannot hear the yelling anymore.
15:54:15 I looked around once more.
15:54:16 People Watching.
15:54:20 That's it.

15:54:21 >> Thank you Mari.
15:54:35 That's such a powerful -- that overwhelming feeling that
one gets.
15:54:38 You cannot hear what the other person is saying because
this much going on in your body.
15:54:39 Heart skipping a beat.
15:54:42 I thought it was really interesting how
15:54:46 it triggered some other past moment and that made it sort of
even more difficult to
15:54:50 navigate the triggering.
15:54:51 Thank you Mari.

15:54:52 >> Thank you.
15:54:54

15:54:58 >>
15:54:59 We have 29 messages.
15:55:00 I'm not sure on keeping up.

15:55:11 I think maybe Cara?

15:55:13 Cara Michelle Pearson might be the one next?

15:55:13

15:55:14 >> I think Emily is next.

15:55:15 >> Emily, I'm sorry.

15:55:16 >> It's all good, there's a lot in there.

[LAUGHTER]

15:55:17 >> Sorry.

15:55:19 >> Let's hear Emily and then we are going to hear Reina.

15:55:27 And then I think that might be all we have time for today.

15:55:29 But I'm going to explain how everyone gets to share in some way.

15:55:30 So, let's start with Emily.

15:55:30

15:55:32 >> Hello.

15:55:36 I love -- but it

15:55:48 does take it hard to see who wants to go.

15:55:52 Clutching her ankle, rolling on the ground, screaming into my gut, red dirt covering attorneys that I have

15:55:53 sewn and patched.

15:56:03 At least twice the season.

15:56:03 I am in front of her and she looks up.

15:56:04 Suddenly cheerless.

15:56:05 Maria, she pushed me.

15:56:06 I tripped. I felt.

15:56:06 I lost my shoe.

15:56:08 She is so mean peer achievement two.

15:56:11 She returned to her screams as I collect issue, a body length away, and take her her bundled arms and legs

15:56:11 into my skirt.

15:56:21 Her screams ceased as she puts on the shoe and inspects self.

15:56:23 Discovers herself whole and runs again.

15:56:25 I would give this child away if it meant keeping her whole.

15:56:28 If she were the baby brought to Solomon, I would

15:56:32 choose her

15:56:36 impact and flying away from me.

15:56:40 But around the corner of the house comes a storming blustering wind of a girl

15:56:40 . She pushed me first.

15:56:41 She fell over her own much.

15:56:42 Shoes are too big.

15:56:44 He raise your voice?

15:56:47 Do you ignore the blustering?

15:56:51 Had he keep two babies intact?

15:56:54

>>

15:56:55 [LAUGHTER]

Nice.

15:56:57 Yes.

15:56:58

15:57:04 [LAUGHTER]

15:57:07 I love how you used the Solomon quote and then you turned it in another direction.

15:57:07 That was great.

15:57:16 And I love the stuttered dialogue, which seemed to be breathless.

15:57:17 Those really cool.

15:57:21

15:57:25 >> So, I think that we

15:57:26 have Reina next.

15:57:33

15:57:34 >> Okay, hello everybody.

15:57:36 I was going to defer to someone else, but I will go ahead and read.

15:57:42 This one's called one blood.

15:57:43 We were in the process of dying.

15:57:46 The old

15:57:47 blood burns.

15:57:48 Filling our common artery.

15:57:53 She came to take a walk to talk she said.

15:57:57 We stood

15:58:02 there and still to their, trees watching our every move.

15:58:03 Frozen beside the tennis courts.

15:58:07 The birds and leaves tracked the rise and fall of our chests.

15:58:11 Breathing

15:58:15 . What flowed between the invisible tide of our once familiarized

15:58:18 -- words belie the mass die off.

15:58:21 The event taking place between us.

15:58:27 Like the flock of birds that fell from the sky suddenly midflight.

15:58:33 Let's take a walk she said.

15:58:33 I came all this way.

15:58:38 But I could not shake the stench of

15:58:42 death.

15:58:45 The site of our sisterhood strong about like a thousand hollow bones carcasses.

15:58:48 I sat back into the passenger seat of my
15:58:53 car urging the dark tinted windows to close off what was left
of what used to be us.

15:58:57 One blood, two bodies, standing alone in the dark.

15:58:58

15:59:01 >>

15:59:01 Wow.

>> Thank you.

15:59:02

15:59:06 [APPLAUSE]

15:59:10 >> There were a lot of people referencing -- still to

15:59:13 their mask staff event.

15:59:15 I was really interested in the tree watching.

15:59:24 In such a fascinating poem that brings together sort of the
go side, you know, the sort of

15:59:27 climate die

15:59:29 off and then this relationship.

15:59:32 I don't know, that was pretty careful.

15:59:32 How did you do that 10 minutes?

15:59:33

15:59:38 [LAUGHTER]

15:59:40 You should see the crap that I written 10 minutes.

15:59:40

15:59:46 [LAUGHTER]

15:59:46 >> That seems to be Reina's specialty.

15:59:53 As well as almost all of the folks that come to these
gatherings.

15:59:55 It's really extraordinary.

15:59:59 So, our time together

16:00:04 is going so fast.

16:00:07 But also the amount of beauty and space this creative
16:00:12 within this hour is astonishing.

16:00:13 So, thank you everyone.

16:00:17 We are going to let Philip read out

16:00:18 in a second.

16:00:19 But I just wanted to thank all of our participants.

16:00:23 You make

16:00:30 these -- you make all of our spirits and hopefully nourish
your own.

16:00:33 So, we can

16:00:35 the light Warriors in the world.

16:00:36 Because my goodness, does it need it.

16:00:40 Thanks

16:00:45 to I'm being at ease here as well as perhaps some others
poetry and down.
16:00:47 Padraig on Tuma.
16:00:52 And wordplay.
16:00:57 We will be back next week
16:01:05 with Manwell Uris, who was just a lovely poet and facilitator
and Troy Bronson.
16:01:07 To celebrate another poem together.
16:01:13 You are going to get an email from
16:01:16 Roe and that is a way for
16:01:31 you to share back with us in a written form of yours poem.
16:01:33 That we will put in a blog post dedicated to this
particular gathering.
16:01:37 Then we will be letting you know in a few weeks how we can
-- how you can submit for our second annual
16:01:37 collection
16:01:39 of poems created during our time together during national
poetry month.
16:01:42 So, thank you thank you Sonja and Philip.
16:01:44 Philip, why don't you lead us out?
16:01:47 With your beautiful poem.
16:01:52
>> Thank you.
16:01:53 It's good to spend the time with you.
16:01:55 One tree.
16:01:59 They wanted to tear down
16:02:05 the tulip tree, our neighbors last year.
16:02:06 It throws a shadow over their vegetable patch.
16:02:08 The only tree in our backyard.
16:02:13 We said no.
16:02:16 Now, they hired someone to chainsaw and arm that crocs on
our side of the fence.
16:02:21 My wife in week tousled hair and sweat marches to stop the
carnage Midland.
16:02:25 It reminds her of her childhood home, a shady place to
hide.
16:02:30 She recites her litany of home returns.
16:02:32 Minutes later, the neighbors emerge.
16:02:33 The worker points to our unblinded window.
16:02:39 I want to say that it's not me.
16:02:41 Slide out of view behind the wall cupboards.
16:02:44 Ominous breakfast tables, steam FT, two young daughters now
16:02:45 alone.
16:02:52 I want no trouble cleared me a fight for my
16:02:56 wife's desire when my neighbors tomatoes will stunt and light
and shade?
16:02:57 Always the same story.
16:03:03 Two people, one tree, not enough land or light or love.