

# The Equality Arizona Podcast, Episode 4: GOODW.Y.N

## SPEAKERS

Julian Delacruz, Nicole Goodwin, tanner menard

**tanner menard** 00:16

Hello everyone, my name is tanner. This is the equality Arizona podcast with our second edition of the queer and trans cultural hub. I'm with our co host, Julian Delacruz and today we are talking to GOODW.Y.N, a performance artist and poet from New York City who previously read in our queer poetry salon. So I would just like to say hi, GOODW.Y.N, it's nice to see you. How are you today?

**Nicole Goodwin** 00:51

I'm good. Thank you. Let me see that. I'm glad I'm here with you guys. Mercury ha, yeah.

**tanner menard** 01:02

Mercury is doing her thing.

**Nicole Goodwin** 01:05

Yeah.

**tanner menard** 01:07

Yeah, we spent a little bit of time before this podcast navigating three way technical difficulties. We made it here. And I've really been enjoying to getting to know you, since you read at the salon. Um, thank you, Julian, for connecting us. And I'm wondering if you could just tell us a little bit about you a little bit about your work. And we'll go from there.

**Nicole Goodwin** 01:36

Um, well, I started out as a writer, a poet doing on performance poetry for 1015 years. And then I slowly migrated into the world of body performance, and DIY performance. And I'm, yeah, I'm a mom, I'm a veteran. I consider myself an artist. I can finally say that with a smile, I can say that proudly. Um, which is very difficult. And share I love sharing my work. I love sharing my work with you guys. I love collaborating. There's not much about me, I can say, outside of that.

**tanner menard** 02:34

Can you talk about your body performances, like, I've seen pictures, and I've read some reviews, but I'd like to just understand the concept and like, what you're what you're up to with that.

02:48

Okay, so, um, the first one has been ongoing for three, almost four years now. It's called AI a woman. And it's loosely influenced by Sojourner Truth, um, history and story behind her speech in 19. I'm sorry,

1853. And it was transcribed. And there's a lot of controversy behind the title. But I wanted to claim the concept of language back. So I stuck with eight. I a woman rather than Rni a woman,

**Julian Delacruz** 03:28

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03:32

basically, it's a body performance where I'm topless. And I'm going around different parts in New York City, doing body poses doing body stretches. Um, I have writing on my body, sometimes I yelping yell and scream aloud and, and break out the referral side of me, just to show that I have ownership of my human body. So um, that's pretty much the practice of that. I'm creating a new body performance called ghosts to myself in you. And I'm definitely going to try that out in the Bronx. Come this summer, to arrive to the the scene. And basically it's more of an intimate side of myself. It's more of the personal, the femininity, the vulnerability of myself, and active in physical body performance. So yeah, I'm excited. I'm excited about this summer. And times to come even in COVID times. Yeah, I

**Julian Delacruz** 04:52

actually was reading this amazing essay that you wrote about your performance. Have a a woman. And it's such a beautiful, powerful essay. And like there was a part in the essay where you were asking people like not to take your picture. And they were, they were like, regardless of what you were asking, like, some people listen, some people didn't. And I was wondering, like, Where? Like, how did you call up the bravery to be able to do something like this? I'm like, I don't know where they're where they're like, when did you start becoming that breathe in your art?

05:40

I, um, I can't take credit for it as in was something that I did. It was it was really it came out of a cohort with hemispheric Institute called emergence NYC. And I'm, I was challenged by Edward Woodhall. And I'm with him. And he was a he was a proctor there. And he came, and he, we were doing all types of finding movements. And he was talking about ritual. And a lot of the instructors were talking about ritual. And I didn't come up with an idea of what to do. And I was like, well, I could just do poetry. And he goes, challenge yourself. And that is like it cracked open the sky. That phrase. And so I went home. And I remember, it was a Thursday, I was in the shower, getting prepared to go back to the court. And I saw myself topless. All this with the words and our woman written all around me.

**Julian Delacruz** 06:55

Oh my god.

06:56

Wow, I was like, Okay. But I thought they would say No, and I would like I was so reluctant to do it, actually. And I was hoping for an out. And my cohort was like, No, you should do it, you should totally do it. And I was I was just so terrified. I was, um, at the time a in a custody battle with the state to get my daughter back. And I was like, they were to look up anything just to take her away. They're gonna arrest me. And little did I know, that is legal to be topless. In New York City since 19 1997. On the books is legal. I didn't even know that. So I was like, performance. And I'm, I'm being heckled by the audience, and then I'm being celebrated by the audience. And you can just feel this emotion, choking and caressing me. And it was like, Oh, this is the first time I've ever done something like this. And my cohort was just so loving. They were just so I mean, they were thinking of me, they will come to watch me.

Um, I remember when one of them saw a dude taking pictures, and she stood right in front of me while I was posing, and would not let him take my picture. And I'm nearly in tears, doing these positions and just feeling so grateful that we had each other's back. There's so many people have my back. And that was four years ago, and it hasn't stopped. So many people have contributed to this performance, and to my quote, unquote, bravery. Um, I don't see myself as a brain person. It's a mountain climb. Every time I do it. I'm always convincing myself not to do it. And I'm like, all right. Up to the last minute, I'm like, I made a commitment. I'm gonna do it. And when I do it, I'm like, Alright, I'm in it. And I feel comfortable. But is a mountain climb to get to that comfortable commitment. It sounds like it's not easy. It's not easy at all. And I I'm, but I'm at a point where I'm like, I want to celebrate my body. I want to celebrate the stories that my body has endured. And I want to go further with that and how how can I create more by different offices that speak to that and break out this celebrate celebratory expression of self. And I want, I want women and men to see that. And it's just, I think one of the hardest things about getting men to open up, or those who identify as men to open up about to performance. It's been pulling teeth. It's been pulling teeth. And I think, I think because a lot of them don't want to be seen as disrespectful. And I'm like, Okay, all right. I get that. And then there have been a lot of them that have been disrespectful. So

**Julian Delacruz** 10:56

don't do it, though. Nicole, do you? Do you have any, like upcoming projects, or recent projects found a way like to use poetry in it? or? Yeah, I guess like, what, what is how does like poetry kind of, like, fit into your visual or like a body performance? Or, or do you keep the thing separate? Now or

11:25

I'm in a woman sometimes uses poetry, or poetic like verse. And I don't steer away from it. Like, I remember, there was a moment where I did it. For art and I places on body where I was screaming out on 14th. And seventh, my body's not for cell. And I wrote down all around me, my body's not for sale. My body's not for sale. I wanted to be believed. And this was this was a nice woman, Kingston legacy. And I'm I don't see her away from her wedding verse, I let it come organically.

**Julian Delacruz** 12:16

So no, is it like, you're freestyling? Like, you end up like freestyling something? Or? Or is it? Or do you pull from like, something that you've read before and you just like, memorize it, or

12:29

sometimes I freestyle, sometimes it's memory. Um, it's no telling what's come out is I call them little testimonials. So it's like these testimonials come out. However they fit. And I'll have like an audio tape and just reading of something I've written and be like, this came, this is the source of this. And this is the source of that, and not fearing the objection. That's going to that's going to come through the words because it's like poetry is a dangerous thing. Now. Poetry is such a dangerous thing. And this is being popularized. But I think the hardest thing about poetry is that when it's understood as who was supposed to be, and what it's supposed to be, is really dangerous.

**tanner menard** 13:40

I mean, it's dangerous for power structures, anyway.

13:43

Yeah.

**tanner menard** 13:45

I agree. Like, I almost feel like the way that poetry is being popularized is a way to like neutralize its power, by putting it in proximity to military might. In a way. One, one thing I'm curious about is you said that you're a mom, and yeah, like you're a queer mom, and a queer performance artist, a mom, performance artist, a mom, poet, all those like, I'm saying that but like, that's, you know, I'm curious. Like, I know, I just feel like there's a lot of queer people who are parents who are artists. And that it can be I'm not, you know, I'm not a parent, but I can imagine it's difficult to manage all of those realities. And like, so, those, like, there's a lot of queer parents though, and I'm curious if you could just talk about being an artist and a parent and being queer and doing body performances and being and using your body is like, the way I'm hearing it is like is a source of disruption in a way and like, having to like you said, you know, having to receive people's reaction to it like, like, how does that feel? How does that? How does that all work together for you?

15:11

Well, I will start with I will start with the simplest answer. My daughter does not like my body performances, she, especially as a woman, she finds that I'm way too vulnerable. And the key that a guy a woman is vulnerability, but it's also assertion of vulnerability. So it's like, I don't give the audience and a quarter away from my body, I take up as much space as possible with my body with my physical presence, I, I just expand the volume. And so much of it has made me a more conscious, conscientious person of being a parent, I separate my persona from my daughters as much as I can. Like, I allow her space to be her. Like, especially in school, I go by my original name, Nicole, when I go, I go, and I'm apparently not a performance, and I'm a parent. And I allow and a lot for my daughter to have her space. And that doesn't mean I don't write about her, that doesn't mean she doesn't influence my work. She does. But I tried to be respectful of her space, and not invade her world was my work.

**Julian Delacruz** 16:57

Um,

17:00

that's very crucial thing to me. And I'm, I think one of the hardest things about being a parent is when you're on stage, and when you're off stage, I think a lot of performers and a lot of artists in general don't know how to turn the Meuse off and focus on their kid. And you have to be able to focus on their families, your family and as its own separate entity, and let the work be influenced by your family just as much as your, your, your family influences the work is a conduit. But you got to be able to I just did, um, believe it or not, I just did, we did in class A how to guide of how I made art. And I made it loose sketches. And it was so cute. And I was like, one of the things I put in it was my family and making sure my family's good. And that's a part of how I make art. That's a conscious part of how I make art. And I feel like for a lot of performers and artists, and patrons of the arts, that's not so and that needs to change. And these changes are a big deal.

**tanner menard** 18:34

I agree, I think you know, it's kind of one of the dangers of like, some of the movements that really influenced queer art and queer culture, like sometimes I feel like we grow up, and we can have such a being queer and trans or, you know, however you identify, like, you can have such a difficult time with family that it's almost like de emphasized in the culture, like the importance of family.

19:06

Yeah.

**tanner menard** 19:06

And, like, I feel like that's one of the wounds that we're working through as queer people. And that is so good to hear you talk about how you're able to separate those two things, and how important it is to you because I feel like I feel like our you know, an affair. I feel like, I can only speak for myself, but my observation is is that you know, queer communities create their own families a lot of the time.

19:37

Yes.

**tanner menard** 19:39

But it's also beautiful to have a family and to emphasize it in the work that you do. So that's thank you for talking about that.

19:49

Oh, no problem. I think the idea of family is that however you get it, you hold on to it and you Make sure that the toxicity level within your family is at a low. You know, and it's a very intimate relationship. And I feel like we are forced as queer people to stay away from these type of intimate relationships, like their legal heteronormative. And it's like not knocking anyone who doesn't want to have kids, I get it. It's rough. It's not. It's not an easy thing. It wasn't an easy road for me at all. But one of the things that I realized is that I've never met a person more gracious than the one I've created. And I'm sorry, I'm getting choked up, she's about to turn 18. Uh, yeah, she is my world. She is my world. And I'm Don't let anybody rob you of experience. I saw that. So all my career people don't let anybody robbing you of experience, however you find it, however, you're blessed to get it, hold on to it. Hold on to it. And I love the fact that we can create family in different ways. And that's powerful. That's powerful. And that's love. And I'm like, don't, don't, don't run away from that. Don't run away from this idea of you of being loved. And giving love cuz you're worthy of it.

**Julian Delacruz** 22:14

That that went deep into the center of my soul. And I just feel like, This conversation is just always going to be with me. Like, wow, thank you. We're not even done yet.

**tanner menard** 22:40

Thank you so much for for that Nic, uh, GOODW.Y.N, it's, it's really like, touching for me, I mean, my, my family is important to me, my niece and my nephews are like, I love them. You know what I mean? Like, I'm planning to write a book to explain some things to them that are difficult for me to just say, in the, in the context that they are in now. But, um, that's one thing that I think that like, for me has always kind of like, been a little bit difficult is I feel like I feel like sometimes there that like, community can get can get centered around wounds so much that we forget to love one another. And we forget to we are we like, sometimes it feels like the way we learn to do that is like so in the head. And it's built around concepts and abstractions. And it's not necessarily always coming directly from the heart. So it's like so encouraging to hear you say that. And to conceive of ourselves as people that way like, it's incredible.

23:57

I mean, we have we have so much to offer. And we have so much to offer the idea of Children and Family. And I have pursued that concept for so many years and personally and professionally. And I say that um, we embrace family. However we find it however it finds us. It makes us into better people and makes us into better storytellers and makes us into better writers and artists and it makes us better as people. And I'm like, I just I want to be a good artist and a good person. And family is a huge part of that. That responsibility has been a huge huge part of that and part of my life. And that doesn't mean that I haven't made mistakes. That means that my mistakes have been forgiven. And I'm learned that and I'm like, when you give people their hand, and say you're my family, it's the greatest act of love is the greatest act of love. And it's like, those of you though, your nieces and nephews or your kids, those are your kids. Because you are in their lives and you are in their hearts. And this, like I understand, it's like, if you're a teacher, and you gotta, you gotta rear certain number of students in here, I'm like, yeah, those are your kids. Those are just as much as your kids as, as they are mine. And that connection isn't, that connection isn't um, sullied by time, if you truly make it, it could be something that they carry on for the rest of their lives. That influence and that that wonder, and that awesomeness, it can shape them into into powerful people are amazing people. And that's because that's what family is supposed to do.

**tanner menard** 26:36

I feel like I feel like you just said so many incredible things that I really want to hear, like as much of your poetry as you're willing to share with us now.

26:51

All right, let me see. Let me let me have full Hop on. And my mom was say, I think one of the hardest things right now that I'm struggling with, is letting my letting my daughter grow up into her own person. And COVID COVID has made it very difficult for us not to worry about each other. Um, I struggle with mental illness. And my daughter worries about that. And she struggles with mental illness and health issues. And I worry about that. And some of us inherited some of it is exposure, and some of it is her. So when I wrote the first, um, the first set of poetry around the quarantine series, because now I realize it's gonna be a series. I wasn't sure it was gonna be a series back then. But now I'm certain of it. And I wrote this about her. You're hiding again. One. I keep wanting to write a poem about you growing up in this crisis of a virus. Someone says, It's only been three months. As if all were well. But I know you. I know that you think yeah, this ship is it and you laugh when you want to cry. And you're just not living for the future anymore. You're just living for me, too. Six months ago, I thought I would burn you. Truly. I mean, some days you smile, like the scars on your arm too wide to sharpen present scabs to struggling to heal. And I wonder where do you get the sadness from was in me or the father who left and left a hole in his shape. You say you don't need him anymore. And that I believe you found that find replacement, but you still don't trust the world, honey.

29:52

You still don't trust the world. And I'm sorry, I'm so choked up. It's hard raising a teenager in quarantine. And it's hard being a teenager in this new normal.

30:24

And I'm trying to accept that. I'm definitely trying to accept that. So I, I'm trying to give her hope. And this one is the one I wrote, trying to be hopeful living under quarantine. Today, I created my own life, as a person that could forgive easily. I wish to hear the whispers of my black beauty and believers who are not born happy. I wish for the sky to collapse, and word and crush my doubts. I wish to read words with



my lips are moving. And here's songs that have yet to be sung. blast them from around the world. Let's see these underground discoveries hanging from my lips, and stick in our throats from for an eternity or more. Let's see how the narrative has changed in the next few years. Once we've learned to talk to each other, again, without crisis. I think I'm I think poetry for me has been a catharsis at this time. More than ever. Like, I'm really thankful. This habit used to be a hobby, that became an obsession. And now as an outlet has followed me through the years and given me strength and giving me hope. You guys are kind of speechless today.

**tanner menard** 32:39

Well, we was just kind of letting you read because I feel like I'm in the presence of like, a cosmic preaching of some kind of like, Star colored rainbow message? I don't know. It's like, I don't know. I do have a question for you. Which is, it might seem weird, but what do you think that a poet is? And how are you that

33:17

I'm, from me, a poet is just a conduit. I truly believe that. I truly believe poets are conduits to the beyond from beyond to here. And I believe that because I've been writing poetry ever since I was four years old. And that was because my sister was this amazing oral storyteller. Like she had the ancestors power. And I was like, Well, I don't want I want that. But I can't get that. So I'll just do poetry. And poetry became something. For me, I didn't consider it to be Aggie, I never considered myself touched by the ancestors. Until a this is a true story. I'm someone from my past, my my childhood, contacted me. And she reminded me of how I used to write poetry in class. And I was obsessive Li writing, and first grade. I didn't care about anything else. I would Daydream and write poetry and Daydream. I write poetry. And so much I didn't do schoolwork, and then it got to a point where she kept She kept knocking on me. She was like Nicole's writing poetry Nicole's writing poetry. And it's like, she's not doing the work. And the teacher says, You need to stop, you need to do the work. And I would put my book under my desk and look forward, like I was doing the work. But I'm writing poetry on the lines. And I, I didn't realize that I didn't remember I did that. And so my friend reminded me and she was like, Yeah, and I was like, wait a minute, you were the only one who knew I did that? And she was like, yeah. Yeah, I was like, wait, the whole class of fool to serve you? And I was like, How did you know? I remember, just being upset because I was like, I can't get away from his girl. And that was like, my first exposure to what love was my part. I can't speak for her, but just just making up poems, either. Just tapping into this river of existence, was the gift was a huge gift. And it was like you gave it to a child who was like, Okay, all right. And it followed me for years. It's still there. I still love archery.

**tanner menard** 36:39

How do you do you have like a way that you tap into that? conduit? Do you have like, a way that you get into it? Like not that you'd have to necessarily share it with us? But like, Is it something that you work on? Or does it just happen for you?

36:57

Um, it depends on the poll. It depends on the poll. Sometimes it comes out of nowhere, and I'll be doing something else. And I'm like, Oh, okay. That's what we wanted to say. And then sometimes it's like, I have to ruminate really hard over it. And sometimes I'm just afraid of it, like, a phrase will come out. And I'll just, Oh, are you really afraid of it?

**Julian Delacruz** 37:36

Do you think, um, or, like, what do you what do you think? Like a poem can like do in the world?

37:48

Oh, man, I think poetry can change the fucking world. I really do. I really do. I think some of the most brilliant ideas and descriptions of emotion have come out of poems. Like, I remember this very dark poem that Lacey Hughes wrote, I remember two poems in Lacey Hughes, that were very short. One of them was very hopeful and bright, and the other one was very dark. And the dark poem is called suicide and note. And he just writes the deep dark waters, ask for a kiss. And then the, the super amazing supernova of a poem that I love, since third grade was called my people. And it's, um, the skies, beautiful sort of faces of my people. The stars are beautiful. So are the eyes of my people. Beautiful also is the sun before also are the souls of my people. And I'm like, come on, come on. you're exposed to that as a child, and you're like, Oh, my God, the implications, the beauty in that? And I'm like, yeah, it could change the world. It could change the world.

**Julian Delacruz** 39:39

And then I guess, like, one more question I had for you was, there's so many people who feel blocked during the pandemic, right? We're restricted. We're like home all the time. What are some things that you like, do to like, get rid of that, like writers block or like artistic block, if, if you feel like

40:06

I tapped into my emotion, like I was, um, I became kind of infuriated that so many writers, and so many artists, especially of color, or like, I don't have, I don't have the stimulus, the ability to write, and I was or paint or do this and they felt like they were dead. And then I wrote this essay, the narrative has value. And why it's not okay to be a productive during the COVID-19 era. And in it, I said, to me, art itself as a dangerous is dangerous, especially when it's able to penetrate the racial and cultural structural facade that was not only created by American capitalism, but innovated and enhanced by it through the prejudices, prejudices that exists in Western culture, and society overall. That's why as a queer black woman, I find it imperative to produce not only art as conservation, or political protest, no, I believe that art must be a focal piece, for as Nina Simone put it, the sign of the times. And that was just me, that was just me expressing. I was like, I woke up one morning, and I said, What if I catch COVID? And I die? What would my legacy be to my kid? And I was like, I want I wrote this essay. Because, yeah, the narrative has value. The narrative has value. And I'm like, but that But no, the state of grief you're in is a part of productivity. And if you can focus that energy, that frustration into anything creative, then you are on your way to be to the bigger picture, telling your story.

**Julian Delacruz** 42:31

Wow, that mean, that means so much to me, because like, I don't know, I like last semester, like, you know, I know a lot of people who are in school, and they were all just like, you know, we're having a really hard time, like, producing and like, I literally was like, I'm not going to let this stop me. Because like, yeah, you know, like, I don't know, I felt I felt this big op rush, come under me, because like, I don't know, like my work, like, likes to explore things about like illness, too. And so I was like, Oh, my God, this is a time where like, everyone's getting sick. And like, this is this is my interest. And like, I need to I have something to say about this. Yes. That's really weird.

43:27

I think one of the things that I was trying to express when I wrote that essay, I was like, I haven't, I haven't published it yet. But I'm going to, I'm going to find a space for it. It's literally, not about creating



free you have to chronicle the times are in must, because it's like it, we're not going to do it. No one's going to do it for us, or those who will do it for us or get it absolutely wrong. It's an it's it's unconscionable to leave our story to other people. And that's not to say that I don't believe in cross racial or cross generational storytelling. I'm a very big fan of that. But I'm also a huge advocate for black and brown people tell him in other and others telling our marginalized stories, first and foremost. and not being afraid of that and steering away from that. I think a lot of it is fear. I think a lot of it is fear, because it's like we're confronting our liminal state of being. And I'm like, Okay, what does that mean to, to possibly die young? And it's like, well, that means you don't have a lot of time to bullshit does it?

**tanner menard** 45:30

I feel like you in earlier when you said that poetry has a danger to it, that there's a, there's a way in which telling a story is dangerous in a way, for the person telling the story. If you're, if your story has always been told by someone else, it's like implicit that it's dangerous to tell, to tell the story. So then one, one of the things that I'm like really am inspired by in this conversation is that, like, I feel like you work in the active voice or you work, you work from the positive side of creation, rather than from the negative or from like, going into a wound or into a trauma, like you're working your way into something cosmic through it. And that's kind of what like, really inspiring to me, because I've been thinking a lot about that, like I feel. I feel like we're kind of like, moving into some kind of new alien or a new era. And if we keep tearing things apart, we're just going to have a broken place. So we have to like think about creating, creating things where they don't exist, and using like that. So I'm so inspired by I'm like, moved, I choked up a couple times when you were talking. So I feel like this is such a, this is our second podcast. So I feel like this is such a powerful start for us. Do you want to read? Can you read just a little bit more for us? Because like, it was just so beautiful.

47:31

Oh, thank you. I read I read from the narrative has value. Because even though it's an essay, I think it's really poetic. My name is Nicole Goodwin and I make art, not just any type of art, but dangerous art. I call it this because my art is meant not only to not only spark loud, external conversation, but also to spark inward self reflection, not just for my audience, but for naysayers and for myself. To me, art itself is dangerous, especially when it is able to penetrate the racial and class structural facade that was not only created by American capitalism, but innovated and enhanced by it through the prejudices that exist in Western culture, and society overall. That is why as a queer black woman, I find it imperative to produce not only art as conversation, political protest, no, I believe that art must be a vocal piece. For as Nina Simone put it, the sign of the times, are in any shape or form that is present in me must. It must have elements that depict the history of the downtrodden. This is my belief, particularly for artists and artisans that come from impoverished backgrounds. And in this country, that means those of us who are black brown peoples, I have also included those of us who come from clusters, who currently and continuously have been blackballed, or blacklisted and maltreated, for example, Asian New Yorkers who are experiencing battery because the remarks on my beginning President about its origins, and the rage, raging fearful at a time where COVID-19 the disease threatened nations refute such discrimination. And that leads me to the pivotal point that I'm trying know that I need to make, I must be honest, is more like a plea. Please people, my people find a way to become productive. In this crucial time in global history, we need as many people willing to, to do more create more, to fight harder than ever before you are needed, your story is needed to be told, I say these words, not to insist that your are not a value if you cannot produce the next great play, novel, album painting, etc. It is true, I have found my creative path in these times more than ever. And I do not blame anyone who has it. These are trying times for people who will who like me live to create and show others that in themselves, it's okay

to grieve, because we were robbed, not just by this is not just why this disease, but also by members of our own government. Now the state of grief you're in is a part of productivity. And if you can focus that energy, that frustration into anything creative, then you are on your way to the bigger picture telling you story.

51:12

I feel that the vice it's not okay to be it's okay not to be productive is solely a classroom and one. I say this, because many who are giving such advice are not taking into account the fact that there are so many on the frontlines of this crisis, who will never be able to tell about it. That is the price that many of us are shouldering right now that they will probably spend the rest of their lives damaged by the repercussions of tragedy. I have seen this before when I was deployed to Iraq. 17 years ago, I made a promise not to ever stop telling, not just my story, but telling the stories that others could not tell for themselves. Scientists, soldiers, nurses, bus drivers, train conductors, janitors, delivery persons, garbage man, and the like are out there struggling fighting to serve life. Our jobs, know our duty, as artists is to create, we are all that is left that can preserve the sanity of the people. Our produce, our produce can and does give voice to the joy and sorrow that these times carry, and it will be heard for generations to come. We have that power more than any other profession, not just because of how much we make for profit. But because of the integrity of how we shape and reshape our lives. We have the opportunity to give a voice to this universal chaos, to bring forth light and shadow. So humanity's reflection can be seen with clarity. Rather than that, rather than through a Scanner Darkly. More than ever, I have heard the murmurings that come from fear. This Is the End Times plenty of people are saying under their breath while they shut themselves indoors entertaining themselves to death, watching movies and internet television in order to avoid their fears. Or that plenitude that is claimed if I die of Corona I die as if Carpe Diem gives way to their excuse to break quarantine and social distancing rules, threatening significant portions of the population around them if they get affected, like the elderly, the homeless and the disabled, who cannot afford financially or physically to get sick. All this you know, but what I don't understand is that who will be left to bring truth to power, because that time when and where is needed is now right now. And if you are too busy trying to act as if the situation isn't as fruit isn't as fruitful as it could be? Well, you might as well convince yourself that all Everyone is afraid of is the is really the common cold or the flu these days. I end this with the recap of the Brooklyn Knights in the projects that were taped, we're counting Biggie Smalls juicy. So much so that it went viral. Like the towns in Italy and Spain, New York is under siege by COVID-19. To bear the people crack to hear the people cry out in unison. And verse brought me to tears of laughter and sadness. Now imagine a world where those people didn't have that moment that song, that person to represent their existence. As Audrey Lord really said, Your silence will not save you. Not I'm saying your silence will not save us.

**tanner menard** 55:19

Everyone. Thank you so much. We have been honored and so fortunate. And so I just say it's so blessed to be with an incredibly spiritual,

**Julian Delacruz** 55:36

powerful poet. Bodies performer.

**tanner menard** 55:41

GOODW.Y.N from New York City. Thank you so much. Thank you, Julian. And thank you everybody out there.

55:50

This has been a production of Equality Arizona. Find us online at [EqualityArizona.org](https://EqualityArizona.org)