

Speaker 1: Hello everybody. And welcome to Shuranigans. My name is Colin Shuran and I'm here to explore the lives of extraordinary people and topics. And on today's show, we have one of my favorite people in the world. Jon Gray. Jon is an author of written stories and poems. He's also a songwriter. He's an entertainer, and he's just a man of many talents. [00:00:30] One of the coolest things he's done in my opinion, he co-wrote and co-published country music, star Ray Price's, final album, some music on there called beauty. He also hosts own TV show called just plain living. And you've done that for over three decades. Is that correct?

Speaker 2: Close, close.

Speaker 1: Close. Yes. We'll get into that a little bit more, but um, yeah. I'm so glad you're here so glad we can have this conversation. I've known you for such a long time, but I'm so glad that you can be, I've

Speaker 2: Known [00:01:00] you since you were born.

Speaker 1: That's right, right. Yeah. Yeah. Anyway, I wanted to start with, uh, that talent thing. You, you are definitely

Speaker 2: A man. Colin. What I'd like to do first is I'd like to tell your audience how appreciative I am that you've asked me to be part of your podcast. You know, uh, ladies and gentlemen, this, this young man is one of the most talented people I, I run across in long time. And he's one of those, one of those folks who has a vision and [00:01:30] the, the courage, it's very difficult to have creative courage when you're young, because it usually doesn't pay much, but that's where the superstars come from. The people who, who see the light and chase the light and no matter what the cost and, uh, Colin is doing that in many, many ways in his life. And as a creative [00:02:00] myself and a promoter of creative people, he's one of my young, super heroes. And I'm just very flattered that he's asked me to be part of his journey by being part of this podcast.

Speaker 1: I really appreciate that. I, uh, for those listening, I didn't pay him to say that. So don't, don't worry, but, um,

Speaker 2: Creativity usually doesn't pay anything a good

Speaker 1: Point, good point. But, uh, no, I, I just, I figured I would ask you to be on the show because you've helped me in my creative process and I'm [00:02:30] very honored that I could have been part of your journey and now you're a part of mine. That's right. So, um, but speaking of the creative process, you really have seemed to be able to do it all. You've, uh, pursued many talents, many entry, as many passions, and I'm kind of trying to figure out the same thing. So what is your secret to pursuing many passions and talents while staying focused on other things such as life for general, for general sense?

Speaker 2: Well, uh, uh, I became [00:03:00] a, a friend of a gentleman that was one of my mentors, uh, by the name of Teddy Bart and Teddy Bart was one of the people in Nashville. He had the noon show. He, uh, he was a musician that came from some, uh, up north and moved to Nashville, great piano play. And when I was young, he used to come around the towns and play and, and sing. Uh, but he was, he was more than that. And he, and

toward the latter [00:03:30] part of his life, he was probably the number one, uh, call to talk about political things. He was a, he was a political analyst and, and he was very good at, at doing what he did. Matter of fact, he was so good. It took me a long time to figure out whether he was a Democrat or Republican.

Speaker 2: And I still don't know because he interviewed all those people and, and he had to find a way to, you know, walk the middle and not alienate anybody, [00:04:00] him, either side. And, uh, toward the end of his career, he did a blog, uh, every, every week. And it was about creativity. And one of the things he did was he was giving creative people, instructions on how to survive, trying to be creative, because your family's gonna tell you, well, when you gonna get a real job and your friends are gonna go off and they're gonna do things, and all of a sudden [00:04:30] they're gonna be driving a better car than you possibly. And, and, um, getting married and buying a house and doing what normal people in our or society do, creatives don't do that. Creatives make a choice to, to follow a dream. And it's very difficult to do because a lot of times when you need to be at work, that's when you also need to be [00:05:00] at a casting call or a film festival, uh, to, to show your, your newest product or your newest journey that you're on.

Speaker 2: And the workspace is not always real comfortable with that. And in a lot of places like Nashville, or like, uh, LA, where are a lot of creatives, society has to help this process by providing job placement. [00:05:30] That is, oh, has latitude to where you can say, tell your boss, oh, I've gotta go. I'm being, being asked to cast for a part in a, in a movie. And I need to be off Monday to you, uh, to do that. And the people around you recognize the fact that you're, you're a good person. You're a good worker, but you have another dream. And following that dream is, is a very difficult course. [00:06:00] It's a very difficult path. And a lot of times it's a very lonely path. And the beauty of it all is, is what you find on that path. It's, it's not always the destination.

Speaker 2: I I'm 72 years old right now. And I look back and I keep thinking, you know, when's, when's the, the shoe other shoe gonna drop when's that next [00:06:30] big thing gonna happen. And then I look back at my life and I look at all the people I've to act with. And I spent an afternoon with Verne Godin who sang the, I think the greatest country song ever. A lot of people think it was, uh, the, the George Jones song. But to me, it's chisel in stone. And if you don't know, chisel in stone, go find it and listen to it and realize it's talking about, you don't know [00:07:00] lonely till it's chiseled in stone. And a lot of people don't realize that's a gravestone. And so I spent an afternoon with this guy and when I was young and, and as I looked back, how wonderful was that?

Speaker 2: The beauty and the magic of a creative life is on the journey. It's not the destination. There's never, there's never enough money, or there's never enough [00:07:30] gadgets that they can hand you to equal the payment that you get in life, by the journey you're on and being a creative person and the other creative people that you meet with and share ideas, ideas with because their minds work differently than normal folks. And the spark that you get from each other, that lights that next, that next match, that lights the next fire in your life and your journey along a creative path, you [00:08:00] never know where that's gonna happen, or how simple, a fact that makes it happen for you. And that's one of the toughest parts of, of leading a creative life is the, the nerve and the stay to itness to show up every day and, and search for your dream.

Speaker 2: And, uh, you're at the beginning of that path. And I just wanted to let you [00:08:30] and other young creative people know that, you know, we old cats are out there to support you because we've walked the same in the same path, some to better or success than others. But, um, you know, when I I'm a tick, can I tell a little story right now? Absolutely. Uh, when I found out that I was gonna have a title cut on Ray Price's last album, of course, I, I, I thought this, you know, this [00:09:00] can't be true. The song I had written 20 years before from my wife on our 19th wedding anniversary. And it had been turned down by everybody in Nashville. And, uh, matter of fact, they even wrote a song about it called rejected one time. Um, but it's a pretty good song, uh, sang it myself to where it sounded like it needed to be rejected.

Speaker 2: As a matter of fact, um, I had a friend, oh, still have a friend. He's still a friend. Uh, Steve Brewster and Steve, [00:09:30] uh, Brewsters from tele raised in tele and is, uh, one of the most dynamic called four drummers in the United States of America. He's played with everybody from Michael W. Smith. Uh, prince is sound crew Michael Jackson's light crew. He's played with, uh, Cera, who was the leader of the band, Chicago. He just got through playing on a, on an album with R of Rory and, [00:10:00] uh, joy, the, uh, the, the lady that died the country act, and he he's doing a, he played on this album and it was a duet album and Dolly was on it. And Vince Gill and Trisha Yearwood, and, uh, uh, Allison CROs EV played drums on all of it has his own studio. When he found out that I, that I had received the honor of being on the Ray price album, he called me from Nashville.

Speaker 2: And he said, [00:10:30] I want to come to tele and take you to lunch. And I said, well, why? He said, well, I just hadn't talked to you in a while. And he came down and, and we went to London's and went, got a burger. And I said, what are you doing here? And he said, I realized that probably nobody in tele would understand how important that what's happened to you. How important a thing it is. It's not monetarily important. It might be, it might end up, you never know, [00:11:00] but the validation of having one of the greatest country singers ever to, ever to live, to pick your song as the title cut to the last album he would ever do is monstrous. And he said, I know nobody would understand it, but I get it. And I wanted you to know that. And I wanted to tell you how proud I am of you.

Speaker 2: And so that's where, that's where the payoff comes from [00:11:30] in a creative life. Now, some people are very fortunate and make huge sums of money, but that's probably 2% it, the other 98% of us, um, do it because we can't do anything else. We have to do it. If you're a writer, you have to write. If you're a singer, you have to sing. If you're not doing it, you're not you. And a lot of times, [00:12:00] life gets in the way, cuz you do have a family and you do end up with kids and you do end up with a job cuz you need cars and houses and clothes, but it never completely kills. Is that creative spirit. It's always with you. And you'll always do it. It may be in small doses, but you'll never, you'll never give it up. And then at one point like me at 70 plus years old, life's not in the way anymore.

Speaker 2: [00:12:30] I get to do what I want to. And I'm doing everything from art to, uh, singing, to writing publishing. Um, I'd like to dance, but I don't dance quite as much hit me that piece of paper with a paper clip right there. I write a, I write a little book. I was in a, was in a group of, uh, of, uh, poets called the not yet dead poet society. And one of the ladies [00:13:00] came in one day and she said, uh, she was real happy. And I said, what are

you so happy about? And she said, oh, I write Haku. And I was published in a Haku book. And I thought, well, I, I don't know what Haku is. And I said, what is that? And she said, well, it's Japanese poetry. And it's uh, three stands, three, uh, syllables, five syllables, three syllables or 5, 7, 5.

Speaker 2: And, and she said, [00:13:30] no rhyme. Or you can't have rhyme. Doesn't need rhyme and no title. And so I thought, well, you know that that's, everything needs a title and I've never been much one to follow roles. Anyway. So that night I started my own form of literature called Loco, L O w K O O, which also could pronounce Loco, which is what I am from time to time. So this is one in talking about dancing and talking about things. [00:14:00] Other things that you do, you finished your chores successful or not. The empty hook books searched, nothing is left. Everything. Every canvas holds paint. Each horse is in its stall. You peek around the corner, expecting nothing at all. And they're waiting. Impatiently is the quick step. Well, the quick step is a ballroom dance. [00:14:30] That's done very fast and I've always looked at it my whole life.

Speaker 2: And I thought, man, I would love to do that. And I never have done it. So now as I'm working my way through the disciplines of creativity and I just, like I said, well, let's see I've done the art. I've done the writing. I've done the singing. Well I'm finished. And I turn back and look around and there's the quick step back there going, oh no, you're not through yet. Come here. We're gonna do this. Yeah. And so that's the beauty of, of creativity is, is [00:15:00] having an opportunity to experience all aspects of creative life. There's so many, and, and there's so many things you can do that, that are, that might seem small. I mean, if you think they're small, look at the credits behind a movie and see how many people are involved in the creative side of producing a movie. And you'll realize that there are many, many, many people working in the [00:15:30] creative world.

Speaker 1: I absolutely. Yeah. And I, I am a firm believer that the creative journey never ends. Obviously I'm still young to, uh, really understand that. But from what I gather from what you said is you're still on your creative journey

Speaker 2: Brand new every day. Uh, uh, it's, it's sorta like when you write a song or when you find something that nugget, and one thing [00:16:00] I'll tell, uh, uh, tell all of you in a creative way that, that live in a creative way. You cannot read too much. There's an, you cannot watch too many movies and you cannot listen to too much music because there's, you'll be watching something that you've seen, maybe a movie that you love, that you've seen 50 times before. And all of a sudden you'll hear something that's different [00:16:30] that, that strikes your mind differently. Maybe just that time, because your mind's open to that. And there's your next, there's your next song title? You know, those two words, I, I was watching a movie one night and, and it was about a, uh, you know, now people drive cars and they have these car races that this not about speed.

Speaker 2: It's about getting to this point. And that point, I forget what you call 'em. And you know, you get to that point [00:17:00] and you got so many minutes to get to the next little town and, you know, pick up a flag or get a check or whatever. And they were doing this walk with horses back in the old wild west and black and white movie. And this, these guys are all riding, as hard as they can ride done is flying everywhere. And, uh, they get to the next town and all these Cowboys are soaking wet with sweat and dust and stuff. And behind them in rides this guy on this white horse, and he looks like he just came

outta GQ. You know, [00:17:30] he ain't gotta drop a sweat on him and he's in the race too, but he's just chill about it. You know? So he goes, they all in the bar and Shelly west was the actress who was playing. The part has one of those little fringy bar girl suits on, you know, and she sees him, comes running across the room, jumps up, wraps her legs around him and hugs him. And the camera shows his face. And he looks at the camera and says, I've forgotten just how good [00:18:00] a bad woman feels. And so I, the next day I wrote the song, I'm a good, I'm a good judge, a bad women.

Speaker 1: Wow. So,

Speaker 2: So yeah, so you never know where that, that little acorn, that, that sprouts up an Oak tree is gonna come from, right? Literature is full of it. And it, we, we, everything, every motion has been written about and talked about for thou of years, [00:18:30] there is no new emotion. There's just new ways of expressing how that emotion affects people. And so as you read the, the masters and you read books that, that you think I don't, I don't, there's no reason I wanna read that, but you'll find something, you'll find that little nugget and always be searching for it because it's like a, do you like steak? Oh yeah. Love steak. Oh, love it. Yeah. Love steak. Isn't [00:19:00] a steak dinner. A great thing to have it

Speaker 1: Is

Speaker 2: When you get finished with it, sometimes don't, you wish you'd never taken the first bite where you could eat it all over again,

Speaker 1: Or just keep going all

Speaker 2: Night, you know, but you can, right. Because you're full or it's gone a lot of times when you have an idea, a really good idea that you work with. It's kind of sad sometimes when it's over, you know, because you, sooner or later, you [00:19:30] have to finish another thing, that's that a lot of creatives have a problem with is turning something loose. Is it good enough? I've known artists who do that. Who, who you, the, the paintings finished is beautiful to everybody else with them. And then they want to go back and start painting on it again. Um,

Speaker 1: I'm gonna interject real quick with that. Yeah. I think personally to me, that's because, and there's a million different answers to this, but I, I feel like artists get scared because they're afraid people won't understand [00:20:00] them and people won't understand their art. So they get in their head and they kind of think, oh, I'm, I'm trying to get my audience to understand when really I'm just trying to understand myself. So can you add to that? Maybe?

Speaker 2: Yes, I can.

Speaker 1: What is something that people misunderstand about you and maybe your art?

Speaker 2: The thing that you've got to do is don't care. Uh, I, this book, this book of mine, this, this, uh, Loco book, you know, [00:20:30] there's stuff in there that people won't understand at all, because what I did, what I did was the, the first morning I woke up and, and I, I've always been very fortunate from the time I was young, that the, that the space between

sleep and wake, there's this time in there, that's magic to me. And I've always paid attention to what happens there. And most of the time, [00:21:00] what happens in there sometime during my day, I can see that little, that little piece of information's showing up. And so for the first 30 days, every morning, when I wake up, the first thing that came into my mind, I'd write this Loco down and I didn't edit it. You know, a lot of times people, uh, people do something and they think it's not good [00:21:30] enough.

Speaker 2: And they work on it to the point that they ruined what they did to start off with, which was a free thought. And then all of a sudden, you're free thought, which is beautiful and floating like a butterfly in the breeze. When you get through with it, you put wooden wings on it, because everything, everybody of things, things need to be made, made outta wood. And you paint it three or four colors, cuz somebody said, oh, that's the color of the month. And when you're through with it, it's pleasing everyone else. But yourself, [00:22:00] this beautiful inspiration of yours doesn't exist anymore. So you can't worry about what they think they either will or won't like it, it doesn't make any difference. It's what makes you happy because there will be people out there who will get it. And the first one I wrote, the first Loco I wrote was down a thread, seldom stretched a red lip, humming bird [00:22:30] pulled up the socks inside her blue Sue shoes, the color purple whoopy. Now you get it.

Speaker 1: I have to be honest.

Speaker 2: I I'm red lips. One, one end of the hummingbird blue shoes at the bottom. The, the mix between red and or socks that are purple, the color purple. Oh, okay. Whoopy Goldberg was the star and one academy award [00:23:00] color purple for the color. Purple. Right. Okay. So they they've turned into word puzzles and will everybody understand that? No, no, no. But the ones who do see the magic in it, some of 'em are some of 'em aren't quite that difficult, but, but so they ended up being kind of like word puzzles. And uh, my mother, my mother used to, I woke up one morning and it was a, in my eyes, vision was a, was a, a muffin top [00:23:30] with blue circles on it. And so I wrote, uh, the muffin top looks like, uh, uh, a blueberry muffin. I like burnt toast, best buttered. Cuz my mother was a great cook and she burnt the toast all time. And I never, I didn't know. You didn't have to scrape toast before you butter it until I was 20 something years old. Nobody will get that, but me. Right. But let, 'em think about it because the next one might be very obvious, [00:24:00] but don't, don't sacrifice. What makes you happy? Don't ever let anybody else much less a dollar bill determine your happiness ever. You're the only one that can make you happy.

Speaker 1: That's uh, that's really profound and really deep. And I, I have to say I really, I totally agree with that. Um, it's, it's one of those [00:24:30] things that is, I think art and creativity can be scary sometimes because you don't know what's gonna come next. Like you said earlier at the beginning of this podcast, you said, uh, with creativity, there's no money or something like that. You know, that's scary too, because as a human, you still have to live. You have to survive. Yeah. But I, I definitely think that even when I'm working on something, a creative piece and I, I, I'm sure you go [00:25:00] through the same thing. You're almost scared in a way because uh, you have a million different questions in your head. Is, are people going to like this? Am I putting a hundred percent of my effort into this? You know, stuff like that. And I, I think, um, I think that's a challenge

Speaker 2: And well, and there's a a and, and Colin, there's a fortunate few and, and people think, oh, that just happened overnight. Nothing happens overnight just because you see like last night, Luke [00:25:30] cones was entertainer of the year. And some people don't have a cl don't even know his name. Oh, that's overnight success. No, it's not. He's been playing in bars and honky tonks and, and uh, on little stages outside his high school in a park, Dustin Lynch, I've got video of Dustin Lynch down at the rocket park down here by the high school. When he had a little band in high school called 13 rain playing concerts down there to, to, and, and he's always [00:26:00] been quite philanthropic, uh, cuz he'd come on our television show and we'd promote cuz the money was going to some calls and no, those people don't become successful overnight.

Speaker 2: They work and they practice and they hone their skill. Very few of them. And uh, you say like Andy Warhol, well, here's a guy who paints a Campbell soup can and it's worth, you know, what, \$15 million. But to get to that point, [00:26:30] he lived in a loft with some people in New York and they lived like, like Vance for years, uh, being artist and a guy Clark in towns, van Zant. And some of those folks who are writers that people, uh, John Prine, you know, John prime, if you don't listen to John prime, first time you listen to John prime, you think I don't get it? Well, he's a storyteller. He's, he's a life lesson builder. [00:27:00] Is that what the business wants? No, the business doesn't love him. The fans love him. And a chosen few of those people are fortunate to get that lick early, which allows them to, uh, to go forward and, and, and hone their creativity in a, in a more comfortable style [00:27:30] than most people get to. That's the two, 3%, the rest of us, we're doing it for one, one reason. And one reason only is it makes us happy and we can't live without it.

Speaker 1: I, I absolutely agree. I think art really fuels artists. I, I know that sounds kind of cliché, but it really fuels artists. So I'm, I'm wondering about you. What makes you want to get out of bed in the mornings? [00:28:00] I'm sure it's has to do with some something creative, but you mentioned there's this magic hour, uh, in between sleep. And when you wake, what makes you want to get outta bed?

Speaker 2: Get outta bed. I can't accomplish anything in bed. I, I wish that we didn't have to go to bed. I'm one of those people that I I'd like to be, I'd like to be where I never had to go to sleep at all. And I don't, I don't sleep very long. Uh, I was, uh, to support my family, uh, through [00:28:30] the years when my son Jacob was, was going through school and not just my son, our son, Jacob, my wife, Fran, uh, you know, at some points I never had a great big high dollar job. Uh, I worked two and three jobs and I drove to Nashville every morning cuz I, I was in the construction business and I would be up there on a job site by seven o'clock in the morning. If I didn't leave tele home by five, I didn't get there on time.

Speaker 2: You know? So I was up four, [00:29:00] four, you know, four o'clock in the morning. And so I got used to living on five, six hours of sleep. Now, if I sleep any longer than that, I can't basically cuz if I wake up, then my mind starts working and I just soon get up and get outta bed and start doing something because I I'm miserable in, in bed. So, uh, I'm always looking and, and my wife kind of funny, she, she likes to spend some time in bed in [00:29:30] the morning and I'm, I wake up, I'm singing a song and making up nonsense and picking at her and kidding her, you know? And she's young. Will you leave me alone? Morning's beautiful to me. Uh, I love to watch the sun come up. Uh, I wrote a song about, uh, the commuters and driving into Nashville and the red ants like, like the

taillights look like red ants marching in the, in the night, you know, the closer you get to Nashville, the more the red ants come into the, to the interstate.

Speaker 2: And uh, [00:30:00] it's just refreshing. Uh, it's it's a brand new day. I wake up every morning, like a baby bird hunting, a new worm, you know? And I mean, what's out there today. Something's out there today. I gotta find it. I don't know what it's gonna be. Uh, I'm gonna be happy about it, whatever it is. And if it's a problem, well we'll deal with it. And then, uh, we'll put it to bed. A lot of people carry stuff around too long, you know? Uh, when [00:30:30] you do go to sleep, there's no reason not to go to sleep because you're worried about something because you can't do anything about it in the middle of the night, you know, the next morning it's gonna still be there. It's gonna be gone. You know, you can't, you can't. If, if you spend too much time thinking about the past and worrying about the future, you never get anything done today, live one [00:31:00] day at a time, cuz that's all you can affect.

Speaker 2: You're not guaranteed anything else. And so in that, living that day, be sure that you make yourself happy in doing it, uh, make it a good day. Uh, what was that? Guy's name used to be on the radio. It'll come to me in a minute, but he'd have the little two or three minute deal on the radio. And at the [00:31:30] end of each one of his broadcast, Paul Harvey, he wouldn't say have a good day. He would say, make it a good day. It's up to you. Whether you have a good day or not, not anybody else, not your boss. Oh they can throw bricks at you and throw stones in a way. But you can either accept the, hit the knock or you can just step over it and make your day a good day. And most of the time you can do that by sharing something [00:32:00] with other people that helps their day be a little bit better than it might be.

Speaker 1: Yeah. So, and when you share things, um, is that, would you call that your superpower to make other people happy, sharing art, making people smile, uh, making people feel something.

Speaker 2: That's my, that's my, that's my mission in life. Uh, I love to talk to people. Uh, my wife works with Alzheimer's dementia, uh, as her job [00:32:30] and uh, heard something on the today show one day that said the best thing you can do for your brain health is to talk with strangers and think about it. Why, why is that so well, if you're talking with your friends, you know the stories you can zone out, you can zone out and come back in five minutes later and pick right back up, you know, who they had a date with last weekend and whether they got [00:33:00] a new guitar or you're a drummer, whether they found a new kind of drum head, that sounds better, you know that stuff. So you really don't have to pay attention. When you talk with a stranger, if you don't pay attention, you make a fool outta yourself, it makes your brain work.

Speaker 2: And so I like going in a gas station, uh, at the gas station, I call it the three star up here across from the, the Lutheran church Trinity up there. And a lot of people are going to [00:33:30] Jack Daniels, right? We'll stop in there and get gas or a biscuit and stuff. And sometimes I'll go up in there and stand around and just see somebody I don't know, and, and start a conversation. And it's amazing how much fun you can have and how much you can learn by, by visiting with people that you don't know. And at the end of the day, they'll say, man, this is a friendly place. You know, we really like coming to middle Tennessee, cuz it's so friendly here. Well, we're the ones that make it friendly, [00:34:00]

but we're also learning. And we're also going to class on, on making our brain operate stronger and better because it's, it's a muscle and it's exercise.

Speaker 2: And instead of just laying there going, huh, I've heard that before. Yeah. I know you got new tires on your truck and okay. Uh, know flex yourself, you know, reach, grab, uh, look at something that you [00:34:30] think there's no way in the world. I can do that and do it and be persistent. I tell the young people who come, I talk, uh, with our, uh, television, your network. We, we talk to a lot of young people and we present news and, and stuff like that. And communications and I talk to 'em about communications and I, uh, there's uh, you know, put your cell phone in a box folks. I mean, do you really have to have that thing on you all [00:35:00] the time? You're gonna be at some point, you're fortunate. You're gonna be in the bat tower in Nashville, on the 20th floor, sitting in front of somebody with a \$4,000 Armani suit on and you don't even know what, how to read their eyes.

Speaker 2: You don't know what facial and, and voice inflections, because you don't want to talk to anybody. You want to text them because texting gives you an opportunity to research your answer. We're, we're becoming less and less human and more and [00:35:30] more machine. And that is so cold. And we are so warm and we're created a flesh and blood warm blood, 98.6 is what we are. Why make it cold, you know, reach out and touch someone. Be somebody that pats people be somebody that makes people smile. It's it's, it's what we're supposed to be about. Caring for one another, [00:36:00] not the hate that's going on right now in our country. And it's okay to disagree with somebody. It's okay to disagree with your boss. Now he's your boss and you don't, you don't smart off to him or her. Uh, but you can disagree respectfully and should be able to do that without someone hating you because you don't agree with them.

Speaker 2: Uh, the world is about more than just me. [00:36:30] It's about us. And the, the sooner we remember that we knew it. We knew it years ago when we knew who our neighbors were. And we had little col-de-sac meetings in the neighborhood where everybody brought picnic and we'd just sit out in the street and talk and visit. We knew it and we understood it. We're somewhere along the line. We forgotten how to care for one another. And that's, that's what we're [00:37:00] here for each other. We're all part of the same deal. So, uh, respect and kindness, man, and never quit fighting for something you believe. And because guess what? The, the, the minute you stop is the next step you take might have been the guy or girl that you meet that will make your dream come true. Don't let anybody keep you [00:37:30] from following your dream and particularly not for a dollar.

Speaker 1: Wow. Yeah. And have you always followed your dream is this is what you have done

Speaker 2: When I could. You have to, I mean, you have to be realistic and you have to live a life, but, uh,

Speaker 1: Are you doing now what you thought you were, were gonna do when you were a kid?

Speaker 2: Am I doing now? What I thought I would do when I was a kid? Uh, I wrote my first song when I was 12. [00:38:00] And did I have a clue about that? No. Uh, I know I enjoyed doing it. Uh, I look, I look, you look behind me on a shelf behind me right now. There is a letter from tele home high school that I UN where it was a Quill and scroll and little did. I

know that almost 60 years ago, I had, uh, [00:38:30] a clue of what I would end up loving for the rest of my life. And that's writing. I was on the paper. I was a football player. I was an athlete. You know, that was my biggest man, sports, sports, sports, golf, football, basketball, it wasn't much of a baseball player. And of course we didn't have soccer and tennis and volleyball and that kind of stuff much.

Speaker 2: Um, and, and then I find this and in the middle of all that sports stuff and those letters, uh, [00:39:00] my in between a golf letter and a basketball letter, I pull out that three years. I was lettered at tele Omaha school for Quill and scroll. And that was about my love for writing. That was, I didn't need even think about at that point, but if I didn't, if I didn't have to do it because my mind was making me do it, why in the world would I have that? Why did I keep it? Cuz somewhere deep in my heart. And in my mind [00:39:30] I knew that before it was all said and done, that would be the love of my life.

Speaker 1: So what was your aha moment? When did it, when did it click for you?

Speaker 2: I don't know if I, if I ever, uh, I don't know. I've just always sort of been crazy clown. I mean, like I say, I, I, I'm a poet, I'm a storyteller. Uh, uh, son had an ear ache when he was about five years old and I [00:40:00] laid down in the bed and made up a story about Beauford, the Barclays bulldog and cuz he was hurting and, and rhyme at 54 line 54 line verse. And, and I told it to him and he went sleep. It's what I was trying to accomplish. And three or four days later, I thought, man, that was a good story. And so I went back and, and revisited it and wrote, wrote a book about Beauford, [00:40:30] the barky bulldog. And it's a great kid's story. It's a great, good story for anybody. My stories and, and stuff are usually pretty odd in that, in that I'm always protective of the underdog.

Speaker 2: Uh, I'm always protective of the kid who, who gets roughed up a little bit, uh, Beauford camp bark. And at the end of the story, he's the only one of his family that couldn and bark and he's [00:41:00] the biggest of them all. And at the end of the story, he was the hero, not in spite of the fact that he couldn't bark, but because of the fact that he couldn't bark, cuz the, the mountain lion couldn't hear him bark is he was coming after him. And he, the mountain lion says dogs always give themselves away. They bark and make all kinds of noise. Beauford could open his mouth and try to bark. Nothing came out. So it wasn't [00:41:30] in spite of an infirmity that it, he was a hero, but because of an infirmity that he ended up being a hero, I love those kind of twists and stuff in, in what I write. And I'm always protective of, of those underdog. Uh, I write friend friend likes me to tell her stories and I'll just, I'll say something. And like, if I could say to you right now, give me, give me something, anything, and I can [00:42:00] take a go.

Speaker 1: Do you wanna try

Speaker 2: That? And it, will it be, will it be pretty? Sometimes it is sometimes it isn't. Uh, but she'll say tell me a story. And I y'all sudden I'll think about a chipmunk out in the yard. So Charlie, the chip muck, we have, uh, two, two moles that live under the Cedar Creek called Freddy and Fontain, you know, and I tell stories about Freddy and Fontain and, and different uncle [00:42:30] Remus. One of the first movies I saw was the song of the south. And I took Claudia Copeland, who was my girlfriend at? We were either four and a half or five. We went to, we went to the Marshall theater and saw song of the south and uncle Remus telling the stories about brewer, rabbit and all that. And that stuff to

me was just, It was real. It is real, you know, those little animals, [00:43:00] they have some way of talking with each other. And I just love to be able to understand I use animals a lot because I like animals. My dad told me one time, if you want to learn how to live, pay attention to animals and small children and you'll live a happy life. And he was a military, uh, military guy, world war II, bomber, pilot, but he paid attention to animals and small children.

Speaker 1: Well, I, I actually, I want to test your, uh, [00:43:30] wanna test your ability real quick. I'm gonna give you an animal.

Speaker 2: Well, I have put myself in a position.

Speaker 1: Yeah. Uh, open invitation, but I want to give you an animal. Right. And I'm gonna give you like a minute, two minutes and I want you to just tell a story about that animal. All right. All right. My favorite animal in the world. And I want you to tell a story about this animal. It's a ring tailed, lemur, a what? A ring tailed. Lemer it's a monkey. It's got a long tail. Beautiful eyes.

Speaker 2: It's Ringtail

Speaker 1: [00:44:00] Lemer

Speaker 2: Lemer okay. Okay. Okay. Um, where do they live?

Speaker 1: I think south America, uh, Madagascar area that

Speaker 2: Madagascar, so,

Speaker 1: Oh,

Speaker 2: Okay. You know, it was a, it was a Monday morning. It was early and Marco had found his way out of the, out of the woods and was coming toward town. And Marco was a, was a strange young monkey. [00:44:30] He, he loved to watch people as much as people loved to watch animals. So Marco would come to town and climb up in a tree next to the houses and it was amazing how much he had learned from the people. And he was, he was taken by their clothes that they would wear. And in Madagascar, you know, the sum of the spice trade and the, the, the cloth trade came through there and [00:45:00] the dyes and the different thing they used in the silks, and he would take little scraps and he would take 'em back. If there was a scrap fell off of a wagon, he would take 'em back to his, to his tree at night.

Speaker 2: And he would take needles, uh, off of the tree or pine or whatever it is, pieces of bark. And he'd sew these little scraps together. And he had a beautiful vest that was almost like Dolly Parton's coat of many colors that he wore. And he had a little hat that he'd made and, [00:45:30] and some silk that he would wear. So he was probably the coolest dressed LaMer in Madagascar and his, his one thing that he, that he watched for was, uh, Margaret, because Margaret had grown up in the gr Rove next to him. And one day she disappeared and he didn't [00:46:00] understand what happened to Margaret until he went to town. And he was looking in past, uh, curtains were flowing outta one of the

high windows in one of the buildings. And, and, and they were, they were silk and they were a tan.

Speaker 2: So it was really hard to tell because they were almost just the same color of the building. And all of a sudden the wind would catch them and they would flow. And one day he was looking and he was, he was [00:46:30] feeling the breeze blow across his face and looking at the bill. And he was in the shade. And he'd just gotten through eating some nuts that he had found that had fallen off of a wagon. You know, he was quite the little, uh, pick pocket Marco was, but he would also pick out a bags on carts as the, as the trades, people were coming through to sell their trades at the square. And so he had some nuts and he had just gotten through dining [00:47:00] on them and he looked over and he caught the curtains blowing and there was Margaret inside and he wept, she was in a cage and he didn't know what he could do.

Speaker 2: And so every after that, he went to town and he climbed up the same tree and on the same wall. And he started figuring out how will I ever be able to get to Margaret and get her out of there and bring her back where she belongs. [00:47:30] So as he moved about the town, he realized how the walls were built and where the trees were, where he could make his way over to the building. And he did. And finally, one day when the wind blowed and the curtains blew open, he stuck his head through the window and he had his little vest on and his little hat on and Margaret was in the cage and she looked and she went, Marco, is that you?

Speaker 3: [00:48:00] Yes. Margaret be quiet, be very, very

Speaker 2: Quiet. I'm here to save you, but I don't know how. And she said, oh, thank you. My Marco, I've just been in prison in this cage. And I miss my family. And I miss you because I used to enjoy watching you swing on your beautiful tail in the trees. Oh, what a gorgeous tale it is. And by the way, where did you get that nice EST you're wearing? And he said, [00:48:30] when I, you out of there, Margaret I'll make one for you. And she said, I hear something, you better leave. I think my people are coming. And so he snuck back down the wall. And that night he went back to his tree and he thought only of Margaret. And he hung by his tail just for her. And he long back and forth putting together a plan. And so he went to town that next day and he thought, [00:49:00] I like nuts.

Speaker 2: And I eat these nuts. And how do I crack these nuts? How do I get this nuts out of the shell? I can't remember how I get the nuts out of the shell. Oh, I remember I lay 'em under the wheels of the wagon. And then when the wagon rolls over, 'em it cracks the shell. So he thought, Hmm, I wonder if I could use that on the cage. So he carries some nuts up to the cage. Walk, goes [00:49:30] in, finds Margaret nobody's. And he sneaks in, and he has these almost like a hazelnut with a hard shell. And he finds some small ones and he puts 'em right at the joint of the door of the cage. And she said, Marco, what are you doing? What are you doing? He

Speaker 2: I'm gonna get you out there. And so he puts the nuts there and he goes, and he hides around the corner and she said, leave, leave quick. My people are coming. They're coming to feed me. And I hate [00:50:00] what they feed me. And so they come in and they open the cage door. Well, they didn't realize when they did that, the pressure of opening it against the little nuts that he put there, sprung the, the latch. And so they

threw her food down and just slammed the door. Well, when they slammed it, it was not in line. So it just bounced. And when he heard it bounce, Marco and heard the door, big door slam, Marco sticks his head in, and he smiles real big. He had kind of dirty [00:50:30] looking teeth because monkeys have dirty teeth. I mean, they're not clean teeth people. They don't brush, they eat. And so he smiled his big teeth and she looked back at him and he said, push

Speaker 3: On the door. She said, what us on that door?

Speaker 2: And she pushed on the door and it sprang open. And she smiled. And he ran into the room and she jumped down out of the cage and they hugged each other [00:51:00] and out the window they went and the wind blew And the silk just flooded as they ran down the wall from one tree to the next, down the last tree, into the sand, off into the woods. And that night Marco and Margaret swang together tails in the same tree, rocking back and forth in the breeze.

Speaker 1: [00:51:30] Wow. Yeah.

Speaker 2: That's is that okay?

Speaker 1: No, that was amazing. You, you wrote a whole children's book in these three to five minutes or whatever that, you know, that was awesome. What, where does,

Speaker 2: I don't know. You just go, it just shows up.

Speaker 1: It just shows up.

Speaker 2: I'll tell, I'll tell stories, which sometimes I technology straightens me, but I wish sometimes that we were further enough along where I could have a, uh, the port, you know, what are the, what do you have those thumb drive? Yeah. I like to be able [00:52:00] to stick a thumb drive in my brain because I'll tell Fran the story and she'll say, well, you need to tell so-and-so that story. And I said, I'll never remember it. You've gotta remember what you told her. I said it just goes through it. It's it's, it's a gift. That's there for a moment. And then it's gone. I'll never remember again. Oh, I can remember the characters, but I can't remember. I can't remember what takes me from one thing to the next it's like, it's like, it it's, it happens. And then [00:52:30] it's gone. And, uh, if you were fortunate enough to be there for it. Good for you. If you weren't, I might get close again, but it might not be, it might be worse. Might be better. Who knows? But it's

Speaker 1: Fun. Oh, it is. Absolutely. I had fun listening to that story. Marco, the monkey. I like

Speaker 2: Marco and Margaret. Yeah. From Madagascar.

Speaker 1: That's right. Yeah. Do you have a certain writing process when you sit down or does it just all, you just let it happen?

Speaker 2: It's funny. It's [00:53:00] funny if I have, uh, if I have an idea, I've got an idea right now, uh, of a song and, uh, couple, and sometimes, uh, it's hard to know whether the word is, is gonna be a chorus or if it's gonna be a major, a major theme that, that leads you to a chorus. Uh, some people write music and then write, uh, music writers. A lot of 'em

[00:53:30] can't write to lyrics. You know, I've got some lyrics that I've taken to some friends and, and, and say, Hey, I need, I need, uh, Elton John I'm Bernie Tarpin. I need Elton John put me some music to this. Well, no, we usually write to music first, then write to words. Well, I'm a lyricist. I'm not a, I mean, I, I, I have three chord and a half on a good day. Uh, so, you know, I write lyrically.

Speaker 2: Uh, most, anything that I write even in poetry [00:54:00] or lyrically can be, can be blues, jazz country, whatever, because it's melodic. You know, you stretch a word, uh, for, for, uh, phrasing, cut a word short for phrasing, get rid of a, a and B, but, or add one, you know, you can, you can turn it into whatever you want. Uh, but a lot of times I'll tell, take something and I'll go, okay, how am I gonna, how am I gonna work this? And then you [00:54:30] come up with some ideas, uh, and then you just write 'em down, you know, write your ideas down. And I have, I have folders that I have on all my songs. I'm a paper guy, one of these days, when the computers all go away, uh, I'll still have all my stuff. That's in five island cabinets. And, uh, you know, people say, are you worried about your, your copyrights and stuff like that?

Speaker 2: And I say, you know, most real writers, the ones that [00:55:00] are real writers, they don't wanna steal anything from anybody else. They write their own stuff, you know? And if somebody says, oh, I wrote that. Well, I I've got my lunch bag over here, dated where I first wrote that, you know, wrote that down in 1987, uh, outside, uh, outside of the store in Winchester, eating a baloney sandwich dated and signed where's yours. Show me yours. You know, she show me your lunch sack. Show me, show me where [00:55:30] you started creating this thing and tell me you did it before I did. You know, I wouldn't, I don't think I'd worry with argue with anybody about it or not. Anyway, it's not it all. That's about money and that's not, that's not the end game. It's, it's, satisfaction's the end game and, and, and creativity and smile to hear you.

Speaker 2: And just watching your eyes. When I told that story was that's PA that's all the payment I'll ever need for that story. You know, [00:56:00] that's what it's all about is, is sharing your heart, your hope, your faith, your love for other people and other things. Uh, that's what, that's, what makes us human, not, uh, machines and, and, uh, fancy stuff. It's it's the soft side of life is what makes us human. And that's what makes tele, such an incredibly wonderful town is, [00:56:30] is the soft side of tele the art center and the science center and, and south Jackson and the, the band and the singers. And it's the, it's the small businesses in this community who support, uh, support all these wonderful things in our town that make it, uh, as unique as its name. I know that's a cliché, but, but tele is a very unique town. We're very fortunate because of [00:57:00] the government Arnold center's presence here, we have a lot of very well educated, uh, individuals living in this town and they, they demand their children be educated properly. They, they have cultural, the proper cultural learning here in this town, and they invest in it to make sure that it happens. So, uh, very fortunate.

Speaker 1: Yeah. And I, I definitely think what you were saying. There's a lot of beauty in being human and doing things [00:57:30] without a computer. Uh, yeah. I, I mean, just from meeting with you throughout my whole life, you've always got something to show me physical, not on a computer, but you've always kept something. And there's something special about that. There's an attachment to it as opposed to a document on a computer. And, and there's real beauty in that. And speaking of beauty that reminded

me about Ray Price's album, how did that song do you, did you write it on paper? And then all of a sudden that [00:58:00] turned into that big opportunity for you?

Speaker 2: I wrote that I wrote that song. Uh, I listened to the radio a lot and I wrote, I was listening to, uh, I think it was Patty Loveless sing, sing the song. I wanna think about Elvis something in the afternoon. I'm going to think about main street and such and such and thinking about anything, but this guy. And so I thought, well, this that's a listing song.

Speaker 2: [00:58:30] That's all she's doing is listing stuff. And it has a hook to tie it all together. And so I thought, well, I'm gonna write a listing song. And, uh, I started off with, uh, mountain tops, rain, you know, because I used to love to hike in the Smokies and, and, uh, to go up to the top of Mount LA con or to the chimneys and watch it rain. And you're up there and there's a little trickle [00:59:00] of rain coming off the leaves. And then by the time you get to the bottom, it's the roaring fork and how our river system and our water systems actually happen from nothing to rivers. And, uh, and then I thought rain drop mountaintops, rain drop snowflakes when they fall, uh, a baby's cry, your Hazel eyes a night, trains, lonely call. And so I'm listing things and that's all I was doing.

Speaker 2: And then when I got to the end of [00:59:30] baby's cry, your Hazel eyes night trains on it. Um, uh, lightning strikes my wild horses running free, and I'm thinking, okay, all of those things are love, hate things, mountaintops. Well, if you're sitting on one, watching the, watching the planes fly down in the valley, it's beautiful. But if you're in that plane and you hit one of 'em, it ain't too pretty [01:00:00] raindrops raindrops beating on a wind pain when you're laying in bed on a Saturday morning, wanting that when you're young and laying in bed and want that 30 more minute sleep and you're listening to that's beautiful. But when they become a hurricane or a flood, that ain't so pretty a baby's cry when your baby gets spanked the first time in the hospital, when they're born and you hear 'em, Pride's the most wonderful sound in the world, but when you're on a six hour flight and an airplane, and there's one behind you raising [01:00:30] cane, it's not too good. So all of these things are mixed. So it comes to me, uh, beauty lies in the eyes of the beholder. You know, you can this stuff, you can hate this stuff. It depends on how you're looking at it. And I hold beauty every time I hold you. And that's how that whole song started is as a listing song, because Patty Loveless was singing about Elvis and it ended up 20 years later being the [01:01:00] title cut to Ray prices, final album.

Speaker 1: Do

Speaker 2: You mind never know. You never know the path that stuff's gonna go on,

Speaker 1: Right? Do you mind singing a verse or two from it?

Speaker 2: Huh? Oh, no. I'm not. I'm not, I'm not gonna do that.

Speaker 1: No. I enjoy

Speaker 2: Beauty lies in the eyes of the beholder and I hold beauty. Every time I hold you with a love that only grows as it grows older. And the beauty of it all it's forever. You'll be holding me to fine lines of [01:01:30] trace sweet memories lightly on your face. And I don't care if your hair's not always right in place. I can see forever when I'll look into your eyes. And sometimes things that can't be seen as where real beauty lives and that

that's it. Beauty lies in the eyes of the Boulder and Vince Gill sings harmony with him on that song. And it was done at ocean way with a, with a 24 piece orchestra that, uh, that Bergen white, who is the biggest [01:02:00] string arranger in Nashville. Did, did the, did the music. It was a, it's an incredible album. And, uh, uh, Stephen Foster I'm on Stephen Foster.

Speaker 2: One of his songs is on that album. So, I mean, Stephen Foster I'm on an album with Stephen Foster, really, you know, Willie Nelson had a couple of songs on that album and, and, uh, different ones. And, uh, it's a great deal. I went to the Bluebird, sang there and took my friend, Don [01:02:30] Jones. Who's the upside down lefthand guitar player who lives here in Teleman probably one of the greatest guitar players I've ever heard went. And when I and played with me and, uh, Mandy Barnett was in the show with me and, uh, different ones. And, uh,

Speaker 1: Would you consider that your most impressive win? Huh? Would you consider that like your most impressive win, like this

Speaker 2: Moment? Oh yeah. No, I don't know. There's nothing else I've, I've done to compare with that. I have, you know, I've had probably 25 30 [01:03:00] cuts, but they're all on small, small stuff. A lot of it in, in Europe, you know, there's a lot of, I write old country music. Matter of fact, I just got through writing one call. I'm a songwriter for old country stars, you know, because the kind of the kind of songs I write, aren't what song drive time radio in him more the drive time country. Music's more rapid, uh, we're not telling stories anymore. Right?

Speaker 1: Talking about trucks and

Speaker 2: Yeah. [01:03:30] Beer. Yeah. A truck it's not, it's not about, it's not. And, and I'm a storyteller. John Prine was a storyteller guy. Clark always trust your Cape. Uh, tell van Zant Chris Christofferson storytellers. We don't, we don't storytelling. We've gotten away from storytelling and it's all business. It's big business.

Speaker 1: Right.

Speaker 2: And you know, they, they're not going to let, I'm a I'm outsider. [01:04:00] You know, you're a outside, you're the outsider. You're inside artists. Didn't used to write George George stra. I don't think ever wrote a song. Frank Sinatra never wrote a song. Tony Bennett never wrote a song. Songwriters wrote song, Marvin Hamish and, and those people like that wrote songs. Well, artists figured out that there's a money in it. So now artists writes songs because they want that money. And, uh, and I that's, [01:04:30] I, I understand that and the music business has a formula right now. And until, as long as fans keep listening and buying the formula they have, if they need 20 of those songs by Monday, they've got five people in the room who can crank 20 of 'em out by Monday, cuz it's just putting different words in the formula.

Speaker 2: As long as the fans will suck up and take it, you know? Uh, I [01:05:00] got frustrated and I wrote a little song. Uh, I love, uh, wizard, Oz. Great, great movie. I just love that movie somewhere over the rainbow. Rainbow's probably my most favorite song I've ever and uh, love the cowardly line. And so I was mad at Nashville one day and I, you know, I wrote if I were king or the father, not duke, not Earl, nor prince. I tear down the walls

around music city and put up a wide picket [01:05:30] fence. I take the gates, they keep locked tight. I take the doors, they keep locked, turn 'em to gates that swing open both ways. So anyone could walk right in and have a place to play. I know it's called a music business, but business can be so cold. The fans take what they are given, but they still search for the soul of the melodies wrapped around [01:06:00] life where stories are still told camo clad. They searched for the heart while the man still hunts for more gold. If I were king of the far is not duke, not Earl nor prince I'd, Hal I'd CRO. Let's see I'd Hal I'd moon. I'd yell a lot CRO I'd how at the moon and happy to have the chance to share the tales I've learned on life's [01:06:30] trails, hold every eye in the room with melodies good and lyrics understood. And, and folks that came happened to soon.

Speaker 1: Wow. Yeah.

Speaker 2: I love it to a story. Tell a story. You know, I love it. The fans are out here wanting stories and the business is, you know, they're came camo cloud. They search for the heart while the man still hunts for more gold.

Speaker 1: And that I think that's spot on. That's

Speaker 2: Spot

Speaker 1: On, man. Unfortunately [01:07:00] I think it should be the other way around, but

Speaker 2: Um, not as long as we keep listening to what the, the, the, you know, the crap that they feed you.

Speaker 1: Yeah.

Speaker 2: And I'm, and, and you know, I'm looking at it through old eyes. You're young. Uh, I, I know it was said to me one time, Socrates, you know who Socrates was said, you know, these youth are gonna be the ruination of this world. What was that about 5,000 years ago, [01:07:30] right? Yeah.

Speaker 1: Well, it seems like there's youth every day. So, so he, maybe he was right. Actually

Speaker 2: It might be, might be,

Speaker 1: But, um, no, to kind of wrap this episode up on the topic of storytelling, I remember going on your show, just playing living one day. Yeah. Which I was honored to be on your show, by the way twice at

Speaker 2: This point, you honor me by being there. You're, you're a AC you're UN unbelievably talented young man.

Speaker 1: Well, thank you. And, and being on that show the first time, one of [01:08:00] my great honors signing your guitar, first of all, uh, your acoustic guitar, you have guests sign. That was one of our first honors. But another honor that, um, I, I'm not sure if you know that it was actually an honor, but you, you signed and gave me one of your poems you wrote. And I absolutely love that poem. It was called a Wolf is at the door. Yeah. And, uh, if you have it, I want you to, I want you to read it for the audience and we, we can end it with

that poem, cuz I absolutely love that poem. And I think about it a lot actually. And I still [01:08:30] have it, you signed it and, and dated it. Well,

Speaker 2: You know, when I do that and I don't know, don't don't know sometimes I do it and I think, Hey, you know, those that all end up in the garbage somewhere. But uh, this, I, I did a, a wrote a lot of stuff as most writers did during the Corona. And I call em all of my Corona collection. And I remember when the, the, the virus was first getting started and a lot of folks were stranded, you know, and, and you're on an aircraft or you're on a tour ship or you're [01:09:00] somewhere out of the country and you can't get back home. And so, uh, this is what I wrote and Afghan, I met as the bartender ed for another ail, the Russian roster pass out in her vodka, cuz she's gonna feel like hell the Greek greets a giddy girl. As she glances, as she graces his glance with the grin, the Spaniard SAS, his sausage soup, [01:09:30] and a Aine of studs.

Speaker 2: While Paul from Peru hoist a few pints with his buds, the rabbi roars bartender won more round for us all. Even that frisky fat fry by the fire down the hall, the Scott blows his pipes for the loss of his wife to an Irish prick named Phil as the in keep searches for a Frenchman who skipped out on his bill. The British cat is having [01:10:00] a chat with a Swed slurping stew as some Muslims mingle modestly with curries and, and smiles the road outside. The Tavern is empty for miles and miles, Americans, Germans, Japanese, and many more that found this safe sanctuary when they couldn't go back home a crazy cluster of characters like I've never seen before. It's funny how we can all get along. [01:10:30] When a Wolf is at the door,

Speaker 1: I love the poem. And uh, I, I wanna thank you for coming on, uh, such an honor, what a great conversation I learned so much, just listening to you. Um, and I'm sure you will inspire others who listen to this. So I, I really thank you and appreciate you for being on my show.

Speaker 2: Well, I appreciate, uh, uh, I'm honored that you asked me to and uh, you know, it's, it's old cats sometimes [01:11:00] talk a little more than they need to, but you know, when you're looking, when you're looking toward the end, instead of toward the, the climb, you think, man, I really need to share this and, but does anybody care? Well, I don't really care whether they do or not. They're gonna listen. I'm gonna tell 'em anyway, because it's stuff that people young people need to know is don't lose ever lose faith in yourself, in your dream and never allow [01:11:30] someone to define your happiness. Only you can define your own happiness and go my young friend and reach for the stars and fly like an Eagle in the night. I'm proud of you. And uh, I respect you for what you do. And I know you'll be just fine.