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Joanne Diaz

Bill Morgan (Interviewer)
WGLT

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Laura Kennedy: This is GLT's "Best Week Ever" what we did this past week that we think is worth a listen and what you liked best based on your phone calls and emails. I'm Laura Kennedy.

[Music]

Laura Kennedy: Even when the landscape is white with winter, Don Schmidt, GLT's Dean of Green, stays busy keeping GLT devotees on the greener side with the "Dean of Green Gardening Almanac". This podcast resides at iTunes and WGLT.org and fills in listeners from all over the globe about what's right under foot. This past month **(0:33 Dinos??)** had a series about using plants as architecture. Just last Friday he updated a new episode that dealt with creating a floor for an outdoor room.

[Music]

Laura Kennedy: This is the "Dean of Green Gardening Almanac", a weekly podcast produced by WGLT. I'm Laura Kennedy.

Dino: The floor can be a stronger element than you think it ought to be.

Laura Kennedy: In part two of Dino's series about creating architecture with plants, the Dean of Green gets down to basics and to the ground to create a green floor. I'll bet you can guess what the most common flora floor is.

Dino: Grass is the most common floor we put around here, okay, and grass is good. One thing about it as a floor—you can walk on it.

Laura Kennedy: Kentucky bluegrass, rye, fescue, and zoysia are popular lawn grasses but unless you want your lawn floor to turn a ghastly shade of brown when the temperature dips below 55 degrees, stay away from zoysia. Stay away from lemongrass even if you live in southern climates where lemongrass thrives, the sharpness of the blade edges makes walking a dicey proposition. So grass is a perfectly natural way to go, "But," says Dino, you know there has to be a "but".

Dino: But by changing materials, that really helps define the space just like in your house when you change floor materials, if you change from like wall-to-wall carpeting to hard floors, that really helps define the space, okay. If you change from grass to a ground cover—when you switch the pachysandra or hemerocallis or English ivy or a big massing of annuals or a big massing of hostas—that change in texture really helps define the space and so by changing like that, you can really make a lot of impact on the way this feels architecturally.

Laura Kennedy: Dino says clover makes a lovely ground cover and thyme adds freshness with fragrant foliage. The vibrant green of Herneria or rupture wart makes a gorgeous carpet. Just don't be put-off by the name "rupture wart". Dino says this plant likes sun and partial shade so it's a good bet for your green floor. Don't overlook the possibilities

of moss in a shady area, just watch your step as moss can be slippery. Dino says it's best used as an accent. If you have a slope that you won't be treading on but carpeting just the same, Dino recommends Blue Rug Juniper plants. Make sure these plants get plenty of sunshine. Whatever greenery you choose as a carpet, Dino says, "Make it soft, make it luxurious, make it like 1970s shag carpet for the full-on comfy barefoot pleasure you deserve in your outdoor room." Next week Dino raises the roof on your outdoor room. GLT offers a wide variety of podcasts. You can discover them at WGLT.org. Thanks for choosing GLT's "Dean of Green Gardening Almanac". I'm Laura Kennedy.

[Music]

Laura Kennedy: Subscribe to "Dean of Green Gardening Almanac" podcast at iTunes or WGLT.org. This is GLT's "Best Week Ever". Another one of GLT's popular podcasts is "Jazz Next" hosted by GLT Music Director Jon Norton. Once a week Jon uploads to iTunes and WGLT.org a song from one of the jazz artists GLT thinks is deserving of a little more attention, plus has the artist share a little outside information about their work and themselves. Last week's download was called "Raising the Roof" from an artist who's just dying to introduce himself.

John Stein: Hi, my name is John Stein. I'm a guitarist and recording artist. I like to tour around and play music for people and I'm also an educator. I teach at Berkeley College of Music in Boston, I'm an Associate Professor in the Harmony Department and you're listening to GLT "Jazz Next".

[Jazz music]

John Stein: The title for this album, "Raising the Roof", actually came from the person who is helping me promote this song to radio because we made this record and none of us knew how to title it and what he said to me—his name is Dick LaPalm—he said, "John, this record is powerful. It's smoking. Everybody came to play. Every musician in this band is just playing their ass off and it feels like raising the roof to me. I think that would be a great title for it."

[Jazz music]

John Stein: The song which has the best guitar solo on it is the Brazilian tune.

[Part of Brazilian tune]

John Stein: Yeah, "Elvin!" is my favorite song on the album and it's a modal composition. It's fairly new to me; I'm actually teaching a class at Berkeley now that includes modal music and I had never written much modal music but I thought, "Since I'm teaching this I better see if I can write one," and so I sat down and I used the techniques for writing modal music and I came up with this tune and then I was rehearsing it ahead of the recording with my drummer—my drummer is from Brazil and he came up to Boston in order to do the recording and we were practicing this material

together conceiving of the arrangements and it started to change as we worked together. My drummer is an incredible drummer and it started to really get into this mode that reminded us more and more of the John Coltrane Quartet and my drummer is one of the few people in the world I would say is capable of playing in a similar manner with the kind of flexibility and power that John Coltrane's wonderful drummer, Elvin Jones, in his wonderful Quartet had. So as we practiced this music it became clear to both of us that we had to dedicate the song to Elvin. We titled it "Elvin!" and of course it does, among other things, feature my wonderful drummer, Zé Eduardo Nazario, from Brazil and also one of my favorite moments from the whole album is the piano solo. It's just virtuosic. Koichi Sato plays this incredible, powerful modern solo on it with incredible dexterity and soulfulness, it's wonderful.

[Piano solo]

Laura Kennedy: Subscribe to the podcast of GLT "Jazz Next" at iTunes or WGLT.org. Stay informed about state and regional news with the GLT News team covering a wide range of topics for stories that air on morning edition from 5:00-9:00 a.m. and all things considered from 4:00-6:00 p.m. Monday thru Friday on HD1. Bloomington's Steve Stockton is in his final term as mayor and says the job is frustrating in the current economic client. He also says he promised his wife he'd only serve two terms and that if a mayor can't get things done in that time, someone else should take a shot at it. Jim Browne spoke with Stockton this week about the challenges the city is currently facing.

Jim Browne: Steve Stockton says the city has had a hard time dealing with declining revenues and has had to resort to cuts and higher taxes and fees to cover costs. He says doubling the garbage fee to $14 dollars a month still falls short of the $21 cost of **rebinding 11:09??** the service. The city raised its sales tax last year to 7¾%. Normal recently followed suit but the Mayor of Bloomington says it was with great reluctance that the city raised its property tax levy.

Steve Stockton: The most difficult decision for our entire City Council was our decision to raise our property tax levy by 8.5. We had a group in—I don't know if they were an official Tea Party group—saying they've had enough of government tax increases and that government should be cutting services and getting out of peoples' lives rather than, as they put it, increasing services and charging more taxes. The big correction to that is that we're not increasing taxes to do more things; we're increasing taxes just to be able to do the things that we've traditionally done. It's not like we're getting into things that—have done in the past like the Coliseum, you know, maybe that's something that shouldn't have been done. It's a nice thing to have but that is getting out of the realm of core services.

Jim Browne: Let's talk for a second about the downtown arena. Do you think that it's ever going to turn the corner or do you think that it is simply not going to be a money-making venture?

Steve Stockton: I think that it's going to be a money-losing proposition for many years to come. The focus that we are putting on the management out there is—you need to make an operating profit. That means them making some contribution to that debt service, not the entire 1.8 million. Right now it's been running on the average of about $250,000 a year operating loss, so I'd love to see 2, 3, $400,000 a year turnaround in that so we can actually be making a little bit of an operating profit.

Jim Browne: Is it enough of a civic enhancement to justify the city underwriting it?

Steve Stockton: Well, I think as we move into the future the Coliseum was a good idea, the only question was—was it affordable at the time? But the city subsidizes a lot of things—garbage collection, streets, parks, and so on. I don't think it's unreasonable to have a small subsidy for something like a coliseum. We just can't allow that to get out of hand.

Jim Browne: Is Bloomington-Normal on the verge of becoming Normal-Bloomington? Is development north of Division going to eclipse that that is taking place south of Division Street?

Steve Stockton: Well I don't think there has ever been a year where that's been the case. That might be more questionable recently with the subsidized spending in uptown Normal and I'm sure that the Normal city council would say that would be their goal. On the other hand, we're not borrowing and subsidizing for our downtown. There still are substantial projects—even in this recession our tax bases are still going up. I think we're in this together whether it be Bloomington-Normal or Normal-Bloomington. We're really welded at the hip.

Jim Browne: Would you say that you and Mayor Koos have a pretty good working relationship? Is there a little bit of competition going on there?

Steve Stockton: Yes, there's some competition. You can feel that and if there was a big business coming to town, I'm sure we would compete. I hope we wouldn't undercut each other because that would be bad for the community. But there very definitely is cooperation. Chris and I talk to each other all the time, we work on things, try to make sure that we have the ordinances similar so there isn't confusion, and if there was a business where jobs come to town, we'd both, first of all, work to get it here in the community and maybe later on argue about whether it's in Bloomington or Normal.

Jim Browne: And, finally, when the history books are written, what will it say when it comes to the chapter of Bloomington's history where Steve Stockton was mayor? What's your legacy going to be?

Steve Stockton: Well I don't think my legacy is going to be big projects, big buildings with peoples' names on them. New thinking, better planning for the future, and making decisions focused on solid goals. Secondly, restoring financial stability. With the spending and the recession, the city has been somewhat shaky financially and we have to

fix that because we now know there can be recessions and serious recessions. We need better accounting and decision-making systems, we need to be looking at more efficiencies in government—can private industry take over some of the things we're doing?—make our employees compete, and, finally, more openness in government.

Jim Browne: Mayor Stockton says the mission of any city is balancing the cost of citizens with the services being provided. He says a recent survey shows most citizens want a safe city, investment for the future, and more resources directed to the city's needs. "But," he says, "It takes more than smooth roads to make a city a good place to live and an attractive place to bring businesses and jobs." He says, "The hard part is balancing all that and the budget at the same time." I'm Jim Browne, WGLT News.

Laura Kennedy: Check out "GLT News" on HD1 morning edition from 5:00-9:00 a.m. and "All Things Considered" weekdays. You're listening to GLT's "Best Week Ever", what we did this past week that we think is worth a listen and what you liked best based on your phone calls and emails. Thursday nights swing like nobody's business with Don Munson at the helm here at GLT. Each Thursday night at 7:00 p.m. Don sits behind the mic and shares his wealth of experience as a broadcaster, plus his collection of swing records on "Radio Munson", an eclectic mix of big band swing, vintage hot jazz, and Las Vegas headliners. This past week Don was inspired by Valentine's Day to share some sweet music from some classic artists, Fats Waller and Nat King Cole. Plus his usual, Don had some inside information about Cole and his singing.

["Sweet Lorraine" plays]

Don Munson: Nat Cole did that song Mitchell Parish wrote, "Sweet Lorraine". That was the Anderson Sisters before that and nice work if you can get it. Yeah, that's how I feel about it. Nat Cole was a great jazz pianist but he didn't like he own voice. He said, you know, "I don't want to sing," and the Capitol Record people said, "You have to. I mean just—your voice is captivating." He had that sort of soft, smoky voice. He smoked, I don't know, a couple of packs a day… [laughs]…So there was a little bit of a rasp to his voice. He died of—did he not die of lung cancer?—I believe he did and—about 1963 or 1964—but Nat Cole never had any vocal training at all but eventually became one of the great song stylists of the late 1940s into the early 1960s. And he has a little valentine for Lorraine—well he had a whole bunch of valentines before we've run out of time at nine o'clock on "Radio Munson". We're getting ready for Valentine's weekend and here's Fats Waller with "Valentine Sue".

["Valentine Sue" plays]

Laura Kennedy: Don't miss "Radio Munson" every Thursday night from 7-9:00 p.m. only on GLT. You're listening to our "Best of" program, GLT's "Best Week Ever". Contributors this week include Don Schmidt for the "Dean of Green Gardening Almanac," Jim Browne for GLT News, John Norton for GLT "Jazz Next", Don Munson for "Radio Munson", and Bruce Bergethon for "Poetry Radio". You can hear GLT's "Best Week Ever" on GLT HD3 Saturdays at 11:00 p.m., Sundays at 3:30 p.m., and then

Mondays at 3:30 a.m. Subscribe to a podcast of this program by going to WGLT.org or by searching WGLT at iTunes. I'm Laura Kennedy and there's another week ahead and another addition of GLT's "Best Week Ever" next week. GLT puts poetry in its place each week, that is Tuesdays and Thursdays at 10:00 a.m. and 10:00 p.m. and Sundays at 10:00 p.m. It's "Poetry Radio," which features a sensitive reading of a classic or contemporary poem. If you miss the broadcast, there's the podcast at WGLT.org and at iTunes. This past week "Poetry Radio" got a little musical with a reading from Joanne Diaz.

Joanne Diaz: Every time someone peels an orange, something tears in me.

[Clarinet plays]

Bill Morgan: This is "Poetry Radio", I'm Bill Morgan. This time Joanne Diaz is going to read her own poem, "Clarinet".

Joanne Diaz: Every time someone peels an orange, something tears in me as I remember the smell of peels lingering in that velvet case, their orange humidity staying in the wood long after drying into forgotten skins. Then, I remember the reeds, how the knife would lift a thin dust from top and edge of cut cane, how the thin stick of green bamboo would press the warped white edge into roundness, how rubbing the back of the reed with newspaper print sealed the pores, made them ring, and how fine, when finished, the pleasure of rubbing oily thumb against the grain in my pocket in autumn rain until, in the light again, each **pole part??** glowed and spread with touch of tongue to fiber, silky threads vanishing in movement, burn of hot wind spinning through wood and spring, vein and boar, beads of condensation curing the ebony's openness. I forgot how many times it brought me to that burning light, that spinning wheel, but tonight I remembered when in the shower before our guests arrived. I pressed my ear to your narrow back and heard the rain, the singular metronomic beat, the legato hum of your voice breaking the cylinder of your body, a soapy fragrance rising in the mist.

[Clarinet plays]

Bill Morgan: That was "Clarinet" written by Joanne Diaz, read by the poet. I'm Bill Morgan. "Poetry Radio" is a coproduction of Illinois State University's Department of English and GLT.

[Music plays]

Laura Kennedy: This is GLT HD3 News & Ideas.