

Glen Philips mix

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SPEAKERS

Glen P, Geo Cesare



Glen P 00:01

like Facebook Live I started doing just like fundraisers at the very beginning of this thing I was doing five nights a week and now I do three nights a week and at some point I people were asking if they could pay me too and so I just put up my paypal in the show description like if you want to go me directly and that's ended up being enough to pay rent. And so I do four online shows a week and I do one song circle on zoom and that's my living



Geo Cesare 00:34

Yeah, wow. And yeah, that's a major change obviously from the touring I think I was reading you're somewhere you want to be touring right now like Barenaked Ladies and like go Summer Tour. Which sounds awesome.



00:54

Yeah, it would be fun but so all my you know, touring work at solo two That got cancelled. Todo is going to be on the tour for two months right now and then again in the fall and all of that's cancelled till next year.



Geo Cesare 01:09

So crazy times Really? Yeah, it's interesting. It's all the life of a musician right now.



01:14

Yeah. And sweet though to move, you know, to get to spend time with to get to move in and kind of be back in all the complexities of cohabitation and you know, relationship instead of I had, you know, a good five, six years of, I got to always want to be where I wasn't, and then I got to go there and want to be somewhere else. And so



01:38

learn to like where I am, which is, I'm not used to



Geo Cesare 01:43

well, and so you're Are you enjoying where you are? Now?



01:46

I am. It's been really great. There's nothing wrong with it except my mind's desire to either live in the past to the future.



01:58

I think that's just been human. That's God being human for everyone, you know, really you get good at what you practice and practiced it really well. And



Geo Cesare 02:09

are you more of a living the past in the future kind of mind?



02:12

I am a healthy balance of anything but now



02:19

the world swirl cone of past and future with just one little cherry of the lake more of a current



02:27

presence on the top.



Geo Cesare 02:30

Well, maybe we should start the podcast Off with you playing a living in the present moment.



02:37

I could do that.



Geo Cesare 02:38

Yeah, seems appropriate.



02:41

Let's do it.



02:44

So this is a it's a tech not Han poem that Lawrence Cole wrote some music for and our mutual friends and



02:54

funked it out one day when we were at



02:59

Oregon. Country Fair and then I re harmonized the whole thing again so it's it's this little game of you know musical, but baton tossing so



03:21

present. I know that the only



03:29

barely in the present moment. I know that the



03:38

breathing



03:41

body and mind breathing, smile



03:46

smile breathing in



03:50

body and mind breathing smile




03:58


dress





04:00


I know that


 04:07
in the present moment, I know that the


 04:15
breathing


 04:18
body and mind breathing gas my


 04:24
breathing,

 04:27
body and mind breathing gas.

 04:43
I'm about to

 04:47
go get

 04:52
your copy and dad.

 04:55
It's all about you can see



05:06

Because I promise



05:14

I know that



Geo Cesare 05:17

is the only moment in France



05:24

No, that



05:27

is the only moment breathing



05:32

body and mind breathing



05:38

smile greeting



05:42

body and



05:46

smile



06:05

This is the



Geo Cesare 06:25

such a beautiful mantra.



06:28

It's a fun one. I love that one developed to it just



06:34

there's so many. I mean, the beautiful thing about the community singing songs is there's so they're always different, really short, they're really modular. And they can they can go into the strangest most unexpected places like adding this line. thing happens spontaneously one day and then the whole just going to this as the moment this is the moment you know, happens spontaneously one day and there's I love all this surprise that ends up happening. And yeah, they're fun.



Geo Cesare 07:12

So good. Yeah, I mean you can't help but especially something like like that song in particular just feel better singing it you know, this is this podcast is all about sound as medicine, you know, and I can I believe a song like that is truly medicine. That's the definition of it in my mind, you know?



07:29

Yeah, and it's an interesting one too, because and Lawrence Cole eventually gave it its gave it his blessing, but he was he was not necessarily pleased when he first heard it. I mean, his the original version is



07:43

dwelling in the



07:44

present moment.



07:46

I know, this is the deal.



07:52

And it's very austere. It's much more technical. It's very meditative and soft. Yeah. And he isn't He's like, what are you doing with my song? And,



08:05

and at the same time this one gets into such an ecstatic, less meditative, much more ecstatic. It's a little more of a Sufi than a Buddhist jam. But the both work



Geo Cesare 08:20

for sure, I mean, I mean, we can go off on a philosophical tangent with that kind of thought process, just because I come from a mantra background and a lot of the original teachers from like, let's say, some of the teachings that go back thousands of years is like, you'll give like a general, Omani padmi, whom per se, which is a very, like repetitive mantra, it's probably the most practiced Buddhist mantra, but then you can make that really fun. I've heard people make songs out of that, that are just like, blows your mind away. And it's like, wow, that's incredible, just like what you did. And but the traditional teachers are like, no, that that's not that's not Not going to bring you where you want to go, you know, like, well, I am where I want to go right now because I'm joyful. And you know,



09:07

yeah, well, and if somebody I mean, my background was sad songs, and, you know, like, hurting from writing songs that you know, make you feel better because you feel less alone, because someone else is feeling what you're feeling. And you know, which is one level of healing, right? It's just that you're not the first person to have been in the place you're in. And when I discovered, you know, community singing and kind of these other

modalities and cure, time can go cure time can become quite a party, I mean it for sure, and you ramp it up, but I suddenly realized and after, you know, singing the sad songs for so many years, I had this experience of singing songs about like joy and it just Brought me there. I was like, Oh, that's it's kind of annoying that it took me so long to cover that short but, um



Geo Cesare 10:08

Well, I would like you to delve down that path a little bit more. So for people that are that are kind of listening that are kind of it can relate to what you're saying with listening to sad songs or going down that mental path of should have been could have been my life is maybe not as good as it could be or whatever. The the shortcut. Can you talk a little bit about the shortcut? I'm curious what you mean? Well, meaning the shortcut is if you sing a song about gratitude and thinks it takes you into gratitude. And, you know, it's it's pretty simple. It's, uh, I mean, at the same time,



10:46

I like I mean, in the, you know, pop or rock music world, you know, I were I noticed it for a long time. I felt like I could write songs that felt, you know, artistically valid or like they, you know, felt authentic to me. If I was writing about darkness I really identified with the struggle of being a person and



11:09

that



11:11

I remember listening and you know, just happy songs like walking on sunshine, I got that it's an ear worm, but it's you know, it's this is happening. I mean, there's there wasn't a lot of depth and I always noticed, like listening to Van Morrison stuff, he can do a song like brown eyed girl that is somehow both joyful. There's not a single line in it that is explicitly sad, but there's something in his character and his singing in something behind that, that is informed by an understanding, you know, not an ignoring of the difficulty of life, but but a choice to lean towards the light. And, you know, there there's a weird edge in that. I think that it's part of my attraction to You know, the way Buddhists talk about life is that they're not telling you to just, you know, on the one hand, they're saying, you know, stop

complaining and smile. But on the other hand, they're saying like, they're admitting it's a process and it's a constant fight to keep yourself from going, you have to actually practice moving towards the light. And



Geo Cesare 12:21

I think the first tenant is life is suffering.



12:25

And so, and, and so that that's carried in the work. So it's not like a, you know, power of positive thinking, like, man, just share out the negative and go to the positive, you know, and there's something about holding the actual grip of life and not forgetting that as you're aiming towards the light that is, is important and that somehow you go from there, you know, hopefully at best to maybe forgetting about the grip for at least long enough to remember what it's like to be You know, really connected? And then yeah, come back and deal with more of the grit later, but like that balance



13:10

and once again this is more secular music world than



Geo Cesare 13:14

right no totally and Well it's interesting just talking about the human mind is that I think there's part of a lot of us that wants to justify our, our emotions of of our dark emotions and some are feeling I'm feeling I'm feeling this way so I have to justify it. I even I don't want to feel this way. But I want to share that I do and stay stuck in it. It's like part of us wants to stay stuck or has a hard time getting out or something. Yeah,



13:41

I think there's that I think also part of us just really wants to be witnessed. And



13:48

element of that of when you're singing about something that's difficult of just being heard,

understanding that you're not alone, understanding That, you know, and that, you know, can go back to the earliest maternal like, Did you get picked up when you cried? Did you get held to the breast? Or was it a source of anxiety? You know, and I think in, in those ways, that idea of kind of, you know, communion through those experiences and you know, and you know, a woman I went out with a while back you know, asked me at one point well what God do you serve like when you're singing the songs like they, it the I feel like over the last maybe six years I've had a progression of and which isn't to say I didn't write songs that were leaning more strongly towards the light before that, but I didn't have a spiritual practice beyond kind of writing pop songs, right. And so that's where I'd work my stuff out. And then I started in the last Six years of singing more sacred music and singing more community singing music and these these songs are of course purpose written to a different you know, for different criteria. You know, community singing stuff is written, not to be heard but to be sung, right. It's written for a roomful of people who are all participating and all joining in and so they're by nature, shorter, easier to teach easier to learn, repetitive, uplifting, there's a lot of Rumi and Hafiz you know, Lawrence calls where at least a little bird like people writing these songs that are specifically designed to lift the spirit in community with other people. And yeah, and, you know, medicine songs, other sacred music there they are, written very specifically to be sung in a in a you know, a



16:01

very focused environment. And so



16:06

realizing, I don't know that there were different modes of writing, I started taking a field some of that inspiration back to the songs that I wrote as pop songs, trying to imbue them with that feeling and that effectiveness without necessarily giving away my sources or where I, you know, I was a little scared of suddenly coming out in a hemp shirt and doing like a, you know, really medicine album or something.



16:38

Very, I've kept it really,



16:43

you know, close to the chest. And, yeah, and I don't think, you know, and I mean, in the

same way that I've heard, you know, I found out that artists are deeply devotionally Christian who I didn't know were, I knew there, you know, and there's different And doing like praise music and you know, kind of join the club, religious music and then stuff that cuts to the heart of kind of humanity. And, you know, and I don't know, and, you know, General prayerfulness, and I have, you know, my own weird ideas about what his prayer is and how it functions and whether it's towards anything that actually may or may not exist or not. I like to think it kind of doesn't matter if there's anything on the other side of a prayer. It's just, you know, gratitudes never wasted. You know, being grateful is healing and just in and of itself, and so



17:42

doesn't really matter if there's someone on the other end of that phone for me.



Geo Cesare 17:48

Beautiful, yeah, I mean, I I enjoy poetry as well. And I know Matt Meister Eckhart said that, you know, if the only prayer I ever said was Thank you, it would be enough. Which which is I think kind of the essence of what you're saying it's like I gratitude anytime you're truly grateful I'm feel truly grateful. It is as you're naturally feeling just like aligned and then on harmonious just by virtue of being gratitude. So shifting our perspective into into that kind of state of awareness can be healing.



18:26

Yeah. And aligning. I mean, in general, I guess I've just had this progression of, you know, it's weird having come from a pop music background and pop music, you're given these metrics of success and worthwhile illness and they tend to have to do with numbers in the public sphere being as large as possible. And yeah, you know, you get to the top of charts and snowboard units and no more button to your concerts higher, grosses more more, you know, and those are the The markers by which your value is is given to you and to have come from that world and then have to kind of reprogram myself out of that. And, you know, I found myself you know, once again in more spiritual communities where there was, you know, it was completely non financial and I had to do music in these ways that were utterly removed from anything having to do with making a living for years before I had kind of rehabilitated my own relationship with music. And then from there I felt that I could you know, write stuff that was you know, whether it's something joyful or whether it's something sorrow, sorrowful and often a mix, right, you know, song and church are really



Geo Cesare 19:54

yeah,



19:56

it's a great song. Oh good. I am good at crying music. I also have Have fun doing dancey happy everybody on their feet music but I seem to have specialized in crying is for a long time so but just for me to finally understand that healing was kind of the purpose of all of it. I'm not so much an entertainer, as you know, that's not kind of the music I tend to write even though I've been in the entertainment business for a while. And so it's been an interesting process both to bring in music that I consider to be more healing to an entertainment based audience, to an audience that I've gained through that entertainment industry to try to make that accessible to them without like, suddenly having a bunch of new agey signifiers that would put them off like sure and stuff. So works for me and works and you know, so it's been a fascinating few years.



Geo Cesare 20:57

Absolutely. Would you say that your transition at has kind of been more without putting words in your mouth might be singing your it's more important to you right now maybe to sing with people rather than sing for people something along those lines or



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I like the combination. I mean, I've, you know, I've been touring for whatever it's been



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30 is it been 30 years? Yeah, a little over 30 years. I mean, wow. I'm about to turn 50. So



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it's, so I've been on the road doing this for a while I, I guess, which is to say, I've gained a certain expertise that I'm very happy with and you know, that I like being able to live in the realm of that expertise, and work when I can with people who've, you know, mastered their craft and master their instruments and there's a certain dance that happens



22:01

That's absolutely wonderful.



22:05

When that occurs, and then there's also times when I want to make music that has no barrier to entry. And, and or hybridize it or at least, you know, when I'm doing one of kind of my, you know, my solo concerts. At this point, I find that the, there's less barrier than I thought there was I can bring in something that's a community singing song and it's somebody's favorite part of the night or I can bring it on that, like serpent skin or something that I would have thought might have been too far off the beaten path for people who were into 90s rock radio, and they like that, too. You know, it's like so there's, I've worried more about the barrier than other people have.



22:50

But



22:53

that, I don't know that I like it all. I mean, I had thought I had wondered for many years. About like non performative musical experiences, and how to do music that was more inclusive at a fundamental level. And so when I found through through Lisa, when I found community singing that really blew my mind to see that there was this vast community, huge number of songs pre existing that this thing I had been wondering about and trying to figure out how to puzzle together was was already there in great abundance. And so it was really easy to do that. And I love doing my song circles, but then I love going off and playing a solo show and, you know, or playing with a band or doing whatever it is, there's room for it all. That was a moment.



Geo Cesare 23:52

That's beautiful. I think that's the appropriate answer. You know, I mean, it's just like, yeah, it there's room for it all. that's a that's a beautiful perspective and I think one that we can all benefit from thinking about and



24:04

and i think partys also feeds your ability what's what's weird and I've been talking with a friend of mine we're meeting tomorrow and I've been trying to I've been doing another thing I've been doing since COVID is started teaching lessons so I, you know, teaching one guy guitar voice, you know, songwriting, songwriting and mentorship and kind of creative process is my favorite thing to teach. But I also knew at the teaching part, and so and you know, pedagogy is its own thing, right? And I have friends who've taught for a long time, and they really know how to teach really well. And it's so interesting to do things with guitar where their muscle memory, they're so intuitive that I haven't thought about them for 20 or 30 years. And then somebody says, How do you do that? And I got to, I have to totally deconstruct it and head back and ask new questions and Sometimes it can take me a while, especially with, you know, technical guitar things and so but at the same time, I think there's a musical solidity people get, where, you know, with something like choir leading, were just, I realized, you know, very quickly like how much you know, watching good song leaders how deep their center of gravity and rhythm was how much they held and brought other people into a rhythmic center how much you know, the cats would kind of start wandering and how they would very gently heard them all back in the singing the same song and what a constant process that is, and all the expertise you get by doing, you know, music in different ways, I think, you know, certainly plays into skills that are, you know, are useful when you're, when you're working with, you know, just kind of natural voice musicians. trained musicians so



Geo Cesare 26:02

for sure, so you're you're telling me that if somebody wanted to get some mentoring with you and music or some one on one coaching you're available for that?



26:13

Yeah, I've just started doing I'm trying to I'm not gonna be touring next.



26:23

Yeah, I've been I've been doing more of that and I really enjoy I think especially with songwriting I think there's a lot of and not that there's not I mean with anything, you know, this there's always you know, even when you're addressing the body in the light, you know, there's there's a spiritual aspect as well as a technical aspect, right? And so, you want to develop a technical aspect enough that you can express the spiritual aspect more

fluently and. And so in writing, I think there's a lot of instruction for writing pop songs, and you know, a lot of have books on like how to write a hit. But the idea of I mean, for me a large part of my songwriting process is having a dialogue with my my higher self or my future higher self like what would I as I'm in the middle of a difficult situation, what advice would my higher self give me now? Or what diff would it have? or How can I take the jumble and ambivalence of you know, a human experience and kind of take that somewhere in a song without it being pedantic without it you know being preachy or reading like a reading like a pamphlet, right? I and that's all mine to you know, part of its people just saying I just want to write a love song about like, getting on my motorcycle and going to see my girl and there are ways of doing that and an effective like Bruce Springsteen wrote, damn, he wrote the Get out of that stuff and and, and made it epic. Right? And, and then there's also I want to write a song about, you know, world peace and everybody getting together and how do you not? Uh, how do you write songs about that that don't feel? Um Yeah, like a Hallmark card that have the strength. I mean, the reason we turn to you know, the Sufi poets and these, you know, you know, classic and very deep images is because they are so poetically potent. And then at the same time, every once in a while you'll have all you need is love, and it'll just work, right.



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And so,



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you know, so it's not to say that hitting something on the nose can't work, but



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it's an interesting thing to do. With how



29:03

Yeah, what we want to write about and then what makes a good song. And I think also there's a lot for me and creative process of negotiating between the song I want to write, and I've intended on writing and then the song that emerges. And there's often a lot of I think the creative process is a lot of you know, whack a mole or me whack a mole is too negative. But it is a process of kind of heading in a direction and then you know, I'll be writing a song sometimes in one line will pop out and my eyes will water up and I know

that that's, that's the line that the songs about and then I reassess if the thing I intended on saying actually has anything to do with that line, or is that line going to lead me in an unexpected direction for something that's far more valid, and I can get back to my original subject matter And then happens a lot.



Geo Cesare 30:03

Can you give an example of maybe a song that maybe it was recent or maybe a little bit ago, whatever is coming to mind right now but that you're like, that was the songwriting process for you and how it came and shifted and was inspired and that process and maybe play it for us.



30:21

Uh, yeah, I'll do



30:24

and this one is, once again, this is a sounds very straight down the middle. I'm in a songwriting group with a guy named Matt the electrician who is just absolutely wonderful songwriter and amazing human being. He lives in in Austin, Texas, and he sends out and I haven't been so good at it during COVID time, but he's not kicking anybody out. But he has a songwriting group where every Friday, we you know, he sends out a new title every Friday or Saturday and you have to incorporate Those words into a song and that



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it's



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you.



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So, every week, everybody writes a song with the same title. And there's maybe a dozen 15 of us. And you know, the songs pop up and the titles in these songs



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lead me to places that I don't expect they will. And so,



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you know, there's actually right after my divorce, I was deciding, I'm just going to make a really happy danceable album, something I've never done and don't know if I'll ever like to. I'm not gonna write about any of this stuff in me. And then he started sending these titles. The first song I wrote, like, after I knew my marriage was over, he sent this title that was reconstructing the diary. And it took me about half an hour and I wrote this song. That was the first song I wrote about what I was actually Experiencing and then there was leaving Old Town criminal. There were all these titles that kept like, Oh my God, this this makes me want to I know what I need to write about. And it is somewhere in that period.



Geo Cesare 32:13

Is that how your latest album came out?



32:15

Um, so many of the songs the surprise number actually came from those titles



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and others came from elsewhere but but some of them did in the this song working the edge was was kind of from that time and i



32:34

i don't know why it ended up where it did. And



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it's kind of about you know, naming the divine and kind of how weird it is to, you know, to pray to something and you know, kind of the earlier conversation and I found myself writing this really straight, straight devotionals On that I had no idea was in me. And this was at a time where I was still really identifying as an atheist. And I wrote this devotional

song, and it just came out of nowhere. And the title, you know, the the idea of working the edge, I think works and the concept is, you know, this, you know, once again the in the negotiation with, the more you try to define the inevitable, the inevitable, the less Well, you've defined it, right? You have to kind of define it enough to point in a direction but then go, but none of that's really. And so, I wrote this one, and I completely shelved it. And then I was up with some friends in in Corvallis, Oregon. And friend was laying on the couch and I just picked up a guitar and sang it. And I hadn't even thought of it in years. And I say, God, I got to start playing that song again. And so I've pulled it more in you know, Community singing and kind of, you know, sacred, you know, yoga classes I play it a lot. And you know, my, my partner is a yoga teacher and so I play this a lot during Shavasana and I play it in more. You know, I've played it in a few of my regular shows, too, but it came out of absolutely nowhere at a time where I was not feeling at all devotional. So there you go. So



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he'd find named you would be misled. This is just clay.



34:50

Working here. When I pray is you



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does it please, you're here.



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Duty law



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duty



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do Li



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humble



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group job



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seeking



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preach



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never come saw



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ZR de la



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it finally came to



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Buddha I be



36:58

just clay



37:03

Working here when I pray,



37:09

city, reach



37:13

zero



37:20

it is all



37:27

it is all in



37:34

all I'm doing



38:27

Ne



38:34

Ne



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all dumi



Geo Cesare 38:55

beautiful. Thank you



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When was a big spread



Geo Cesare 39:03

you've played that and your solo shows. Yeah, what do you what are you saying they're all I'm delila



39:10

which is it's Arabic. It's like a form of Allah Lilian. That's praise. Hmm.



Geo Cesare 39:17

Man that is powerful. Yeah. Thank you for sharing that.



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with Justin right after it there were there were some periods



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when I started playing that again as well where there had been there, you know,



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just finished shooting in a mosque and, you know, there were there was, you know, this strong Islamophobia at kind of the, you know, high in the consciousness of America. And, you know,



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being out and playing that not knowing, you know, not knowing what reactions would be in that



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Yeah, it was it



40:02

was really moving moving to take that name of have to use that name of God in those days and in that context I mean still is, you know so



Geo Cesare 40:21

yeah. So Glen, I, I would love to circle back around to to song music as storytelling. I was reading through some of your comments from some of your fans. And I mean, I don't want to blow your ego up too much, but I will share a few things in the context of storytelling. Just to just share number one your fans do have so much love and loyalty from for you for decades. You know, I mean, that must feel amazing. He does.



40:53

And honestly, these last few months in COVID Were you know, I was suddenly very unemployed.



41:04

You know, I wasn't sure.



41:09

I wasn't sure how I was going to get through this time. And



41:15

it's, it's, you know, kind of one of those things where the, you know, if you've given enough to people for long enough, they start giving back and spontaneously and even how can I

say this? I've been lucky in that I've had these, or maybe it's not lucky. I've had a lot of intermediaries for my professional life. You know, we got signed young, and we only took recording advances from the record company, we didn't like take a bunch of money and go buy lambos or anything and so we figured we were like, We have this punk rock ethos and we wanted to earn you know what we made and So, I've had this very direct thing like I am worth exactly you know, it's like people are willing to pay a ticket ticket, pay this for a ticket and if I sell this many tickets I make this much money with you know what's left over after the expenses and you know you sell this many records or get this many streams you know, streams less so I made like \$25 from Spotify last month. But but there's it's a very direct relationship and I never really had to set my own value. And so interesting going into things like teaching where I you know, people I know who do private yoga classes, therapists, anything, you know, it's like, what's what what are you worth? And I get really squirrely when I'm faced with that question, and I don't want to I there's I've always felt there's something gauche about, you know, even with song circles, part of it was I didn't want to get paid for a year but people started at You know we ended up we just did it all benefits for a year and then I decided if I learned enough to do it for a year I could start asking to be paid as a teacher after that so the first year was just benefit stuff and even with you know the Facebook stuff started doing benefits and then people started asking to pay me and I didn't want to have like you know my paypal in the video so it's off to the side and it's you know, a very soft ask the whole thing with the good thing is that there's enough people that with the soft ask, I'm making a living, which is really blown. Sorry, that was a long thing. It's like, the comfort with that with like, there is a reciprocity you can't just give and give and not pay your rent. And right and there's a real privilege honestly in having not had to set my price personally.



43:53

Also, an hour of my time worth, I ended up you know, for lessons I just, I should make what my shrink makes. It's



44:03

And I get her bargain for my my clients get my shrinks. bargain rate.



44:11

My therapist bargain rate is my great teacher. So



44:16

you know, it's it's weird to do those things I have like this idealism where I want to live in a barter society. I want people to come over to my hut and I want to chant my incantations over them and I want them to leave me a chicken, you know that, you know, you know, your some beats, of you know, retouching your roof. I'm here for you, man like that. That totally works for me and money. Yeah. icky to me. In any event, sorry, the that's another long answer for a short question, which is to say, it's been kind of amazing how people have shown up and it's really it's been hard heartening to see what it's meant to people and more deeply it's meant something to them and how willing they are to help me through this time.



Geo Cesare 45:08

Totally, I mean, I do believe in the reciprocity of their there's some energy of giving and receiving. That's a there's a, I think everyone afraid that the universe has a perfect accounting system in some way that I don't need to keep track of. And it seems like you are in the space right now of receiving all the, in a way so many gifts that you've been giving others for the years because you have I mean, if some of your fans like this man is a national treasure. That's a pretty strong statement. And everything Glenn says is beautiful. And one of the best music storytellers ever, you know, that's for me. I bet for a musician that has got to be one of the biggest compliments. You know that you are one of the greatest storyteller music storytellers. That's, that's what you're doing. You're a storyteller. through music, right? I mean,



46:02

and sometimes Yeah,



Geo Cesare 46:04

in a way Yeah. I mean in a way Yeah.



46:06

I mean those are those are I am I am blushing over the audio waves. I'm really kind comments and mean, you know, and it's strange you don't do this stuff for the reaction, but the reaction also really does help every once in a while. If you're wondering, especially as an artist, there's this question of like, because I've known people who are narcissistic

and diluted and and I have a fear of being that right there is a certain navel gazing that comes around with the art of creation and second, just like jacking off on it. Like, I'm really worried sometimes that's, you know, where it's coming from. And and, you know, it's once again and especially coming out of the pop music world, I think it's once again why it was so important for me to suddenly you know, I find myself a few years ago singing sacred songs and finding a connection to those and a value in songs I could write and add to those that were that were meaningful to people in contexts where nobody knew my past at all. And I needed to have a reevaluation of myself in the present tense without like my past hanging over me. And maybe that's there's a bit of ego in that as well. But also, I think created the groundwork for some hopefully some better work.



Geo Cesare 47:40

Well, what what what what's moving you right now? Like, what, what what are your projects that are? It sounds like community singing is something that's really moving you and in terms of writing an album or writing music and that creative process here? You know, they say the greatest teachers teach others right there to become great teachers or teach themselves And so it sounds like you're on that path and is there I think you've kind of hinted at a lot of things, but what's really like, kind of stoking your fire around music these days?



48:13

Well, uh



48:17

let's see the project's totus. Currently, I had started on a solo record, which I decided to stop and move those songs over to the beginnings of a toad record. Just because that way I can play them on a solo tour and I, some part of me, I've been taking some of my favorite songs and hoarding them for solo albums. And then I don't play them on the toad albums and I don't play them on the toad tour. So I figure I could just play these songs.



48:47

Wherever if I move them to toe, and



48:51

we're working on a record and I screw up gonna be there's an older song that was attached to like a children's Animated family movie that's going to come out soon. And then we have singles that are coming out. You know, every couple months, we'll release new single and eventually have an album. You know, hopefully coordinate that with touring again, usually you like to release your record when you're touring. But we also don't want to be silent for too long.



49:22

And in the process of



49:26

getting ready for the toad record, I ended up finding like a little folder that's like I had 25 extra songs sitting around with like, Oh, I should do. I want to put some of those into a solo record. And maybe some of those will end up. A few of them already ended up with Toad stuff. And I'm still actively writing and I also want to take the kind of a combination of songs that are more from kind of my sacred I think I'm going to put it out as a narrow valley. Is, is my band name means a Glen is a narrow valley.



Geo Cesare 50:09

Beautiful, Glen, I'll call it a narrow



50:11

valley. And



50:14

that'll be a kind of combination of, you know, songs like noon, I will tell you about a report.



50:22

And a lot of English songs because I don't really speak Spanish. And



50:28

when I did I already say that serpent skin, you know, some of the songs that I've written for



50:37

communities singing. And so a combination of those and also maybe, maybe a few. So there's a song that I wrote that was on a children's album called you were meant to be here, that really tender, beautiful song that I'll probably do a version of that and I may go back and do versions of, you know, songs that I've done on solar Records like like there's a song called gather that I've played a lot in sacred space and that great song thank you that that's another like you want to hear about a weird origin story?



Geo Cesare 51:13

I do and it's the seems like that song is appropriate for these times at least when I hear the lyrics, but I tell ya share.




51:21


That song was of all things written for a there was a documentary, James Cameron was doing a documentary about the Titanic. And they had temped in a song called Nightingale song by my old band toad. And they wanted to use that and then they decided they couldn't afford it. And so they asked if I would write a song, a cheap song, and Toad wasn't recording together at that at that time. And they asked if I would write a song and I wrote that and I sent in a demo, and they're like, it's a little far from, from what we need for this scene. So I wrote another song that was like scored to the scene that was all about heading out and going somewhere new because it's like while the ship is taking off to the ocean. And so I had this song that was like, once again written a little rhythmically towards something else but was this lyric that I had? No. I yeah, for the context of what I was asked to write this is why I say like, always don't follow the thing. You want to follow the thing that works. And it may not be useful at all to the thing you were heading out for. But if something works, never say no.





Geo Cesare 52:38


gonna die. Yeah. Should I play it? Do you want that one? Yeah, please. I love it


 52:53
has been humbled to nigh these depths. Sure. Have


 53:01
a high


 53:04
lead down the mind


 53:08
sure that song God don't

 53:14
believe.

 53:20
dive down inside and see maybe find some key

 53:30
speed combos

 53:32
to Nike

 53:36
shoe high give us strength



53:41

down the mind



53:45

sure



53:46

that



53:47

song God with the bone to die before we



53:56

Dad Dad inside the bottom mount



54:05

Oh, my



54:07

god don't bonus



54:09

die.



54:14

Dad down in Saudis keep my feet.



54:22

Oh, five. This Ben's laid down your arms. Gather your friends. Strengthen your heart and head down your arms. Daddy grins down your daddy. Friends. Let down your



54:48

friends



54:52

gather your friends.



54:54

Gather your Oh



55:05

Oh god



55:07

damn boy we dive down inside



55:14

oh god god god



55:21

my plate hold my breath down



55:25

my finger hold my breath down to the deepest steps keep my faith



55:31

a hold my breath



Geo Cesare 55:44

yeah wow so that was written for that was the last that last line part of the Titanic what they asked for dive down to the



55:58

red was I guess



55:59

not That thread was in



56:02

his



56:03

off the submarine but



Geo Cesare 56:05

that's Yeah. So what does that song mean? What does that song like when you sing that? what's what's it mean to you at this point like it?



56:17

I mean, it changes so.



56:21

And that's, I think the thing about a song like that is it's like this combination of specificity

and and bigness.



56:30

And so, I mean, yeah, right now it's more about Black Lives Matter. It's more about this moment that the country is in of having to kind of



56:43

reconcile its brutality.



56:47

I think for someone like me having to reconcile my privilege, and



56:53

and,




56:56


you know, this moment, a weeks before that You know, it's on top of, you know, Coronavirus and all of that. And a few weeks before it was more about that, like, how do we, you know, support each other, be kind to each other. You know, you know, this whole together alone aspect of this that's, you know, really poignant these days, how do we care for each other by keeping distance and how do we gather? How do we how do we change, you know, our attitudes, I mean, for a month ago, it was it was very, that that kind of, you know, edge of caution versus fear and you know, caring for each other by taking care of you know, the mask is less, so you don't get it right and more so you don't spread it if you don't know he have it, and there's some it's, I always see the mask is not a sign of fear, but as a sign of care.





57:55


Dang, you know,


 57:58
and so


 58:00
Yeah, how to kind of walk with that mutual concern for each other?


 58:04
And

 58:07
yeah, but once again, right now also this, you know, this time of like, how do we

 58:17
I don't know, how do we how do we actually make the systemic changes that have to happen? It's going to be really imperfect. And you know,

 58:26
it's going to take a while it's going to be super complex. Like, like all things we do.

 **Geo Cesare** 58:32
Yeah, indeed and good things and massive change does take take time sometimes you know. And, you know, you hit upon the aspect especially with that song and other the description, you're talking about how the relationship of it is the universality of that song and songs in general. What I mean it keeps them timeless that the You can as you can apply it to any time or multiple times multiple topics multiple people can do and make it relatable. I mean that that's certain songs just do stand the test of time. That could be one of them. Really?

 59:15

Thank you. Yeah, it's it's got a it has a certain portability. I mean, you know, it's got God in it, which is attractive to some people and then for different reasons and and, you know, pushes other people away as soon as you mentioned, I feel like God is such a broad field that I like, I like playing in that field. Because the bigger question and people tend to think about God and such kind of binary Old Testament terms of just always weirds me out. I went from calling myself an atheist to going like, man, God's everything and then you're gonna argue with me about that. You're just like, You're, you're pulling hairs. It's it.



Geo Cesare 59:58

Yeah, I mean, it's it's a At MIT, we may have to save a topic of God for our next podcast, but I don't have time to delve into it. I love it's one of my favorite topics. I remember sitting in, you know, I used to be part of the Chopra center and listen to Deepak speak and one day kind of said, a beautiful thing is take it from a certain state of awareness. God is not hard to find. She is impossible to avoid. You know, so it's like God everywhere, right? It's just like, it's in the music. It's no matter where you look what you think it's just a and that's why the what you made that point about that song, the labeling, it's so hard to label something that's universal and eternal. And just so you know, how do you label something that's everything? Because once you once you say it's this then you leave out everything else, right?



1:00:54

Yeah. And it's a string. It's a loaded word. And I think I waited it out. After a while because it was loaded, and then I decided to embrace it because it was.



Geo Cesare 1:01:07

Well hope maybe one of these days you will embrace coming out with a happy dance album.



1:01:12

We'll see if it's not. Right in a lot. It's actually like a difficult thing for me to write. And



1:01:26

it's interesting. I mean, yeah, it's difficult for me to write happy dance songs. But once

again, if I do the narrow valley stuff, and you know, like dwelling in the present it you know, people dance to gather and that Oh, so, I don't know, maybe it's a happy dance album coming up, and you know, there'll be some weird things in there to



Geo Cesare 1:01:50

do Do you have time to play one more yo t every day or? Oh,



1:01:55

yeah, I could do that.



Geo Cesare 1:01:57

I think that's a good one. That Just always the first time I ever heard you hear that sing that I was just blown away. Yeah. And yeah, just your voice with the song just so so. Great. Thanks. Yeah we try it out. You



1:02:58

Minami



1:03:08

lab



1:03:15

lab



Geo Cesare 1:03:59

beautiful And yeah, that sounded good with the what's that type of phone call? Oh,



1:04:07

tablet gone. I use this in like, for song leading circles and it's great. It goes around it's that and I used it I can I restart that



1:04:18

so I don't think Sure,



1:04:20

uh, and I took it, I miss I miss it. I sat with an eye and ended up, you know, kind of drumming with her and stuff and it was perfect in any year just because it's not too loud. It's



1:04:37

like, it's



1:04:38

kind of like if you're used to drumming on your chest, hanging around and you're kind of it's so close to your body. Instead of like thinking about holding a drum, it just has that. It has a great tone and it's not too loud. It's good. ceremony level, like drums are always like, a little too much.



Geo Cesare 1:04:56

Right?



1:04:58

And you can take the snare off it And



1:05:02

oh, it's got a lot of tone. Yeah, I'll try it again. You'll



1:05:17

take notice d m



1:05:27

d m d u



1:05:35

u mC



1:05:46

mC



1:05:48

is seen now.



1:05:56

mediseen Mansi



1:06:03

beam beam



1:06:08

lab



1:06:14

lab lab



1:06:22

carry down



1:06:29

carry



1:06:41

Anson



1:06:43

Medici in



1:06:58

the You



1:07:20

Baby speak



1:07:36

up every day every day every in Cora strong up every day every day



1:07:49

in Cora



Geo Cesare 1:07:58

Thank you love that song. And so appropriate for this podcast Ah, carry you in my song. There you go. Yeah, thank you and how can you remind our listeners how to how to contact you how to how to find out, you know where you're playing, whether it's online or

once you start doing live events again and then if I know there's gonna be many that want to learn from you and maybe do some mentoring and coaching, can you tell them how to find you and we'll send a link up as well. Easiest way to get me is via email. I'm old fashioned that way.



1:08:38

Glen at Glen phillips.com. Glen with one I Phillips with two L's and



1:08:47

I'm on Facebook. Glen Phillips, Glen Phillips music. I think I'm Glen Phillips music on Instagram. I almost never update I'm terrible at social media. It's been fun, like in real time. I've I've been making my living by doing these Facebook Live things, but I basically can't even look at Facebook unless I'm setting up a show or playing.



1:09:11

I wish there was some less evil ecosystem, it could be a part of the equivalent to the same thing.



1:09:19

You in any event?



1:09:22

Yeah. So those are the normal places. Facebook, Instagram, and Glenn at Glen Phillips, calm and yeah, if people are interested in like some kind of songwriting team work around.



Geo Cesare 1:09:36

That sounds amazing. And maybe even the future we can do a little podcast on the songwriting. I think that's an incredible topic and I can see that you're like, you're passionate about the creative process, which I that aspect of creativity is it's like a life force as I think it's That's incredible. Yeah.



1:09:57

And there there's a part of it like I've been beating my myself up for. I think it was Lisa who said it at some point, like, now it's like I don't have a you know, it's like, you know, I do more yoga now I haven't been meditating regularly. It's like, I don't have a spiritual practice. And it's like, well, but you sing every day and you write all the right music all the time. Like, does that count? Yeah.



1:10:24

Yeah, see, I win.



1:10:27

Every game it was just this thing I did. And so it's been interesting to kind of patch into it and even Yeah, give it give it a little credit for what it is because it's a really beautiful path and, and, and a fascinating one too, because it's, it contains, you know, just singing itself does so much to kind of align the mind and the body and the vagal nerve and it's breath work. You know, already you're doing these you know things about you relationship with your body and you know remembering lyrics paying attention to pitch and rhythm and breath and doing all these things simultaneously if you haven't done it before, it really is, you know the patting your head and rubbing your stomach and it's, it's a beautiful and really rewarding practice and great thing is you can just carry it wherever you want. So



Geo Cesare 1:11:24

absolutely and I can't imagine a better teacher and mentor for for music and song and life. So thank you, Glen, really for being part of this and being just an awesome human being and really value you and I know our listeners do as well. We'll pledge if, if they've listened to for an hour and 10 minutes they've been Thanks, buddy. I'm just saying you press stop the recording here and