



## RALPH NADER RADIO HOUR EP 349 TRANSCRIPT

**Steve Skrovan:** Welcome to the *Ralph Nader Rader Hour*. My name is Steve Skrovan along with my co-host, David Feldman. Hello, David.

**David Feldman:** Hello, Steve.

**Steve Skrovan:** [laughter] And I don't know why that makes me laugh. It's just the way—

**David Feldman:** Hello. I'm auditioning for a remake of *Seinfeld*.

**Steve Skrovan:** Yeah.

**David Feldman:** “Hello... Newman.”

**Steve Skrovan:** Very good. And the man of the hour, Ralph Nader. Hello, Ralph.

**Ralph Nader:** Hello, everybody.

**Steve Skrovan:** Well, today's program is going to be a bit of a palate cleanser with all of the tumult and stress we've been enduring due to the pandemic and the presidential election. We're going to turn to the calming sounds of nature to center us. The calls of whales, the howl of wolves and the gentle ribbiting of mountain tree frogs weaves throughout the soulful music of our only guest today, “earth music” composer and saxophonist Paul Winter. Mr. Winter composes “earth music”, which involves blending the voices of the wild with classical jazz and indigenous traditions of the world. His music not only explores the beauty of natural sounds, but also seeks to inspire greater appreciation for the natural world and also embolden people to join in activism to protect the environment. So, we're going to sample some Mr. Winter's pieces, discuss what inspired them and how this music affects us.

But before we get to this calming part of the show, we need to unpack what might happen during the less calming 79 days between election day and the swearing in of the new president. Ralph is calling it “The Interregnum.” I’m calling it “The Intertantrum.” Joe Biden obviously won the election, but President Trump is refusing to concede. So, over the last few days, the Republican politician-controlled legislatures in three states at the core of Biden's electoral victory have announced actions that would be a necessary predicate for overriding the popular votes in their states and substituting a Trump slate of electors. How concerned should we be about this, Ralph?

**Ralph Nader:** Very concerned. You have a corrupt regime that now has about 67 days to further the wreckage, the coverup, the destruction of documents inside the executive branch, because they know that pretty soon, many of these Trump people and Trump himself may become fugitives from justice with a new independent Justice Department. And right as we speak, the big corporate firm of Jones Day, which started out of Cleveland, Ohio, is filing all kinds of frivolous suits, claiming fraud without any evidence on behalf of the Trump campaign. And Trump is using his claims of fraud and assertion that he won the election as a major fundraising technique around the country. So now let's go into the executive branch, the agencies, the departments and see what his henchman may very well be doing as we speak, because they are serving a boss, Donald Trump, who said, and never retracted, “With Article II, I have the right to do whatever I want as president.” Bruce Fein thinks that itself is an impeachable offense. Really? You're the divine right of kings here. You have the right to do whatever you want. But that's what animates is loyal henchmen in the executive branch, who he has put in charge of these agencies and departments to dismantle the health, safety, and economic protections of the American people and to serve up Washington's goodies and freebies and corporate welfare and crony capitalism to big business who have contributed quite a bit to Donald Trump's campaign. So, in August I wrote a column for *the Boston Globe*, and I must say, it's very prescient because when you're dealing with wrongdoing prophecies by Donald Trump, you're likely to be very predictable and accurate. He doesn't stray from the scene of his ego-obsessed criminality and violations of the rule of law and Constitution. So, here's what they could be doing right now, and it's good to know that some House Democratic committee chairs have already warned the Trump regime, not to destroy incriminating documents, emails, because it is a crime under the Public Records Act that's been on the books for many years. So, I hope they send other warnings and even do more than that, have immediate investigative hearings and subpoena Trump's henchmen up there. They'll defy the subpoena, and there's no reason why they shouldn't be immediately impeached in the House, regardless of what Mitch McConnell, the tyrant of the Senate chooses to do or not to do. So, number one, they could be expanding the revoking without administrative process of existing corporate regulations, just like that. It doesn't matter how illegal their revocation is without conforming to the Administrative Procedure Act of 1946. They could issue executive orders, overriding statutory requirements and establish sweetheart policies for his business and political friends, which he is going to need and want and profit from after he is evicted from the White House. They could continue to deny, and that's almost a certainty, people who have filed Freedom of Information requests against the secrecy of the Trump intrigue regime, and also media has filed these Freedom of Information requests. And of course, they could continue the destruction of documents and alter other records that may incriminate his dealings and his obstruction of justice as president. John Bolton, his former national security advisor, in his

memoir said, “The obstruction of justice in the Trump White House was a daily activity.” I mean, that is so off the wall a description of basically criminal behavior. Nixon was about to be impeached and convicted for defying one subpoena and one act of justice, and Trump does this in the hundreds and has gotten away with it. Another thing they may be doing in terms of the coverup and blocking the transition of Joe Biden, where they would have offices in all these agencies under conventional transition procedure from one president to a president-elect; they want to keep any kind of observation impossible by Joe Biden's emissaries. So, they could expand the funneling of unexpended monies--hundreds of millions of dollars--to favorite corporate interests that may directly or indirectly enrich his own family business interests. He's got about \$330 million in loans that he has guaranteed, that he's going to have to deal with after he becomes an ex-president and he starts hearing the chants of ‘lock him up, lock him up’ or ‘loser’ around the country should he try to campaign around the country and further his domination of the GOP. I think he's going to want to continue to control the GOP and that's going to split the GOP, because he doesn't have any more White House goodies to offer the GOP and its constituencies; he becomes the lame duck. And he's going to try to maintain iron control, have big rallies around the country and intimidate GOP governors and senators. Somehow, I don't think that's going to work that well, because he has nothing more to give them, but trouble, daily outrageous, vicious accusations that are false and so forth. He'll open further the corporate welfare floodgates--subsidies, handouts, giveaways, and bailouts--last minute. And he could increase the sweetheart settlements with corporate crooks in the Justice Department's enforcement so-called arena or drop the cases all together. I mean, imagine the incentive. He drops a criminal case against a big company, and then as the ex-president, he asks for a return, shall we say. And he could award more billions of dollars in contracts to favorite companies or cronies or pull out a of contracts awarded to people and companies he doesn't happen to like, because they said something that he doesn't happen to like, and he wants to punish them. Watch for tons of pardons. He's going to pardon some worthy people languishing in jail to look good, and then he's going to pardon his associates, collaborators, anybody he thinks will be advantageous to him and his family after he leaves the White House. He can give Presidential Medal of Freedom awards to odious characters, either for hush purposes or future commercial advantage. He could start issuing subpoenas for bogus vindictive purposes against his adversaries or critics to stigmatize them and cause them to incur legal costs. And he could of course continue to use the Justice Department as his personal lawyer to challenge—in every frivolous obstructive way—the results of the election and also raise money for outside corporate law firms to do that for his campaign. And of course, we all know from what's beginning, he can make a living obstructive hell for the Joe Biden transition team to damage the work of the new administration while he engages, and his allies engage in coverups and petty harassments. And all taken together, pave the way abroad, for his family's business deals. You remember Secretary of State [Mike] Pompeo said a few days ago when he was asked about Trump conceding and the transition, and he said pompously, “Yes, we have a very good transition underway to the second Trump administration.” And then he took a government airplane off for a taxpayer junket to five countries in the Middle East, which have bought military arms from the U.S. and probably softening his way to business deals later on, and also escaping from the media and not having to answer any more questions about Joe Biden's victory and Trump's refusal to concede. So, there is a strategy behind Trump's refusal to concede, because it attracts the press day after day after day; [it] detours and decoys the press away from what's going on at an intensifying rate in the next 67 days until January 20<sup>th</sup> inauguration inside the executive branch.

**Steve Skrovan:** Ralph, obviously 12 years ago, there was a similar position after the Bush administration and the criminal foreign wars. And the incoming Obama administration called for a time of healing, and they didn't really call to account any of the actions, especially of people like Dick Cheney. There's probably going to be a strong impetus for "healing". And do you think what can be done to counter that, to actually call all of this potential criminal activity to account?

**Ralph Nader:** They have to be subjected to the rule of law. Trump, [Mike] Pence and his cronies have engaged in clear-cut criminal acts like violating the Antideficiency Act, violating the Hatch Act, and many other clear-cut criminal violations, as well of course his violations of the Constitution, which don't have a criminal penalty, but they often are the umbrella for federal statutes that do have a criminal penalty. And if Joe Biden simply lets an independent Justice Department pursue its course, then there will be grand juries and prosecutions underway. If he doesn't do that, if he does what Obama did--right from the beginning, he said, "I'm not going to look backward and I'm not going to enforce the criminal laws against the prior administration figures." Well, there's no such thing as a criminal law enforcement future; they're all backward. And he let war criminals in Iraq and elsewhere, the Iraq War, George W. Bush and Dick Cheney off. So that lowered the bar for him. And he was engaging in similar extensions of the Bush-Cheney armed force abroad without congressional declaration of war or authorization as with Hillary's [Clinton] war on Libya--no authorization of funds, no declaration, nothing. Now comes Joe Biden. And he is already being told by his associates, do not answer a question from the press that says, "Are you going to let the Trump administration off?" Do not do that. Let the Justice Department pursue the course under the rule of law. If he says the same thing as Obama, he will have disastrously lowered the level of the rule of law effecting presidents in succeeding administrations. And I refer, listeners, to a column by Max Boot, who is about as conservative as you can get in *the Washington Post*. His last name is B-O-O-T. He's a military historian who wrote a column, I think in July in *the Washington Post*, making the argument that the incoming administration, if Biden wins, at that time he was predicting, they have to criminally prosecute the Trump regime. Otherwise there's really nothing left in the rule of law and Trump's assertion that under chapter II, he can do whatever he wants as president, becomes the deadly guiding aura for future presidents.

**Steve Skrovan:** All right. Thanks for that, Ralph. Now we're going to take a short break. When we return, we're going to pivot to a slightly more soothing topic, the earth music of composer and saxophonist Paul Winter. But first, let's check in with our corporate crime reporter, Russell Mokhiber.

**Russell Mokhiber:** From the National Press Building in Washington, D.C., this is your *Corporate Crime Reporter*, Morning Minute for Friday, November 13, 2020; I'm Russell Mokhiber. Eastman Kodak said five former executives were able to collect millions of dollars by selling stock options they did not own. That's according to a report in *the Wall Street Journal*. Kodak Finance Chief David Bullwinkle said on an earnings call that the company had discovered deficiencies in its controls that had failed to prevent the "unauthorized issuance" of the

company's stock. About 300,000 previously forfeited stock options were exercised by the former executives in July, according to a securities filing. Kodak said it incurred about 5.1 million dollars in compensation expenses related to the options in the third quarter. Kodak has determined that controls were inadequate "with regard to the timely input and verification of master data updates for equity grants." For the *Corporate Crime Reporter*, I'm Russell Mokhiber.

**Steve Skrovan:** Thank you, Russell. Welcome back to the *Ralph Nader Radio Hour*. I'm Steve Skrovan along with David Feldman and Ralph. In the late sixties, our guest heard the soulful cries of humpback whales and noticed the striking similarity between them and the jazz saxophonist he listened to. He was amazed by the whales' musical intelligence and appalled to learn that they were being hunted to extinction. This changed the direction of our guest's life and inspired him to include the whole symphony of nature in his music. David?

**David Feldman:** Paul Winter is a seven-time Grammy winning saxophonist, composer and band leader. He founded Living Music as the recording context for his ensemble, the Paul Winter Consort. His music includes some of the world's finest jazz, world, and classical musicians along with sounds from wildlife, which he refers to as "the greater symphony of the earth". Mr. Winter has recorded more than 50 albums. His ensemble was the first jazz ensemble ever to perform at the White House invited by First Lady Jackie Kennedy back in 1962. As Mr. Winter sought musical sounds in nature, he became more of an environmental activist. And for many years, he has worked to raise awareness about the threats facing the natural environment. Welcome to the *Ralph Nader Radio Hour*, Paul Winter.

**Paul Winter:** Thank you very much.

**Ralph Nader:** Welcome indeed, Paul. I mean, your career is so pioneering and so multi-dimensional; I don't know why you haven't had a biographer yet. But I want to read an observation by you way back when you started connecting with the denizens of the ocean. "I had a terrible helplessness, not knowing what to do, when in 1965 I first saw on TV the slaughter of seal pups for their fur. I felt the same frustration three years later when I learned about the whales, majestic animals, that were being killed for dog food and lipstick. By then I was finally moving towards using music. I came to realize that celebrating the beauty of the living creatures was a more effective strategy to move people than depicting the horror. The best way to raise awareness about the magic of the vocalizations was to find a vocalization we could interplay with, so the actual voices of the creatures were woven in with the music; in a sense we were collaborating with these creatures." And I understand that ocean conservationist Dr. Sylvia Earle, taught you, Paul, many years ago, how to scuba dive for your research in your bestselling album *Callings*. I mean, you really pioneered public understanding that the whales have a very complex system of communication with one another. And you've just come out with a new album that goes into even more detail with this collaboration that you talked about, and you're a

saxophone player. So, do you want to just give us a commentary on whales first, before we get into your album and play some selections?

**Paul Winter:** The first thing I want to say is that the whales came into the consciousness of our species for the first time around 1970, thanks to Dr. Roger Payne, the biologist who had recorded them in the Atlantic near Bermuda and discovered that these patterns that they sing, some of which are as long as 30 minutes, and as complex as a Beethoven Symphony, are repeated again and again verbatim by all the whales in that area of the sea. It's the males who sing. And you come back the next year and put your hydrophones in the water and you find that they have a new song and they're all singing it as if almost they have a kind of top 40 in the underwater realm. And that was astounding to learn along with the fact that the beauty of their singing touched me in a similar way to that of the great jazz saxophonists that I've loved, blues singers from all over the world. They have a kind of a yearning quality that I actually since then found in almost all creatures and cultures around the planet. And now, after having been optimistic for years, that whaling was going to end, it's had a resurgence and climate change is also projected to make the oceans less productive in terms of their food, which has been measured recently in the California occurrence, because they're producing less of the kind of plankton that they eat, which are called copepods.

**Ralph Nader:** Well, we're learning more and more about whales, not just as magnificent mammals in the ocean, but how they contribute to the global environment, how they churn up the plankton. Plankton in the ocean absorbs a lot of carbon dioxide; we're talking huge quantities. And if the plankton start being reduced in number, that's something like cutting down parts of the Amazon rainforest in terms of allowing more carbon dioxide and other greenhouse gases building up to create the climate crisis that we have now. Paul Winter, you're the pride of Litchfield, Connecticut. And you're going to be talking about your new album, which is called *Light of the Sun*, a horn of plenty from saxophonist Paul Winter. And we're going to be, I think, the first to feature you, of any of the media. And I hope you get on a lot of mass media here. People need some relief from the relentless barrage of Trumpsters and Trump White House refusal to do this and refusal to do that. And I think you offer a real connection with mother nature. So, let's start with the album *Light of the Sun*. You say you have 15 pieces in this album along with unique reinterpretations of iconic chestnuts from Winter's odyssey and included is a trilogy of pieces featuring voices from what you call "the greater symphony of the Earth," saluting our three realms of ocean (Dolphin), air (Wood Thrush) and land (Wolf). You've recorded many of these things all over the world. In Japan, in Europe, in the Grand Canyon. So, let's get underway here [with] the first piece you want to discuss, and then we'll have about two minutes of the composition. Not enough, but enough to give people a sense of how important your *Light of the Sun* album is for them and their families and offering as gifts for the holiday. The first one is "The Lullaby From the Great Mother Whale For the Baby Seal Pups"

**Paul Winter:** This piece starts with a theme from a humpback whale song, which Roger Payne had generously loaned me way back in the seventies, that I can play on my saxophone. Most of

the whales singing swoops through large ranges of different pitches, but they don't always land on the sort of stairsteps of pitches like we do with our European American music. However, this is one case where I did find eight notes, in succession, that I could play on soprano sax. And it was inspired of course, by the reaction I had, as you mentioned earlier, to seeing the video of the slaughter of the seal pups, thinking that since the whales' songs travel thousands of miles in the sea, that I imagined this song, which felt like a lullaby to me, a song of protection from the greatest largest creature in the sea paddling through the ocean to surround and protect these helpless seal pups when the hunters come. And so that's where this title came, "The Lullaby From the Great Mother Whale For the Baby Seal Pups".

**Ralph Nader:** Let's hear some of it.

**Music:** [23:30-25:43] *Lullaby from the Great Mother Whale for the Baby Seal Pups* (humpback whale)

**Ralph Nader:** So, I take it Paul, that the two minutes is broken down; the first minute are the actual sounds from the creatures in the ocean and then you add in your saxophone. Is that correct?

**Paul Winter:** Right. But also, then interspersed again is the whale, this time with the guitar playing harmonies, human harmonies to accompany this melody, which is solely the composition of some anonymous humpback whale.

**Ralph Nader:** And that's the composition of the next five that we're gonna play as well, right?

**Paul Winter:** Similar structure, exactly.

**Ralph Nader:** Now before we go to "Wolf Eyes", the timber wolf, is this true that a whale can vocalize sounds that travel a thousand miles?

**Paul Winter:** Roger Payne, who recorded them in the sixties, put forth this album *Songs of the Humpback Whales* in the 1970s, which I think did more for whales than all of the books and symposia ever put together. He hypothesized that before the era of noise pollution in the ocean from ships, that not only did whales' songs travel thousands of miles, it's possible they might've gone all the way around the world. So that a whale off Antarctica might communicate with a whale off Greenland. We'll never know. But because of the density of water, sound travels much



faster and further than it does in air. And they have to be able to communicate over long distances. The blue whales are endangered, because their sounds are so low that they are pretty much jammed by ships' motors. So, they can't find each other to mate.

**Ralph Nader:** And some of these ships, the container ships, have been reported to have bumped in and killed whales off Southern California, Baja, California, as they transport goods from China to the U.S. And you mentioned in other contexts that these whales, when they end up beached and die and they're slit open, have all kinds of pollution--plastics, bags, [and] junk that people have dumped into the ocean. And that is severely affecting whale life even though there've been some restraints, international restraints, on hunting whales without limit.

**Paul Winter:** The most endangered whale now is the right whale, which often is killed by ships. And now they think there's about 230 left. Imagine if there were only 230 humans left; [chuckle] it would be a cause for alarm, wouldn't it? It's astounding. But what I feel is that the whales and the other creatures are coming into our consciousness at a time when we desperately need some guidance beyond what we've been able to figure out with our big brain as Homo sapiens. And it's like, they're bringing us in from the cold, from our isolation, from our separateness that we've had for so many generations. Although probably for 99% of our species' history, we lived in relationship to the wild creatures--the kind of grand family of life.

**Ralph Nader:** How many whales are estimated to be in the oceans?

**Paul Winter:** I don't know that answer, Ralph, but [there are] quite a few species of whales, but it would be a good question. Now, the humpback whales, who are the ones who are the most famous for their singing, have recovered quite a bit in recent years. So that's like, there's some encouragement in that when we do wake up and restrict the things that are destroying the creatures and the environment, nature will come back. She's very resilient.

**Ralph Nader:** Who are the most aggressive countries that keep fighting international agreements to stop hunting certain species of whales? Is it still Japan and Norway?

**Paul Winter:** Yes, exactly.

**Ralph Nader:** Well, let's turn to number two, "Wolf Eyes"--timber wolf.

**Paul Winter:** I first met a wolf the same year I heard the humpback whales, 1968. It was a real bellwether year in my musical journey. And a man came to the school in the town where I was living, which was then Redding, Connecticut to do a program at the middle school with two wolves that had been raised in captivity and were socialized enough that they weren't completely terrorized when they smelled or saw a human, which is the way wolves in the wild respond. And to make the story short, I had at the end of that program gone back behind the school where he was loading the wolves in the van and the door was open in the back and one was looking out and I stood there and looked at him and he looked me directly in the eyes. And I was mesmerized by what I sensed, that was not just his curiosity about me, but some wisdom from their 30 million years of heritage, which is more than a hundred times as long as our species *Homo sapiens* has been around. And so, from that came this piece that I call "Wolf Eyes" and it's based on a series of four cries from the wolf for four hours recorded by a man named Fred Harrington, a wolf biologist in Northern Minnesota.

**Ralph Nader:** Let's hear it.

**Music:** [30:54-33:08] *Wolf Eyes* (Timber Wolf)

**Ralph Nader:** Well, you know, the Trump administration has lifted the protection of wolves in a number of Western states from the endangered species list, and now they're going to be hunted. Do you think that will be reversed under the Biden administration?

**Paul Winter:** I'm certainly going to do everything I can to make sure that it is. It's totally absurd, but follows in the pattern of grand absurdity that we've known for these last four years.

**Ralph Nader:** You know, people read a lot about wolves attacking and eating cattle. The ranchers don't like them. There really aren't that many of them to begin with. There's almost no wolf East of the Mississippi; there used to be. And most people don't know that the wolf is an apex species; that is by keeping the number of deer and elk down, they keep the number of these animals from eating yearlings and other beginnings of trees, which hold the soil together. And in Yosemite, there've been studies that when the wolves were reintroduced, the ecology of Yosemite recovered, and there was less land erosion and soil going into the streams. That's what's called an apex species. Isn't that correct?

**Paul Winter:** Exactly. It's well said. And the two things on that--the Defenders of Wildlife offers payment to the ranchers for every cow or sheep that is killed by a wolf. So, it's not a financial loss to them. But the main thing is that this is an ancient prejudice that came with Europeans 500 years ago that just won't die. And it's very much the same as the prejudices toward people of other races or religions that we are wrestling with.

**Ralph Nader:** There are almost no recorded incidents where wolves attacked human beings.

**Paul Winter:** There's none in North America at all. And they think that the ones that are famous in Europe that gave rise to the reputation of the wolf being the 'dragon of the forest', that they may well have been rabid wolves.

**Ralph Nader:** Well, let's go to the third segment of your new album. It's called "The Well-Tempered Wood Thrush" and it's a wood thrush from Connecticut.

**Paul Winter:** Right. This is the most amazing experience I've had with any creature. Some years ago, I heard in June, outside my cottage here in the hills of Northwest Connecticut, a very beautiful wood thrush song that I hadn't heard before. Each year I've listened for them and they each have different songs. This one was quite melodious. And I discovered that it was in the key of C Major, which I thought was amazing. And throughout that summer, every morning and evening, this wolf serenaded us with this same song, which is always... their songs are most often in four phrases actually like the wolf was, and they repeat them again and again. It's the males who were singing. It's the mating call. And this wood thrush came back five years in a row to the same area of the woods near our cottage singing the same song in C Major. And I recorded them of course, and eventually found one very good close recording. And as I was playing these themes on my saxophone, I realized that the three notes in each of those phrases creates a chord, a triad, and the four chords together happened to be the exact same first four chords of the prelude to Bach's famous "Well-Tempered Clavier" which is of course in C Major. And not only that, it was the first four bars of the equally famous prelude to the "Cello Suites" of Bach. And so that led me to actually want to incorporate something from Bach in this piece, and we thought it would be natural to call it "The Well-Tempered Wood Thrush."

**Music:** [37:00-38:48] *The Well-Tempered Wood Thrush* (wood thrush from Connecticut)

**Ralph Nader:** The fourth selection is "Sea Wolf," the orca. First part are the sounds of the sea wolf under the ocean and then the joining by Paul Winter in his saxophone.

**Paul Winter:** Well, the first part of this actually is a simultaneity. I won't call it a duet because I don't know if the orca could hear me. But I was in a large Baidarka, which is a three-person kayak from the native peoples of the Northern B.C. [British Columbia]—that area, in the Johnstone Strait, between the mainland of Canada and Vancouver Island, an area where the orcas traverse each day on their feeding run. And I was sitting in the front space playing my horn into an aluminum tube latched to the front of the kayak that went into the ocean, thinking it might carry the sound, my sound, through the interface. In the middle was that my recording engineer with a Stereo Nagra [recording device] on his lap and in the back was the guy paddling. And we would see the whales coming at a distance up the channel, because you can see their blows, which kind of looked like smoke from revolutionary war muskets. And we would maneuver the kayaks, so we'd be in their path. And this was not some great feat of bravery; there's no impetus for the whales to attack us. We're not their enemy. And they're actually very, very agile. And with their sonar, they know exactly where you are, so they wouldn't swamp us. And I started playing imitating calls that I heard from them from hydrophone in the water that had come into my earphones. You'll hear this two-note theme that I play. And then the only one place near the end of this 22nd prelude, where it sounds like the whale maybe imitated me, but I'll never know. So, I can't really say it was a duet. I was thrilled to just get to be there and to play in their presence. And this again was a piece in which we used chord progressions from a piece of J.S. Bach. And Sea Wolf is what the Native Americans called the orca because they're known as the wolves of the sea.

**Ralph Nader:** Let's listen.

**Music:** [40:51-42:51] *Sea Wolf* (Orca)

**Ralph Nader:** Wow. That... Well, we're going to the fifth selection from Paul Winter's new album *Light of the Sun*, and the humpback whale gets, its contribution, a species that Paul said is beginning to recover.

**Paul Winter:** This is the most famous recording of the humpback whales, I think, that's been done; it was part of... originally from Roger Payne's album *Songs of the Humpback Whales*, which luckily [we] now distribute through our little company, Living Music. And here is the instrument accompanying it that I think is the most appropriate for the whale. It's not my saxophone, but it's the cello. Eugene Friesen, who has been my partner for 40 years, is playing. This is improvised along with Paul Sullivan on keyboard in response to humpback whale and we call it "The Belly of the Whale."

**Music:** [43:45-46:21] *The Belly of the Whale* (humpback whale)

**Ralph Nader:** Remarkable. You know, some listeners may wonder, Paul, who are not familiar with your other albums, where you let the ocean creatures vocalize by themselves, especially your famous *Common Ground*, in 1978, why you blend it with musical instruments? What was the symbolic or cognitive purpose of that?

**Paul Winter:** I feel that these creatures have been leading us to rejoin the larger family of life. And if we can symbolize that with this convergence of their voices with our instruments, I think it can convey a message that we need to expand our sense of our community on Earth and realize what we have to learn from these creatures who have been around so many million years longer than we. We, *Homo sapiens*, are the youngest of all 15 to 20 million species on Earth. They don't know how many there are, but I don't mean that symbolically, literally the youngest. We are still in our early adolescence as a species. And there's no guarantee that we're going to mature enough to respect our home and protect it as these other creatures that have survived because they learned to live in harmony with their environment. There are billions of creatures, experiments of nature, that did not survive. And the jury is out on whether we will or not. My feeling is that if enough people can expand their sense of home to embrace the entire Earth, we will have a reason to turn around climate change because we'll love it. And we will save only what we love.

**Ralph Nader:** Well, partly inspired by you, Paul. I wrote this fable few years ago called *Animal Envy: A Fable*. One of the points made in this fable was that if we continue to destroy the habitats of these creatures and the creatures themselves, and we get more extinctions, nature has a way of fighting back against our habitats, which are wedded to the habitats of the natural world. And it's important to have you make that point again and again, especially to children. You've helped develop the musical talents of children in many ways and introducing themselves to nature again. They're so estranged from nature in a technological society. Let's go to the sixth and last, which is "The Concerto for Whale and Organ", which has various whale voices.

**Paul Winter:** This came from an album called *Whales Alive* that Roger Payne and I did along with Leonard Nimoy narrating poetry about whales. And this is played by Paul Halley, who was organist at The Cathedral of St. John the Divine and keyboardist in the Consort at that time, one of the great musicians I've ever known. And we took a number of different segments of themes of whales that have notes in them that we can accompany with our instruments. And he improvised this piece, which I thought was a wonderful convergence of nature and human-created voices and called it "The Concerto for Whale and Organ".

**Ralph Nader:** Well, let's listen.

**Music:** [49:47-51:35] *Concerto for Whale and Organ* (various whale voices)

**Ralph Nader:** Well, this is quite a treat. We've been talking with Paul Winter, who has just put out his latest album, *Light of the Sun*. And listening to it really provokes a lot of different emotions with people. And of course, the more people know about whales and creatures of the ocean depths, and as you say, you had trilogies of voices representing the sea, the land and the air, not just the ocean, they probably will have a deeper appreciation of these vocalizations, Paul, just the way people do when they learn more about classical music; they appreciate the nuances, much more than somebody coming to a tabula rasa. Give some of our less-informed listeners an idea of how much bigger the blue whale is than an adult bull elephant. The blue whale is the biggest whale of all the whale species.

**Paul Winter:** Well, the blue whale is the largest creature that has ever lived on Earth. And they get up to be a hundred feet, which is hard for us to imagine because our sense of a huge creature is the elephant, which is only 12 feet. But the statistic that really stopped me in my tracks was to learn that a blue whale's tongue weighs more than an elephant.

**Ralph Nader:** Good heavens. Well, I guess that's a mnemonic device to keep people remembering the magnificence of those creatures. David?

**David Feldman:** Can you speak more about whether or not animals use instruments besides their singing?

**Paul Winter:** Not that I know of. And I think that they're not doing it as a sort of an artistic adventure. I think their vocalizations are very much integral to their life processes and their listening is extremely important. And this is the thing that most fascinates me; I think that the ear is the untapped salvation of our wayward species. We live 90% or more by our eyes. And the eye goes into the part of the brain that is exposed; [it] goes into the cerebral cortex, which is always asking for something new, new, new. We see an avalanche of words and images every day and remember very few of them. And the ear has a much deeper memory. And I love it that this little three letter word ear, E-A-R, is in the middle of two larger words that are very important in our lives: Learn and heart. And ear also begins the word earth. So, for me, the ear, I feel a lot of optimism if we can simply get people to close their eyes for a few minutes and listen to whatever it might be and tear themselves away from their screens for a little bit each day; give their eyes a rest. And who knows what else is being taxed by the epidemic of screen addiction. And here's the ear waiting for us to rediscover it!

**Ralph Nader:** Well said. That bears repeating, Paul. If people want to reach you or find out more about your work before we conclude, can you give them your website or other contacts?

**Paul Winter:** paulwinter.com.

**Ralph Nader:** paulwinter.com. And the album is available through what medium?

**Paul Winter:** Through our website, paulwinter.com. And it's also available through digital downloads and through Bandcamp, which is connected to our website.

**Ralph Nader:** Along with your other albums going back years, correct?

**Paul Winter:** Correct. Yes. Luckily I have all the albums I've made since 1961, including 12 with major labels who have given me licenses. So, I'm extremely lucky to have my entire archive available.

**Ralph Nader:** Thank you very much, Paul. We look forward to much more attention paid to your new album, *Light of the Sun*, and the combination of ambient natural sounds of these creatures in the ocean, land and air with your saxophone. Thank you very much, Paul.

**Paul Winter:** You're welcome. Thank you, Ralph.

**Steve Skrovan:** We've been speaking with and listening to the music of Grammy award-winning saxophonist Paul Winter. We will link to his music at ralphnaderradiohour.com. For those of you listening on the radio, that's our show; for you, podcasts listeners, stay tuned for some bonus material we call "The Wrap Up". We're going to play you the full versions of some of the Paul Winter music we just heard. A transcript of this show will appear on the *Ralph Nader Rader Hour* website soon after the episode is posted.

**David Feldman:** Subscribe to us on our *Ralph Nader Rader Hour* YouTube channel. And for Ralph's weekly column, it's free. Go to [nader.org](http://nader.org). For more from Russell Mokhiber, go to [corporatecrimereporter.com](http://corporatecrimereporter.com).

**Steve Skrovan:** For a copy of *The Day the Rats Vetoed Congress*, go to [ratsreformcongress.org](http://ratsreformcongress.org). And also, check out *Wrecking America: How Trump's Lawbreaking and Lies Betray All*, co-written with Mark Green. We will link to both of those. The producers of the *Ralph Nader Rader Hour* are Jimmy Lee Wirt and Matthew Marran. Our executive producer is Alan Minsky.

**David Feldman:** Our theme music "Stand Up, Rise Up" was written and performed by Kemp Harris. Our proofreader is Elisabeth Solomon. Our intern is Michaela Squier. Join us next week on the *Ralph Nader Rader Hour*. Thank you, Ralph.

**Ralph Nader:** Thank you, everybody. And listeners might know that Paul Winter's new album, *Light of the Sun*, is a perfect gift for children and grandchildren connecting them with nature through music.