

Join me in the audio garden to cultivate our collective wisdom, nurture creativity, and spread love.

My name is Martha Sineter. Welcome to Listen To Love. Be Heard. Welcome back,

my friends, to the audio garden. I'm so grateful to be here with you today, to listen and to be heard. And as promised,

we're going to listen and be heard. talk about publishing with Meg Reed, the executive director of Hub City Publishers in Spartanburg, South Carolina. Our featured spoken word artist is coming back around this week,

Elabian Landrum, and I have to apologize to her for mispronouncing and misspelling her name last week. But I'm very happy to be able to present more of her poetry.

And in the second half of the show, Leslie Ann Brown has promised to give us a call from Denmark of Banta Queen Press about her approach to counter storytelling.

That's what we're going to talk about in anticipation of her joining us again next week. next week to tell us a counter story.

And then at the very end of the show today, we'll hear two more poets from the "Listen and Be Heard" archives. The year 1997 and the poets,

Sarah Jones and Natasha Dix. Natasha dicks. So I've been, you know, digging up things and picking things and putting together what I think should be an interesting and pleasing bouquet.

Something savory, something sweet, something like that. My name is Martha Senator. the show is the listen and be heard hour for readers and writers and Let's start it off right with a poem from a labian Landrum I'm sorry they don't take us seriously.

They take away our people and put them in overpopulated prisons. They leave us for dead and expect us to pick ourselves off the ground if they beat us down. They blame their criminal acts on us.

When they are caught in the wrong, they are humanized to the public, but we are demonized until further isolation. We are hated because of our features yet everyone else wants them. One day we will be loved for more than our music and humor.

We are diamonds in the rough. They still don't know how to handle us. I want to thank Meg Reed for joining us here in the Listen and Be Heard Audio Garden,

Executive Director of Hub City, and it is a hub. First, what is Hub City and what are you doing there?

Sure. Well, thank you for having me on the chat about it. The Hub City Writers Project is a literary nonprofit organization. We're located in Spartanburg, South Carolina,

and we have been since 1995, so we're actually celebrating our 30th anniversary next year. And we are made up of an independent publisher, Hub City Press, an independent bookshop in downtown Spartanburg.

That's the Hub City Bookshop. And then the Writers Project is our literary non-profit arm, and it's involved in both creative writing education as well as outreach in the community.

which means that we give a lot of books away and into schools and for kids and with other non-profit organizations and just generally try to increase the love of reading and access to books most importantly in Spartanburg County and our area.

And you I think in that spirit are also giving a workshop in February at it's at the main Art Studios,

is that correct? In Spartanburg. Yeah. And it's called Paths to Publishing. And I invited you here today to speak a little bit about the Paths to Publishing.

We are a show for writers and readers and I made it my personal sort of goal for season two to talk about my personal path to publication.

with an unpublished novel that I've written and I've been trying to Talk about resources as well as my own Psyche because the path to publication is fraught with I don't know anxiety doubts fears I think it takes a lot of confidence and you have to be able to handle rejection Maybe more frequently frequently than anything else.

So I wanted to invite you, and I'm very grateful for you to take the time today to speak with us a little bit. And you have on your event listed the types of publishing models that you were going to talk about,

distribution, query letters, agents. So maybe we could briefly talk about it. each of those things. When you bring up types of publishing models,

I think maybe you're talking about traditional versus self-published. - Yeah, so this pathways to publishing talk is something that we have done sort of,

I've done it at different conferences and sort of across the country. We've done it at our Writers Conference that we've held for many years. And it's always very... very popular and it's always different because people have different questions at different times.

And so basically it just seeks to give people an overview of what publishing means in 2024. And that sounds really basic, but actually when you think about it, book publication means a lot of different things to a lot of different people.

And so part of our mission at Hub City Writers Project is really trying to give give transparency and accessibility to publishing systems, which means making sure that people understand the publishing process.

And like you said, it doesn't have to be so fraught. It doesn't have to be so... It's going to be filled with rejection, unfortunately, we can't do anything about that. But we can sort of insulate people with the knowledge that things are going the way they should or what to take.

seriously, what to not take seriously. So that's kind of our goal is making things a little more open, bringing a little light into the process so that people feel a little bit more agency when they go out maybe on submission with an agent or maybe directly speaking to publishers.

They will have, you know, a little bit more education just to know what things mean when people say things to them. So that's kind of a really big part of our mission and this talk.

is the kind of, I'm excited that the Chapman wanted to make it part of their series, which is really about, you know, they do these creative conversations, which are kind of at the intersection of art and entrepreneurship.

And so the idea of, you know, being a good business person and art artists,

that's something that I think every artist has to know and work on now. And so I think for me, that intersection point really for writers is publishing and accessing publishing.

So we just try to give, I just always try to give a really good overview of where we are in 2024 now with self-publishing, with hybrid publishing, and with full traditional advanced based publishing. So where are we with that? Is there a tip, like anytime I start talking to just anybody about the fact that I want to publish my novel The first thing they say to me is, "Well, have you considered self-publishing it?" And of course I have, but should I, like, what are some of the pros and cons maybe at this point in time for, say, a novelist? I think that, you know, there's always this discussion about self-publishing, and a lot of people don't like that term. A lot of people use, there's lots of other terms that people use.

I always kind of like the idea of self-publishing. idea of like DIY publishing, because that really gives it the vibe of, you know, you're doing it yourself, you're doing everything yourself. So where we are in publishing right now is that there is, it is easier and more accessible to publish your own books than it ever has been because of some really great resources and printers that sell directly to consumers and make

it a lot easier. I don't know, you know, 25 years ago, people would have 2000 copies of their book in their garage, you know, because... that was the minimum that they had to order. So in one way, it's really good because we're, it's more accessible and it's really opened up. And it's a lot easier for people to get a couple copies of a book or, you know, to print something for a specific event or something like that, which is, which is really awesome.

And so that's a great option. But it lacks the distribution, it lacks the advertising and promotion and of right or wrong path,

and there's no better or worse path, it's just what are your goals? And if your goals are selling a book sort of in your own network and community, then doing it yourself is actually a really great option.

And you could make quite a bit more money than you would ever make by traditionally publishing it. For me, the difficulty has been to try to, you know, you write the book,

that's, that's something in itself. And it really has only a little bit to do with how you go. about then trying to present that book correctly,

right? You have to write this one page query letter, and at least what I'm learning is that you have to take your emotions out of it completely and try to figure out where you fit in the market.

But, on the other hand, what I say is that you have to take your emotions out of it completely to myself is, am I trying too hard to figure this out? Because I am not that business person. And so they're the ones who know,

and I'm just the one trying to present my story to them in a way that they're going to want to read it at least. I just did a talk with another independent publisher out on the West Coast and She said something that really We were talking about this and we were talking about how for querying writers It's really important for folks to remember that they have to respect that the publisher is has expertise That's why

they want them to take the book because they have expertise you have to listen but you also Don't want to bend to every single suggestion because like you said you're just sort of at the whims of what you know marketing and what's popular right now and chasing trends as she mentioned that she she the two animals that this the kind of spirit animals of this process,

you have the eager beavers who are the, the debut authors who just want to make everything easy, they want to make sure that they are being like as you know, kind of accommodating and they want to change everything if you say change it they drop everything say okay I'm changing it and then on the opposite end of the spectrum,

you have the stubborn goats who are set in their book and they cannot be changed. There's nothing in their mind. They're like, every line is perfect, every word is perfect. And she said, you know, the thing is there's nothing wrong with either of those approaches.

It's just that they're difficult for publishers to work with on either side. What you have to hit is really somewhere in the middle where you have some flexibility with your project, but you also maintain what you think is important to the project.

What you think is, you know, what makes it special and what makes it, like you said, have a place in the marketplace and you should never change anything that affects that, those things. You have to have some principles about your project and what it means to you and why you wrote it because otherwise it's just gonna,

it's gonna weaken it if you just change it for every single whim of an agent or a, you know, people who might be interested in it. So you do have to kind of keep a sense of who you are and who your project is through the process.

- What about agents? Because that's a question I ask myself too. I'm looking at small publishers and then I'm saying, you know, so I'm sending some direct query letters to publishers who I think might be appropriate.

But should I also be trying to, at what point do you say, oh, I should look for an agent? - It's good that you know that. that small air presses and independent presses often take unagented queries 'cause that's very important to us.

And so, you know, there are the, even within the traditional publishing ecosystem, there are big five publishers like Harper Collins and then Simon & Schuster and Penguin Random House.

And there are small air publishers that function on the same, they give advances, they pay royalties, it's the same functional system, but they're very much smaller than that. they're often mission driven like we are,

we have a mission to publish Southern writers and known extraordinary voices from the American South. And they usually take on agent and submissions and that's often part of that mission to make sure that they get more things and they reduce gatekeeping.

And so it's great that you know that and we're always trying to yell that because we do work with agents. We get our books from Book Prizes, we get our books directly from Book Prizes, we get our books directly from Book Prizes. from authors very heavily.

And we also get our books from literary agents. So I feel like I have a pretty

good balance of working with all three of those places. And agents are, yeah, they're an entirely different thing. I feel like there's a lot of work that goes into finding an agent. There's a lot of work that goes into keeping an agent. There's a lot of work that goes into having your project fit that agent's list and something like that.

they feel like they can sell and they can really get behind. And there are people who we always try to say that there's again, no value judgment. A lot of people put a lot of value on getting an agent like,

oh, I've been a writer for so long and I've never been able to get an agent and they really kind of hold that as somewhere where they've dropped the ball or failed. And so I always just try to stress that there are people that getting an agent will be simple because they're writing really commercial projects that the agents then see as,

you know, it's just like a real estate agent. You have a beautiful home in a good location with nice curb appeal of real estate agent is going to be very interested in it. And because they are also trying to optimize how much they can get with fewer projects,

obviously by selling them to bigger publishers. And there are a lot of writers out there who are writing really beautiful, interesting, between genre kind of strange or compelling stuff that it's just not a fit for agents.

So because agents really are looking to, especially now with the consolidation of the big publishers, they're looking to sell fewer projects for more money. And so if you're not writing that kind of project,

your project might not fit with an agent. And that doesn't mean it's not a good project. project. It just isn't a good fit for that path. Maybe the majority of them are,

it'd be safe to say, are looking for genre. They are looking for a lot of genre. They are looking for highly readable commercial fiction. There are,

if they're looking for literary fiction, it's literary fiction for people who have, again, they're super readable and have some audio. built in, yeah,

they find debuts, they find gems. I mean, we buy stuff from agents all the time from people who are just breaking out and that's incredible. But a lot of the business of writing is about getting people into writing lots of books in succession for more commercial publishers.

And so if you are writing like that, then that's probably not a bad idea. idea to look for an agent. That would probably be as important as writing the book.

If you are writing middle grade fantasy short novels and they're interesting and good, you should be working on your pitch to an agent and showing how that series is going to develop,

other series that you've come up with, other ideas you have, that kind of thing. You should be working on that in tandem with writing your book because that's

the highly sellable material. If you're working on a lyric essay collection that's also poetic and has photos that your friend took and it's kind of more artsy,

like it's maybe not important that you work on the pitch for the elevator pitch for an agent because it's just not as much of an agent friendly project. Okay, so then you're more looking like I was describing for small presses that would have a particular interest in the title.

of thing that you're doing. Yeah. Okay, I think that was a very, I think I'm going to come to this if I can because it's full of very dense with information and I really appreciate that.

Your workshop, Pats to Publishing, is happening on February 22nd at 6 p.m. .m. And where is the Mayfair Art Studios?

The Mayfair Art Studio is on the west side of Spartanburg and so it's in an old textile mill and it's an incredible space with studios and all sorts of vibrant sort of arts stuff going on.

There's pottery studios, dance studios, and so so if people haven't been to Mayfair, I think this is a great opportunity for them to go and see the space and see the remarkable thing that the Chapman Cultural Center has done.

And I'm really excited about the talk and you can see I love talking about this stuff and I love telling people all the secrets and and you know, hopefully helping make things a little bit more clear.

And so people can go to MayfairArtStudios.org for more information about the event. And I think it's hubcity.org for Hub City Publishing and Bookshop.

- Yes, Hub City Press on Twitter, Hub City Writers on Instagram, hubcity.org. Sign up for our newsletter to hear about all our other workshops and programming that we do. - Meg Reed,

Executive Director of Hub City Publishing. I want to thank you for your passion about Hub City Publishing. the whole subject of publishing and sharing so much information with us today.

- Well, thank you so much for having me on. And it was great to hear about the show and I'm just thrilled to be a part of it. - Thank you. Thank you to Meg Reed for joining us in the audio garden and taking the time to talk to me about the path to publishing and I am hoping to be able to attend her workshop this week and so if I am able to go I will talk more about it.

Last week when she joined us I I was so inspired that I told all of you that I was going to submit to the South Carolina novel series but I should have checked the date on that because the deadline was February 15th and I missed it.

So now another two years before I can submit to that again and who knows maybe maybe by then I will have written a novel that takes place in South Carolina,

which is what they prefer to get submitted, although they say that it doesn't have to take place in South Carolina if you, the novelist,

live in South Carolina. But so that's two years down the line now, but the series alternates with fiction with poetry. poetry. So that means next year I can, you can, everybody can submit a poetry manuscript, everyone who lives in South Carolina that is. And in a way that's my takeaway for this week because I've been reflecting on my own strategy on the path to publication and I decided that since I already submitted my novel to three small presses at the moment like there I've submitted it to more than that actually but it's still being considered or I hope it is being

considered at three different small presses that I submitted to late last year and so now I'm going to wait I'm not saying patiently but I'm waiting and I'm going to see what happens and in the meantime I'm going to turn my attention to

some of my poetry manuscripts and start looking for places to submit my poetry. And I also have a young adult fairy tale that was rejected several times and I don't have that submitted anywhere right now so I'm going to take heart and keep submitting.

And I've been thinking also about possible venues where I would have the opportunity to read my work to an audience. So I don't know at this point whether it has to be physical or virtual.

It seems like I have more opportunities actually maybe to do virtual readings, but I enjoy that actual, you know, like face-to-face conversation.

with people. But so I need to plant some seeds and cultivate some invitations to places where I would feel welcome. So Tony Robles,

now he gets around to these readings, and I should be looking to him as an example. He went to the Versailles of Color Open Mic in Hendersonville. He's actually one of the hosts of it,

but he was recording there a couple weeks ago. They were celebrating Black History Month. And he had brought me poetry, some of it read by Elabian Landrum.

And we played one of her poems last week and one at the start of this show. And so I would like to feature a couple more of her poems.

and then Leslie Ann Brown should be calling from Denmark any minute, and she's going to tell us more about her counter storytelling. So first,

let's listen up to Elabian Lander. I miss it.

I missed us. At least that's the concept feel tugging at my heart. I see it happening every second we're together, the madness we run into every single time.

The compassion turned into rage. For a moment it doesn't seem as deadly as the last time. It's just like the first time. Panic begins to fill our minds. The end of us,

again and again, and again and again. again. I'm only 20 and I'm all out of tears to cry. How can one be so drained, week by week?

You cycle back to one another to repeat our cursed love affair. The love where it feels, it'll kill us if we stay together. So why can't we stay apart? Jumping into your arms after our last fight makes it feel as though there will never be another.

We both know this bliss won't last. Our end is inevitable. So is the battle before it. We love so passionately that we become our own demise. This is my last one for the night.

This one is called emotional poetry. I might come back. All right. This isn't poetry in motion.

It's a poetry. The kind that makes you wonder if everything is okay and sometimes it isn't and it is okay because you have to go through the bad days to get to that raw emotion.

Through the baddest days you see the light. So no, I'm not writing poetry in motion. I'm writing emotional poetry and it's not going to stop. I feel so many things. You feel so many things.

We are human so take pictures, write stories, make videos. live in the moment, and don't forget that you are human and that whatever you feel is because you

are human and you have every right to feel like a person,
nothing can take away your emotional poetry. Every emotion is put in motion
due to something. Get mad and figure out why. Sometimes life gives you an
emotion, makes you feel something,
and it's all because you need to figure out why. No more poetry in motion.
From now on, on, all I will write, all I will see, all I will hear, all I will give is
emotional poetry.

Once it's heard, it can't be unheard. Once it's published, it's not going to be
unpublished. Once you read the poem,
you can't unread it. No matter how an individual may try to push it to the side,
forget about it, it's still in there. And it's the words, the meaning,
the feelings behind it are taking root. root in their psyche, and they can't hear
me, they can't hear me. Adults do not talk to us.

They give us directions. They issue orders without providing information. When
we trip and fall down, they glance at us. If we cut or bruise ourselves.
they ask us, "Are we crazy?" When we catch coals, they shake their heads in
disgust at our lack of consideration. How, they ask us,

"Do you expect anybody to get anything done?" That was the voice of Toni
Morrison, reading from her book,

"The Bluest Eye." Of course, she wrote many, many books, many classic books.
But "The Bluest Eye" has the distinction of being the most banned book in
Texas and one of the most banned books in America.

And I was thinking about that book. how it's about bullying on many levels, you
know? And what a bully move it is to ban books,

like, you know, you and I, well, I won't assume about you, but I have different
ways of getting my hands on books,

and we've played quotes of people. of people on this show who say oh you
know if you banned the book I'm going to buy it but if you look at it as a bully
move you see that you know the children who are victims of abuse like the
ones in the book they're the ones who are going to have the least access to
that book because the bullies are essentially keeping it What do you think?

This is Listen and Be Heard Radio WLBH.org Welcome to The Audio Garden.
Let's cultivate our collective wisdom,

nurture creativity, and spread love. This is Listen and Be Heard,

and I'm Martha Senator, strolling in the audio garden, about to take a seat,
because Leslie Anne promised to call.

Maybe you remember her, the publisher of Bantic Queen Press, who is always
looking for the counter story to the story. and in this case the story we are
talking about is the little mermaid and She even has a counter story to the title
because the mermaid she has in mind is Definitely not little But I'll let her talk
to you about all of that I have my phone on silent here,

but I think she's trying to get in touch with me. So let me hook this up for you
and we'll be right back. I'm joined all the way from Denmark today by Leslie
Ann Brown,

author of "Black Girl on Mars" most recently and also "Bandit Queen Press"
which publishes and also does workshops and other types of counter storytelling
activities.

Encounter storytelling is the reason that I've invited Leslie Ann Brown. Ann back today because she tantalized me with the idea of a counter storytelling of The Little Mermaid.

Welcome to listen and be heard, Leslie Ann. Thank you, Martha, and thank you for inviting me back. I'm happy to be here. I'm really happy to have you and excited to hear your version,

and I want to tell the audience that I have not heard it yet. But I want to tell the audience that I have not heard it yet. But I want to tell the audience that I have not heard it yet. But I want to tell the audience that I have not heard it yet. ask you, you're in Denmark, which is where the author of the original Little Mermaid story originated from.

But I think probably many people in the United States might think of the Disney version first. So could you give us a little rundown of the Little Mermaid and how people in America might perceive it differently from people in the United States?

Denmark. - Well, one of the most beloved storytellers to come out of Denmark is Hans Christian Andersen. And his tales have many of us are familiar with them,

although we may not know that it originally was told by him. And the Little Mermaid is one of his creations and, in fact,

many tourists when they come here. they often go to the harbor where there's a statue of a very little mermaid. It sounds like you're objecting to the size.

Well,

it's everyone is disappointed. They come, they go to the harbor and they expect to see a really big statue. I don't know if that's us as Americans projecting. Maybe so, because I think I'm guilty of that.

Yeah, it's quite an interesting statue because because it tends to reflect what's going on here in Denmark. For example, I have a picture of someone sent me a picture quite recently where she's wearing the Palestinian scarf around her neck.

So someone's always like using her as a somewhere or the other yet. And how do you think Americans might perceive the story a little differently from people in Denmark? Like,

I think some people probably... probably hear maybe never even heard of Hans Christian Andersen. One can say the stupidification of our culture.

The story of the Little Mermaid will be a it was probably a good example of that or the Disney vacation I should say. I'm sure for a lot of people when they hear the Little Mermaid they think about the Disney version and the Disney version usurps the original.

And that happens across the board in a lot of versions, a lot of Disney adaptations. - Right, and so I was thinking though about how that in itself is a counter-telling of the story.

- But you wanted to do a counter-story of the original. one. So what are your motivations and how does your counter story differ from,

say, a Disney version? Well, actually the inspiration behind this is one of my favorite writers ever, Jamaica Kincaid,

who I had the pleasure of meeting a few years ago here. And she, during

our... our lunch, mentioned that Kierkegaard's family was in the business of slaving.

And I was very intrigued by that. And Sirin Kierkegaard, Denmark's biggest philosopher, apparently that's why he was able to study.

His family's money came from slaving, so I was very intrigued about that. And then on this idea, this was before the latest version of the little mermaid happened where there was this big debate on whether mermaids could be black at all,

which is such an absurd question because, you know, mermaids, it's one of those figures that's kind of present, like all over. It's something that resonates with people with humans throughout the world.

the globe. Yes. I even think that, you know, he was drawing on those archaic mermaid type, not archaic but archetype.

Yeah. I mean, a lot of his stories weren't actually original. I should also add a lot of his stories were retellings and I don't know lore.

I will look into it, but the little mermaid is, he is... the one that's known for the version that is the foundation for the Disney, for example,

and that many people read in the storybooks, et cetera. So they change some crucial elements, but you, I think, wanted to change some elements as well.

Yeah, I did. So, um, so the name of this version, it's called "Sorn Free" and Saunfri is the name of a ship,

a slaving ship that was built in 1747 in Denmark, and it belonged to the West Indian Guinea Company, and it set sail in 1750 to the West Coast of Africa, where it captured 150 enslaved Africans. It then set sail to the Danish West Indies, so now it's way... back to Denmark, the ship disappeared without a trace.

This is a true story. Of the 150 enslaved Africans transported from West Africa, only 133 survived. The skipper is recorded as Pete Collins.

I thought it very interesting because I wanted to remind people that slave ships left a Danish Norwegian harbor over 300 times to transport between 85,000 to 115,000 enslaved Africans over the Atlantic.

And how does that relate in your mind to the Little Mermaid story? Well, I just sort of like wanted to center Mamovata, which is like this source you find her in many different legends throughout the African diaspora.

And I want it because this figure is a mermaid and she's a fierce mermaid.

And I wanted to sort of like take back the power,

our story, our storytelling, our figures, and use it in a sense that was very empowering. And in this case, it's the devouring of a slave ship. - Well,

that has certainly made me extremely curious is to hear this story. Before I start, actually, I want to tell you about the Zorg massacre, which involved the throwing overboard of about 130 enslaved Africans,

and they were left to their death. And the reason why the ship did that was because they didn't have enough money to feed everyone, and the ship knew that they could get insurance from the murdered enslaved Africans.

And I wanted to say this because Zorg is believed to be a misspelling of the Dutch word for "care." So now this ship that has disappeared and that is the title of my story "Saw and Free Without Sorrow," I think it's really interesting.

walls. Tonight we wailin' at the night through stucco walls. Tonight we ain't gonna back up for nobody or no thing. We wrestled these words from graves and weed gardens,

fashioned this music from chipped dishes, trade beads, cigarette butts. Tonight we gonna sing our own prayers, soak our feet in 'em, downstage and from the wings,

bigger and better than suicide. Afro Blue. May 14,

1982, in a schoolyard named 54 Boricua, hoops did bellow with the bounce of Apache, and Columbus Avenue rebelled to Booker T.

Washington's Accommodationistic Scholastics One Day. Michelle's s**t is made the vocal chords of Victor post-like fury. Fist did swings past nightmares.

And the uprock, my man, everybody was doing it. It started with a left, right up and in, out, out, in with the boogie of a lead patch.

Safety pins spin to secure war-painted jeans of turquoise and white. and litigras to match, of course. We found love that day behind arsenals and pizza,

75 cents a slice, spiced ham and cheese with lettuce and tomatoes on a hero. We quenched our thirst then with food color,

sugar water, and Italian icees as the record spend on down lambs. la maqueta. Industrial strength size, rainbow hair rollers and bleach jobs were normal.

No fault since it was all part of the preparation. Breakin's uniform had to be redefined quarterly and Bee Girls must profile.

Carmelita Shad carried a tail a foot long, longer than the Egyptian eye-wish where she hardly acknowledged through break and sweat, cause she speak in Spanglish.

She fell deep in denial and special ed, but she fell in love and exhaled with footwork as we caught rituals in our waves and King Tut's not giving a dip what Booker T.

Washington was all about. Silently passing the day in a schoolyard named 54 Boricua, where brick and ruled and handled school the non-believers in a place where Victor's tongue twirled the upper vestments of Michelle's s*** and a boiler room.

And Carmelita's language barrier was broken by a windmill like Don Quixote fighting off the demons of outside forces one day. traditions and spirituality.

- So that first stop wasting food, that is based on so much research that suggests that one of the top five most cost effective,

I think of these as win-win solutions. They're low cost and high impact. That stop wasting food is actually one of the top five things we can do to act on climate change.

Just... Just eat the food that you buy. - Everybody has a narrative related to it. And then I think the narrative just then begs the question of like, what can I do?

- The way we need to size our foodsheds is to look at the capacity, the ecological capacity of a place to produce the foods that we need.

And to be able to produce those foods without an ecological capacity. That was a combination of clips from some different shows,

a collection now that I've done with both Laura Langnick and Meredith Lee here in the Listen and Be Heard audio garden, all on the subject of climate

resilience,

agricultural resilience, which I do believe is the concern of every writer. writer because it's the concern of every person.

And we storytellers have the responsibility of our gift of storytelling. And I ask, how can we imagine coming together to keep food on the table when our dependence on global deliveries to our doorsteps breaks down?

And Meredith and Laura are non-fiction writers who inform us about what they think about what they have learned which is extensive.

And I believe that since they are our local experts in Asheville, North Carolina, that it's important for us to maintain this relationship with them and to continue the conversation that we all need to be having about climate change.

And but from the aspect from the point of view of writers and readers, because there's a whole lot of reading out there that we can do in order to be inspired and informed about how to step into our collective future.

Our next hour-long special is coming up in April. I'll be speaking with Meredith Lee on a date yet to be determined.

This has been the Listen and Be Heard Hour for Readers and Writers, and my name is Martha Martha Senator. I want to thank everyone who joined us in the audio garden today.

You are listeners, Meg Reed from Hub City Publishing Bookshop and Writers Project, all of which can be found at hubcity.org.

Elabian Landrum was recorded live at the Versaurs of Color open mic in Hendersonville, North Carolina by Tony Roblitz. Leslie Ann Brown of Bandit Queen Press and author of Black Girl on Mars joined us from Denmark and you can find out more about Counter Storytelling at banditqueenpress.com.

And through the magic of space-time travel that we do here in the audio garden, we were joined by Sarah Jones and Natasha Diggs,

back in 1997, recorded live on WBAI radio. I have been collaborating with Charlotte Picard on a new iteration of our website,

which is now live, I'm happy to say. And, I hope that you appreciate it. the better design of the page for this show. We're also working on a categorized master reading list and better presentation of our many videos as we post the backlog.

We post in-depth follow-up to each episode on our website at listenandbeheard.net. And for this episode, number six, you will find the complete transcript.

transcript, the unedited video interview of Meg Reed, which includes last week's interview with her as well, and some pictures from the verses of color.

Also, information about our ongoing series about banning books and climate resilience. I want to thank Davine Dial for introducing us to the world.

"Listen and Be Heard" to the broadcast airwaves at WPVM in Asheville, North Carolina. We are also heard on KCEI in Taos,

New Mexico and WLBH.org in Greenville, South Carolina and around the world. DJ Jeannie Hopper is my associate producer.

J. Rodriguez Sierra provides background music and loops, and you can learn more about him at jradrigasciara.com. Jeremiah Cotherin does editing for us.

Yvette Murray is the voice in the band book segment of our show. Tony Robles

is a co-host and contributor. Living It is produced by DJ Genie Hopper and Sabina Wertman, featuring myself, Martha Senator, and released on Liquid Sound Lounge Records and the CD Living It. My name, once again, is Martha Senator, and I want to thank you for listening and for the opportunity to be heard. Livin' it, givin' it, havin' it, takin' it, shakin' it. Livin' it is lovin' it. it Sowing a coat, investing each stitch with magic Creating a unique design, putting it on and wearing it for the rest of your life Limin' it is, knowing that what you see, what you hear is tangible It's being a rock and a river and things like that the river too. It's hearing, you'll never be able to do that. Living it is knowing you will do it. It's speaking the unspoken. It's thinking the unthinkable. It's doing the unexpected. It's quitting before you get back. Living it is giving it, giving it is having it, having it is taking it, taking it is moving it, shaking it, creating it, loving it. Living it is loving it. living it is loving a man you're not supposed to love it's giving way to emotions creating commotions calling attention to yourself and I got that living it is burning from someone who can actually show you it's cleaning your teacher's house or helping her to find one it's never ever saying J.O.B. Living it is a one-way ticket and no solid plans. It's smoking a J in a smoke cafe in Amsterdam. It's saying the day is pretty in a strange new city. Living it is giving it. Giving it is having it. Having it is taking it. Taking it is moving it. it, shaking it, creating it, loving it. Living it is having nothing to lose and everything to gain. It's putting all of your charms and attributes, every single one of them to good use. use. It's knowing the kindness of strangers from love for sale. Living it is, knowing where to buy rice and beans and bulkets, knowing herbs are cheaper than doctors, it's keeping it together. When you're falling apart, it's writing poetry to ease a broken heart. Living it is, knowing the stage, looking into bright lights, living it is. late nights, far room fights, fantastic sights, inspiration. And moving on, and moving on, and moving on, and moving on, and moving on, and moving on.