

Join me in the audio garden to cultivate our collective wisdom, nurture creativity, and spread love. My name is Martha Cinader. Welcome to Listen and We Heard.

Welcome back to the audio garden my friends. As we engage in cleaning up around here after a visit from Hurricane Helene. Thank you to all of you who have checked in on us. We and all the animals survived without any injuries.

I'm happy to be able to say that Tony Robles, my co-host here in the garden, has also managed. Although his mother and stepfather had the air lifted from back cave North Carolina and now face great uncertainty about the future of their home in the mountains, like so many other people who were affected by Hurricane Helene. It was hard for us to imagine a hurricane in these mountains. And the future is one that will require us to work together locally and regionally to cultivate our resilience.

Here at Listen and Be Heard we have prevailed with limited resources and bring to you some community from the garden. Even as the wind is picking up again and we learn more about another storm heading for the East Coast. Tony Robles will be joined shortly by Vince Gattera, poet laureate of Iowa, who has a new poetry book out on "Final Thursday Press," entitled "Dragons and Ray Guns." Demonstrating resilience in traveler's rest, the artisan and author market will take place again this month at As The Page Turns Bookstore, and we are going to hear from some of those authors as well as visit a little more with Professor Jonathan Storm of the University of South Carolina of the Upstate. But first let's start with some poetry inspired by Hurricane Helene.

Writing this poem at 4:22 a.m. Fortunate to have a bit of light while others wade in murky waters of muted darkness, floating in uncertainty,

I am blessed. The three trees that surround my mobile home in Hendersonville, North Carolina, decided not to bend or snap or completely uproot themselves during the hurricane, decided not to succumb to gravity and assume a horizontal nature. Hurricanes and disasters have always taken place over there. They always had names that lie innocuous on the tongue when tied to the words over there.

Katrina, Harvey, Maria, dozens more, and I would watch the images of destruction and feel bad. I would perhaps donate a few dollars to charity before resuming my regularly scheduled activities. But now over there is over here.

And people have died and cities have washed away and roads and bridges have collapsed in the wind and rain and release of rivers' rage and in a small clubhouse at the mobile home community where I live there's a generator and we're fortunate enough to have a bit of power and there's a television that the residents gather in front of gathering information on the destruction level by Haleem. We keep watching and then the pictures cut to another part of the world a place called Gaza. Look what's happening over there someone says  
the storm times

They call it a once in a thousand years thing around here

But it happened over there, too,

and there, and it's already been happening there. In these rare times combined,

we are at our best, or worst, hurtling into a foreseen future.

The only war is against our mother.

We have no other.

Generators disrupt the night, deafen the dogs at dawn,  
crows and hawks compete, fighting in flight, helicopters head to disaster.

Thank you to Tony Robles for contributing that poetry. Our poet of the people on the ground in Hendersonville and the Asheville area, he's been interviewing those going through all of the same difficulties as himself. And we're playing those interviews on WLBH .org, listen and be heard streaming radio along with public service announcements and local resources listed on our website.

We're doing the best we can anyway in the midst of a lot of these difficulties with power and internet ourselves here in the audio garden, but we are Managing to bring to you Conversation with another poet laureate.

We've spoken to many poet laureates here on the listen and be heard hour for readers and writers and Today Tony Robles is joined by Vince Katerra the poet laureate of the state of Iowa By way of San Francisco and he has a new book of poetry. Let's go join them in the conversation.

Hi, this is "Listen and Be Heard" radio for readers and writers.

And, you know, we interview a lot of poets on our program.

There have been some poets across the country that have been, you know, who have just become poet laureates. And today, no less, we have the poet laureate of the state of Iowa, Vince Gotera. He recently retired as an English professor at the University of Northern Iowa, where he was a professor there for many years. He was also editor of the North American Review, which is the longest lived literary journal in the country from 2000 to 2016. And also of Star Align, the print journal of the International Science, Fiction and Fantasy Poetry Association did that for a few years. He's published, you know, widely over 300 poems and is the author of four previous poetry collections including "Dragonfly," Ghost Wars, Fighting Kite, and The Coolest Month. Vince Cotera, welcome to Listen and Be Heard. Dragons and Ray Guns. It's your latest collection of poetry. Tell us something about the book. - Sure. This is a book of speculative poetry, which is science fiction, fantasy, and horror. There are different definitions of what speculative poetry is, and I'm using there the Science, Fiction and Famosity Poetry Association, the SFPA, the SFPA's definition and title, Dragons and Raegens is supposed to represent those different genres and my son, Marty Gotarra did the cover, and I asked him to include a dragon and a ray gun on the cover. And also make it look like a comic book.

And so he really, he really did the job. Now you were born in San Francisco. You spent a little time in the Philippines. Just tell us about that experience and how it perhaps got you to, you know, begin writing poetry? Well, I was,

as you said, I was born in San Francisco and raised there for the most part, except for a few years when I was little in the Philippines when my parents were back throughout for a while.

And I do remember that my very first poem. I think I might have been six, maybe, or five, something like that, six probably. I was in kindergarten, I think, at the time, or maybe first grade. And anyway, I was on a theory book with my dad. And I remember that seeing the sun up in the sky and wondering about it. And I was pretty well read, you know, As a kid, you know, I remember reading, for example, Arabian Nights, you know, I was probably like four. My dad taught me to read when I was two. So I knew a little bit about the sun and I remember I came home and I wrote this poem that was in alternating quad trains, you know, A, B, A, B.

I wrote this poem about the sun, and I remember a little bit about it, talking about how it was made from gas and all of this kind of thing, and anyway, my mom sent it to the school, and so that was my first taste of publication also, because they put it in school newsletter. Wow. Well, you know, in one of your poems, you do use a word that I thought was very interesting, Delacwescent. Yes. I had to look, I looked it up and it had something to do with being liquid and gaseous and being able to kind of move. And in your writing, just as you've illustrated, you know, being on a ferry, how that can facilitate creativity. I remember one of the first things that I had read that you would, that you had written was about being on a streetcar. I think it was the N. Judah streetcar in San Francisco and how movement in landscape and in place can facilitate or inspire your work.

Did you have any literary heroes? I mean, you started reading at an early age. Were there any literary heroes or perhaps non literary heroes that perhaps influenced your writing? One of my literary heroes was Dylan Thomas.

And, you know, I don't really know why. I was probably in high school at the time.

And I just thought that, you know, that his work was so powerful. And it is.

I don't think he has very good reputation these days, you know, but he was, you know, at that time in the early 70s, probably, was a big name.

And he had been a big name because he was quite a reader. I mean, reading aloud was a very dramatic person, presence.

Anyway, he really inspired me, and I wrote a lot. Otherwise,

I read a lot, and it feels that I read a lot of poetry at that time.

I did read a lot of science fiction.

I discovered science fiction in fifth grade.

I went to St. Agnes School in San Francisco,

you might remember that at school called Ashbury, right up the street from the corner of Hey, Ashbury. And all the boys in our class, for some odd reason, this would have been about 1965 maybe.

And we all started, we were like a book club, Very odd for 10 year old boys to be to create a club. Yeah. Yeah, and we started reading

The Oz books and we read all the Oz books You know in a row, you know, we would actually read them and get together and talk about them And you know, it seems odd to me now to think that you know, there we were I mean, we're talking every all the boys in the class You know the athletes of the nerds, you know, the brains, we

were all doing this. And then we ran out of Oz books.

And then we moved to the borrowers. And I'm wondering now if maybe that was because the girls in the class and, you know, got us started reading Mary Norton borrower books. And then we ran out of those. And so I was searching around in the school library one day and I discovered this writer, Andre Norquham, you know, next to Mary Norquham. And I didn't know that she was one of the most prolific and very popular science fiction novelists and short story writers, you know, at that time. And then that got me hooked. And I still remember the first book, the first science fiction book I read, which was "Star Rangers" by Andrei Norklou. I can still see the cover in my mind's eye. And that got me, that really led directly to where I am now. - So I guess, you know, with science fiction being, you know, this well of imagination and worlds and, you know, time and time shifts and things like that, that I guess a sense of place is really important, you know, crafting a world. You know, are there any different challenges, let's say, in crafting a speculative poem as it would, you know, a non-speculative type of poem? Sure.

Sometimes I will borrow, you borrow from an existing universe.

For example, the first poem in the book is called Timelord Feast.

I'm borrowing there from Dr. Hu. Dr. Hu is a Timelord, and this is not, the character is not Dr. Hu himself or herself, but actually one of Dr. Hu's. And that poem actually is also in a form,

a poetic form that I invented back in the '70s, back in the late '70s. I was in college at the time at San Francisco State, and I had made up this form just because I was tired of using all the standard forms. And

a poem, I don't know, a poem, rather, that I haven't come up with a good name for. It's a Terserima haiku sonnet. So each of the stanzas is a haiku, let's trick 575, a haiku in shape only, not in essence.

And then it's rhymed in Terserima, which is the rhyme scheme that Dante and then made up as a side it and so well of course if you have three line stands as you end up at 15 so I squished the last stands up into a couplet instead of a terse it yeah that was in terms of form in terms of content very interesting but also very playful at the same yes you know a good intro to you know this this this landscape that you're crafting. You know what, Tony, this is my main message as Poet Lord of Iowa. You said poetry can be fun. You know, I mean, that's basically it. I think a lot of poets and a lot of readers of poetry think that poetry should be so serious all the time, you know, and about, you know, really life-changing, world-changing topics.

And of course, that is true, right? But at the same time, I think we can have fun. We should have fun with poetry.

We look around my kingdom, blue and black and glorious. Water flows through all my doors, while my eyes pierce the darkness. Schools of fish swirl like spirals of glinting light in the distance, I often swim up to the surface of the water and point my snout towards the heavens. Up there in the firmament, I glimpse against the sea of bright points of light the faraway stars, seven spheres gleaming in the

night. Every time I do this, the number of spheres differs, sometimes just two or three, other times six or seven. These moons glimmer in different shifts from curving slivers to crescents full of roundness. I hunger for them. Below the surface I feast on voydolls and massive clouds of shrimp, but there is nothing like the seven spheres in my domain. During the day, there is the glory of the one sun when it rules the sky. The sun is too hot to eat, but when the sun has gone away each night, the seven moons shed their delicious light, and I want to eat them. I will launch myself into the star -riddled sky. Eat all seven rooms.

This is the Listen and Be Heard Hour for Readers and Writers. I'm Martha Cinader, here in the Audio Garden, and We are joined by Tony Robles and poet Vince Caterra, poet laureate of Iowa, talking about his newest book, "Dragons and Ray Guns." Let's continue. - In terms of your own career, in terms of your own writing, I know that you occupy different personas, you're a musician, a father, Of course, a teacher, poet laureate, a veteran, a San Franciscan, and also a poet. Not to mention a Filipino American.

How does all those things come into play? I guess it's like the Filipino dessert they call halo -halo is kind of a mixture. How does all of that lend to your uniqueness? Well, you know, I don't think about it very much, you know, I just write, I just would write what I write. I know that sounds silly, but I find myself turning from topic to topic, you know, sometimes I'm writing about music, sometimes I'm writing about place, you know, I've written a number of poems about San Francisco, for example.

Sometimes I write about race and about race relations. I write about being Filipino and so on. For example, in this book, I have four poems that had to deal with Philippine myths. Two of them are about a swan who were a mystical Filipino monster, and then two of them are about bakmawa, who was the Philippine dragon I used to eat the moon. - This is "Listen and Be Heard Radio" for Readers and Writers. We have Vince Coutere with us. Vince Coutere, the author of "Dragons and Ray Guns" by Final Thursday Press. He was recently appointed the poet laureate of Iowa.

Much congratulations and much good wishes and success to you on that event. You know, finally, I wanted to ask, you know, since you'd been a teacher for so long, a professor in creative writing, invariably, you know, people will ask, you know, younger writers will say, well, God, do I really need one? Do I need, do I really need an MFA? You know, what would you say to somebody who's, you know, younger, maybe, you know, pondering? The thing about the MFA is that it can save you a lot of time and effort. It is possible, obviously, to become a great writer without getting an MFA.

But the advantage of the MFA program is that it brings together people who are searching to become writers. And so in an MFA program, you're in a community of like -minded people. And that helps to develop your own work, especially because you will see, you know, in the workshop, you'll see that the things that you're working on are often the same thing that others are working on, and you can see how they are solving those problems, and you can apply that to your own work. Yeah, that's the advantage, I think, of the MFA's,

the community. Oh, that's fantastic, and that's some really excellent advice. Again, this is a listen and be heard radio for readers and writers. Our guest has been Vince Goterra, and before we wrap up Vince. Congratulations again on being appointed poet laureate of Iowa. If you can maybe just share maybe three things that in your tenure, three things that you are going to focus on in being poet laureate. Sure. I have been going around giving talks lately just to folk that don't have poetry in their everyday lives. Now, for example, I recently gave a talk at Rotary Club, and I talked about poetry in business. Then a couple of weeks before that, I talked at a Presbyterian church in Cedar Rapids, and there I talked about poetry and religion. And so I think that one of the things that I hope to do is to show people that poetry is something that can touch their lives, that poetry is something that can help them to see the world in different and perhaps more interesting ways, and see also their own everyday lives in interesting different ways. And then I mentioned earlier that one of my messages is that poetry can be fun, you know, and I have been trying to show that in the different readings and, you know, and talks I've been doing. And then the third thing probably is that I hope to bring the joy of writing poetry to people. I hope to be able to give workshops in the writing of poetry. I remember not that long ago, somebody said to me that poetry was a dead art. And I thought, well, first I thought, well, come on, dude, I'm standing right in front of you, right? - Yeah, yeah, yeah. - But at the same time, I think that a lot of, that people think of a poetry as something that was done by ancient people, you know? And of course, ancient these days, it's like 20 years ago, right? But anyway, and I hope to show people that, yeah, you can write poetry too, and that poetry is what you make of it, you know, and not necessarily some poem by Shakespeare. Again, this is Vince Guterra, the author of the new collection of poems called and Ray Guns published by Final Thursday Press. You can catch Vince online on his blog, and his blog is called "The Man with the Blue Guitar." You want to get into the blog and learn about what he's doing and some of the readings and some of the events that are upcoming. Vince Gotterra and that's spelled G -O -T -E -R -A. Vince Gotterra .blogspot .com. Once again, Dragons and Ray Guns. Poems by Vince Gotterra. Published by Final Thursday Press. A lot of good stuff in here can prove that, you know, poetry can be both poignant and fun, and you can learn a lot in this as well. There's scientific things to learn about this, and, you know, it can lead you into, into different directions. Once again, Vince, thank you so much for being with us here at Listen and Be Heard Radio for readers and writers. And once again, as we always do, we're going to toss it back to Martha in the studio. Thank you, Toni Robles, for cultivating that conversation. We have more to share with you here in the audio garden about banning books, buying and writing books, and what's growing all around us that we might find in a field guide, so please walk around a bit here in the

audio garden and I will meet you on the other side of that bridge.

Hello, I'm Dr. Mark Alain Dery, the founder of Community Radio Station WHIVLP in New Orleans, Louisiana. We are dedicated to human rights and social justice with a mission to raise awareness about HIV and other infectious diseases and to help the disadvantaged and marginalized who are disproportionately affected. Here in New Orleans, we are all too familiar with hurricanes and health issues, like when Hurricane Ida hit Louisiana in 2021 during COVID -19. I'm here to share some of that knowledge with people currently facing the devastating effects of Hurricane Helena. As you recover from this devastating storm, please remember that your safety comes first. Only return home when authorities have declared it safe. Be cautious of hazards like downed power lines and flooding. And if you need shelter or medical assistance, please seek out those opportunities. When cleaning up, avoid contaminated water and be aware of food spoilage. Document any property damage for insurance claims, but avoid permanent repairs until after assessment. We understand that this is an emotionally challenging time, so for support, please look for free counseling services that are available. For those able to help, volunteer opportunities and donation centers are available. Be wary of scams targeting storm victims. Remember recovery takes time, and we're here to support you every step of the way. Stay strong, stay safe, and know that you're not alone. Together, we will rebuild and recover. Stay vigilant and stay informed. Stay healthy. We know this is a challenging time for everyone. Please take care of yourselves and each other. We're all in this together. Here in New Orleans, we know firsthand the challenges you're facing. Our hearts are with you during this difficult time. Stay strong and safe and know you're not alone in this. It gets better. For more updates, keep listening to local emergency broadcasts were all rooting for you.

This is listen and be heard radio WLBH .org 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 in their psyche.

And they can't hear it in there.

This book is gay, but you know it doesn't. It breaks my heart, like if you don't like something and don't want to read it, then don't pick up that book, but you shouldn't be censoring other people's art and telling other people what they can and can't read, unless it's your child, like, don't worry about it.

It's none of your business. It's art. It's other people's art, and it makes me really sad. I feel like it should be, I mean, I know the schools are trying to do their best, but at the end of the day, I feel like, you know, the parents at the end, they should decide what their kids should be reading or not reading, so the books should be available for everybody and let the household decide what they read and not read.

Thank you to some of our local authors and travelers rest for those comments about banning books. Please share your thoughts by going to [listenandbeheard .net](http://listenandbeheard.net) or you can call and leave us a message at 864 -397 -5748.

Small businesses are perhaps hit the hardest by natural disasters and so they get back in business as quickly as they can. And that is true for As The Page Turns Bookstore in Traveller's Rest, South Carolina, which will be having its monthly author and artisan market as scheduled. I spoke to many of the authors at last month's event and found that many of them write about unique local stories and history. And Let's listen in on what some of that was about.

I'm speaking with Carla J. Field, author of "When He Was Gone," which is a novel. And we're here at the Authors and Artisans Market at As The Page Turns Bookstore in Travellers Rest. Welcome, Carla. Well, thank you. It's good to talk with you. We were talking a little earlier and it sounded fascinating to me the subject of your novel. Could you tell our listeners a little bit about it? Yes. I'd be happy to. It's a story of a woman's life who ended up in Greenville, but the first half of the book is actually set in Asheville. She moved to Asheville from Switzerland with eight children, had three more children, and then she and her eleven children and her been moved to Greenville. And what was her name? Her name is Elizabeth Garot and the way that the story began is kind of interesting because we live in a neighborhood where there are two streets around the corner from our house named Elizabeth Street and Garot Street and I got curious about why those streets had that name and that's how I discovered this remarkable woman's story and her story is really incredible. So you're living where she used to live. Yes, we actually live on land that was once her property. And what's so fascinating about her beyond just that she used to be where you are now? Well, the family relocated, they were immigrants right after the Civil War, came here during a time of kind of a bit of an upheaval in the United States, it was during Reconstruction. She came here during a time when women didn't own property, didn't really have very many rights, was sort of subservient to her husband's wishes and whatever, and yet not too long after she was in this country she ended up on her own with her 11 children and made it a remarkable success story out of her life. She accomplished things that women just didn't do at that particular point in time so I got riveted by her story and all of what she did. This sounds really inspiring but now this is a novel though and not a biography, right? It is very much a novel. I had the freedom of fictionalizing it because I couldn't know about their conversations or their in -depth personal life but the whole book is built around actual events in their life, things that really happened and history is so readily available now through Ancestry .com and Newspapers .com and Just general research, you can find out so many facts that it was easy to write a fictionalized version of a very real story. - That sounds fascinating. When He Was Gone is the name of the novel by Carla Field. And how can people find out more and get your book? - Well, I'm hoping to get it into more local bookstores. It'll be here as the page turns soon. Hopefully in Judson downtown in Greenville and looking at some other local context, but it's also available through Amazon You can order both a hard copy or a paperback. Okay, so we we like to say Amazon is sort of like the last Course if you can't find it anywhere out because else because we do like to support local bookstores, don't we? Absolutely, that is why I'm here today. Thank you for taking

the time to speak with me

And over here we have Bonnie Burgess Neely, and the name of your book is Real Ventures. Did we really do that? Can you tell me a little bit about what that's about? Yes, my husband was a rancher and had to have... We lived in Texas and he had to take a trip to Mexico and Central America to advertise his cattle sale. And he by himself flying and I had we had a three-month-old baby and a six-year-old and an eight-year-old and he came in one day and said we're all going I said we can't afford it and RV is how we were going to go to Mexico in June and 110 degrees and I fought it we went we loved it we had traveled for 47 years during school days ever since then.

He was a professor in college after he saw the ranch. So it was very interesting tales. We went totally unplanned in tiny motor home that grew to bigger motor homes through the years and traveled in nine countries ultimately. He drove the equivalent to the moon and back three times and our adventures are all true in this book. Each chapter is a separate short story and it is hilarious. Everybody tells me that it's laugh out loud hilarious and we've got five stars all over the internet and it's in most of the Greenville local bookstores too. Well that's fascinating and you answered most of my questions already. So it's available on Amazon, it's available in local bookstores and I guess you would call it a memoir. It is yes but it is our adventures were so unusual that it's not a typical boring memoir and it's it's suitable for any age and it's a perfect gift for any age because you don't have to be an RV or you can just enjoy reading and laughing just sit in your armchair and have adventures. Thank you for taking the time to talk with me Bonnie and the name of your book again is Real Ventures did we really do that. Thank you so much.

I'm here now at the table of Andrea Bean who has a children's book called Tyler Goes to School.

Can you tell us a little bit about it Andrea? Yes, so the book is written for early childhood kindergarten through second grade and Tyler is with me over here. He has cerebral palsy and I wrote this book back when he started kindergarten as a way to introduce young children to inclusion and the importance of accepting people who are different than we are. I was a teacher of Tyler's and I used to babysit him and I was terrified of him going to kindergarten and I didn't want people to laugh at him or him to feel different. Well, congratulations on that. So how can people find out more about you and purchase your book? My book is Tyler Goes to School. It's available on Amazon, Walmart, Barnes & Noble, and a few local bookstores here. And then I'm the editor of a website, a news website here called Greenville 360. And a lot of my writing is there as well. It would Tyler, maybe like to say a few words as well? - I think he probably would love to. - Hi Tyler, how does it feel to have a book written about you? - Feels pretty good about, 'cause before the book came about, I don't think there was a book written about people with disabilities, about We used to be scared about people with wheelchairs and stuff, but now that the books have been, it feels pretty good, and we're open again in schools and different things and tell people about inclusion

with people with disabilities and wheelchairs.

Thank you very much for sharing your thoughts, Tyler, and congratulations on being the subject of a book. You're welcome, thank you.

Local writers writing about our location can supply our imaginations as we walk around where we live and even about the people we pass on the street.

Writers of a certain age can fill in the gaps for those of you who have not attained such heights yet. And for me, it's refreshing to read the story of a woman of a certain age that happens to be close to my certain age. Ann de Vila Cardinal has written a book for us. That's just such a book. And she will be visiting us next week. Here is a bit of the conversation.

I wasn't seeing myself in the way many women of a certain age are represented in other books. And that was important to me to sort of, you know, we're not all coastal grandmas and we don't all carry candy in our purse. And you know what I mean? We've gotten stuck in an image in the media, like in the-- - As if we all turn into that no matter what our personalities were before that magic number. - Exactly, and we're children of the '60s. We are a different breed, and I don't think that they've caught up quite yet. I was a punk rocker, I have tattoos, and I had an interesting experience that I haven't really talked about that much, where One of the five editor at the top five publisher, who was in her early 30s, read my punk rock Miss Marple, which is my next, oh, we're coming out in 26. And she said, you know, I found, I loved it, but I found the older characters voices inauthentic. And, and I was like, okay, so you feel at 31 years old that you understand better what my generation sounds like than I do. And these are the gatekeepers. These are the people deciding what older people look like. There's this incredible freedom that comes with being this age in that, you know, your kids are grown, you know, you don't have to build your career anymore. And you really don't care what anybody thinks. I mean, you think you don't when you're 50, but when the older you get, the less you care. And it, you know, it very much is a freeing time. And I was not told that I was told that we decrease in value every decade. You know, any fan says our that our only purpose should be raising the next generation. It's like we did that

When a storm hits, like Helene just did around here, it gets a lot of attention at first. But as recovery carries on, the devastation can be just beginning to register and make itself known. Similarly, in the publishing world, when something monumental happens, it is at first noted by everyone, as was the closure of SPD books, small press distribution back in April of this year. Now about six months later, it's not in the national news anymore, but the ripples are still being felt. I had a conversation with publishers, writers, and booksellers about how they're doing now, and here is a little bit of that conversation, of which we will also hear more next week.

Diane Guttel, Executive Director of Black Lawrence Press. We did not know at the time how bad this would be for us financially, and the price ticket for us of SPD closing has only gone up. At first, we assumed it would essentially be the \$17,000 that they owed us in royalties at the time of their closing. Then, we found out

that we would have to pay more than a dollar per book to withdraw the stock that had been abandoned in another company's warehouse and we had 18,000 books in those warehouses. And then we also had to calculate in the immense opportunity cost of not having a distributor and basically receiving no distribution royalties for now that we're looking at the fall almost 12 months. Annie Grover, manager of Hub City Bookshop, Spartanburg, South Carolina. I was only here four or five months before SBD closed,

but just knowing that those 300 or more publishers are now scattered to the winds, you know, it's a real bummer because it's hard to kind of start from scratch with other distributors and figure out, you know, can you do EDI ordering?

You know, can I just, you know, zap you my order through the computer? Do I have to call you? You know, and everyone is a little different. And so I think it's hard to find the time as a bookshop manager and the primary buyer to make those connections and to provide

a browsable collection that anybody can come in and find something they like.

- Eileen Tabios, author. - If you do not have a backing of a quote, some type of community, I don't see how a small press or an indie press can survive. I would say 90% plus of your support, whether it's from sales or others, are from your community. That's like inherent in what a small press or indie press is about.

And so I think that there are ways you can tinker with, with technological advancement, where you can rely partly on demand type of distributions, where you can manage your costs, but also if you have a community to rely on, that's a way for a small press to survive moving forward. Because I happen to think that if you go to the big distributors and some SBD publishers, including mine have, you're not necessarily going to actually get the same kind of small press focus that SBD had given.

- Where there is destruction, there is also rebirth. And as we go out and observe the damage, we can also observe what has come to replace what has been lost, whether it's native or invasive or maybe even nutritious and delicious.

A field guide is always helpful and we're happy to welcome back Professor Jonathan Storm, co-author of *The Free Field Guide to the Southern Piedmont*, to point out many of the things we are likely to see while out walking.

Very common on tomatoes. My wife runs the community garden at USCF State and see your the brownish bugs with the wide extension on the lower leg and the yellow line across the back. I don't think they're very common on tomatoes.

I have those on these tomatoes right here. Yep right there. There's two of them right there. That's what you're talking about. So those are Eastern leaf-footed bugs. Not something you typically want on your tomatoes. They're going to do some damage to the fruits. No, I don't like them. I'm always knocking them off. Yeah, so you can-- Because they look like space aliens to me. Yeah, so they're called a leaf-footed bug, because the lower hind leg swells out and kind of looks like a leaf. So leaf-footed bug. And they're a very common bug to find on tomatoes.

So if you want to have a natural way to control them, what some people would say as a pesticide-free way to control them is to knock them off into a cup of soapy

water, that kind of thing. Or feed them to your chickens, right? Yep. Chickens would love to eat those as well. Yep. Yep. They'll go after them, I'm sure. Well, maybe we could take just a little... Look, I'm trying to make this mostly a native garden right here. I have this native Echinacea, which I forget the name of this native variety.

And it's not flowering right now, but then we also have this flocks, which I believe is native to here. We have several native flocks to the In fact, some of them that you can find pretty reliably in horticultural trades are natives. Not all of them, but there are some that are native here to the eastern U .S., maybe a bit more up into the Blue Ridge, but they're native to the U .S. at least. And what about sunflowers? These sunflowers are still hanging on, and I saw so much activity from all kinds of bugs all summer long.

So all of the plant in the Helianthus genus are great for lots of pollinators, great for lots of other insects as well as a food resource, as a habitat.

The sunflower that we grow on farms and gardens isn't native to this part of the country, but it does get a lot of pollinator activity as well with those flowers, but we've got a lot of Helianthus species here in the eastern US and they're great plants, native plants for pollinators. You do have the Echinacea, still going over here it looks like. Well this is the purple one, but this variety here with no more flowers had yellow flowers actually that were very sweet. So Echinaceas are native here to North America. A bit more native out to the West into the prairie region, but it is native here to North America. You can get lots of pollinators visiting those flowers in the summertime. And there's also always this, you know, promotion of milkweed, swamp milkweed for butterflies.

But how does that relate specifically to the Piedmont? Yeah, So what you want to be careful with with milkweeds is to get those that are native here to the eastern US and preferably native to your region of the eastern US as well. So here in South Carolina or in any of the states what I would do is check my native plant society website for species of milkweed that are native to my state and my region of the state as well if you can, and make sure that that's what you put in your garden to support the monarch butterflies. And it's so important to use the native variety because... Well with some of the... there's conflicting information on this, but there is some concern that with planting the tropical milkweed you are delaying the migration of the monarchs, and that can have some bad effects on their populations, but there is conflicting information on that. But it's not interchangeable, there's swamp milkweed, butterfly, milkweed, what else, what other... Common milkweed. So there's several different species that you could get. The swamp milkweed here in this part of the country would be a common one to purchase and to plant the butterfly milkweed, which gets the orange flowers that you see in roadsides and people's yards, woodland edges, that's a common one to find as well. You can get it horticulturally, you can find it maybe from a friend that is growing it in their yard as well and get a cutting or something too.

We're looking at the, you called it? It's a running cedar or ground cedar is what we call it. It's a very primitive plant, and it sort of looks like a little cedar

tree coming up maybe four or five inches off the ground, and it tends to run in these lines, so running cedar along the ground. One of the interesting things that you'll find about it, if you're out at the right time of year, are these little yellowish green spikes that come up above the plant, where they release spores, and one of the interesting things about those spores is that they used to be used as flash powder for photography. So to make that flash back in the old days of like glass plate photography or also in theater to make a flash, they used the dried spores of this plant, the running cedar, because it's very flammable.

Oh, very interesting. That reminds me of another plant that I've identified around here that I can't remember the name of, but I've heard that it's been used, um, the, the stocks have been used to make brooms. Do you have an idea of what I might be talking about? Broomsedge, possibly. So often fields, just a fallow field that grows up with grasses, it's very common to find broomstedge as sort of a clump-forming grass here in the Carolinas and that's probably what you're thinking of there is the broomstedge. Okay and you know what else I've thought of as we're walking along is that there are tons of muscadine vines back here in the woods and where it's been sort of cleared along the edges and there's more sun. How prevalent is muscadine in the Piedmont? Muscadine is very common so anytime you're along a woodland edge or there's enough sun penetration you're going to have muscadine grapes growing along the ground or up in the trees. Now if you want to get the grapes you have to have the female plant and it's got to be up on some sort of a structure like a bush or a tree. They don't fruit down on the ground. They do it once they've climbed up into a tree. And this time of year, this is when you're finding those sort of marble sized purple fruits, the muscadines. - Yes, and I found that the skin is pretty thick on them, but they're very sweet and my boys coming up, they love to drink muscadine juice. I've never tried to make wine, but what is your experience with using the muscadine? Yeah, so what I do and my wife and I do this is we collect them many times in the fall and we'll freeze them and then pull them out to cook down into a jam and we make muscadine jams and jellies quite a bit. This is what we primarily do with them. You freeze the whole grape? Yes, we freeze it, and then once we cook it, we'll take the skins and separate those out. But, yeah, we freeze the entire thing initially, is what we do. Interesting, I wouldn't have thought to do that, although I do freeze whole berries all the time, but what I've done with the muscadines is use a steam juicer, and I just throw the whole thing in there, the grapes, the seeds, the stems, and you just start steaming and the juice comes out and it's pretty non labor intensive. Yeah yeah so there's many ways to do it I suppose what I typically do is once they have thawed if you squeeze that muscadine the inside of the fruit shoots out with the seeds and you can keep that that harder rind behind and they're edible you can eat the rind too you can eat them fresh but But that is one way to do it, is to sort of squeeze it out of that muscadine grape later on. There you have it, two methods for preserving muscadine.

I want to thank you for joining me here today. It's been sunny, it's been windy, it's been regenerative. and we'll do it again next week.

When we'll welcome Anne de Villa Cardinal to the audio garden to talk about her latest book, "We Need No Wings." We will also welcome back Diane Cattel from Black Lawrence Press and author Eileen Tabios, and introduce you to Annie Groover and Kate McMullen, both from Hub City, for the the listening be heard round table on the closure of small press distribution. I am your host and producer, Martha Cinader. My co -host is Tony Robles. Our guests today were Vince Katera and Professor Jonathan Storm. Poetry was by Tony Robles and myself, Martha Cinader. Our associate producer is DJ Jeannie Hopper. Editing is by Jeremiah Cotterin. Music by J. Rodriguez Sierra. The band book theme is by DJ Jeannie Hopper with the voice and words of Yvette Murray. I want to thank you for listening and giving me the opportunity to be heard.

Livin' it, givin' it, havin' it, takin' it,  
shakin'

it, livin' it,

Living it is, sewing a coat, investing each stitch with magic,

creating a unique design, putting it on and wearing it the rest of your life.

Living it is, knowing that what you see, what you hear is tangible. It's being a rock in the river and being the river too. It's here and you'll never be able to do that.