

# 119. The Poet's role w/ Anaheim Poet Laureate Camille Hernandez

**Daniel Dissinger:** [00:00:00] All right, everyone. Welcome to another episode of Writing Remix. I'm your host, Dan Dissinger, and today I'm joined with an amazing, uh, by amazing guest. Um, a guest I met, actually, I think a few weeks ago, maybe a month time.

It's just a construct. Um, at another poet laureates, uh, event, Jen Cheng. Shout out Jen Cheng West Hollywood poet Laureate. Check out her episode as well. Small shameless plug there. Um, I'm here with the poet laureate of Anaheim, Camille Hernandez. Camille, thank you so much for doing the podcast today.

**Camille Hernandez:** Thanks for having me.

**Daniel Dissinger:** Yeah, I'm, I'm super excited. I love talking about poetry, uh, being a poet myself. It's like one of my favorite things to kind of just talk about and learn about from other poets. And so I'm really looking forward to, um, your conversation and learning more about also like your thoughts on poetry and, you know, and everything you're doing out there as a poet laureate of Anaheim.

Um, but yeah, why don't we, uh, [00:01:00] let the audience know a little bit about yourself and, uh, yeah. Tell them and then we'll jump right in.

**Camille Hernandez:** Yeah. My name is Camille. Um, I am black and Filipino. My dad is from the Mississippi Delta. Um, my mom is from the Philippines and being. I think being in, in not, I think, I know that being in both cultures, like being an interracial, multicultural person, especially in the Y 2K era, um, it was very interesting because I, I think, uh, at that time and in that age, people wanted to put things in boxes, right?

And they wanted compartmentalize 'cause that's where they felt safe. And, um, I didn't have that privilege to do that. Um, I was actually privileged to be a, like a person who I guess is globalized in, in, in myself. Um, but it's also interesting because [00:02:00] I would regard myself as a, um, organizer. Someone who's liberation minded.

Um. And coming from, I would say, three traditions of feminism, right? Um, womanism, which is rooted in the lived experiences of black women. Um, also,

um, just the current iterations of Westernized American feminism that we have. And then, um, being Filipino, that's a very different type of feminism, like coming from all these different traditions and thought patterns.

Um, and understanding really informs who I am. I, when I, when I focus on scholarship, I use this word, um, I call it Kapwa womanist to describe myself. Um, so Kapwa is, um, it's part of Filipino sy uh, psychology, and it's this indigenous understanding of the interconnection of all things. And I incorporate that in my, um, womanism scholarship.

So very globalized. I guess I'm [00:03:00] just globalized, um, person. Um. And by globalize I specifically mean, um, you know, Southeast Asian in the, the islands of the Philippines, and then also, um, the American South, and specifically the Mississippi Delta. And also, like I grew up in California, which is totally different flavor.

**Daniel Dissinger:** Wow. Wow. Can I, I just wanna say, um, so I was, I've been looking at some of the stuff that you've been doing, um, our conversation, you know, uh, the day we met and, and thinking of your book that's coming out, motherlands, that's, you know, it's the, I like, what's interesting is like everything you said. Works towards that title because of the plural of that you put at the end.

Yeah. Instead of it being mother land, it's just like mother lands and then it something I really love about the cook. 'cause I was look at the cupboard and I'm thinking about this. I'm like, that threading that kind of goes, it's like, it's almost like infinite. It's coming from a place and then [00:04:00] it's going to somewhere.

Yes, yes, yes. And and so like when you came up with that and you're thinking or, and you're, everything you just said, like these, this idea of like almost a pluralized like intersectional identity, how much of that you feel really plays into how you approach writing and poetry or, you know, in the way you approach this work?

**Camille Hernandez:** Um, I think that. This is, this is one of those questions in which someone's like, what is it like being interracial? And I'm like, I don't know what, it's not like being interracial. Someone's just like asking me these questions where I'm like, I don't have a context otherwise.

**Daniel Dissinger:** Right, right.

**Camille Hernandez:** Mm-hmm. Um, what's interesting is that Motherland had a different title for a really long time.

The title was Post-Colonial Motherhood. It is very academic. 'cause I, my previous book tried to be, it was nonfiction and it tried to be academic, and that's a whole nother story in and of itself. Um, and it wasn't until I was sitting with my friend mk, so shout out to mk. Um, [00:05:00] and I was telling her about the book and she was like, that title doesn't work.

And I was like, Hey, like, first of all, ma'am, right? Um, but MK is also like, she's a creative, she's Filipino. Like, she's just like one of my Ayaan. Like we're just really close. And so, um, she actually recommended like, you should do Motherland. And I was like, oh, I don't like that. That sounds great, but let's make it.

God. Yes. Right. Let's, let's do that. And, um, or based off that conversation alone, it was like, I, you know, I, or this journey of the title, right. It was very, like, I want it to be academic and I want it to be, I guess, like digestible for like the academics, because that's the place that I wrote from a few years back.

Um, and I also hated it terribly, immensely. Um, and I was still trying to appease to that. So it wasn't until I was sitting with, you know, my friend who we have like our lives orbit each other in the ways that we are reclaiming our [00:06:00] indi uh, Filipino indigeneity. Um, and just this communal understanding of like, actually that doesn't speak to us, right?

Um, and changing the title, which means changing the ti the titular poem of the, the chat book also, um, changing it to be something that, um. I wouldn't say fits right. Um, because I, I, I personally cannot fit in a lot of places. Um, but a place that like honors the different directions of, um, identity and experience that exists within me.

Um, and as we like being multiracial, specifically in the United States, we're the largest, um, growing ethnic group in the country, like exponentially large growing. And so, um, yeah, recognizing that there needs to be that, like we don't have to hide from pluralism, right? You don't have to be [00:07:00] scared of it or villainize it.

We can recognize that there is a very sacred intersectionality. Um, and that just comes from like adding the letter s, you know, to

**Daniel Dissinger:** Right? Yeah. I, so. What you said, especially with academia being this like, you know, before, like it's like trying to fit in inside the most narrow box for a lot of people and then it also is the most exclusionary space for everyone else.

Yeah. And when you're there and you're trying to do certain work and it just doesn't feel natural almost. Right. So I was interested in, I'm interested in, in hearing about that, like, not, not your experience in academia. That's a whole other thing that can go on for, that could be a whole other podcast like series, but mainly like, what is, do you feel like that poetry can do that this academic, [00:08:00] that academic language or academic writing just won't, doesn't allow and, and kind of like that, that approach to poetry instead, like what does that poetry do offer that academic language doesn't?

**Camille Hernandez:** I think that, well, I've been, I've, I once received a word from an, uh, writing mentor who told me that the art of poetry is to mess with language. Mm-hmm. And it's always, it's always been with me, right? With academics, with academia, or my experience in academia. 'cause I can't speak for everyone else's. Um, a lot of the time the language is fixed and the language is, um, and those, I'm gonna include myself, um, even though I haven't written for academia in a long time.

But there is this idea that we have to write into that standard. Right. Um, so that it can become acceptable. I don't think everyone does that, [00:09:00] but I, I have personally felt that pressure. Um, whereas with poetry, there is, I don't know. There's almost like an exposing of the gaps

**Daniel Dissinger:** in

**Camille Hernandez:** language. There's this, you know, the, the fact that the poet's tool is this is this common entity that exists in and out of every culture.

It is not universalized, right? English is not the standard, but language and communication are building blocks of civilization of communication, of, um, communities. And the fact that that's the, that's the poet's tool, I think is incredible, right? We, we are not just using language to give fluffy words and write about our experiences, which many of us do.

Um, but also it's to find the flaws and the gaps in the ways that people have used language to dehumanize others. And that's really the freeing bit, in my opinion, of [00:10:00] poetry. So it's not really about, I believe in form, I believe in craft.

I even believe in academics sometimes. Mm-hmm. Um, but for the most part, I believe that.

The poet's job really is to, is to use language in a way that frees ourselves of all of the things that dehumanize us.

**Daniel Dissinger:** Hmm. Yeah. Amazing. I, I, I give this article out to my students, um, the first day, uh, to, to my writing students. It's, uh, by, um, Vershawn Ashanti Young, uh, amazing. Uh, so we read, "Should Writers Use They Own English", it's the first thing that they read in the class in order to kind of try to start to set the tone of like, what, how to reclaim the writing space.

Mm-hmm. Because, 'cause that's what I want. That is the goal for, for me, with them and for me, myself, even as a writer, it's like there's writing and then there's this. Other thing that, like [00:11:00] you said, like writing into, right. Like that's really interesting. Or like, like writing as permission, like almost, it's like, please, like, let me into this conversation.

**Camille Hernandez:** Right. And that's, so I'm sorry to interrupt, but that's so violent. No. That like, there's the violence of that. Mm-hmm. I was just talking to my friend, um, about how there's this, like, there are all these types of violences that one specifically for people who are marginalized is that, um, we remain hidden until something, some sort of violence exposes our identity.

And then, um, what is also violent or truly violent is now we are the ones who are forced to speak up.

**Daniel Dissinger:** Mm.

**Camille Hernandez:** Because we've been backed in a corner by those who don't understand and want to remain committed to misunderstanding, um, but also want to feel good about themselves. Right? Mm. Like, there's that very specific violence and I, I kind of equate that with academia sometimes.

Um. That there's like, [00:12:00] we have to prove that it hurts.

**Daniel Dissinger:** Mm.

**Camille Hernandez:** You know? And, and that's just, that's just a very, scholarship is a, can be a very violent place.

**Daniel Dissinger:** Mm-hmm.

**Camille Hernandez:** Um, yeah. And it's not for, it's not for everyone. It's not for me. I know people, I have friends who like, are incredible academics and have pioneered things.

Um, and I'm thinking, I'm actually thinking about, like right now, not a personal friend of mine, but someone I look up to, like how bell hooks studied Toni Morrison, because bell hooks believed that Toni Morrison's work was good enough for scholarship. Right. Yeah. That's incredible. Yeah. Um, and that is paradigm shifting, right.

But that also takes a very specific type of person and drive. And I thought that that was me. And I realized that it wasn't.

**Daniel Dissinger:** And

**Camille Hernandez:** that's okay.

**Daniel Dissinger:** Yeah. Because you're doing something like, you're moving into, you're like going, okay, this is what I wanna [00:13:00] do. And then poetry's there as the vehicle and it's writing and it's like, I mean, you bring up bell hooks to me.

It's just like bell hooks was doing something that is, is so important to show students and also to like see in yourself when you're reading her work is that, oh, it's accessibility is important. It, it's not, academia doesn't have to be this thing that's constantly stripping people away from their identity and their experiences and these things.

And you know, bell hooks shows you, it's like, especially in All About Love, like writing and knowledge. And it's, it's, it could be love, it could be a practice of love. It could be, it can have a love ethic. And there's, and I feel like in poetry. Poetry needs that is energizes that love space. You know, it's energized by that.

And when a poet puts that type of love into the language and the audience feels it, I mean, that's, that's [00:14:00] scholarship to me. You know, like that's, that's knowledge building. That's, that's what that is. And you know, when I see a bunch of poets in the space, like having a good time or just like loving what they're doing, I'm like, yeah, that's what it's supposed to be.

It doesn't have to be, like you said, that it doesn't have to always hurt. I mean, pain sometimes happens as a poet, but hurt in the way of like the, the violence

of being silenced and squashed down and, you know, physically also in terms of academia as well, there's a lot of, you know, that physical violence in that space too.

Yeah. And poetry is like a, uh, like an act of freedom. And I, it's, it's a beautiful thing for, I think. Everyone to kind of, you know, be part of, um

**Camille Hernandez:** Yeah. And engage in a hundred percent.

**Daniel Dissinger:** Yeah. How do you feel as like, you know, you're the poet laureate of Anaheim, which amazing. I mean, that's so cool.

**Camille Hernandez:** Thank you.

**Daniel Dissinger:** Well, how did you get to, how did that happen? I, I mean, I guess for me, I'm always interested in like, sometimes that general, like really [00:15:00] like sometimes a general cliché question where it's like, how did that happen? But I, I'm always curious because it's like the, we, the poet laureate, we just had a poet laureate announce recently, like for the US as well.

Yeah. Which I was able to get to see him read when I went to Naropa. And it was one of the most amazing, oh,

**Camille Hernandez:** stop. I'm mad at you. I'm you jealous.

**Daniel Dissinger:** I've been thinking back on my Naropa experience and I'm just like, wow, I got to see him and Ilia Kaminsky and all these people like, it is just wild. But what is it, how did that come to like the, this opportunity and then you becoming the poet laureate of Ana.

**Camille Hernandez:** There's a short version of the story and a long version of the story. The short version is that I applied, got chosen. That's the short version. Yeah. The long version is, um, back in 2021, I was writing my nonfiction book, um, called The Hero and the Whore. And as I was writing, I decided to go to a poetry writing retreat.

Um, and it was my first poetry writing [00:16:00] like work. It was a retreat, but it was a workshop retreat, which is like my first time in any of that experience. And I don't, people who don't cry in their first workshops have no heart. I feel like, uh, I'm like, you, you be a robot. That's great. Um, I cried so hard and I was in so much pain, but I felt so supported and so cared for.



Um, and a part of it was 'cause this retreat is through an organization called Roots Wounds Words, and it's for, um, writers of color who've been impacted by the incarceration system. And so very specific community. Um. Yeah, at the end of that writing retreat, I had to go back to writing my nonfic and I was like, this, this is not as exciting for me.

It's like, oh, okay. Like, not as exciting, but I was just like, oh, I just grew in this one week space so much and like got so close to these people and now I have to like write for my book, which was being printed by a press that does, um, ma [00:17:00] majority academic works. They have like some academic and then they have some like general population.

So my book was technically general population, but I felt all this pressure because it was an academic press. Um, and so I decided to put poetry in my nonfiction book and I, there was a moment in like, as I made this decision I was like, you know, it is better. To just ask for per, like, ask for forgiveness then to beg for permission.

**Daniel Dissinger:** Mm.

**Camille Hernandez:** And so I was like, it goes, it didn't tell my editor until I submitted the manuscript months later and my editor was like, we don't have a poetry editor, so you're gonna have to find someone to edit this for you. And I was like, alright, as long as it stays. Um, and it stayed. There's poetry in my book, in that book.

Um, I consider it my mini chapbook book because there's like only 10 poems. Um, and when I had applied to be the poet laureate for the City of [00:18:00] Anaheim, one of the things is that you had to be published, um, in some way through a traditional like it. You had, you had to have gone through traditional publishing.

You couldn't have done independent publishing. Mm-hmm. Um. And so it was really nice on my application to be like, oh yeah, I wrote a nonfiction book that also has poetry in it. Mm-hmm. And they were like, oh, okay. It made me a little more impressive. Um, so yeah, I think just the, the way that I became poet laureate, it was a very clear decision for myself to, um, to choose me in a way, but also to recognize that like I, I give myself permission to communicate in the way that I want to communicate.

And that was in, in this specific book, it was, I needed, I wanted to begin each chapter with poetry.



**Daniel Dissinger:** Mm-hmm. That's really cool. I love that idea how poetry is like this, um. I don't know how to say. It's such a rebellious form [00:19:00] that people see it. They're like, oh my God, what's happening here?

**Camille Hernandez:** Yeah, yeah, yeah.

They're like, what? What is this? Like, didn't sign up for this. I'm like, oh, too bad. Yeah.

**Daniel Dissinger:** Oh, well, uh, I don't know. As a poet, it's just so interesting that poetry throws people off that much. But, um, considering how important it's been throughout time, and it's been like this form that people have used to, you know, take down histories, report history, pass down knowledge, and then it's like, we see it in a book and everyone's like, oh, no.

Uh,

**Camille Hernandez:** yeah. It intimidates people and they're like, okay,

**Daniel Dissinger:** yeah,

**Camille Hernandez:** let's move past that emotion. You know,

**Daniel Dissinger:** it, it's gonna be okay. It, it's, you know. So as the Anaheim poet laureate, what do you feel, um, is what, how do, what do you feel like you bring to the, to the position as a poet laureate? Because I feel like as a poet laureate, everyone like approaches it in a different way and they have something that they bring to it.

Um. What do you feel like you bring to the, to the position of the poet laureate in Anaheim? [00:20:00]

**Camille Hernandez:** Um, I think that personality wise, I have been told that I make poetry more accessible. That, um, and it's a very nice compliment that I receive. Like, I'm very personable. I love people when I have my people and energy, you know, 'cause sometimes we get into our introvertedness and it's like, don't talk to me.

But I, I'm really social. I, um, am approachable and I try to like, talk with people, meet with, meet them where they're at. But there's this interesting part about being a poet laureate especially in the city of Anaheim, um, where it's like

the people will be like our esteemed poet laureate. And I'm literally like, stop that.

Like I, I'm a regular ular person who just so happens to geek out about the way people use words. Like that's just how it is. Um, so for me personally, I, in this role, I try to. Uh, break that stigma around being like this esteemed celebritized person. Um, [00:21:00] a big part of what I do here in this city is, um, I've been more focused on events, um, creating poetry and literary events.

So, and doing that cross collaboration. So I've done a lot of stuff with the public library here, which is a, an award-winning public library system. Um, worked with, uh, local businesses, worked with, um, different government entities, and the goal of it is just to get people like, not to get people to come, but to get people to try.

Um, and. To give people permission to do something and also an ambition towards it. We have the Anaheim Poetry Review, which is our literary magazine, um, that was started by the previous poet Laureate, Wendy VanCamp. Um, so I'm taking over and it's just incredible. Like when, last year when Wendy was in charge of Anaheim Poetry [00:22:00] Review, she said there was 19 submissions, or 19 submitters I should say.

Um, and this year there was 135 submitters. Wow. Right.

**Daniel Dissinger:** Wow. That is amazing.

**Camille Hernandez:** Yeah. So, um, you know, that's like 200, I dunno, something percent growth. Right, right. And, and, and it's not, I, part of me is like, do I, like, how do, how humble do I be, but. I worked really hard to make poetry fun and accessible. Yeah. And to get it in places where it would not, people would not want it to be.

And sometimes it was my own doing, and other times I just got to show up to something someone else created. But the presence and the title of being a poet laureate, um, it adds purpose. And that's something that I recognize. Like my, I, [00:23:00] this is a city that is aching to have its story told, because this city, Anaheim is a global leader in storytelling.

Right. We have Disneyland, we have angels, we have the ducks, like whether or not people believe it. Like this is a big, this is a globalized city. Yeah. Um, but as a globalized city, the problem is that there's so many voices that are not heard, that are suppressed, that are silenced. And so, as the poet laureate, a lot of

what I do is like, how do we organize, how do we, um, build community events?

How do we do things that help, that help people sh um, feel comfortable enough to share their stories and their, and their voices? Um, and where do we get the mic for that? You know, where we get the stage for that? Where do we get that in print?

**Daniel Dissinger:** Mm-hmm. Um,

**Camille Hernandez:** so yeah, it's, it's, for me, it's just life giving.

'cause as a poet laureate, I definitely treat this role as grassroots organizing. Mm-hmm. Um, and it's the only position in government that I know of where you can be in the barrio at the beginning of the day and then have a meeting with the mayor at City Hall at the end of the day. [00:24:00]

**Daniel Dissinger:** Wow.

**Camille Hernandez:** Yeah. And so I, I wanna treat it as such.

**Daniel Dissinger:** That's amazing. I never think of it that I, I've, it's interesting, I think since I moved here to LA from New York and, uh, um, been slowly making my way back into doing more poetry and meeting the poets of West Hollywood and the poet laureates and, and the ex poet laureates. I'm like, yeah. I'm like, wow, this is such an interesting idea.

This is a government job, but it's the one job, like you said. It's like a humanized position. Yeah. Like you're in there like getting to know the people and like you said too, like getting to really know the city. I'm, I'm, you know, Los Angeles is interesting to me as a New Yorker because it's, it's so sprawling.

I mean, there's the city and then there's a county and I'm like, what? Yeah. And, and so there's, every city seems to have, and every space seems to have a very distinctive voice in a way. Now I'm curious, this is like, what [00:25:00] is anaheim's? Like poetry, voice? Maybe if like you, if you not, like, I know you can't pinpoint it 'cause it's a, every place is so, but like what kind of poetry's coming out of Anaheim?

Like, I'm, I'm really interested, like, curious about that.

**Camille Hernandez:** I think Anaheim. I think, I think that's an unfair question. Okay. Really honest.

**Daniel Dissinger:** Hey. No, I, I get it. I'm

**Camille Hernandez:** there because there are so many, there's so many voices that are coming out of Anaheim. Um, and there's so different. Yeah. There's a poet, a couple poets who I admire, um, deeply, and they're like Chicano poets.

One of them, um, Oscar, we were joking around 'cause, um, the way that he performs his poetry, my husband's like, he sounds like my Theo like, he like, he is like a very, like [00:26:00] his, his personality, his positionality, his gait, his cadence. It's like, it, it reminds me of like my husband's. Theos for a drink who are like, I'm not gonna say drinking, but we're just like hanging out in the backyard next to the low writer, you know?

Yeah. Um, and then we also have poets who are like naturalist poets who are like, there's a lot of spiritual like, uh, ecos psychology poetry that I'm seeing. Um, and I get to, and it's fun to like coach. I got to coach a ecos psychologist, ecos psychology poet Oh wow. Recently. And that was like pretty exciting because these are things that she's passionate about.

Um, there's a horror poet who has a book coming out soon, you know? Oh wow. So there's so many. Um, yeah. I mean the city is 52 square miles. You're gonna find a lot of stuff. Um, in the city of Anaheim, what is interesting is now I think in. This [00:27:00] might be the third, the third year that I know about it, but there's more interest in generating, um, workshops to help poets get published here.

Hmm. Um, so I have companies who come up to me and they're like, Hey, would you be interested in teaching a publishing workshop? And I'm like, yeah, sure. Not. Um, we have Indie Author Day, which is a, um, like a day long conference event that happens at the Anaheim Public Library where independent authors get to share the, their pathway to, um, publication.

Um, yeah. And there's just like the general like mentoring and guidance. I'm thankful, I was raised by a bunch of chisms and I'm like very, very nosy. So I ask people straight up, I'm like, Hey, what's your goal?

They're like, oh, I didn't realize that's what, how I was gonna be coached by Camille. Um, but yeah, I asked you what their goal is and then I'm like, okay,

well let's, let's think this through, like the, this is the pathway towards it. Or like, you need an endorsement. Like what do you, how can I support you?

What do you need? Um, or actually I should say, how can I [00:28:00] support you according to my capacity? That's the real question.

**Daniel Dissinger:** Mm-hmm.

**Camille Hernandez:** Um, and yeah, we have our open mic units, you know, there's four open mics here. Oh, wow. And four that I know of. There's probably more. Um, and yeah, that's almost a different open mic every day of the week.

Um, and. The open mic circuit has the open mic community. These circuits have built a lot of trust and people who normally didn't trust their voice. Um, and now the next step is publication. Mm-hmm. Or the next step is joining a slam poetry team. Right. We, I, I feel like open mic's, the, the like post pandemic resurgence of open mics here in Anaheim has opened up a lot more opportunity mm-hmm.

For people to dream beyond, beyond that step. And now we're just trying to get other poets to be like, Hey, well this is, if, if your goal is to write a book. [00:29:00] Let me tell you about these things. You know, if your goal is to be on the Slam Poetry team, how can I help you with this? You know? Mm.

**Daniel Dissinger:** Oh, that's amazing.

I love that answer. I mean, that's a exact, I mean, the, the idea of thinking it's this large place with all these voices kind of just like coming to like one gigantic, like cacophony of, of like musical like words. Like that's beautiful. Yeah. And the idea of a, a horror poet, I'm very interested in that. Like, I, that's the first I've never heard of, I, I don't think I've ever heard of that.

I mean, yes, you have, I guess, and I never actually, I've never read really horror poetry before. That's amazing.

**Camille Hernandez:** Yeah.

**Daniel Dissinger:** Oh, wow. That's like so cool. I love that.

**Camille Hernandez:** He's great. If you don't want an introduction, let me know.

**Daniel Dissinger:** I'm always looking for an introduction to more poets. Like, to me, like I, I'm always interested in, in meeting new poets and, and hearing their work and, and just seeing what people are doing.

I just think especially how important poetry is just to, it's. [00:30:00] There's a strength to it, because I feel like, especially with poets, like community is so important. Yeah. And the idea that like, you're building so much amazing community there, and that everyone can sit and support each other instead of like, there's like no real co It's not like people aren't trying to like, be in competition, but like support and uplift each other.

Yeah. That's why I love poetry communities. That's like one of the reasons, like, it's just such a beautiful type of space to kind of be a part of.

**Camille Hernandez:** Yeah. I love it too. I just wanna, but I do wanna specify for myself professionally. I don't, I don't build communities. I I used to do that professionally. Hmm.

And then I stopped after I had my third child because that's a lot of, a lot of work. Um, a lot of emotional labor and I already have kids. Yeah. Um, I strategically, what I do is I add to the community.

**Daniel Dissinger:** Hmm.

**Camille Hernandez:** I give, I give what I can, what's in my resources, what's in my network. I give. To the community. Yeah.

Um, [00:31:00] so that the community can be strengthened or amplified.

**Daniel Dissinger:** Mm. I love that. That's amazing. Yeah. I mean that we need people doing that no matter what. Right. I mean, I think that's exactly what it's about, you know? Uh, so you have this book coming out, you have this chat book coming out. Um, would you like to, I would love to hear more about it and, uh, if you want to read something from it or read anything, I would be open to, I would love to hear it if you're willing.

**Camille Hernandez:** Oh, yeah. Um, let me open up my files. Sure. But, uh, yeah, I'd love to just tell you a little bit about the book. Mm-hmm. It is called Motherland, and it is an exploration of the intersections between motherhood, immigration, and amputation. Mm-hmm. The way that I view it is that each one is its own form of grief.

Mm-hmm. Each one is its own journey of loss and each one is its own realization that we can't go back [00:32:00] to what we had before.

**Daniel Dissinger:** Mm-hmm.

**Camille Hernandez:** And so, um, yeah, motherlands is, I wrote it, I started writing it last year. It feels so long ago. There are a few poems that I was like, the first poem I wrote earlier. I wrote that during the Laina Fires.

Um, and I'll read that to you. Um, but I wrote the majority of the poems, um, when one of my children had suffered a freak accident and I had to rush him into the hospital. Um, and then he had a very. Small piece of his body amputated. Um, and I remember sitting with the doctor and the nurses who were talking me through this, and I was like, well, if you're calm, I'm calm.

**Daniel Dissinger:** Mm.

**Camille Hernandez:** They're like, and they're like, all things considered, this is like the least invasive, least worrisome amputation surgery that we've had to do. And I was [00:33:00] like, the fact that we're having this conversation as wild. Um, but as I was writing, like I was writing to process and then as I was processing, um, I realized that like my grandma had her leg amputated.

I remember that my grandma had her leg amputated, um, because she was diabetic and Mississippi, and I was just like, oh, there's just a history of amputation. Um, and the more that I, um, yeah, the more that I thought this through, um, I. The more, the more interested I became in things like medical experimentation.

Mm-hmm. Or the medical industrial complex. And then kind of understanding how immigrants who are treated as, um, who are just treated so terribly in, in this country, especially now, um, with ICE and everything. Um, and Alligator al Alcatraz and like 1200 people missing from alligator Alcatraz. Um, this ongoing effort of like [00:34:00] trafficking, murder, and, um, medical experimentation.

Like there's, there are all these connections that could be made. And so, um, I wanted to make these connections in my poetry. Um, and I also just wanted to write, I, I, a part of me wanted to write a book on motherhood that was real, you know? Mm-hmm. I dunno if you've read motherhood books, especially like motherhood, self-improvement, they suck.



For me. For me, I was like, I don't. Yeah, I don't wanna do that. I wanna be honest about what I'm living through. Yeah. As a mother. Um, but also someone sandwiched in between generations. My mom is an immigrant. Um, I'm raising my children, so I'm, she's first generation, first generation. I'm second. My kids are third generation.

What does it mean to be sandwiched in between? And also this like, horrifying thought of my mom is the person [00:35:00] that I go to every time I grieve.

**Daniel Dissinger:** Mm-hmm.

**Camille Hernandez:** And, um, when she's gone, who's gonna help me grieve her? Mm-hmm. And that, that's where this idea of like my motherland came from. Like, my mom is my first motherland.

And the irony is that she is always missing her motherland of the Philippines. And so just all of these layers of grief.

**Daniel Dissinger:** Wow.

**Camille Hernandez:** All the things. There's like no one sentence to like,

**Daniel Dissinger:** wow. Okay.

**Camille Hernandez:** Um, so lemme go ahead and read a poem from Motherlands. I'll read the first poem, which is called Overwhelm. A Colonial Swarm.

That summer was the time of flies dawning into our neighborhoods, touching every orifice of our sense of self. Their squirming children arose and hoards, [00:36:00] outgrowing our capacity to resist our children, their toy swords for fly swats, running through suburbia with newly minted slang skills, protecting what was once ours.

What now belongs to them? Flies. Do not borrow. We took paradise from a fig tree. A ripe fruit word burgis pops out of your lips riding the breath until your teeth unleash a burst. Birthing the slithering snake from its bloom. Ferus means garden, not like an orchard, but like the labyrinth of laundry hung in our yards.

Every rope of vine, every baby grown a sprouted leaf. My cousin called just as I was a grabbing male. She witnessed my haunting in 4K and I cradled hers. It's

terrible here it's hell. She complained from across a collapsing ocean talking of lahaina [00:37:00] burning families. Unable to find each other, water rerouted.

To resorts. The tourism industry protecting the eroding pockets of vacationers. Their plight set mold on my inconvenience. This birthplace of crisis.

**Daniel Dissinger:** Ooh. Wow. I, I've had poets read poems on the podcast and I always, I'm like, whatever I'm gonna say afterwards is gonna sound so dumb. Like, because it's, because you never know. It's always a, um, thank you. That was great. I am, the imagery is so, it's so visceral. I'm, um, there's so many places I, like I can I enter into, especially the laundry and the lines.

That's something that I was, it's so prominent in my memory of my childhood. Mm-hmm. Laundry was always hung up outside. [00:38:00] Um, but wow. That's. The flies. Like that's, I don't know what to say that, that's such a beautiful poem. It's, it's, it's got so much in it, but it's also you mix the violence of what's happening with kind of this beautiful language that you're, the way you're putting it together.

So it really, it ushers people into it to kind of feel what you said too. Like there's a mourning and there's a grief to what's happening and like you really kind of bring people in. I don't know if you've ever read, um, Meena Alexander Meena Alexander's work does something very similar. And I was thinking about it as you were reading because there's a, a violence to her work and there's a, an an um, an acknowledgement of violence and colonialism and everything, and then.

She ushers you into it in this gentle way as a lyric in this lyrical way. [00:39:00] And you're just there and it's all happening. Mm-hmm. And you're just kind of, it's like swirling around you. And I feel like when I'm inside your poem, when you're reading it, the flies that's swirling, the fires, that's swirling, and then there's like these messages coming from across.

Like, I love that image of a collapsed ocean, like that's coming towards me, but I'm like okay with it. But I'm feeling that the actual mourning and grief and pain of it at the same time, I don't know how you did it, but it's really beautiful. That's really great. Oh my God. Wow. Thank you so much. Thank you.

**Camille Hernandez:** I appreciate that. That's, isn't that just like another thing with poetry is

**Daniel Dissinger:** that,

**Camille Hernandez:** um, I feel like people have a, like when we, especially now in the society where like it is more hurtful to be called. A racist than it is to do racism. Right? Or more hurt, hurtful to be called a homophobic than to be homophobic.

You know, all of these things, [00:40:00] right? Mm-hmm. People, I, I think especially now with, now that we live in, like the age of social media and, and people having these very dramatic responses. Mm-hmm. Um, and like always assuming that they have to protect, they have to defend themselves, right? Mm-hmm. Um, I think that's, that is what makes poetry so different.

Mm-hmm. Is that, um. I, I, of course, I am accusing people of things. I, I can't, I can't not. Um, but the accusation is actually wrapped in a, in a tenderness and a gentleness. Mm-hmm. And then when you exit the poem, it's like, oh, I was the problem. You know? Mm-hmm. And, and for me, it's like, you know, it took a lot of therapy for me to be to, to, to like [00:41:00] write about things where I also know that I am an, I am an issue, right?

Mm-hmm. That I am a problem, that I'm perpetuating or instigating these things. Um, and I want you to understand that you are complicit in it too. But if I tell you, you're gonna shut down. So I will actually make, I will make this as confusing and as beautiful as possible. And then you walk, when you walk out.

You have to ref, like, your responsibility now is to reflect on the experience. Um, that is what you have to hold, right? Mm. I, there is an amazing poet. I look up to her. I, I just genuinely, she knows that I love her, um, here Anaheim. And, um, she's the kind of poet that will tell you like it is. And, um, you know, I invited her to, to places and, and she gets standing ovations.

She's, she's incredible and she speaks about things plainly, um, and does it so beautifully. [00:42:00] And I, but my approach is that. The goal is self-reflection and how I write poetry. So I, I unfortunately, I'm not plain, um, not plain in the sense, like I'm not, I'm not telling it like it is. I'm trying to confuse you so that when you, it's like unwrapping a Christmas present and then finding out that Santa left you coal, you know, that's, that's kind of like what the, the purpose of the reflection is.

Right? You're we're, I am massaging out, um, all of these lies and, um, myths and these things that people have made the core of themselves. Um, and, and showing them how that core is rotten and how all that rotten is, makes them problematic to, to the art of just living Right. And flourishing. Yeah. Yeah.

**Daniel Dissinger:** And you do it in a [00:43:00] way that's.

Still recognizes, it's still, it's, I don't know how to say this. Like, so I teach when, when I teach all these things that I'm doing, uh, we also read very slowly, um, Pedagogy of the Oppressed. Oh yeah,

**Camille Hernandez:** that's a good one. Yeah. So

**Daniel Dissinger:** we're, you know, my students just read the first chapter and there's just like, there's so many pills, like hard pills to swallow in that chapter, right?

Like this idea of like oppressor, oppressed, and like going, look, you have to, you know, the oppressor, the, the responsibility is for them to free themselves and, and the oppressor. And then my students' like, why do, is that the responsibility? And I'm like, what you just said, I need to like pull out of this podcast to kind of show them, because you're, the way you said, it's like I want them to self-reflect.

I need them to feel this pain. But like also to kind of go, there's a complicit uh, action in both of us sometimes. Like, like there. And that's important. And I think, like you said before, the defensiveness that [00:44:00] people have. I mean that, that, that we have like, trying to crack through that is really important.

And the way you do it in that poem, it is in that way. Like there's a confusion, but there's like these, all these little trap doors and then people are woo. And then like, they're like, oh my God. That's right. You know? And I love that, like the, the image you, you, you put in there of the rerouting the water to the resorts.

Mm-hmm. That to me is that that stands out so much because of the, who's important here. Mm. Mm-hmm. Uh, the people that live, work and are here important that live on the land or the people visiting and actually like, here it is, we're telling you just by the reroute of the water. Mm-hmm. And that's really, I, that's so.

I mean, I don't know. I don't know what to say about it, but like, that really stuck with me too. That was like very, very beautiful and like haunting at the same time to see someone [00:45:00] to physically reroute water. Like that's how I saw it in my head. Like there's like a physical rerouting, like away from people,

**Camille Hernandez:** and it's true.

I mean, that's mm-hmm. A part of the tragedy. Um, which I, I think there is like a deeper, there is a deeper layer in context to it. Mm-hmm. Like me coming from an island and when I'm around other islanders, um, the great irony of living in an island is that when we, when we eat, we eat enough for everyone to have at least one or two meals afterwards, right?

Mm-hmm. Um, but you would think that living on an island resource is a scarcity.

**Daniel Dissinger:** Mm-hmm.

**Camille Hernandez:** Right? Because you only have so much and then you're just like surrounded by ocean, you know? Um, and yeah, the, I. There, maybe I'll write a poem about it. But this, this deeper layer of like, rerouting the water, it goes against everything that we know and understand as islanders.

Mm-hmm. Um, and I can't speak [00:46:00] for the people of Hawaii. Um, I can only speak as a Filipino, but, you know, and asked my mom, I was like, Hey, you live, you grew up like in an island. Were you ever worried that you weren't gonna have food? And she was like, no. 'cause all the food was around you. There was so much of it.

It was lush and it was around, and there was no scarcity. It was just there, you know. But here we are now living in the United States and like that food scarcity that, and the insecurity that comes with living in this big, big old continent. Yeah. Um, you know, it's, it's such a, such an irony of life. Yeah.

**Daniel Dissinger:** You know? Mm. Do you mind asking if I can ask, like, what is, what is it like, what is your writing process like? Like how do you I I know that's a, I know. I'm sorry. No,

**Camille Hernandez:** no, no. It's, I'm like, what is my writing process like? Um, it's chaotic, so I have to decide. I think because I'm a poet, because of being a poet laureate, [00:47:00] I have poems, like poems that I would perform, um, in like a spoken word, context, right?

And then I have like the, my page poem. So I, there's a very clear divide in my brain. Um, and so I tried to inhabit both spaces. Um, and so my writing process, I think on a, if I'm doing it well, we're doing it right.

**Daniel Dissinger:** Are we ever doing it right? I have no idea anymore,

**Camille Hernandez:** never doing it right. I write. I'll just think it, like, there'll be a topic that I want to write about, and I'll free write on that topic for as long as I feel like I need to.

Just like an obsessive writing. Um, and then picking out the parts that are the poem, right? And then once I pick out the parts that are the poem, then I, then I figure out what the metaphor, like what's the metaphor that's anchoring this poem. Um, and so for overwhelm a colonial swarm, um, [00:48:00] that free write was on how, um, in the city of Anaheim we switched over to organic spins, and now there's like citywide compost.

And it's terrible in the summertime, 'cause there's black flies everywhere. It's literally flies. I was just like writing, like, talking shit about flies. Like

**Daniel Dissinger:** I, I mean, I, I've never seen more flies ever than like living in LI I'm like, why? What the hell is all these flies?

**Camille Hernandez:** So there it's, uh, so I was just like writing in my journal one day about flies.

Um. And I started, I was like, oh, okay. This, this is the start of something. And I just wanted it to be about that topic. And it, for me, it can never, it can never be about one thing, right? It's a poem. It has to have all these layers to it. Um, and at that time my, um, my youngest was still was a toddler, like just starting to toddle and, um, I was just thinking about him.

Hmm. And this idea of like rot and [00:49:00] decay, right? With flies and maggots and things, but then also living, Hmm. Um, and not only living, but new life. And that's why like so much imagery surrounding like babies and like taking care of babies and like trying to put them two together in a really confusing way.

Um, that was also really beautiful. Mm-hmm. Um, so yeah, that's generally the process. Sometimes I'll come up with an idea. I think some of my weirdest poems, or like some of the poems that I'm gonna spend the next five years editing are the ones where I'm like, oh, that's a really cool trick to do with language.

Mm. Right. That's, that's a cool thing. Like, um, I wanna surprise people or like shock people in my writing in that way. Um, and I think that, that there is a part

of poetry that needs to be shocking, that needs to be jarring. Um, and I, I prefer a poem that is shocking and jarring. Um, but I'll, I'll hold that [00:50:00] idea in my mind for a year or longer.

**Daniel Dissinger:** Mm-hmm.

**Camille Hernandez:** Because if I'm just writing to shock people, then I haven't really done what I want to do, which is bring people into a place of reflection. So I, I've like, I've pre-written a lot of poems in my head, but I haven't moved them to the page because I'm still figuring out, um, how to. Make that poem, like give that poem the reflective element that haunts people as they walk away, right.

And makes them wanna come back to it.

**Daniel Dissinger:** Mm

**Camille Hernandez:** wow. So, yeah, I just aim to be a bother.

**Daniel Dissinger:** I love that last part of the haunting part. Like I wanted to haunt them. So like they're, I like that idea of when they're walking away, like that's,

**Camille Hernandez:** yeah.

**Daniel Dissinger:** I have to pull a quote right there.

**Camille Hernandez:** Pull the quote, pull it. And that's like one of my favorite things is to stack, Ima like stack different forms of imagery.

**Daniel Dissinger:** Yeah.

**Camille Hernandez:** Um, and to [00:51:00] confuse the senses. That's one of my favorite, like, I'm hoping that when I die, that's my signature. But like, we left very sensibly, confused 'cause of Camille. But um, yeah, that's, I, having these sensory experiences through the written word is just so interesting to me. Um, that's really good.

Yeah. I love that. Building that in people is, it's fun. Mm



**Daniel Dissinger:** mm. So as we're coming down to the, like, you know, the end of this, of the end of this episode, but like I, I'm always curious, like, um, my brain won't let me like stop, but like, um, so what sort of things, so as a reader, who, who do you read? Like, how, how does that like, 'cause I'm always curious about that too.

There's something, I guess maybe that's like this haunting question that someone asked someone during my undergrad, like thesis seminar. Like, you know, they were like this student, like who do they read? And I'm like, that is an interesting [00:52:00] question. But don't ask it like that. Like, don't, yeah. Yell at someone.

But I'm always curious like, how, just whisper, who do you read? Like who, who are the posts that you read and, and you know, maybe are there posts that you return to mostly?

**Camille Hernandez:** Mm. I think I walks to my bookshelf. Okay. That's, that's a great, I wish I should have prepared some, like a stack of books and been like,

**Daniel Dissinger:** oh no, don't even worry about it.

**Camille Hernandez:** Um, I'm a Yusef aka fan always who isn't, um, that is standard with every Chevy, I feel like. Um, yeah. Gwendolyn Brooks. Mm

hmm. Sonia Sanchez. Mm. A lot of, I would say a lot of black poets, um, or as I would call them, are the poetry [00:53:00] ancestors. Mm-hmm. Right. The people who have, I, I, I feel like books are really tangible messages from our ancestors. Like people are trying to like venerate and conjure and I'm like, you can literally go to the public library and get a book.

Like, just let's do that. Yeah. Um. Hmm. But there's so much wisdom wrapped in it. Yeah. Right now she's not a poet, um, but we're doing a big event with her here in the city of Anaheim to re do. I've read like, she's a horror fiction writer, binge read three of her books. So I was telling my husband like, I don't know if I'm living in fear.

I've been reading so much horror. I don't know. I can't conflate the two anymore. Um, yeah. Oh, it's funny. I have all these names in my brain and then they've just floated away. Um, ane Dawkins, Brittany Rogers. Um, yeah. That's great. Gosh, there are so many.

**Daniel Dissinger:** That's great. No, I, that's great. [00:54:00] I always like to have something, you know, take away from, you know, as well from me, like thinking like I need more, always love to hear about more poets and more readers and you know, also like, hopefully the audience when they're listening to this go, Ooh, I've never heard of that person.

I would love to read, read their work. I just feel like poetry is one of those things that the oral tradition of poetry is, is not just the work, it's also for me, like the passing of a poet's name to someone else and be like, you need to check this person out. Or you need to agree. Oh yes. It's like giving someone a mix tape.

You can see how like, now there we go. That's how old I am hand someone the mix. Tape. Tape. I'm, I'm the

**Camille Hernandez:** same age. I love a mixed. Yeah. You know what I do? It's funny. My, it, it's like kind of embarrassing that my mind is so blank right now. It's okay. It's not prepared for this question, but um. One of the benefits of being the poet laureate and having worked with the Anaheim Public Library so much is that the, um, the librarians who purchased the books, they trust in my voice, I would say they trusted my voice.

'cause one day I came to library and [00:55:00] I was like, you guys need to fix your poetry section. I was like, this is embarrassing professionally for me. Like, I don't represent the city and you have all of this. Why not more? Um, that was, and thankfully we all, I have a very good relationship with 'em, so it wasn't like a negative conversation.

Um, but once a month I'm actually emailing them lists. Of poetry books to purchase. So I'm like, it's really funny that I can't remember everything, but a couple nights ago I was like, oh yeah, this is the list of poetry books that I think we, you guys should purchase. And they do. So, oh, poetry recommendation collection.

Like literally come to the Anaheim Public Library.

**Daniel Dissinger:** I need to get over to the Anaheim Public Library. And, and that, that sounds like a beautiful thing that the idea how like you are curating much more of the poetry yourself. 'cause sometimes I'll go into places, I'm like, what's happening?

**Camille Hernandez:** Yeah. I was like,

**Daniel Dissinger:** yeah, there,

**Camille Hernandez:** there was a day when I was like, really?

Like, I was like, I'm really happy for some of these new poetry.

**Daniel Dissinger:** Yeah,

**Camille Hernandez:** you have. They're really great. But how come you [00:56:00] have these ones? And they're like, well, it's because our bookseller keeps on telling us like this is the one to buy. And I was like. Okay. I'm not gonna say anything about their job, but I would like

**Daniel Dissinger:** Exactly.

**Camille Hernandez:** Send you. Yeah. Yeah. So

**Daniel Dissinger:** yeah. That's awesome. I always feel like knowing poets and, and like, is like this weird interesting thing that like, you could pass on like, like music, like I said before, like someone knows some underground band or like hip hop artists or artists or this visual artist that you meet in the past and like, have you ever seen this person?

It's like just this really interesting, uh, communal part to it. Like, it's just, I don't know, it's just fun to have passed on names to people and, and then they go, oh my God, I read that book. That was wild. And I'm like, mm-hmm. I know. Absolutely. Well,

**Camille Hernandez:** and the way a poet compliments a book is the best. It's like, that made me so mad, or like it hurt, it physically hurt.

I'm returning back to it, you know.

**Daniel Dissinger:** Yeah, exactly. It's like a book that's just like, this book is like, [00:57:00] it took everything from me. I love it here. I know. Yeah. Someone

**Camille Hernandez:** should make a poetry book of poets reacting to books, you know? 'cause we're so like, we're so graphic. It's never just good.

**Daniel Dissinger:** No, I don't think I've ever told someone it's a good book.

I'm like, oh my God, you'll never see this come in this. Or like, and I've recommended my, uh, friend Aimee Herman's book, um, in any of their work, um, to go without blinking or, uh, meant to wake up. Wait Meant Waking Up, waking Meant to Feeling. I think that's their second book. It's something like that. It's, both of those books are just amazing.

And I've taught their one book to students. They met them and students just like I had students just break down in front of them, like they were that affected by the work. And I'm like. Yes. Like, I don't want people to be upset, but I'm like, wow, they'll forever, I forever be changed by this now, especially poetry.

[00:58:00] And that's, you know, that's important. It's just amazing. Shout out to Amy Herman. Shout out. But, but, um, so yeah. I'm, I would love, you know, as we're coming to the end of the episode, um, amazing conversation. This is so great. Um, is there anything that you would like to say, or is there anything you'd like that we haven't talked about or, you know, anything that you'd like to leave the audience with?

Like in terms of like, final type of idea or, you know, words before we close out the episode?

**Camille Hernandez:** Hmm. Anything I'd like to tell the audience?

I think the, the beauty. Of poetry is that, um, villainy is really, it's really a state of being human [00:59:00] as poets like we're, um, I've gone to open mics and people have walked out for the outrage. I've gone to open mics and people have tried to like counter poem my poem, um, which I think is really interesting.

Um, but there's, because poetry is the, not the reclamation, but the manipulation of language, there is no such thing as a virtuous poet. Um, because we're all dismantling something somehow. And sometimes what we dismantle aligns and other times. What we dismantle brings us further into chaos. But like if poetry were, if poetry [01:00:00] were a pool, it's just nuance all over, like we swim in the waters of nuance.

And so I, it is not empathetic or compassionate for me to say that there is no good and evil in poetry. I think the reality of it is that as poets, we aim to be villainous all the time. It just depends on who we're being villainous against. And it's my favorite things about it. But also I just wanna say, you know, free Palestine, believe black women.

Support our immigrants, protect our communities. Fuck, ice, all of it.

**Daniel Dissinger:** Amazing. Thank you. Wow. Camille, I am, I just wanna thank you so much for coming on, sharing your work, sharing your, just sharing yourself and, and being here for this conversation. I just wanna acknowledge so much of the work that you're doing, and I am, [01:01:00] you know, it's very inspiring as a writer and inspiring just as a person to see someone just being out there doing this, doing what you're doing.

And in this celebration of words and ideas and, and people. I'm, I'm really, um. I'm really just inspired and blown away. Thank you. It, it is been an amazing experience to just do this with you. Thank you so much. Um, everyone check out Camille Hernandez's, um, website and the Chatbook Motherlands is coming. Um, maybe it's out now.

I'm not sure when this episode is coming one

**Camille Hernandez:** day. Who knows? We'll find out.

**Daniel Dissinger:** But the, all the links will be, uh, all the links are in the show notes. Follow, tell everyone where they can, you know, follow you and everything as well.

**Camille Hernandez:** Oh yeah. Um, you can go to my website and join my newsletter. I send two, it's called Micro Moments in Micro Poems, and so it's a reflection and then a poem that I share twice a month.

[01:02:00] Um, I have a substack, but you know, I am. It's there, it exists. And then, um, I have a, I'm on Instagram, sometimes it's Ryder, W-R-I-T-E-R, Camille, my first name. Um, yeah, that also just exists for the most part. Join my email list 'cause that's where people get the best, the, not the best of me, but that's where I like to share my reflections.

Um, and also some poems that are moving me.

**Daniel Dissinger:** Awesome. Thank you so much. Thank you so much. Poet Laurie of Anaheim, Camille Hernandez. Thank you. Um, everyone, please, uh, like, subscribe, do all the things you do with other people's podcasts. Do it with this one and most importantly, share this episode and share the podcast.

That's the really, the most important thing you can do is to share, share this word of mouth and just email maybe the episode to [01:03:00] someone. I mean, it's like the Grateful Dead. This is all word of mouth people. I mean, this

is how it gets done. This is how it gets done. It's like the Grateful Dead. That's a good one.

Yeah. Yeah. This is how it gets done. Follow the writing remix across everything that you follow everyone else, especially in on social media. Join the Substack to see the video of this podcast as well. And um, join the Substack. 'cause one day I'll start writing on it as well. It exists as well. It exists.

Yeah. Stakeholder. Yeah, exactly. And everyone, thank you so much and we'll see you on the next episode.