WEBVTT

1

00:00:01.380 --> 00:00:02.129

Sofie Harsha: alright.

2

00:00:03.780 --> 00:00:05.940

Sofie Harsha: So welcome everyone.

3

00:00:08.010 --> 00:00:23.730

Sofie Harsha: And we at press pause have sort of a mission to have sort of a quiet space to read reflect and as well as share art with each other, art that maybe.

4

00:00:24.570 --> 00:00:44.700

Sofie Harsha: doesn't always get to see the light of day and from people who don't always run same circles, as people who have me phase, and all of that and we've been finding that people people find us from all over because we're not on social media, we have no idea how they do.

5

00:00:45.720 --> 00:00:57.750

Sofie Harsha: But we really, really love it as more and more people come and join us in our mission, and I really like this, I keep it on my lamp in my office.

6

00:00:58.230 --> 00:01:11.310

Sofie Harsha: it's the small man bills pages for everyone, he knows, while the stage, who has to duck his head with the moon is low keeps dropping keys all night long for the beautiful rally prisoners and My thesis advisor showed us this.

7

00:01:12.330 --> 00:01:21.000

Sofie Harsha: When our long form class was was coming to an end and I really, really love it and I especially love it in the context of.

8

00:01:21.570 --> 00:01:41.910

Sofie Harsha: of making sure that we still create those spaces that aren't focused on sort of branding but on and sharing and and just the beauty of art itself so welcome welcome Thank you so much for coming we're going to get started with our readers.

9

00:01:43.140 --> 00:01:51.810

Sofie Harsha: We have a missile and Johnson hosted by myself ricky Nelson hosted by our assistant editor Catherine and Barber.

10

00:01:52.350 --> 00:02:01.320

Sofie Harsha: kelsey Cleveland hosted buyer are non fiction editor Marion Ada and then ELISE for self hosted by our culture editor Ray hendricks and they'll introduce.

11

00:02:01.740 --> 00:02:12.630

Sofie Harsha: More about our readers as we go but i'm really excited to have everyone again thank you so much, feel free to comment in the chat there will also be some time for general questions at the end.

12

00:02:16.620 --> 00:02:30.480

Sofie Harsha: We also have some raffles throughout like I said stick around for our sendoff will have writing prompts as you go because I like after I hear really great reading I always feel like writing so each of our readers have prepared a writing prompt.

13

00:02:31.500 --> 00:02:36.120

Sofie Harsha: And then we also have a small fair discount in our store so check that out.

14

00:02:40.800 --> 00:02:53.580

Sofie Harsha: Okay, so uh Nessa Lynn Johnson is our wonderful volume five fiction contributor she contributed Tom Hanks goes to a rummage sale, which is very, very funny.

15

00:02:53.970 --> 00:03:00.870

Sofie Harsha: and profound flash and so Lynn Johnson as a disabled veteran speaker from the upper peninsula of Michigan.

16

00:03:01.470 --> 00:03:14.880

Sofie Harsha: Her work has appeared in the daily drunk press pause Sledgehammer with wag ECO feel and elsewhere and needs to can be it can be found walking in the woods or watching the sort of movies that never went or.

17

00:03:15.900 --> 00:03:19.560

Sofie Harsha: there's her Twitter, as well as the email.

18

00:03:23.400 --> 00:03:25.860

Sofie Harsha: All right, go for it and so we're very excited.

19

00:03:27.240 --> 00:03:39.420

Anissa Johnson: Everybody Thank you so much for that kind introduction and i'm so excited to get to read my piece tonight Tom Hanks goes to a rummage sale, which was in volume five so you should pick this up in the store it's so beautiful.

20

00:03:41.460 --> 00:03:53.010

Anissa Johnson: I like to write about Tom Hanks i've everybody who knows me knows me as the Tom Hanks girl that's how I got branded in my graduate program I promise you, I do love other actors and actresses and other movies, but tonight is a Tom night.

21

00:03:55.110 --> 00:04:01.320

Anissa Johnson: got my bookmark here MARQuIS my place scholastic Book Fair anybody remember these gotta love horses.

22

00:04:02.760 --> 00:04:05.010

Anissa Johnson: Here is Tom Hanks goes to a Roman so.

23

00:04:06.150 --> 00:04:19.920

Anissa Johnson: Tom Hanks jogs rivers, a flash of neon green caught his eye about a walk ago curiosity nausea him beads of sweat pool and the crook behind his knees spilling into the sock line around his ankles.

24

00:04:21.660 --> 00:04:31.500

Anissa Johnson: And already 80 degrees in Los Angeles rummage sale Friday through Saturday 9am to 2pm lots of household items.

25

00:04:32.760 --> 00:04:40.590

Anissa Johnson: He rolls up he strolls up the short driveway to the garage where an elderly woman sits in a canvas camping chair outside the garage door.

26

00:04:40.980 --> 00:04:52.440

Anissa Johnson: embroiderers a monarch butterfly and onto a pillowcase beside her a metal cashbox rests the top of TV tray next to it a mug of coffee one cream two sugars.

27

00:04:53.010 --> 00:05:01.440

Anissa Johnson: Tom lowers his head and raises a hand and salutation hi good morning nice Sally i'm going here, he says, as he glances around the garage.

28

00:05:02.100 --> 00:05:10.860

Anissa Johnson: The woman looks up at him smiles with their mouth closed nods and picks up her needle again she's working on the black outline of a monarchs wings.

29

00:05:11.460 --> 00:05:24.330

Anissa Johnson: Tom versus his lips well My guess I better get shopping he decides to start at the back of the garage first and work, his way forward through each of the seven folding tables until he will return to the woman in her cashbox.

30

00:05:25.410 --> 00:05:33.810

Anissa Johnson: Tom lingers at each table for at least two minutes, even if, at first glance it's contact still interest him he doesn't want to miss a thing.

31

00:05:34.230 --> 00:05:50.700

Anissa Johnson: piles of cheap paperbacks outdated world maps Yugoslavia Zanzibar North and South, Yemen, a chess set decks of cards cookbooks with dog eared pages to mark family favorites 50 years worth of Time Magazine and a cardboard box.

32

00:05:51.720 --> 00:06:01.860

Anissa Johnson: He phones through the magazine pile for kicks and giggles the graphic design hasn't changed much, but he still enjoys looking at the covers snapshots of American society.

33

00:06:02.460 --> 00:06:14.910

Anissa Johnson: A few magazines deep he finds an issue dated July 25 1969 man on the moon bounces up and down on this tippy tippy toes how much for a magazine.

34

00:06:15.600 --> 00:06:20.400

Anissa Johnson: A quarter the woman says, without looking up she's working on the monarchs and 10 and now.

35

00:06:21.000 --> 00:06:34.350

Anissa Johnson: He talks, the magazine under his arm and keep scanning a mob corded phone five pound free weights poker records a bird cage penny loafers lampshades says will be Tamils the 10 commandments on to vhs tapes.

36

00:06:34.770 --> 00:06:45.270

Anissa Johnson: crystal dishes crochet doilies mason jars for canning those gold tone picture frames everyone had in the 70s precious moments figurines a gravy boat.

37

00:06:46.560 --> 00:06:55.860

Anissa Johnson: One last walk through and Tom feels content with just the issue of time he turns to exit the garage in the tip of his right running shoe catches on something.

38

00:06:56.430 --> 00:07:08.760

Anissa Johnson: A small black handle he squats to take a peek finds it connected to a hard army green case, what do we have here, he motors sit crisscross applesauce slides it towards them.

39

00:07:09.270 --> 00:07:17.370

Anissa Johnson: The cool concrete feels good on his hot sweaty legs he flips open the cases silver buckles lift the lid like a father, with his firstborn.

40

00:07:18.000 --> 00:07:29.040

Anissa Johnson: inside a 1956 Underwood golden touch to luck stairs up at him gorgeous to body, only a minor white stuff on the right side easily buffed out.

41

00:07:29.460 --> 00:07:38.850

Anissa Johnson: Tom Peters down into the carriage and finds the dust cover did its job it's not gummed up with decades of dust, like most of the machines he's picked up throughout the years.

42

00:07:39.660 --> 00:07:43.560

Anissa Johnson: Excuse me now now do you have a piece of paper, by any chance.

43

00:07:44.520 --> 00:07:53.970

Anissa Johnson: The woman mumbles incoherently if she sets down her embroidery and her folding chair and walks over to the mailbox she rips open her electricity bill and brings the envelope to him.

44

00:07:54.480 --> 00:08:04.890

Anissa Johnson: Well, she says Tom rolls the envelope into the carriage wiggles his fingers rest them on the keys and types no taste buds were harmed and the looking of this envelope.

45

00:08:06.090 --> 00:08:11.730

Anissa Johnson: The woman who had been looking up at him with her arms crossed shakes her head with an inkling of a smile.

46

00:08:12.810 --> 00:08:41.010

Anissa Johnson: How how much for the typewriter how much for this beautiful piece of machinery, right here 75 I don't know Tom says he stands up from the garage floor 70 she says 3567 4068 but we were just at 67 Tom yells okay 6542 and the change in my pocket.

47

00:08:42.150 --> 00:08:43.350

Anissa Johnson: 50 take it or leave it.

48

00:08:44.460 --> 00:08:55.590

Anissa Johnson: 50 he repeats $50 you've got yourself a sale, he places the Underwood back in this case and carries it and the issue of Time Magazine over to the cash box at the edge of the garage.

49

00:08:56.100 --> 00:09:05.970

Anissa Johnson: 5025 the woman says Tom nods and reaches into the pocket is running shorts always got or to water it up $10 bills, a quarter three times in a nickel.

50

00:09:06.390 --> 00:09:16.800

Anissa Johnson: confound it, he says, could you hold this for me while I run home and grabbed the rest sure she says re threading her needle bright orange for the monarchs wings.

51

00:09:17.880 --> 00:09:25.770

Anissa Johnson: Tom runs at double his normal pace burst through the door without a hello to his family, takes a swig of water from the glass of water on the counter.

52

00:09:26.340 --> 00:09:40.050

Anissa Johnson: wallet wallet the bedroom dresser he sprint's back to the woman's house, though he walks and pants up the driveway he counts the bills allowed to the woman at the cash box pulls the quarter from his pocket with a wink.

53

00:09:41.970 --> 00:09:58.530

Anissa Johnson: right here, he says slaps it down on the TV tray, yes, but the typewriter is over there, she points to a young blonde woman or mid 20s hopping into a silver Toyota corolla parked on the street sold for $75.

54

00:09:59.550 --> 00:10:07.860

Anissa Johnson: Tom drops his head nudges a pebble in the driveway with the toe of his tennis shoe but you're in luck, the woman says she left the magazine.

55

00:10:09.270 --> 00:10:25.230

Anissa Johnson: He drops the quarter into her palm tux the magazine under her arm walks home later that night Tom Hanks will turn on his bedside lamp to read about the Apollo 11 mission and sigh in another life, he will learn to fly Thank you.

56

00:10:28.860 --> 00:10:31.950

Sofie Harsha: I love that so much when I thought I was ours.

57

00:10:33.660 --> 00:10:36.090

Sofie Harsha: Thank you so much for reading that it was so good to.

58

00:10:36.090 --> 00:10:37.050

Sofie Harsha: hear in your voice.

59

00:10:38.100 --> 00:10:40.350

Sofie Harsha: I have two questions.

60

00:10:41.730 --> 00:10:50.610

Sofie Harsha: And I didn't know that you were the Tom Hanks writer, so this is actually kind of serendipitous that my question is why Tommy.

61

00:10:51.690 --> 00:11:05.880

Sofie Harsha: um why, and do you have any like advice for writers, who want to write comedy but i've never I mean, I know that it's not only comedy but who want to have some some little pieces of comedy in their writing who've never tried.

62

00:11:07.140 --> 00:11:20.040

Anissa Johnson: yeah so Tom Hanks i've loved him since I was a very young girl, starting with woody and then I fell in love with him through Apollo 13 really and it kind of changed my life, and he.

63

00:11:20.910 --> 00:11:30.420

Anissa Johnson: really made me want to study film and write about film and so i've always been a Tom Hanks fan was collecting his movies growing up and things like that, and it wasn't until.

64

00:11:30.780 --> 00:11:40.020

Anissa Johnson: I actually was in a life changing car accident almost four years ago now that I still have a brain injury from long term and so.

65

00:11:40.410 --> 00:11:52.350

Anissa Johnson: In my grief of coping with my disability I started to write about my love of Tom and how my love of him kind of got me into this place of my accident, because I was actually seeing him in a play when it happened.

66

00:11:53.010 --> 00:11:59.940

Anissa Johnson: Like right after it happened so Tom kind of caused it in a weird way so that kind of allowed me to play with it a little bit more and.

67

00:12:00.480 --> 00:12:11.610

Anissa Johnson: Talk about fandom and grief and kind of how they sometimes intertwine and at times it's also led me to humor because I cope with all of my hardship with jokes I don't know any other way and.

68

00:12:12.210 --> 00:12:21.180

Anissa Johnson: The way that I I guess learned how to write about comedy because a lot of the things that I do right are comedic in some sort some more than others, is actually through TV so.

69

00:12:21.540 --> 00:12:34.170

Anissa Johnson: I just studied dialogue and kind of notice, where the jokes land and kind of the the physicality of television and how people move, and then I try to like play my stories as a little mini movie in my head.

70

00:12:34.680 --> 00:12:49.950

Anissa Johnson: And then write those things down and every movement someone makes the way that they speak but yeah a lot of a lot of Gilmore girls has gone into the making of my writing so that's what I would suggest that people do is just watch a lot of film.

71

00:12:51.420 --> 00:12:58.800

Sofie Harsha: I love that Thank you so much i'm sorry about your accident i'm glad that Tom Hanks got you through, even though it was his fault.

72

00:12:59.760 --> 00:13:00.900

Sofie Harsha: i'm gonna i'm gonna blame him.

73

00:13:01.380 --> 00:13:09.450

Sofie Harsha: So thank you so much, an ESA and please send any of that any other Tom Hanks to us, or anything else in the future.

74

00:13:10.620 --> 00:13:11.490

Anissa Johnson: will do, thank you.

75

00:13:14.580 --> 00:13:15.900

Sofie Harsha: alright.

76

00:13:15.990 --> 00:13:17.310

Sofie Harsha: raffle number one.

77

00:13:17.850 --> 00:13:35.850

Sofie Harsha: You can choose any of our T shirts we even have an original that i'm calling an NF T, it is one there's one left it is a medium go to the store, if you want that one it's our old G also we have two awesome new ones.

78

00:13:36.930 --> 00:13:50.820

Sofie Harsha: That came in this past couple months, I believe, and so, Kate our lovely assistant editor and please draw a number.

79

00:13:56.490 --> 00:13:57.840

Kate Barber: I have number 11.

80

00:14:00.060 --> 00:14:00.660

Kate Barber: Just gotta love.

81

00:14:00.690 --> 00:14:07.980

Sofie Harsha: Was number 11.

82

00:14:12.780 --> 00:14:13.350

It looks like.

83

00:14:16.110 --> 00:14:17.910

Sofie Harsha: matt so matt.

84

00:14:17.940 --> 00:14:19.440

Sofie Harsha: Please send us.

85

00:14:19.830 --> 00:14:40.740

Sofie Harsha: congrats matt and please send us your email, either at info at press pause press.org or St harsha at press pause press or and send us address I can send it to you, you can see all the the sizes in the store as well, so yay great first raffle thanks so much.

86

00:14:41.100 --> 00:14:42.480

Matt Bullen | Red Ogre Review (https://ogre.red): Oh, thank you.

87

00:14:47.640 --> 00:14:48.300

Kate Barber: All right.

88

00:14:49.860 --> 00:15:03.630

Kate Barber: i'm introducing our next reader, who is a writer, I really admire I heard her read the story at a unc web of a reading and I was like who is this, and what is the story and can we have it, I loved it, so much so i'm introducing ricky Nelson.

89

00:15:04.650 --> 00:15:11.550

Kate Barber: She is in volume for of press pause so this lovely one right here with a story called she fed me sweet potatoes.

90

00:15:12.600 --> 00:15:18.870

Kate Barber: A graduate of unc wilmington film studies and creative writing program ricky Nelson is a multi hyphen that creative.

91

00:15:19.230 --> 00:15:24.090

Kate Barber: who enjoys showcasing her artistic vision through writing filmmaking and performing.

92

00:15:24.390 --> 00:15:39.570

Kate Barber: She strives to create art that supports the empowerment and liberation of marginalized and misrepresenting voices, with the focus on Black women currently she works full time in the film industry when she's not creating where he enjoys drifting and watching old cartoons.

93

00:15:41.310 --> 00:15:42.210

Over to you ricky.

94

00:15:43.800 --> 00:15:44.910

Ricki Nelson: Thank you so much.

95

00:15:44.940 --> 00:15:57.450

Ricki Nelson: That was lovely introduction i'm also I have never attempted to write about Tom Hanks but after that I felt very inspired so thank you for that.

96

00:15:59.400 --> 00:16:06.690

Ricki Nelson: um yes, as she said i'll be reading she fed me sweet potatoes from volume four and yeah.

97

00:16:09.090 --> 00:16:23.910

Ricki Nelson: mama only cooked a big meal when she wanted to avoid talking about anything other than food during dinner she didn't enjoy unpleasant or honest conversations so she cooked good food once you wanted to keep mouth full quiet.

98

00:16:24.930 --> 00:16:36.060

Ricki Nelson: The pantries were often there, except when she stopped them full of canned ingredients diced tomatoes creamed corn red beans black beans and white, beans.

99

00:16:37.050 --> 00:16:48.930

Ricki Nelson: And the double sided think she would run warm water and place frozen packages of chicken breast on the left and rent sweet potatoes shallots zucchini squash and yellow peppers on the right.

100

00:16:49.740 --> 00:17:09.600

Ricki Nelson: Silence that's how she likes to cook as close to pure quiet as possible, accompanied only by the sound of rain sing as she washed veggies chopping as she cubed meets sizzling as food Brown and her cast iron skillet and boiling as it all simmered together in a pot.

101

00:17:10.620 --> 00:17:22.470

Ricki Nelson: The pot the pot was an heirloom passed down for generations deep enough to stack three frozen turkeys and strong enough to withstand the home grown spices of any grandmother.

102

00:17:23.340 --> 00:17:44.430

Ricki Nelson: When I was small I joined her in the kitchen, I would make art out of potato skins and she fed me wedges of sweet potato I don't remember the quiet, I remember her voice floating to the top of the racing boiling slicing and sizzle it was deep and sweet at the south, where she came from.

103

00:17:45.540 --> 00:17:55.920

Ricki Nelson: mama moved a lot growing up, but she never lived in a big city small town small town, she would say now living in the city, she was a foreigner.

104

00:17:56.430 --> 00:18:06.450

Ricki Nelson: She tried hiding her accent behind a smile a drink a laugh her voice was a caged bird unaware its wings worked on the other side.

105

00:18:07.230 --> 00:18:14.520

Ricki Nelson: I wondered what would it be like to hear her sing where she was not different or foreign or visitor.

106

00:18:15.480 --> 00:18:27.660

Ricki Nelson: In the city when she wasn't called mama she was caught little bumpkin there was a name given to her by her great by strangers, who would never taste any of the recipes she had acquired from her days in the south.

107

00:18:28.620 --> 00:18:38.160

Ricki Nelson: She pushed the ladle to the bottom of the pot past the potatoes chicken bones and beings she started clockwise until it was time to taste.

108

00:18:38.700 --> 00:18:52.710

Ricki Nelson: mustard Cayenne pepper brown sugar she added a tablespoon of each stir taste, it was perfect we use the copper colored balls for any meal made and the POP.

109

00:18:53.160 --> 00:19:01.050

Ricki Nelson: Soups stews and chapters I placed one bowl in front of the far right chair and another in front of its neighbor.

110

00:19:02.010 --> 00:19:14.670

Ricki Nelson: I said the silverware glasses and cloth napkins and their proper places she brought out a pop holding the handles with red oven mitts why they're only two place settings she asked.

111

00:19:15.390 --> 00:19:30.180

Ricki Nelson: Because I said, there are only two of us you forgot about your Daddy she said I played with the extra napkins between my fingers mama I said he doesn't set one for him, she ordered.

112

00:19:30.720 --> 00:19:37.740

Ricki Nelson: She watched me as I walked to the far left of the table, where he used to sit I placed one bowl one night.

113

00:19:38.250 --> 00:19:49.350

Ricki Nelson: One fork one spoon one napkin and one glass for one man who would not be joining us for dinner she watched me her lips press together into hartline.

114

00:19:49.830 --> 00:19:58.200

Ricki Nelson: This will just make you miss him, I wanted to tell her three months ago, he left us alone and a house we couldn't afford with questions we couldn't answer.

115

00:19:58.950 --> 00:20:07.920

Ricki Nelson: Setting a place for him at the table was like leaving the porch light and things that leave because they want to never come back home for bowls of soup.

116

00:20:08.520 --> 00:20:20.670

Ricki Nelson: In fact, they find new tables to sit at a new dishes to ask for a new bowls to eat from he was now an empty chair at the dinner table and nothing more.

117

00:20:22.020 --> 00:20:33.690

Ricki Nelson: Why can't we forget him, I wanted to ask, but I did it tears streaming down her cheeks off her chin and into the pot ma I said.

118

00:20:35.190 --> 00:20:53.730

Ricki Nelson: Then she dropped it the POP the soup the sweet potatoes shallots zucchini squash and yellow peppers she dropped the diced tomatoes creamed corn red beans black beans white beans a chicken breast and to a hot puddle on the floor burning the soles of our feet.

119

00:20:54.780 --> 00:21:06.330

Ricki Nelson: It smelled like like home like memories, like everything I want it to forget I didn't cry but she did and I let her.

120

00:21:07.410 --> 00:21:18.900

Ricki Nelson: Then we both sat at the table the bottoms of our feet dripped with soup, as we picked up our spoons mama I said this is your best yet.

121

00:21:19.470 --> 00:21:33.270

Ricki Nelson: my mouth covered the empty bowl of the spoon and I swallowed Thank you, she said, and did the same, and then we scooped and scooped and scooped soup from the copper bowls until we were full.

122

00:21:38.970 --> 00:21:44.700

Kate Barber: yay Thank you so much ricky that was just as lovely as the first time I heard it i'm so glad I got you read it again.

123

00:21:45.600 --> 00:21:57.990

Kate Barber: um so I remember, like the first time I heard the story, I was so struck by the character of the mother and so i'm wondering if you could talk a little bit about how you create characters and where you pull that inspiration from.

124

00:21:58.560 --> 00:22:01.860

Ricki Nelson: hmm that's a good question um.

125

00:22:03.480 --> 00:22:07.980

Ricki Nelson: So one thing that's really big to me when creating characters is.

126

00:22:11.070 --> 00:22:16.740

Ricki Nelson: I think I have to start from a place of empathy I think that's a big part of how I created the mother is.

127

00:22:18.900 --> 00:22:24.930

Ricki Nelson: I think she's in a very vulnerable position, right now, because she is going through this hardship obviously and.

128

00:22:26.820 --> 00:22:32.700

Ricki Nelson: In my mind, or that in my mind the characters I see a black mother and daughter, and I think one thing, specifically that.

129

00:22:33.150 --> 00:22:45.660

Ricki Nelson: Black women have been fed is this idea that they have to be very hard you know what I mean, and this superhero strength, so I wanted to humanize her in a way that we often don't see.

130

00:22:46.590 --> 00:22:54.960

Ricki Nelson: In like media and literature and so that was something that I think was this initial seed when creating kurz wanting to find her.

131

00:22:56.040 --> 00:22:58.380

Ricki Nelson: Create her to be very authentic and vulnerable.

132

00:22:59.580 --> 00:23:16.440

Kate Barber: yeah I love them awesome Thank you um My second question is about your film jobs so you're working full time in film now so i'm wondering kind of how that like intersects with creative writing like how those two things kind of crossed in your world yeah that's.

133

00:23:16.530 --> 00:23:24.900

Ricki Nelson: Another good question um so with phil and, like my love for writing one thing that I feel like.

134

00:23:26.460 --> 00:23:38.370

Ricki Nelson: it's kind of intersected is I my love for visual storytelling and so now it's like being able to take these different stories and turning them into scripts to hopefully you know what I mean being able to produce them.

135

00:23:39.390 --> 00:23:58.290

Ricki Nelson: For screen and I will just say it's I feel like if anything film has infiltrated my writing more because it's a lot more Cinematic I think my typical approach when I am writing stories, because I do see it from like a a film lens when I am writing.

136

00:24:00.270 --> 00:24:02.880

Kate Barber: awesome Thank you so much, thanks for being here.

137

00:24:04.980 --> 00:24:23.550

Sofie Harsha: Thank you ricky that was beautiful I loved hearing it in your voice I love that piece, I read it a lot excellent um and I like how you and both you and and Nessa have a visual way of storytelling and going up your your work so that's cool.

138

00:24:26.400 --> 00:24:27.750

Sofie Harsha: All right.

139

00:24:29.460 --> 00:24:42.510

Sofie Harsha: So we have raffling number two, it is our very first coffee table book, it took a lot of time, a lot of my virtual background is not doing this.

140

00:24:44.100 --> 00:24:45.480

Sofie Harsha: I promise you it exists.

141

00:24:47.790 --> 00:24:49.140

Sofie Harsha: it's a picture right there.

142

00:24:50.160 --> 00:25:02.700

Sofie Harsha: put on your coffee table it's beautiful there's a really beautiful writing and art from all around the world, in response to the pandemic and political.

143

00:25:03.900 --> 00:25:16.410

Sofie Harsha: discontent, I would say all around the world at this time, so we say it's review 2020 but we're in I don't know you're 25 of the pen topic so.

144

00:25:17.310 --> 00:25:37.050

Sofie Harsha: Big it's still relevant we love it um it's been styling really well as well, so i'm really proud of everyone who put all the work into it so Kate I can't do a drumroll, but we are doing a drumroll spirit, please pull the number.

145

00:25:40.050 --> 00:25:40.290

Kate Barber: four.

146

00:25:41.250 --> 00:25:43.440

Sofie Harsha: Number four number four.

147

00:25:43.650 --> 00:25:44.520

Kate Barber: Number four.

148

00:25:50.070 --> 00:25:51.000

Fairley Lloyd: Think that's me.

149

00:25:54.510 --> 00:25:55.410

Sofie Harsha: Barely.

150

00:25:55.500 --> 00:25:56.220

Kate Barber: Barely barely.

151

00:25:59.250 --> 00:26:04.680

Sofie Harsha: Alright fairly, I think I yeah send me your address, again, so I can get this to you.

152

00:26:05.880 --> 00:26:07.920

Sofie Harsha: um congratulations.

153

00:26:09.360 --> 00:26:11.490

Sofie Harsha: All right, we are moving on.

154

00:26:17.790 --> 00:26:28.200

Maryann Aita: hi everyone, my name is Marianne i'm the non fiction editor at press pause and also previously had my fiction published there, which is funny because I barely write fiction so i'm the non fiction editor.

155

00:26:29.280 --> 00:26:41.700

Maryann Aita: And kelsey Cleveland is going to be reading for you her piece from press pause and i'm really excited for you to hear it, like everyone else said it's been beautiful to hear voices with the words that we've spent so much time with.

156

00:26:43.080 --> 00:26:51.900

Maryann Aita: And a fun story is kelsey was the very first piece I accepted for press pause and I believe it was her first piece published in a journal so we'll have questions about that later.

157

00:26:53.100 --> 00:27:04.140

Maryann Aita: kelsey Cleveland is a writer who, after living in Japan for eight years now resides with her husband and teenage son outside portland Oregon where she works as cultural programs manager at portland Japanese garden.

158

00:27:04.710 --> 00:27:08.070

Maryann Aita: Her essays have received Honorable mention in the writer's digest at 16.

159

00:27:08.070 --> 00:27:19.380

Maryann Aita: Will writing competition, several of her tiny truths of one creative nonfiction micro essay contests and her work has appeared or as forthcoming in press pause mana logging hippocampus magazine.

160

00:27:19.740 --> 00:27:27.840

Maryann Aita: The plastic review Smith alumni quarterly and the same Chi shimbun in Japanese make sure to say that correctly.

161

00:27:28.320 --> 00:27:41.040

Maryann Aita: And she's currently working on waving Hello about bowing goodbye a dual love story with Japan and demand a travel memoir about navigating conflicting desires to pursue a childhood dream to live in Japan, but more on that later kelsey take it away.

162

00:27:42.330 --> 00:27:43.230

Kelsey Cleveland: Hello everyone.

163

00:27:43.800 --> 00:27:48.660

Kelsey Cleveland: This essay is called the phantom foals and it was published in volume five.

164

00:27:50.700 --> 00:27:58.230

Kelsey Cleveland: A skinny pole with 10 discs which reminded me of beads on a bracelet sit on top of the five tiered wooden pagoda.

165

00:27:58.740 --> 00:28:09.960

Kelsey Cleveland: The bejeweled arm of the pagoda a total temple reached over 180 feet, to the sky it symbolized both the ancient capital of Kyoto and the Japan of my imagination.

166

00:28:10.740 --> 00:28:16.890

Kelsey Cleveland: sweat trickle down the back of my knees and the heat and humidity as I walked along a path lined with Bamboo.

167

00:28:17.490 --> 00:28:28.290

Kelsey Cleveland: Farmers tending Bamboo plants wait three or more years for signs of growth, after the shoots emerge giant Bamboo timber can grow an astonishing 90 feet in only two months.

168

00:28:28.680 --> 00:28:36.930

Kelsey Cleveland: At age nine after a serendipitous encounter with the Japanese exchange student I had vowed to learn, Japanese and live in Japan one day.

169

00:28:37.470 --> 00:28:50.550

Kelsey Cleveland: my childhood dream of coming to Japan required the faith and focus of a Bamboo farmer to make the reality today here in Kyoto, I discovered proof of my dream, at last, at age 21.

170

00:28:52.080 --> 00:28:57.420

Kelsey Cleveland: At our next stop my feet crunched along the gravel path of a magnificent strolling garden.

171

00:28:57.780 --> 00:29:12.240

Kelsey Cleveland: A shrill relentless screech which I now recognize as cicadas chirping grew deafening I gasped when I first spotted the golden pavilion King kaku G, which appeared to float on upon surrounded by a forest of tall pine trees.

172

00:29:12.810 --> 00:29:19.830

Kelsey Cleveland: I savor the breathtaking view of the building covered in pure gold leaf reflected in the still waters of the pond.

173

00:29:20.700 --> 00:29:36.600

Kelsey Cleveland: Key day that's Nice did you go my host sister and tour guide it's beautiful isn't it my eyes glowed and my limited Japanese vocabulary couldn't express how the temple move me I opened my mouth to speak but choke with emotion I nodded in agreement.

174

00:29:37.950 --> 00:29:44.130

Kelsey Cleveland: We walked up a steep winding stone Pave pedestrian street to our last destination sun and soccer.

175

00:29:44.820 --> 00:29:52.800

Kelsey Cleveland: translates a slope of three years Japanese tourists and international visitors came to this famous street for a slice of old Japan.

176

00:29:53.340 --> 00:30:07.440

Kelsey Cleveland: Narrow wouldn't homes with tile roofs line both sides some traditional homes became cafes or restaurants, shopkeepers sold handicrafts, including paper fans chopsticks local pottery trinkets teas and sweets from others.

177

00:30:07.950 --> 00:30:16.260

Kelsey Cleveland: We entered a store selling sense of folding fans inside the shop, many of the fans were decorative made from thick paper and lacquered sticks.

178

00:30:16.650 --> 00:30:28.620

Kelsey Cleveland: You can lead me to a display of handheld fans you fold up and carry with you in a purse I selected a small one decorated with cherry blossoms the slight breeze it generated cooled me more than I expected.

179

00:30:30.360 --> 00:30:37.530

Kelsey Cleveland: The street ended at kilometer data, the pure water temple name for the waterfall that flowed from the mountains, to the site.

180

00:30:37.920 --> 00:30:42.270

Kelsey Cleveland: We approached the main pavilion of the Buddhist temple from below the best taken the view.

181

00:30:42.750 --> 00:30:49.170

Kelsey Cleveland: The wooden building clung to the hillside Kyoto also continued to claim to the old ways and traditions.

182

00:30:49.620 --> 00:30:57.090

Kelsey Cleveland: The mountain air felt cooler when we joined throngs of tourists on the vast veranda overlooking surrounding forest and the city.

183

00:30:57.960 --> 00:31:08.220

Kelsey Cleveland: On our way out a smaller building caught my attention, so I headed over for a closer look, you could join me at the he equities or though 100 Jesus hall.

184

00:31:08.730 --> 00:31:21.300

Kelsey Cleveland: Inside the open air, building 200 small stone sculptures were arranged in 17 grows, they were red bibs and knitted caps and red, orange or light blue, which made them resemble babies.

185

00:31:21.660 --> 00:31:33.450

Kelsey Cleveland: there be a terrific expressions reminded me of statues i'd seen a Buddha my chest tightened with unexpected sadness, or they babies know Jesus for last babies.

186

00:31:34.290 --> 00:31:43.320

Kelsey Cleveland: Last babies, who are never born because of abortion stillbirth or miscarriage none of those words were in my Japanese vocabulary.

187

00:31:43.680 --> 00:31:55.110

Kelsey Cleveland: So I asked you to repeat what she said and searched for the words in the dictionary, then I understood my sadness, when looking at the statues, the sweet stone statues gave women, a symbol for their grief.

188

00:31:55.620 --> 00:32:08.940

Kelsey Cleveland: I imagined grieving parents securing the bibs under the statues chins in Japan last babies are counted and commemorated in solid stone the gaze of the Jesus said we existed, we died and we mattered.

189

00:32:10.530 --> 00:32:18.180

Kelsey Cleveland: I followed up into the steamy bathroom at the Center covering my pelvis with a thin Japanese hand towel made from cotton.

190

00:32:18.600 --> 00:32:28.200

Kelsey Cleveland: When you go and I had arrived home from Kyoto all costs on my host mother greeted us with the news that the bathtub and my host families Nagoya home had broken.

191

00:32:28.800 --> 00:32:33.480

Kelsey Cleveland: If we wanted a bath we had to visit the Center and neighborhood communal bathhouse.

192

00:32:33.900 --> 00:32:43.770

Kelsey Cleveland: Women glanced in my direction before returning to their bathing rituals embarrassment and the heat turned my face bright red the air smelled of soap and shampoo.

193

00:32:44.310 --> 00:32:48.780

Kelsey Cleveland: Naked Japanese women of all ages and sizes were at various stages of getting clean.

194

00:32:49.200 --> 00:33:05.790

Kelsey Cleveland: The women didn't hide their nakedness or seem ashamed of unruly pubic hair scars of Syrian sections grouping breasts or dimple bottoms a daughter washed her elderly mother's back friends chatted the young girls there witnessed a timeline of women's bodies as they age.

195

00:33:06.840 --> 00:33:13.200

Kelsey Cleveland: You can I sat on a joining plastics tools beneath shower heads hold out your arm confused I did as told.

196

00:33:14.370 --> 00:33:22.560

Kelsey Cleveland: She put her arm next to mine and laughed look my skin's paler than yours you're right I assumed Caucasian skin was always paler than Asian skin.

197

00:33:23.340 --> 00:33:31.380

Kelsey Cleveland: I joined you go on a tour from bathtub bath tub and steamy bathing room first I sank into a jacuzzi tub letting the bubbles relax my muscles.

198

00:33:31.650 --> 00:33:37.590

Kelsey Cleveland: And melt away myself consciousness I dipped a toe in the next tub with scalding water and skipped it.

199

00:33:38.100 --> 00:33:48.030

Kelsey Cleveland: A pine scented tub with green water reminded me of the smell in the mountains in Kyoto, my thoughts shifted from discomfort of being in a room filled with naked women to relaxation.

200

00:33:48.660 --> 00:33:56.400

Kelsey Cleveland: When I submerged my body in the last bath a strange tingling sensation like pins and needles course through me and made me numb.

201

00:33:56.790 --> 00:34:08.220

Kelsey Cleveland: I scrambled out of the tub not in pain, but in confusion, the tub sign stated stated Thank you Bhutto, which, translated as electricity bath my eyes widened in shock.

202

00:34:09.540 --> 00:34:15.240

Kelsey Cleveland: Our cheeks rosie from the bath you can I walked home holding bags with our toiletries after getting dressed.

203

00:34:15.870 --> 00:34:28.860

Kelsey Cleveland: did a bath have electricity running through it, I asked when she replied, yes, I tried to keep the judgment out of my voice when I asked isn't that dangerous she assured me and wasn't undeclared it helped relieves diff shoulders and back pain.

204

00:34:30.000 --> 00:34:37.920

Kelsey Cleveland: Now I often think of the folding fans, like the one I purchased in Kyoto and how much it was like my experiences living in Japan.

205

00:34:38.370 --> 00:34:46.950

Kelsey Cleveland: At first, the culture and customs were opaque because I couldn't understand the entire picture, like a fan unfolding I grasp more fold by fold.

206

00:34:47.400 --> 00:34:51.720

Kelsey Cleveland: clothes, the design on the fan remained hidden revealing only the background color.

207

00:34:52.200 --> 00:34:59.160

Kelsey Cleveland: A fan started from a single point until the wooden blades spread out rose up representing life's many paths after birth.

208

00:34:59.580 --> 00:35:07.440

Kelsey Cleveland: First, a few scattered pink petals appeared on a blue background, as the fan unfurled followed by several clusters of blossoms.

209

00:35:07.800 --> 00:35:14.370

Kelsey Cleveland: The knowledge that emerged about Japan often took me by surprise, like the jizo or bath charged with electricity.

210

00:35:14.880 --> 00:35:27.360

Kelsey Cleveland: During my exchange The more I understood about the culture and language made me realize how little I knew I suspected my life's path would continue to include Japan again, even if I didn't know how the future would unfold.

211

00:35:29.910 --> 00:35:33.780

Maryann Aita: Thank you so much for sharing I love this even more now that i've heard you read it.

212

00:35:34.920 --> 00:35:45.270

Maryann Aita: So just to keep time i'll ask one question which is that this piece is part of your book right so, can you tell a little bit about how this fits into the story.

213

00:35:46.020 --> 00:35:58.710

Kelsey Cleveland: Sure, so this fall is probably in the first quarter of the book and the scene in Kyoto were at the kilometers temple where the.

214

00:35:59.280 --> 00:36:13.800

Kelsey Cleveland: The about the Jesus the Jesus become a theme later in the book when i'm living in Japan and experience miscarriage myself and the jizo helped me heal by living in Japan and knowing the background of those.

215

00:36:15.720 --> 00:36:15.990

Kelsey Cleveland: yeah.

216

00:36:16.830 --> 00:36:23.070

Maryann Aita: That sounds wonderful I mean it sounds like a wonderful story a difficult experience, but thank you so much.

217

00:36:23.370 --> 00:36:23.850

Kelsey Cleveland: Thank you.

218

00:36:28.320 --> 00:36:30.960

Sofie Harsha: And where are you at with the book.

219

00:36:33.630 --> 00:36:43.650

Kelsey Cleveland: Sure it's written and it, I have a proposal and i'm seeking agent representation or independent press representation.

220

00:36:44.490 --> 00:36:46.830

Sofie Harsha: amazing Thank you so much for being here.

221

00:36:46.890 --> 00:36:49.650

Sofie Harsha: And thank you yeah we're all rooting for you.

222

00:36:50.100 --> 00:36:51.450

Sofie Harsha: For sure, thank you.

223

00:36:58.830 --> 00:37:06.930

Sofie Harsha: Okay, this is our final raffle This is all our volumes, plus the great parts.

224

00:37:08.340 --> 00:37:24.540

Sofie Harsha: You can see they're all different designs our designer caitlin is amazing um you can see that volume, four and five have been represented oh yeah kate's got an array of the first three and.

225

00:37:25.680 --> 00:37:28.530

Sofie Harsha: i've got five let's see now that there you go.

226

00:37:30.240 --> 00:37:39.990

Sofie Harsha: That is actually that artwork is actually a 18 year old I believe from California so love representing those young artists as well.

227

00:37:41.010 --> 00:37:46.170

Sofie Harsha: Okay, so all five volumes plus great pause who's it going to be.

228

00:37:47.160 --> 00:37:48.480

Kate Barber: Right let's see.

229

00:37:49.920 --> 00:37:50.160

Kate Barber: here.

230

00:37:51.990 --> 00:37:52.920

Kate Barber: Number two.

231

00:37:53.610 --> 00:37:54.600

Sofie Harsha: Number two.

232

00:37:56.970 --> 00:37:57.720

Sofie Harsha: Number two.

233

00:37:57.780 --> 00:37:58.890

Kate Barber: it's Adam.

234

00:38:03.270 --> 00:38:04.740

Sofie Harsha: When I go out i'm.

235

00:38:06.300 --> 00:38:08.220

Sofie Harsha: All right, Adam send me your address.

236

00:38:09.450 --> 00:38:13.560

Sofie Harsha: And we will get all that to you, congratulations.

237

00:38:18.630 --> 00:38:26.640

Sofie Harsha: All right, and last but definitely not least we have ELISE so excited to hear her poetry in her voice.

238

00:38:30.810 --> 00:38:44.670

Raye Hendrix: Hello i'm i'm Ray and the poetry editor here at press pause or triple P, as I like to call it like diners drives diners drive ins and dives i'm a triple P anyway um.

239

00:38:46.950 --> 00:38:56.580

Raye Hendrix: It is my absolute privilege to introduce ELISE for Salah and her work, this was my first year as a press pause poetry editor.

240

00:38:58.110 --> 00:39:09.450

Raye Hendrix: And it was really special for me to first of all to get to introduce anything here and to work here second of all to introduce her to get to introduce elise's work specifically.

241

00:39:10.200 --> 00:39:19.290

Raye Hendrix: She has two poems in the forthcoming issue, which is why there's not a link yet because you'll have to subscribe to get that one um.

242

00:39:20.070 --> 00:39:35.970

Raye Hendrix: There, I think that that are watching me and I won't hold a vacancy and the questions that I asked later on, are going to be related to those to that I think she'll probably read more than just us to um but i'm thrilled to get to introduce ELISE in her work deal.

243

00:39:37.320 --> 00:39:51.150

Raye Hendrix: So, at least for Salah is a pushcart nominated contributing writer for rebel society whose work has been published in circle show called magazine crack the spine entropy the opiate number literary and art journal.

244

00:39:51.780 --> 00:40:01.650

Raye Hendrix: And pointers review ultraviolet tribe what rough beast seem to get an elephant journal, among others, she's been dumped didn't nominated for a best of the net.

245

00:40:02.010 --> 00:40:09.900

Raye Hendrix: And is author of when will become birds from golden dragon fly press and may not have the 21st century, which is forthcoming from dancing girl press.

246

00:40:10.410 --> 00:40:18.090

Raye Hendrix: And you can find more of her work and her website or on instagram which I will drop in the chat but without further ado, at least for silla.

247

00:40:19.770 --> 00:40:24.180

Alise Versella: Thank you guys so much for having me, I just want to make sure everyone can hear me OK.

248

00:40:28.110 --> 00:40:39.360

Alise Versella: OK so i'm going to read a woman holds and vacancy from the forthcoming issue and a poem from my new book, when will this become birds, this is a woman holds a vacancy.

249

00:40:40.890 --> 00:40:47.280

Alise Versella: I am not my mother's first born an argument, let the bones of that skeleton tumble out of its closet.

250

00:40:47.880 --> 00:40:55.830

Alise Versella: My mother's wound a wounded baby bird starving in the nest she's not the only one to hold her secret in her chest.

251

00:40:56.400 --> 00:41:05.940

Alise Versella: My mother's past life in the branch split by the lightning strike such thin skin on the newborn bird I noticed, as it lives crushed in the dirt.

252

00:41:06.630 --> 00:41:18.570

Alise Versella: My mother is remaining children and her ghosts haunting the room, the unspoken hollows in the family tree my grandmother's wounded womb, a hysterectomy a piece of her removed.

253

00:41:19.080 --> 00:41:29.850

Alise Versella: A woman would carve out her organs until emptied to feel forgiven the heavy stones of the dead son she buries no photography to immortalize a memory.

254

00:41:30.270 --> 00:41:39.780

Alise Versella: A mother's remaining children and it ghosts haunting the room mother every year you swallow the moon, and a new crater is carved out of you.

255

00:41:40.200 --> 00:41:52.320

Alise Versella: I know of the craters formed in women who you're my aunt who wished her womb, could you more was told by the doctors of pregnancy, would cause more harm we're already ravished insides.

256

00:41:52.890 --> 00:42:02.010

Alise Versella: A woman's only child and the ghosts haunting the room mother, you are planet and gravitational pull a daughter is the satellite that orbits you.

257

00:42:02.430 --> 00:42:16.200

Alise Versella: Do not think her the void of light if her galaxy never breed stars, somehow, I decided my belly would never be full at the fleet ID uterine balloon a vacancy, but no one could rent the room.

258

00:42:16.830 --> 00:42:32.730

Alise Versella: I am not incomplete if you tie up the tributaries that run through me, I will have no firstborn there will be nothing to bury or mourn I will overflow and other ways, a woman remains exercising the ghosts from the room.

259

00:42:39.540 --> 00:42:46.860

Alise Versella: And this last poem from when wolves become burns is for all the dreams, I still have yet to dream and all the dreams one side.

260

00:42:48.600 --> 00:42:56.310

Alise Versella: I said I want to cast spells mother, let the pearls report from the oyster cell of my mouth, I want to taste the city's mother.

261

00:42:56.790 --> 00:43:07.080

Alise Versella: hold the earth, like a lover holds my hips about the ledge of his I won't hold secrets and empty promises I want blood oath and lightning strikes terror and a streak of a nightmare.

262

00:43:07.440 --> 00:43:20.940

Alise Versella: jolting Neil live nocturnal birds once the day set watch the girls, as they set the masks down embrace our dark nights and vulnerability that I still cry and shout so you can hear me.

263

00:43:21.420 --> 00:43:28.680

Alise Versella: Over the sting in my throat the sting of this selfies crusting waves I swear to God one day i'm going to drown and but for now.

264

00:43:29.400 --> 00:43:38.670

Alise Versella: learning how to float have a SIP of love and not get drunk all how the tide wants to pull me back with her, but I am still a stubborn woman mother.

265

00:43:39.300 --> 00:43:45.150

Alise Versella: I am learning how to take a fighter stance on shifting plates I try to pure a wet and I am graceless.

266

00:43:45.540 --> 00:43:54.840

Alise Versella: But thank God for that Thank God for my vulgar mouth and my two small hands, they hold this bleeding Oregon like an offering to know God at all, but my younger self.

267

00:43:55.260 --> 00:44:00.150

Alise Versella: That Holy Ghost authoring skeletal halls that creek a little more upon waking now.

268

00:44:00.690 --> 00:44:07.740

Alise Versella: We kept to remember what it was like to run hunched howling because it hurt to learn, I must become a beast.

269

00:44:08.130 --> 00:44:15.120

Alise Versella: Some of us nother set the pelt for wings forgot, we were made for skies and we make our own heavens from the pearly gates of our teeth.

270

00:44:15.840 --> 00:44:21.420

Alise Versella: A smile that bites back like a dog and a junkyard a warning behind a chain link fence.

271

00:44:21.810 --> 00:44:32.670

Alise Versella: We were all born in the gutter with our eyes full of stars mother, maybe we did fall to earth from Mars, but I still believe in what we've been building here, even if we burn it down daily.

272

00:44:32.940 --> 00:44:37.740

Alise Versella: aren't we all, which is set to burn up a State daily Joan of Arc and maybe I am crazy.

273

00:44:38.130 --> 00:44:48.360

Alise Versella: crazy as my feet levitate from the grass, as I dance and spin righteous divine like a dervish I spin in the grass and I do what's my cheeks I think i'm crying.

274

00:44:48.840 --> 00:45:01.890

Alise Versella: For all the lost souls who once held my dreams foaming like the seashore the mouth of their base, there is no cheddi jagan enough to break my week well I am dreaming mother do not attempt to week me.

275

00:45:03.060 --> 00:45:04.620

Alise Versella: Thank you guys so much for having me.

276

00:45:11.100 --> 00:45:14.280

Raye Hendrix: Okay well i'm obsessed with your poems um.

277

00:45:16.050 --> 00:45:23.760

Raye Hendrix: I I also like because i'm obsessed with them, maybe you want like a little overboard on my question, so if we only get to one of them that's fine.

278

00:45:25.110 --> 00:45:26.400

Sofie Harsha: We have okay right.

279

00:45:27.210 --> 00:45:39.090

Raye Hendrix: Okay, great I write questions like the the PhD students, that I am they're like those big like i'll just i'll just do um so like your work in both the poem that you.

280

00:45:39.900 --> 00:45:49.560

Raye Hendrix: The poems that you have coming out with us and and the one you just read has this kind of beautifully balanced tension between things that are visceral and violent.

281

00:45:50.010 --> 00:45:57.090

Raye Hendrix: And then there's this like vulnerability paired with that and sometimes even like funny things like you in.

282

00:45:57.690 --> 00:46:14.640

Raye Hendrix: And I think the debtor watching me you pray to women like for a moment you're like dear Whitman blessed is compost which is wonderful i'm so I was wondering if you would talk a little bit about that dichotomy and what that process is like internally in your writing practice.

283

00:46:15.690 --> 00:46:18.270

Raye Hendrix: However, however, that dichotomy comes about, for you.

284

00:46:19.320 --> 00:46:19.620

Alise Versella: Oh.

285

00:46:23.160 --> 00:46:32.010

Alise Versella: that's a heavy question, I think I think it's always because I feel so out war with myself, it turned in internally.

286

00:46:33.180 --> 00:46:53.280

Alise Versella: Most of my poems stem from not being able to make sense of my own feelings, so I guess that dichotomy is like the chaos that's going on inside me and trying to make sense of it, and also to work through it, because some of the subjects are quite painful lately.

287

00:46:55.080 --> 00:47:03.540

Alise Versella: And it's about towards the end of the poem I just want to have overcome something and I guess to be cliche find the light at the end of the tunnel.

288

00:47:06.630 --> 00:47:10.290

Raye Hendrix: No, I love that I love a cliche there cliches for a reason like yeah.

289

00:47:11.460 --> 00:47:12.090

Raye Hendrix: Thank you.

290

00:47:13.380 --> 00:47:16.770

Raye Hendrix: Okay, well, I will, if I have time i'm going to ask the second question.

291

00:47:18.570 --> 00:47:27.570

Raye Hendrix: Because you have in both the poems that you read today and in the ones that are, I know, one of them is forthcoming, but in the poems in all the columns that i've heard from you now.

292

00:47:28.080 --> 00:47:36.120

Raye Hendrix: And there's this kind of like leaning into like magic almost or like this kind of esoteric knowledge that happens.

293

00:47:36.630 --> 00:47:42.030

Raye Hendrix: If they lean into a kind of knowing that isn't exactly straightforward right so in in your.

294

00:47:42.600 --> 00:47:54.720

Raye Hendrix: In the first column, I mentioned that you didn't read your speaker has a conversation with a dead dough saying like speaker says tell me something soothing and the doses empty sockets are still seeing a third eye type of knowledge.

295

00:47:55.740 --> 00:48:04.770

Raye Hendrix: And then in a woman holds a vacancy you kind of have these striking moments were both the children and the lack of children are these opposing forces that make meaning out of wanting.

296

00:48:05.310 --> 00:48:13.350

Raye Hendrix: i'm so i'm kind of wondering about like what what logics of knowledge, do you find yourself gravitating towards and how do those work in your poems.

297

00:48:15.180 --> 00:48:17.520

Alise Versella: I feel like i'm always.

298

00:48:18.630 --> 00:48:43.740

Alise Versella: i've always been very with she I guess dabbled with the wiccan back in my middle school days and I like the idea of there something more out there than just us that magic exists, you know, however, you might define that and I find problems to be like little cell phones.

299

00:48:44.790 --> 00:48:54.510

Alise Versella: And just it's magical what we create on a daily basis and yeah i'm always looking to to nature for signs.

300

00:48:55.680 --> 00:49:14.310

Alise Versella: I pulled tarot cards for writing prompts sometimes even but yeah all this symbolism of life and just different spirituality i'm really help guide me through my life and, in turn, end up in my poems.

301

00:49:16.260 --> 00:49:25.470

Raye Hendrix: Oh, thank you, I love that I love pulling tarot cards for proposing problems that's incredible i'm also a little twitchy myself, so I feel like maybe that's like.

302

00:49:27.000 --> 00:49:29.970

Raye Hendrix: You know, which is connecting across the bond of poetry.

303

00:49:32.400 --> 00:49:37.590

Raye Hendrix: Well, thank you so much for reading and for answering my completed questions.

304

00:49:38.640 --> 00:49:40.170

Alise Versella: Thank you so much right.

305

00:49:42.630 --> 00:49:46.770

Sofie Harsha: Thank you Lisa was incredible everyone was incredible.

306

00:49:46.770 --> 00:49:49.650

Sofie Harsha: Tonight i'm so glad I feel like it's.

307

00:49:49.650 --> 00:49:56.940

Sofie Harsha: really good energy tonight and i'm really grateful for everyone i'm actually going to do one more raffle we can believe it.

308

00:49:57.990 --> 00:50:04.530

Sofie Harsha: I know surprise, surprise raffle whoever wins this one gets to choose two things.

309

00:50:05.670 --> 00:50:08.640

Sofie Harsha: From the store anything you want to say.

310

00:50:10.500 --> 00:50:10.920

Sofie Harsha: Okay.

311

00:50:14.040 --> 00:50:19.080

Kate Barber: game pause I pulled the numbers back in my bucket so i'm taking out the ones who have already won.

312

00:50:21.240 --> 00:50:21.570

Sofie Harsha: It.

313

00:50:24.810 --> 00:50:25.140

Kate Barber: Okay.

314

00:50:25.560 --> 00:50:26.280

Sofie Harsha: You can't wait to get.

315

00:50:26.730 --> 00:50:28.350

Kate Barber: fun Adams number, so if I if I.

316

00:50:29.010 --> 00:50:30.150

Kate Barber: Get out of mumbling again.

317

00:50:31.920 --> 00:50:32.610

Kate Barber: All the others.

318

00:50:34.080 --> 00:50:35.340

Kate Barber: Okay, here we go.

319

00:50:36.690 --> 00:50:38.580

Kate Barber: I have 18.

320

00:50:41.760 --> 00:50:43.050

Kate Barber: And there's some people jumped out.

321

00:50:44.490 --> 00:50:45.690

Kate Barber: mean by still here with 18.

322

00:50:46.830 --> 00:50:48.120

Kate Barber: Okay, pulling again.

323

00:50:49.320 --> 00:50:50.880

I think we do let's see.

324

00:50:52.560 --> 00:50:53.550

Sofie Harsha: who's got a team.

325

00:50:56.580 --> 00:50:57.570

Sofie Harsha: colleen still here.

326

00:50:58.830 --> 00:51:00.480

Sofie Harsha: No, no okay.

327

00:51:01.980 --> 00:51:06.450

Kate Barber: Now I have 1515 still here.

328

00:51:09.000 --> 00:51:11.340

Kate Barber: can't leave early they need on the raffle prize.

329

00:51:15.720 --> 00:51:16.110

Kate Barber: again.

330

00:51:21.300 --> 00:51:23.880

Kate Barber: A couple stuck my hand okay 14.

331

00:51:26.610 --> 00:51:27.630

Kate Barber: it's caitlin.

332

00:51:28.170 --> 00:51:28.920

me.

333

00:51:30.270 --> 00:51:38.610

Sofie Harsha: All right, give us your address info press pause press that order se harsha press press press that or pick the two things you want, and we will send them your way.

334

00:51:40.560 --> 00:51:48.480

Sofie Harsha: Before we leave anyone have we have really time for one or two questions before I put the writing prompts up.

335

00:51:49.560 --> 00:52:10.470

Sofie Harsha: And again, all of our readers have so kindly included a writing prompt I as I i'm sure all of us, writers in the room, love to hear readings and then go straight to writing, especially if they're as good as the ones tonight so um anyone have any questions for our readers.

336

00:52:20.880 --> 00:52:21.240

Sofie Harsha: going.

337

00:52:22.530 --> 00:52:22.980

Maryann Aita: Well, I have.

338

00:52:23.070 --> 00:52:26.910

Maryann Aita: A question where maybe everyone could briefly say how they found us.

339

00:52:27.360 --> 00:52:27.780

Sofie Harsha: Oh, how they.

340

00:52:27.810 --> 00:52:32.520

Maryann Aita: found press pause and I will say that I did cheat a little bit.

341

00:52:33.420 --> 00:52:34.260

Maryann Aita: Facebook group.

342

00:52:34.650 --> 00:52:42.690

Maryann Aita: One time as an introduction, but maybe if you if we want to just go around in the order that people read and say how you found press pause.

343

00:52:45.450 --> 00:52:55.860

Anissa Johnson: I found press pause because my best friend Hannah Taylor actually was a contributor a couple volumes ago and she encouraged me to submit and so that's how i'm here.

344

00:52:56.700 --> 00:52:57.090

yeah.

345

00:52:59.100 --> 00:52:59.910

Kate Barber: Thanks Hannah.

346

00:53:02.850 --> 00:53:09.030

Ricki Nelson: I found out because because I went to unc w and knowing Kate she reached out.

347

00:53:13.650 --> 00:53:23.640

Kelsey Cleveland: I found out on a binder Facebook binder for memoirists were Marianne posted a hey i'm the new editor at press pause i'm looking for submissions.

348

00:53:24.630 --> 00:53:27.810

Sofie Harsha: way to go, Marianne way to cheat that little time.

349

00:53:29.160 --> 00:53:30.090

Sofie Harsha: We got a little we got.

350

00:53:30.360 --> 00:53:32.430

Maryann Aita: We got some stuff that I was like never get.

351

00:53:33.060 --> 00:53:35.850

Sofie Harsha: All the rules we don't have social media we don't.

352

00:53:37.650 --> 00:53:37.950

Maryann Aita: I.

353

00:53:38.040 --> 00:53:39.150

Sofie Harsha: got all monitor.

354

00:53:39.210 --> 00:53:39.450

Sofie Harsha: yeah.

355

00:53:39.660 --> 00:53:42.300

Maryann Aita: I found you guys at a wp 2020 that.

356

00:53:42.300 --> 00:53:42.990

Sofie Harsha: is true.

357

00:53:43.020 --> 00:53:43.410

That other.

358

00:53:44.790 --> 00:53:45.690

Sofie Harsha: 20 oh yeah.

359

00:53:47.280 --> 00:53:47.850

Kate Barber: release.

360

00:53:48.810 --> 00:53:51.300

Alise Versella: Oh, I found you guys through a writer's relief.

361

00:53:51.420 --> 00:53:54.510

Alise Versella: And newsletter that I subscribed to.

362

00:53:55.350 --> 00:53:57.030

Sofie Harsha: cool that's awesome.

363

00:53:58.290 --> 00:54:05.820

Sofie Harsha: Alright, so i've put up the writing prompts re if you could put that link from the writing prompts and so people can take them away.

364

00:54:07.530 --> 00:54:24.240

Sofie Harsha: These are all just generously given by our readers take them if you have some time tonight or over the weekend and do some writing, and if you want to you can submit to press pause just go to our website press pause press.org.

365

00:54:25.320 --> 00:54:32.910

Sofie Harsha: hey maybe you'll write something that from these prompts and you can submit and the other thing is.

366

00:54:34.620 --> 00:54:48.900

Sofie Harsha: 10% off in the store small fair 2022 is the code until March 26 at 11:59pm so go there as well, thank you so much, everyone for coming I will put the recording up online.

367

00:54:49.380 --> 00:55:02.730

Sofie Harsha: And everyone is wonderful, and we will do this again so watch out in our newsletter you can sign up for that as well on our website again take those writing prompts write something and submit Thank you so much, everyone.

368

00:55:03.720 --> 00:55:06.210

Ricki Nelson: Thank you have a great night.