



GG Kellner

406: Using History to Write About the Future and Change the Present

Gabriela Pereira: Hello, and welcome, word nerds, to DIY MFA Radio, the show that will help you write more, write better, write smarter. I'm Gabriela Pereira, instigator of DIY MFA, and your host for this podcast. Now, let's talk writing.

Hello. Hello, word nerds. Gabriela here, and welcome back to DIY MFA Radio. Our show notes are over at diymfa.com/406 because it's Episode 406. Also, if you're enjoying the podcast, please subscribe on Apple, Google, Stitcher Radio, Spotify, iHeartRadio, you know, all the places where you might listen to a podcast, and please leave us a review. This will help other word nerds out there, discover the show as well.

Have you signed up to be a DIY MFA Radio Insider yet? This is an exciting new monthly newsletter, especially for our podcast listeners. Every month, you'll get an email from our producer with recaps of the most recent episodes, a curated Listening List of episodes on a particular theme, and other fun goodies we only share only via email. Best of all, it's free to join! The theme for April is Picture Books. And, you can become an insider by signing up with your email at diymfa.com/insiders.

Now, today I have the pleasure of interviewing G. G. Kellner. Gayle is a poet, essayist, artist, educator; and author of *Hope, A History of the Future*, which is a novel in which she imagines a peaceful, just sustainable future based on facts, legal precedence, and historical documents.

Gayle lives in a home that has been in her family for five generations. She spends most of her time creating with words, paints, and sculpture; as well walking the beaches and forests of her island home with her dog. Welcome, Gayle. It is so great to have you here today.

G. G. Kellner: Thank you so much, Gabriela. I'm excited to be here and talk with you and other word nerds. I definitely fall in that category.

[laughter]

GP: I totally hear you. When I say 'word nerds', I always mean 'we'; like all of us, including the guest and myself.

[laughter]

GP: So, I always like to start with a story behind the story; and I have to say, I'm really curious to see where the inspiration for this book came from. So, can you tell us, what first prompted you to write *Hope, A History of the Future*?

GGK: Well, you know, like any author would probably tell you, there are many lines that flow back, many threads that suddenly come together; and you're like, 'I need to do this.' So, *Hope, A History of the Future* was first conceived when I was a teacher, an educator back in 2016, and I began to listen to my students. And, these were 12-year-olds.



They hadn't even hit teenage angst yet, be deeply concerned about the state of the world, the state of the planet; and even wondering if a human being should even be here. Like they were that despondent and hopeless. I also heard that reflected in my own adult children's conversations. And, that was the beginning.

Like, yeah, one thing that I could do, if I could write a book that imagined a future where things worked out, and I needed and felt like my special calling was because I have a background in history, I'm an avid reader, that this possibility actually exists closer to the surface than most people realize.

And so, that really motivated me. I was ready to do something else, and I didn't know what was going to be next for me. So, I actually quit my job, broke into my tiny retirement account and set out to write *Hope, A History of the Future*.

GP: So, I want to unpack that a little bit, because I think a lot of us are used to reading books about the future that are kind of bleak, and they're bleak in different ways. Sometimes they're bleak because it's like technology has taken over the world, or they're bleak because it's like post-apocalyptic and you know, that whole thing.

It's kind of rare to see a future imagine that is realistically hopeful. Like there's also the utopia, that's actually darker beneath the surface than we really think. But like, this is not that. This is truly hopeful look at the future. So, can you talk a little bit more about that? Because I feel like you are tapping into something that isn't always the theme that we see when we see future-based stories?

GGK: Mm-Hmm. That had been my experience as well. And, my sense, in general, was just that the world right now just really needed to be able to imagine what a hopeful, sustainable, peaceful, just future looked like. And, I realized that it's hard as humans, we're really hardwired to see problems. We're hardwired to see it, which is important. You want to--

You know, you got to see that tiger coming at you [laughs] to get out of the way, evolutionarily speaking. We have to though move beyond that to imagining what's possible if we want to get there. Like, it's very hard to live out a positive future, unless you have some kind of vision of what that might look like.

And, it's not that my vision is the only vision or it isn't that, but most people, I would say, around the world, 99-point-plus people around the world; want peace, want justice and want to live in a verted sustainable world. We actually have something we all agree on.

GP: Yes, 100%. You know, this is going to sound like a totally weird tangent, but I promise it does relate.

[laughter]

GP: I've been binge watching Star Trek episodes. So, I watched like Star Trek: The Next Generation, I watched the whole series and now I'm working my way through Voyager.

One of the things that I find that does come up, I mean, and it's different, but that's probably the only other thing that I've seen that actually imagines a hopeful future, as opposed to like something where maybe it's a little hopeful, but then it all goes wrong.

And even that, like, doesn't quite go well all the time. I mean, they still have wars. They still have a lot of problems that they're dealing with. So, to me, it's just fascinating this idea of imagining this hopeful future and having that be something that could realistically even be achieved.



GGK: Yeah.

GP: Of course, from a storytelling perspective, that does pose problems, right? Like stories are driven by conflict, right? So, can you talk a little bit about how you manage that in this book to have that hopeful future, but then also maintain that conflict so that readers are continuing to turn pages?

GGK: Yes. Thank you for that question. I want to be clear for those people who pick up *Hope, A History of the Future*, it does take the readers through the possibility of what a collapse in environmental societal collapse might look like, but it carries them beyond the horizon of catastrophe to a peaceful just world that arises after that.

While still asking the question throughout the book, do we have to wait and have a collapse to get there? So, it does play with fire. It takes a very hard and honest look at what could happen if we continue on the path that we are, particularly with climate chaos. But it also lays out a case, like I said, a case based in historical precedence that for peace or justice and for sustainability.

I do so by including in the back matter, after the novel itself, its conclusion, the back matter is filled with documents such as the Universal Declaration of Human Rights that was signed in 1948, by nearly all of the world's leadership.

Also, documents such as a Treaty for Renunciation of War, a little-known 1928 treaty that at the time, was well-known all over the world, but it's been forgotten that we had reached an agreement for peace around the world.

So, I include that as well as things such as the *World Peace Through World Law*, which is a fascinating book written in the late 1950s, that outlined, how do we create? It's a step-by-step guide, and I referenced that in the book. There's also the Parliament of the World's Religions Fifth Directive that I include, which talks about sustainability and a commitment to caring for the earth.

So, to get back to your question, how do you keep the tension? The tension is there because of the reality we're living in; and the story asks the question, how do we get to this place? And, do we have to actually go through a collapse to get there?

GP: Yeah. So, let's unpack that a little bit more because our listeners who maybe haven't had a chance to pick up the book and read it already because it just came out, but they might be thinking, wait a minute, is this a novel? Or is this like-- It's supposed to be a novel, but wait a minute, it sounds like we're talking about climate change and stuff.

[laughter]

GP: There is a through-line, there's a story thread; and it all starts with a book. So, can you talk about how the story begins and why that's so important?

GGK: Yes. I hear two questions in there. One, is it a novel or is it a book of facts? And, what I would say is *Hope, A History of the Future*, the book actually walks that tight rope between fact and fiction. And, in fact, I wanted to come up with a whole new genre.

I've been calling it *faction* because it's a fact-based fiction, [laughs] but the book itself, the story is, and without spoiling it for anyone, but hopefully to offer a little entry, a history book from the future falls out of time and space and into this, into the Denzell family home. And, each of the family members picks up the book and reads a different section in it.



And, the book itself is a character in the story. It has some magical qualities along with the cat, Plato, their adopted cat, that's come to live with them. And, the cat and the book work together to rather magically; and in a fun way, reveal potential futures to the Denzell family and to the readers of the book.

But I emphasize potential futures because, of course, no one actually knows yet what our future will be; and I am a strong believer that we can influence it. And, my hope with this book is it's nudged that future to a more positive outcome.

GP: Yes. So, you mentioned the cat, and we were chatting before we started recording this about how I also happened to have a cat that lives in my office, very similar to the cat in the book, although our cat is not named Plato. And, I'm curious also, because you mentioned that, you know, you have a dog, your website mentions that you're allergic to cats. So, like why a cat?

GGK: [laughs] Well, I am allergic to cats and I don't actually have a cat, but I am constantly entertained by the cats that my family and friends have. I find them intriguing characters and slightly other-worldly and pretty magical. So, they're a perfect trickster character in a book, I think.

And, I so enjoyed the humor and the affection and the surprise that the cat as a character in the book brings; and enough so that Plato, the cat, in the story made it to the book cover. So, right under Hope, A History of the Future: A Novel by G. G. Kellner, you see coming up from the page, just the ears and green eyes of a cat [laughs] as if it is looking right at you over the edge of the book.

GP: I love it. So, let's talk a little bit more about the story a little bit more, and obviously we want to avoid spoilers, but I want to dig into how you framed this book with the family that receives the history book, and then things unravel from there.

They're reading the book, but they're not reading the same sections. So, like they're each reading different parts. Can you talk a little bit about how the family, the Denzell family, and then how the family that appears in the narrative, like how all these things are tied together?

GGK: Well, I have to be careful because there is a spoiler potential in that one of the things that the reader uncovers as they go through is the possible connection between the family that's reading the book and the characters that they're reading about, the people that they're reading about that are living in this future world.

One of the things, people who might be interested, especially if you're a writer or aspiring writer, one of the things I wanted to do was find the characters that could relate to lots of different people, because this book is really intended for readers, you know, 14 to on up to 104; it's really intended for everyone.

And, to make it appealing to everyone, I wanted to look at the future and our present world from many different perspectives with regard to age, and even with regard to cultural background.

So, the Denzell family is actually a mixed family, a mother and a father who come together. They already had children, so those children are tied into the story as well as a child that they conceive together. Her name is Grace, and she is the youngest member at about 10 years old, who picks up the book and she always opens it 100-years-plus into the future.

And, she reads about this peaceful just Virgin world, and what it looks like to live in that, a place where people travel widely because there's no war; they sing, and they are involved in lectures and sporting events.

And, most of all, dancing, in her case, the character that she is attached to in the book, gives us a peak into what it looks like to live in a world where we get it right, where we're in tune and not



overrunning the nature around us, but living peacefully, living in a just society, living in a world that has recovered from the current climate crisis that we're experiencing.

GP: That's really fascinating. And, what jumped out at me also is, you know, you mentioned that this is a blended family or a mixed family.

GGK: Yeah.

GP: And, that in many ways, the character of Grace is got like a foot in different worlds. And, there's also like a character, the 'Little Bird' character that has her foot in many different parts of that world as it evolves. And so, I definitely see like parallels of like, which characters are the ones that are like connectors between the times, and then which characters are the ones that are more sort of firmly planted in their place and time?

GGK: Yes. You know, the story, it spans seven generations. So, in that, you know, you get to see people at many different ages and stages in their life as well. So, Grace, as we started to talk about the youngest character, the child of Joyce and Mark Denzell, she opens the book and she discovers this beautiful peaceful world. There's also a companion character that's in the book.

And, these are survivor stories that Joyce is primarily reading, but also the older children pick up and read, and Mark as well. And, there's a story of a young girl who miraculously, rather miraculously, survives a climatic collapse and goes on to create her--

She eventually comes is given the name 'Little Bird' because the birds become her second family after her first family passes, and before she meets her third family. And so, not only does the cat interweave in the story, but so do animals.

And, she has, kind of, a sacred relationship with one bird in particular, a Crow named Aloret, that she rescues. So, every character in the story--aspect of the book has a parallel character of readers that are in the Denzell family, picking up this book and opening and reading the story.

GP: So, when you came up with this idea, this sort of structure, that like, it's almost like the never-ending story. Like, there's the part that's in the book, and then there's the part that's like outside of the book. And in this, we have like the family, the Denzell family that's reading, and then the stuff that's happening, the whole, you know, a hundred years of stuff that's happening in the story of the book itself. How did you come up with that framework for it?

GGK: It's a really good question, was a fun story how I came up with the opening; and it came to just unfold after that. I was actually in my kitchen making a cup of tea and I heard a clatter in my own home library, which is really just a glorified hallway, but being a great lover of books and words, I, of course, have overflowing shelves and has lined this, it's a wide hallway. [laughs]

And anyway, I hear this clatter in the other room, I'm sitting making a cup of tea and getting ready to sit down and work on the book. And, I hear this clatter and I walk in and I open the door; and there in the middle of the floor, laid square with the walls and the rug, is a book laying upside down, no explanation of how it got there.

And I use that then as the opening in the story of Hope, A History of the Future, where Joyce walks in, and she finds a book that has fallen out of time and place and into our family's home; and it's a history book from the future. So, this one, the actual story, it was like a dictionary. And so, it fell out of time and space, and seemingly-- And, I did almost like what Joyce did; I turned and looked up to see if there was a hole in the ceiling.



[laughter]

GP: So, that's an ambitious undertaking, especially for a first novel; and this is your debut novel. So, how did you get organized? Like, once you had that image of, this book falls essentially out of the sky, but not through the ceiling, like out of nowhere, and it's from the future and you have the family that's reading it, the stuff that's happening in it.

So, you have that idea. You know, it's one thing to have the concept. It's a very different thing to have the whole story figured out and understanding like, who's going to read what part of the book and why are they reading that part, and things like that? And then, what order are you putting all of these events in?

Because as we've already mentioned, they don't necessarily read the same parts or in the same order. So, like the reader is, kind of, jumping back and forth between the far future and the closer future. So, how did you stay organized? How did you figure out how all these threads would weave together without losing your mind, basically?

[laughter]

GGK: Well, I think you're making a pretty big assumption, but I didn't lose my mind--

[laughter]

GGK: But there were times when I was just like, 'Gayle, what are you doing? You have bitten off a huge, huge task.' But I always remember, I think it was Shel Silverstein's poem where the little girl eats a whale. And, how does she do it? One bite at a time. So, I just would think of it like that. So, every day I would just continue to work on it.

I did take a huge piece of butcher paper and cover one entire wall with the butcher paper. And then I took all the little notes and Post-Its, and I put them, taped them, attached them to this big piece of construction paper that where, I had literally just with a large arms movement, the whole arm drawn big lines of the intertwining story.

So, I drew the storyline out. And, at the time when I started, had three main storylines that I was working with, so I drew those out and I could see how they interwove visually. And so, that really helped me organize it.

And then the other thing I think I did that was possibly contributed to that is I learned to only keep one version of the story, because you can imagine there could have been many, many versions; and any writer who has probably experience this. You can get going and you've got so many versions. You don't know what to do with them. So, I kept only one live version.

If I wrote something and I wasn't sure if I wanted it or not, it stayed in basically, a dead file that I could retrieve if I wanted it, but I only kept one live version of the story. So, that was one of my ways of organizing it. I also packed my chapters so that they were self-contained, and I had the ability to move my chapters around in order to interweave them with one another.

GP: I like that. And, I like this idea of the self-contained chapters because the chapters aren't especially long. So, even though we have in, at least, so far as I've been reading, we've got the part that's the Denzel family part of the chapter. And, sometimes it's woven throughout. Sometimes it's just the start.

And then, we kind of jump into the story of the history book, but each one is kind of a contained nugget that then you could very easily move one to a later point of the story or shuffle them around. And, it wouldn't necessarily change the composition of the individual nuggets, as it were.



GGK: That's exactly right. That's exact-- And, that happened as the story unfolded because at one point, I realized when I first wrote it, it was a fairly linear story.

And then, I realized, 'oh, I want to bring more of the vision of what the world could be to the front for the reader so that they will help carry them through the harder parts of the story so that they can see an inkling of the happy ending throughout, but earlier in the story.' So, because I had contained those chapters fairly tightly, I could move them.

GP: Yeah. I'm glad you did it that way because I have to say like, I was reading, I think it's Chapter Three, where the mother, Joyce, is reading the parts that are not necessarily pleasant about the time before; and it's hard.

I mean, there are parts of that, that chapter that are, you know, in the history part that are not necessarily super-happy, optimistic, uplifting, hopeful. I could see it being really hard to get through to the future part that is more optimistic if we didn't have hints of it sooner.

GGK: Yes. I think that one of my motivations for the book is that, I think in order to move to that future that I believe most people want - a peaceful, just, virgin society - we have to take a hard look at what happens if we don't do that, if we don't move in that direction; and that's very difficult.

But very important piece of, I believe all our civic responsibilities as members of this planet to go ahead, pull our heads out of the proverbial sand, as difficult as it is, and take a peek at where we're going, if we do nothing. But what may surprise readers when they do that, is that when you face your fears, you also begin to overcome them; and it frees you up to act, and to work, and to move towards and believe in the possibility of something better than that.

GP: Yes. I totally, totally hear you on that. And, at the same time, I think as an author, it's a smart move to give readers that, stuff that they need to take a hard look at, but then also give them like the palette cleanser--

[laughter]

GP: -of the things that are maybe more optimistic as a way of like easing into that self-discovery. You know, because there can be a point where sometimes, you know, and we see this all the time when people are too extremists and they're too hardcore negative. Like, 'if you don't do it like this, it's bad, bad, bad.'

And then, people start putting their fingers in their ears and going, 'La La La La, I don't want to listen.' You know, it's like we almost revert to like that childish state, if we don't give ourselves a reason to see beyond the really negative stuff. Like a lot of folks, I think, could have that knee-jerk reaction of just not wanting to listen at all.

GGK: And, you know, I'm very aware of that because I feel the same way myself. You know, it's like, I've been there, I've moved to the other side of that to a large degree. But that's one of the reasons I'm a little bit like Mary Poppins, you know, you want to take your medicine with the sugar. [laughs]

GP: Exactly.

GGK: So, the book is fun. It's an adventurous story. There's a dash of magic, a little romance, mystery. It's a fun story to read as well, I hope for readers, but I don't want to say it is an honest look at what could happen if we do nothing, but it is also a look at what we could create; and we have reason for hope, and we have reason to believe it's possible.

GP: Yes, 100%. So, as we talked about this book and how you sort of put it together, how you



mapped it out; you've also referenced that it's grounded very much in facts, that it's grounded in research that you've done and that you took, kind of, a historian's approach to writing about the future, which could seem contradictory to some.

But people who study history know that like there's a reason we study history so that we can then look to the future and see where things are going to go. Like, we understand the future based on what we understand of the past.

So, can you talk a little bit about how you made those connections? What were the things you were looking at, and then how did you extrapolate from them in order to come up with this picture of the future? Both the, you know, not great part that we have to get through, and then the optimistic end-result.

GGK: Well, I think that something that most people believe is that the world is actually worse off now than it was before, whatever before means. And, in fact, if those people would dig a little more deeply into history, will realize that actually things are getting better.

And, that may surprise readers, and I think most of us, because we're overwhelmed with media accounts of things that are happening that are negative. It can feel like things are getting worse, but the facts don't bear that out.

The fact is, is that there is less poverty, there is less disease, there is less more than there has ever been in the past; and that is difficult, I know, to kind of grapple with because we're like, that doesn't seem true.

But if you take an empirical look at it, actually it's true. There's some wonderful books out there that help people understand that. I'm trying-- I'll come back to it. I'm looking at a pile of books.

My bed is covered in books. My couch is covered in books. My bookshelves are, needless to say, stack full. So, I'm looking around for the book I'm referencing, in particular. But I came to that realization when I actually read a book myself written by a several, I think they were Cambridge professors. I read like the 13th edition.

This had been out for a long time, and it was a history. It was called The History of the World. It very much modeled the, actually, book that falls out of time in space. I'm like, 'well, what if that book fell out?' But you know, this book that I'd been reading just prior to writing this, was The History of the World.

And, it took a fascinating look of at the world, and it spun through time revolving, spiraling upward around the world, through continents and cultures. It came as a revelation to me that the world was becoming a better place, and we just have to take it to the next step.

And, of course, I do have to say with the caveat that the environment is in worse shape than it has been, and that we are, we do need to address that issue, first and foremost, alongside the issues of peace and justice.

GP: So, I'm curious because when you were describing all of that and you were saying like, you know, "A lot of people think that we are in worse shape now than we were before," When you say 'before', is it like the 1950s? Or are we talking like before, as in, before the industrial revolution or before the "Dark Ages"? [laughs]

I mean, there's a lot of 'befores', right, that we could go back to. And like, I can see how things are a whole lot better than the "Dark Ages". Like things were not great for vast majority of people, at least in the Western Hemisphere, in like Europe, as it were, the parts that, you know, unfortunately are highlighted in most history books these days, like things were not that great for the vast majority of those folks.



And then, you know, things have improved, but there are certain things that we look at and that I can see people looking on a more compressed timeline, being a lot more unsettled that things have continued to get worse, or they haven't improved at the rate that we would want them to improve. So, can you explain that a little bit more?

GGK: Absolutely. What a good question. Yes. When I say before, I'm reaching out with my arm and making a giant arc, [laughs] because I am talking the 'before' in all of recorded history. I mean, in the time of, for example, Genghis Khan, it was normal if you wanted something, you just, within wiped out a city, killed all the women, the children, as well as the men that might be fighting; and you took it and you didn't look back, and that was considered normal and fine.

So, I'm looking at the broad reach of history. And, even if you go back a few hundred years, people had much shorter lifespans; poverty was more common, famine was common, disease rampant. I think that it's easy because we don't focus on the things that are working. We focus on the things that aren't working.

So, it gives us a false understanding about the actual state of the world. That is not to say there aren't terrible things that are happening; obviously, from pandemics to wars, invasions, but they actually are happening far less than they used to. And, I encourage listeners to go research that themselves; you can look at indexes of poverty, you can look at indexes of violence.

You can look, particularly, the aspects of wars. You can look at food availability. There's a lot to feel hopeful about, but we do have serious work in front of us. No question about it. And, I don't mean to-- I'm not a Pollyanna. I look straight at the facts; and these are the conclusions I've drawn, even though I can see the many, many issues we have to face.

GP: Yes. So, I can totally see how it makes sense that things are a lot better now compared to before, you know, like at the dawn of history or what have you, the smaller increments are kind of a different beast though, right? Like the changes from, you know, decade to decade. But I'm also thinking about this idea of impact.

So, like you gave the example of people invading, you know, in the days of Genghis Khan, invading a village or a town, and just killing everybody, taking what they want and doing whatever they want. That's a different thing. Or the impact of that choice is different when you have fewer people around the world, it's harder to get from one part of the world to another.

So, you know, how much ground can you really cover when you don't have planes and cars and things like that? So, I'm curious, like, how does the impact of these 'not great choices', how does that affect things?

Because while people might be making better choices now, they may not be going out and slaughtering entire villages, even less drastic measures can have a really big impact now because of technology, because of the number of people, the sheer volume of humans on the planet.

GGK: Well, I think that it's difficult sometimes to compare one time to another, because in fact, we only experience our own time through our own lens. I think that right now in the world, it's easy to be very afraid because we hear about all the things that are happening.

We're more likely to know what's happening across the world, where in times past, particularly before the understanding of the electromagnetic spectrum and we had communications like we have today, you simply didn't know much about what went on, even if it was more than 50 miles from where you lived. Most people never went more than 25 miles from the place they were born.



So, we live in a very different world, but I do think now what we have the opportunity and I do believe it is an opportunity, is that with things like the internet, with things like the World Health Organization, the United Nations, we have begun to put in place a larger structure for organizing and creating a peaceful, just, and burdened society than we ever have before. Our sphere of influence, which I think is perhaps really what you're asking me--

GP: Yeah.

GGK: -is broader in the negative, but it's also broader in the positive.

GP: I love that way of thinking, because it's more hopeful and you're totally right. Like I think there is a downside to having all this information, as well as an upside, an opportunity that we can do something positive with the information.

And, you know, as you were describing before of people having this negative view of, you know, if we don't fix things and kind of almost feeling trapped in this feeling of panic, a lot of that happens because of scare tactics that are happening in the media, you know? And, that's because that's what sells advertising.

GGK: Yeah. And, you know, can we pause there for a second?

GP: Yeah.

GGK: Because I think that that's worthy of understanding, we are drawn, I don't know if it's biological, but I guess, to pay attention to things that scare us, and that drives media that feeds us information that scares us. If you actually look out your window, most days, most times, most of the world is absolutely peaceful, and we are moving towards justice.

We aren't there yet, but we are moving in that direction. I think that we don't have a clear view of what the world is, most of us, most of the time. And, I include myself in that. It's a very big thing to take in, but the world is a better place than we realize.

It's a more hopeful place than we realize. And, we have work to do. And, we need to get down to doing it, particularly with regard to protecting the environment, and to the issues of social justice and economic justice.

GP: I love how you phrased it, that we are drawn to pay attention to things that scare us, because if we think about it and I would actually argue, that's probably even a sociological thing, right? Like there's a reason that the Fear Response exists because way back in, you know, the cave people days, you had to watch out for predators.

So, there's that sense of like, you know, of course we're instinctively drawn to things that scare us because it's allowed us to survive. But as our cultures and our societies have evolved, that fear attraction maybe isn't the most functional approach. And, sometimes we have to find ways to see the optimism. We almost have to intentionally look for the optimism.

GGK: Gabriela, I actually think that is very wise thought. And, I want to highlight what you just said. We have to sometimes look for the positive in order to see it. It's not revealed to us as easily as all the negative things are.

GP: So, I feel like we could keep talking about your book and everything else forever, basically, for the next, like, however many hours.



GGK: [laughs] I know, I feel that.

GP: But in the interest of time, I figured like, can you tell us a little bit more about what you have coming up? What's next for you? I heard rumors there might be a sequel.

GGK: Yes. Some people who have read it are like, 'please, please write a sequel.' And in fact, a sequel is in the works, and it's going to be based a lot as, the first book, *Hope, A History of the Future* is based primarily in historical documents are the fact based in that, in it, as well as scientific possibility.

But Book Two in what it looks to be at least a two-book series is going to really explore more extensively the scientific reasons for hope; what's happening in the world to give us hope too that we can make a reverse of the climate chaos, begin to put things back in the order, or at least do our part to assist or not make it any worse for mother nature to put it back in order?

I think the second, because I've began to write about, how do we do it without going through a complete collapse, what is the path to a peaceful, just, bright future without having to completely have restart the world? And so, that is something that I'm working on right now.

GP: I love it. Do you have anything else that you'd like to share with our listeners?

GGK: Well, you know, I'm a poet who has written a novel, so I'm always weaving in poems and there's always poems coming. A book of poems is in the works as well as several fun children's books that I'm working on. So, those will be coming out as well. So, thank you for asking about that.

GP: Love it. So, I always like to end with the same question. What's your number one tip for writers?

GGK: I think the thing that I learned as a writer was the importance of sitting down, and getting to work first thing right after coffee in the morning. I think if that was going to be my tip, if you want to get something done, the main thing is to set aside your prime times, not after work, not after the dishes, not after the phone calls, not after the errands; sit down and whatever for you is your prime time to work, and dedicate that to something that matters

GP: Such great advice. Gayle, thank you so much for being here today. It's been an absolute pleasure.

GGK: For me as well. Thank you, Gabriela.

GP: All right, word nerds. Thanks so much for listening. Keep writing and keep being awesome.

