

(ACOUSTIC GUITAR THEME MUSIC)

JONATHAN ROGERS, HOST: Welcome to The Habit Podcast: Conversations with Writers about Writing. I'm Jonathan Rogers, your host.

(THEME MUSIC CONTINUES)

JR: Ned Bustard is an artist and illustrator in Lancaster, Pennsylvania. You may know Ned's work from *Every Moment Holy*, the book of liturgies and prayers from Rabbit Room Press, in which his linocuts are featured.

(THEME MUSIC FADES)

JR: Ned and his wife Leslie are gatherers of people, especially creative people. I invited Ned on The Habit Podcast to talk about his creative work, but also to talk about the ways in which he and Leslie have been intentional about building creative community.

Ned Bustard, thanks so much for being on The Habit podcast. I'm really glad you made time for us today.

NED BUSTARD: It's an honor and pleasure.

JR: You were in a video a few weeks ago or a few months ago by, I think... Cursive Media put together, if I'm not mistaken. Cursive Films.

NB: Cursive Films, yeah.

JR: In where you — your starting point was, “What does it mean to be a successful artist?” And I wanna start there. I wanna sort of revisit that video because I thought it was so great, and I thought you did a great job in that video of articulating what success even means for a creative person.

NB: Yeah, that was a really great experience. Uh, some friends from

church actually have started this company called Cursive Films, and they were talking to me about a trip I made to Laity Lodge down in Texas, and I was speaking as the artist in residence there. And I was just sharing with them what I had talked about, about the idea of success and what success looks like for me. It's a question that I've dealt with a lot over the last twenty years, trying to figure out, uh... I guess am I a loser or not.

JR: (laughs)

NB: (laughs) It kinda was birthed when my wife and I were first married, we were thinking through this, trying to figure out what does it mean for me to be an artist. What does that look like for me to be successful as an artist. In our heads it was either to go to New York and get a job with a really good, I don't know, design company or doing illustration there, or perhaps connecting with one of the big Christian publishers and getting hired to do illustration work. But... since then, I've— well, none of those happened, so I had to think through if that's not success, then what is success.

And uh, in the video by Cursive Films, I talk about the idea of success being to, uh, make what I was designed to make.

JR: Yeah.

NB: It was, uh, coming just on the heels of a chapter I wrote in our book *It Was Good: Performing Arts to the Glory of God*. And in there I talk about glory and trying to think through what it is we're supposed to do as artists. And that's what I came up with, was that God has made me to be a certain person, to do— gifted in certain ways, and I need to do what I was designed to do. Um, I think that if I'm working at my craft, I'm practicing it well, and then I'm, uh... making what I'm designed to make. My brother-in-law said recently to me, he said— he described to his girlfriend that— he said, "Ned's very punk rock."

JR: (laughs)

NB: And I don't know what he meant by that. He said I have a real do-it-yourself attitude. And I thought about that. I said, you know I — I mean, it would be great to be really cool and punk rock. I'm not really that way at all.

JR: Yeah, that's not really the first descriptor that comes to mind.

NB: (laughs) No. No, I definitely am not. I don't fit that stereotype. But the idea of the maker is very key in my psyche. And I think, uh... if I'm making, um... then I'm doing what God has made me to do. And I— I think that that's my calling. I see it as something that I do for my community, rather than on a large... a large, uh, stage.

JR: Yeah. The... I end up on this podcast talking a good bit about this idea of writing for your community. You know, for actual people you know.

NB: Right.

JR: And how that can be a... it can often be a, um... the answer to writer's block. You know, when you think I'm trying to do something for "the public" or whatever, that's... who knows what's gonna come of that. But when you're thinking that I'm gonna do something to serve these three people who I know and who come over to my house sometimes...

NB: Oh, exactly, yeah. I find that that's definitely the case for me. Because when I think about what "the public" or "people" or "they" will want, it usually is kind of crippling. But when I think— I mean, you know, I— most of the people who have my artwork live within walking distance of me...

JR: (laughs)

NB: So, you know, I know what the work will look like on their walls. When I think about what I'm gonna make, I make it in a size that can fit a frame that they can buy at their local craft store, and that's gonna fit on their

walls, not on some kind of crazy, big, New York apartment wall.

JR: Huh. Ummm, although I can't say that I believe you when you say that most of your art is within walking distance.

NB: (laughs)

JR: You've made a lot of books and those are all over the place.

NB: Well yeah, the books are a joy, and making books is my favorite thing to do, I think, ultimately. But with me I have a hard time thinking that people actually own my books. I'm always surprised when someone brings a book up to me to have it signed—

JR: (laughs)

NB: 'Cause I was like, oh, you actually purchased this! Cause I made the books and they just kind of go out—

JR: (laughs) I don't even know you! Why do you have my book?

NB: (laughs) Right! There are only like five of them. How do you have a copy?

JR: (laughs)

NB: So yeah, for me I don't think of... like, that's been one of the great things about the *Every Moment Holy* project.

JR: Yeah.

NB: Is that people have been coming up to me and saying, "Oh, I have the *Every Moment Holy* project." And I was like, Really?

JR: (laughs)

NB: Like, I'm really shocked. Because I had no idea that you bought— and the idea that someone would buy my work is exciting, but I don't think about that. I think about, um, making something. Like for example, with that project, I was making those, um— the linocuts and that book basically for the author Doug McKelvey.

JR: Mmm.

NB: Like, when I thought about that, I was saying, what's gonna resonate with Doug?

JR: Wow.

NB: What illustrates his pieces the best? And we talked a lot through, uh, how to really draw out the concepts in those pieces. So for— obviously I want other people to enjoy them, and I had an art show in my gallery of those, and it's very gratifying for me to share that with people. But I don't think about that when I'm making it.

JR: Yeah. That's great. Even when you're, you know, you were doing work on this thing that turns out, you know, tens of thousands of people have this book now. I don't know for sure that there's— I think?

NB: Thousands at least, yeah.

JR: Yeah. And you were doing it for— were still doing it for your community. You were doing it for Doug. That's great.

NB: Yeah. Yeah. And that project, I remember when it all came together, uh, Andrew Peterson was telling me about it. And I was— normally I don't throw myself at folks, but—

JR: (laughs)

NB: (laughs) When he described the project I was like, oh please, this so resonates with who I am as a person. I design the liturgy at my church, I grew up in a liturgical background, and the idea of old illustrated books... it's just, it's the core of who I am. And so I was very eager to be part of that project. And, and um... yeah.

JR: Also when you're talking about people, uh, your art being pretty local... I bought some of your books twenty years ago.

NB: (pause) That blows my mind. (laughs)

JR: (laughs) Yep! Your little readers for new readers. And that's—

NB: Oh right! The phonics program! Yeah.

JR: Pan the Tan Man Ran. My kids loved to read that.

NB: Yep, and the super spy story.

JR: Yep! That's right.

NB: And uh, Saint Brendan.

JR: (laughs)

NB: And the Sir Galahad.

JR: Yep.

NB: Those were great. And at the time I made that phonics program, my daughter was five years old and she was learning to read, and I made it for her. I mean, obviously it was to share with larger community.

JR: Yeah.

NB: It has freaked me out recently... a couple years ago I was at The Rabbit Room's Hutchmoot conference, and a young woman walked up to me with a copy of that first book, *Pan the Tan Man Ran*.

JR: Oh wow.

NB: And wanted me to sign it. And she goes, "Oh I learned to read with this!" And I said, "That's impossible! Because well I think you're in your mid-twenties!"

JR: (laughs)

NB: And that would mean I am really, really old.

JR: Yeah, right. Yeah. Um, the... I wanna talk about your community. We've been talking about community. So, you're from Lancaster, Pennsylvania. Or you live there...

NB: I live there now, yeah. I come from the Philly area. With Lancaster, it's very much of a Mennonite, Amish community.

JR: Uh huh.

NB: So you have to be kind of third generation to be from here.

JR: To be from here. Uh huh.

NB: No, I'm definitely a transplant. But I've been here for twenty years though, so it's definitely home.

JR: So I want to understand what's going on in Lancaster, Pennsylvania.

Because, you know, we... you know, I live in Nashville. There's obviously a pretty vibrant creative community in Nashville, but we've got a good excuse for that. You know, we've got a music industry here, and we've got several publishing houses, and people kind of congregate here to make a living. But every time I turn around, there's something going on in Lancaster. Something interesting, you know, whether that's... you mentioned your filmmaker friends, and the things you and Leslie are doing that are so interesting, whether that's books or art or podcasting. What's going on? Can you— and one reason I ask is I often hear people, especially people connected with The Rabbit Room will say, oh, it's... they think of Nashville as some sort of Shangri-La for creative people.

NB: (laughs)

JR: Like, how can we do this? And I'm like, well, you know, don't know how to answer that question. One thing is maybe get a music industry and a few publishing houses in your town, and maybe that will attract some creative people.

NB: (laughs) It wouldn't help. Or, wouldn't hurt.

JR: (laughs) Wouldn't hurt, yeah. But there's a very vibrant creative community in your town. And I don't know the extent— and also, I don't understand is this because the Busters have somehow put this together? So talk to me about that.

NB: (laughs) Yes, that's my story, and I'm sticking with it.

JR: (laughs)

NB: It's all because of us! No actually, I often think no one really knows what I'm doing here, that I'm working in anonymity when it comes to being like— it's been kind of interesting for us. Like I said, I'm from the Philadelphia area, my wife's from Wilmington, Delaware. We met in college up here and just stuck around. Back then, Lancaster wasn't really as

creative I guess as it is now.

JR: Yeah.

NB: And we've really seen that renaissance in the last ten to twenty years. Um, there was, um... there's a large Christian music scene here. There's also a...

JR: What do you mean when you say "scene"? What is "scene"?

NB: Well, there's a large Christian music radio. And then, um, like I was... back in the 90s I was the art director for a Christian music magazine called *Noteboard*. It was for alternative music, rap, metal, kind of fringe things. And they had large festivals, music festivals here. So there's that aspect. But I honestly don't know what is making Lancaster work. The city itself, as I said, has been really going through a renaissance of late over the last decade or so. And some of that was, I believe, the art galleries — we had a section called Gallery Row — and there was the First Friday art events, and those things have really blossomed. We've had different — I mean, the oldest opera house in the country is in Lancaster.

JR: Oh really?

NB: So there are these things. And we've got different venues. But I think that the area — my daughter lives in Brooklyn, and I feel like there's a similarity between Lancaster and Brooklyn. That there's this growth, life, young people coming together and wanting to be creative and just kind of rooting themselves here. I think that there's a good work ethic here. But basically there's been... it's just a fertile place, in more ways than one.

JR: Yeah, I mean I've heard Brooklyn referred to as the Lancaster of New York.

NB: (laughs) Exactly.

JR: (laughs) Do you have any advice for people to build creative community where they are?

NB: Yeah, for us, it was just the idea of being rooted and investing in where you are. Leslie and I like that song by Sara Groves, I wanna add to the beauty? And that really has been kind of a mantra for us. And when we think about what we do, it's about investing in the people around us, encouraging the people around us, and not really thinking about the end product. I think that that's where a lot of times people get... I don't know, strangled or creatively constipated. It's because they're trying to generate a certain product at the end of the process, and for us, we just wanted to add beauty and to encourage people.

I have an art gallery here in town that when I started it, I thought, oh, I'll sell artwork and this thing will keep going because people are buying the artwork. But my gallery focuses on contemporary art that's kind of inspired by the Christian faith. So it's contemporary art, so people don't wanna buy it. And it's Christian, so people don't wanna buy it.

JR: (laughs)

NB: So the... I had to kind of re-adjust my thinking, and I thought, well, this gallery's here so that I can add beauty to my community, educate those around me in either the faith or contemporary art, whichever area they're lacking. So for us, it was just kind of creating these beautiful spaces.

Early on, I read Francis Schaeffer — my wife and I read Francis Schaeffer and his work, and Edith Schaeffer's work — really inspired us to live where we worked, be really rooted there, to see where we could make beauty out of ordinary things, where we were.

JR: Uh huh.

NB: And some of that also was reading Andi Ashworth's book *Real Love*

for Real Life. That was really another thing that really kind of gave us a vision for making things happen. And I think that, to go back to your question “What do you do?” For us, it was just how do you care for the people around you? How do you make their life more beautiful? We would do things that were just, uh, that we thought were good.

Recently we had a book release party for Shawn Smucker — and he’s been on your program — at our gallery. There was no reason for that. Like, I didn’t make any money off of that, and it didn’t bring really bring anyone to the gallery for the visual arts. It was just I had this nice gallery, and we were able to create this enjoyable, beautiful experience for another artist and for our community. So for us, that was kind of the *modus operandi* for doing these things.

The painter Makoto Fujimura in his Culture Care book talks about being generative, being generous. And that’s kind of what we’ve been doing. We’re— how can we be generous with those around us? How can we add beauty to their lives? And the fact that things have worked to whatever extent they’ve worked has really just been a pleasant byproduct with that.

I know I’ve talked to folks at The Rabbit Room, and they’re like oh, this is Nirvana. We’re in Nashville, where this is so great. I live in a wasteland. I’m like, well, that may be, but are you investing in that wasteland?

JR: Right.

NB: Are you tilling the soil and trying to plant a few seeds around where you live?

JR: So can you talk to me about a few ways that you and Leslie have planted seeds? You’ve mentioned your gallery. You mentioned that you’ve used the gallery for events like Shawn’s book release thing. What are some other things that y’all have done? Cause it seems like every time I turn around, there’s something that y’all are up to.

NB: (laughs) Well, we keep trying to throw things at the wall and see what sticks.

JR: Yeah.

NB: One of the big things, ten years ago, a friend of ours, Tom Becker, he started a thing called the Row House. It's a monthly forum where there's lectures on different topics from a Christian perspective. Really kind of inspired by the Francis Schaeffer Institute out in um... where is it? In the midwest. At Covenant Seminary.

JR: Oh yeah, right.

NB: And when they moved to town, we prayed that we would be able to start kind of a L'Abri work here in Lancaster, not knowing what that would look like. But uh, he and I started meeting at Borders, and we started a thing called the Ivory Tower Common Sense Forum on Arts and Culture. And we would do monthly lectures with different people coming in on different topics.

JR: At the Borders bookstore?

NB: At the Borders bookstore. Yeah. May it rest in peace.

JR: (laughs)

NB: It was... we had like.. there was all kinds of things. We had lectures on modern art and baseball and sex. I did a lecture on Harry Potter, why Draco Malfoy is my hero—

JR: Wow.

NB: Which was a whole other thing. Uh, so we had this thing we were doing, and several years later Tom made it a full time gig and changed the

name to the Row House, and that meets... started meeting at his house, but now it meets at my gallery. So that was— for us it was a really great thing to do, just creating a venue where we can invest in those in our community who have something to say, and also bring big ideas in for folks.

JR: Are your speakers all local for that?

NB: Well, it's a mix. We really... Tom has been very interested in investing in and developing local folks.

JR: Yeah, I love that.

NB: So if there's a young person who's really obsessed with something, we have them talk. But we've had other people. Like we've had James K.A. Smith come in. I've had Mako Fujimura come.

JR: Oh okay.

NB: So we've had folks from different places. But you know, that costs money. (laughs) So you have to balance those things.

JR: Yeah.

NB: Um... other things we've done... oh! I did a— for some reason, a lot of our church was attracting a lot of artistic people, so I started an art and music care group that lasted for a little while. And I set up in the narthex of our church an art gallery — that was before I started the art gallery downtown. Uh, I have friends — Rob Bigley, he teaches music at the local Bible college, Lancaster Bible College — he came to town, and he and his family and ours really hit it off. We were both homeschooling at the time. My wife had the idea that she wanted to have our kids learn Shakespeare, so we started the West End Shakespeare Company, and we had a bunch of kids dressed up in just T-shirts with their names on it so you could know who the characters were —

JR: (laughs)

NB: And they all did Shakespeare over the summer. And then my friend Rob, when he — he works at this, like I said, he works at the Lancaster Bible College, they started the Trust Performing Arts Center. It's for theater and music downtown. They had room there, and he asked me to star the Square Halo Gallery there. So, it was just... again, these are just things that are trying to bring beauty into our community. So, those are a couple of the other things that we've done.

JR: Well, I'm loving hearing this. And I love the way that you're just... well, putting your money where your mouth is, investing in this local community. You didn't mention anything that failed, but one suspects you have tried putting things that were just a complete bust.

NB: (laughs)

JR: Is that fair to say?

NB: No, I was trying really hard to make that all sound super successful and effortless.

JR: (laughs) Yeah, but again, what is success. If it's loving your neighbors and serving your community...

NB: Absolutely.

JR: Even things that don't... you know, have a longer life... they're not failures.

NB: Yeah, and then the other thing is to see that there are things that have a lifespan. That doesn't mean it's a failure.

JR: Yeah.

NB: You know, a sunflower has a lifespan. But you don't say, well, at the end of the season, you're a real failure because you only lasted for a couple months. But we look at it that way. And also — and I said this in the Cursive Films video — that we attach monetary values to things. So there has to be a monetary — and I think once you take money off the table, it frees you up to do a lot of really creative and life-giving things.

Yeah, I mean the art gallery at my church, that doesn't exist anymore. That was, that... lasted a little while, but then some people were like, well, I don't like coming to an art gallery. I wanna come to a church. Well, they're really — there's no — I'm not stopping you from worship!

JR: (laughs)

NB: It was just a couple of pictures hung up in the narthex! You just walk through it. Close you're eyes and you'll be fine!

JR: (laughs)

NB: I mean, ultimately — it worked for a while. It was lovely, but it had a lifetime — er, lifespan. Uh, the West End Shakespeare Company that the Bigleys and the Bustards, we started. We did two or three shows. It's still on Facebook, but it doesn't exist anymore. That doesn't mean that it's not good. The kids still talk about, you know when — cause like I said, we had t-shirts, it was color coded, everyone had their names — and they still talk about when they played that character or this character and good times that they had.

JR: Well, you know, it's, uh... (pause) I know people want to find their people, or they want to plug in to something, but um... as the Bustards have demonstrated, you know, it's largely a matter of not finding it but making something.

NB: Oh, absolutely.

JR: That people can... As you make something and put it out there, people find you.

NB: Yeah, I think it's almost in my head a riff on C.S. Lewis' discussion about the Inner Circle. Like, you want to be in the Inner Circle, and then you realize once you get there that there is no Inner Circle.

JR: Uh huh.

NB: And I think that that's... some of— I always say when people talk about my work as an artist, I say it's all smoke and mirrors. I'm just pretending, okay! And as long as your'e okay with just pretending, you can get a lot done. Nobody has to know that you're just making all this stuff up as you go along.

JR: What do you mean when you say your'e just pretending as an artist? Because I've seen your art, and it looks like the real thing to me.

NB: Well thank you! (laughs) Uh, again, I'm— and I think this is one of— again going back to the idea of community, when you're not in— I find that I feel like I'm much more like an artist when I have other artists in my life that I can work with. But a lot of my work happens on the third floor of my little row house here. So I'm very isolated. And I think that that plays into my thoughts of me not being an artist. And in spite of the things I said in my video about success being making work for your community, I can't get away from the idea that's hammered into our heads that success is thousands of followers on Instagram and, um, you know millions of dol— you know it's...

JR: Yeah.

NB: Those factors. It's hard for me not to think of. And also, I have an art

gallery. I look at art. I evaluate art. So I know what good stuff looks like. I'm grateful that people think my work is good. I *enjoy* making my artwork, and some of it has been successful. But I don't think of myself as... I'm... spiraling into nothingness here. You're either gonna have to pull me out of this, Jonathan, or...

JR: (laughs)

NB: I don't even know what I'm talking about!

JR: Yeah, I think you're just talking about the impostor syndrome that everybody struggles with.

NB: Oh yeah, that's what it is.

JR: Yeah.

NB: And I really do believe, at the end of the day, what brings me the most joy and satisfaction is that I'm making work, I'm making art for my community. And I think that that is what I'm called to do. And when I'm focused on that, that's when I'm happiest. And in my community, I can say yes, I am an artist. And people have a couple of my pieces hanging on my wall, so they think I am too. And that's just great. I just love that and the fact that I'm able to do that is just fantastic.

JR: Yeah, that's great. And why do we feel like we need love from people who can't love us back? People we don't even know?

NB: Yeah, and I mean that's the thing with— like I said, I love the fact how Every Moment Holy has been so successful, and so many people bought it, and it has resonated with people. I'm really— I'm thrilled every time I hear about the impact of that. My daughter's at English L'Abri right now, and she's telling me all these people love Every Moment Holy! Which again, blows my mind that it's even there.

JR: Yeah.

NB: But at least — not, at least — for me, the fact that I made and it's being enjoyed by my friends. That's lovely. The fact that there's people out there in Omaha or something reading it is almost too abstract of an idea for me to get my head around. That's great, and I'm glad it's being helpful for them, but it doesn't really make sense in my world that Omaha even exists.

JR: (laughs)

NB: I mean, that's just too far away! Like, I can only handle— I have a very small backyard. I can only handle a little bit of ground. I can mow it. I can add flowers, and that's really all I can do.

JR: Yeah.

NB: Yeah.

JR: That's great. Alright, we gotta wrap this up. So tell me, Ned, who are the writers who make you want to write, or the artists who make you wanna do art?

NB: Uhhh... well, of course it feels terribly cliché to say this, but C.S. Lewis has been a guiding light in my life. We homeschooled. We named our homeschool after St. Clives.

JR: (laughs)

NB: Uhhh, so it's, for me, um... I quote *Screwtape Letters* as much as I quote the Bible, so he's really important to me. As far as writers, um... besides Lewis, I love Anthony Horowitz. I love reading his murder mysteries, and his uh... he does James Bond books. And that's, for me, fun.

For what I do as a maker, I've found Jamie Smith's books really helpful, Tim Keller...

JR: And would you say — Tim Keller and Jamie Smith on the subject of art, or just other stuff?

NB: No, for them... I read them, uh... they kind of inspire me as far as how to think Christianly?

JR: Yeah.

NB: So that, for me— as far as the arts, I would read, folks I like are like, um, Jeremy Begbie, Bill Edgar, Calvin Seeveld, Bill Dyrness, my buddy James Remyne. Those are folks that I read when it comes to Christianity and the arts. Uh, basically Byron Berger. He doesn't write, but anything he tells me to read, I read. He's a bookseller for Hearts and Minds Books. So he has a big impact on me. I really like to read Dennis Hack. He writes for *Critique Magazine*. So those are the different people I read. I don't really have... yeah, one. Besides C.S. Lewis...

JR: St. Clive. (laughs)

NB: Yeah, St. Clive's. Artists... I'm in a group called Christians in the Visual Arts, so just rubbing shoulders with those folks really inspires me. I really enjoy looking at German Expressionism, Ethiopian icons, medieval woodcuts... so that's the art that kinda gets me jazzed.

JR: Wow.

NB: So it's all just kind of a really eclectic mix. I really love those old English bookshelves that are crammed with all kinds of weird, different books. That's kind of what Nirvana is for me.

JR: You know, when I was writing my PhD, there wasn't Google, and we'd have to... I'd get these old microfilms. So the thing I was looking at might be the eighteenth thing on the microfilm, and in between there might be... before you got there, there might be an old cookbook and a midwife, uh, handbook or whatever. I felt like as much of my education was hitting those. When I was looking for the thing I was looking for, and you'd have to stop to see where you were on the roll, and I'd end up reading about 16th century cookery for a little while.

NB: (laughs)

JR: So I miss the days when it was harder to find what you're looking for, you know?

NB: Yeah, well the first time that I met Andrew Peterson, he was here in town, and he was at our local bookstore. It's called Dogstar books. And I just love going in there just because you fall over books. There's stacks and stacks of books, and you're like, oh! This is not what I was looking for! I'm gonna buy it, and I'm gonna buy the one next to it too. It's just a joy to have that. The serendipity of that way.

JR: Yeah. Yeah, I know, the efficiency of Google is such a shame.

NB: (laughs) It's very, very helpful, it saves time, and it starves your soul.

JR: (laughs) Yeah. Alright, man. I'd better run. Thank you, Ned. When I hear you talk about what you're doing in your community and your willingness just to sort of try stuff, it's so inspiring. So thank you. And I hope a lot of people, um... sort of follow your example and just start doing things in their communities the way you've done in yours.

(THEME MUSIC FADES UP)

NB: Yeah, just plant a tree in your backyard. That's what we're called to do.

JR: Right. Thanks, man!

NB: Thanks, I appreciate you having me on here.

JR: Alright, see ya later.

(THEME MUSIC)

DREW MILLER: The Rabbit Room is partnered with Lipscomb University to make this podcast possible. Lipscomb has graciously given us access to their recording studio in the Center for Entertainment and Arts Building. We're so grateful for their sponsorship, their encouragement, and the good work they do in Nashville.

Special shout-out as well to Jess Ray for letting us use her song "Too Good" as part of this podcast. Visit jessraymusic.com to hear more of her beautiful songs.

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(THEME MUSIC OUT)