Down to the Struts

Season 7, Bonus: In the Country of the Blind with Andrew Leland

Guest: Andrew Leland

Host: Qudsiya Naqui

Transcript by: Qudsiya Naqui

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**Introduction**

[jazzy piano chords, bass strumming with smooth R&B]

Qudsiya Naqui:

Hi, it’s Qudsiya. Just when you thought we were done for the season, we’re back in your feeds with a very special bonus episode. I’m excited to share my conversation with Andrew Leland, Author of the acclaimed new book, The Country of the Blind: A Memoir at the End of Sight, published this year by Penguin Press. The book was recently longlisted for the Andrew Carnegie Medals for Excellence in Nonfiction administered by the American Library Association, and Publisher’s Weekly named it among the best books of 2023. Andrew’s book reminded me of my own journey to, and through, the country of the blind. We talked about the contours of that space and its place in our lives, plus Andrew’s reflections on how writing the book has shaped his own relationship to disability and ableism. Ok, let’s get down to it!

Qudsiya Naqui:

Thank you so much, Andrew, for joining us today. It's really an honor and a pleasure to have you.

Andrew Leland:

Thank you for having me. I love, uh, I love your podcast. I'm super honored to be here.

Qudsiya Naqui:

Take us on the road that led you to writing the country of the blind.

Andrew Leland:

I had been working in publishing for a long time. I was a magazine editor and a podcast host. I did an arts and culture podcast that was related to the Believer magazine, which was where I worked for a long time. And, around, I would say like eight or nine years ago. Is when my retinal degeneration, I have RP or retinitis pigmentosa and it kind of hit a point where it stopped being this sort of abstract thing that would someday happen and seemed like it had hit the present tense and the big turning point was, was when I decided I needed to use a white cane everywhere I went outside of my house, and it didn't always feel necessary, but it felt necessary enough that I just sort of made the call. And that had a, that, that, that sort of triggered a number of. Of events and processes in my life, and a big one was just the radical transformation of basically all of my social interactions, whether they were unspoken and just like feeling this kind of strange ickyness, infusing my interactions with, strangers and and people in my life, and that there's this domino effect. So that happened. And then that was painful, you know, and I felt upset about it, and I felt Frustrated, but I also started to feel curious about what was behind that and why I was experiencing that. And so I think that was the spark that that lit the fuse to writing the book and, and really thinking like, I got to figure out why people are treating me this way and what it means.

Like, what does blindness actually mean? Which was sort of surprising that I, I could carry around this diagnosis for my whole life and this prognosis, but then never actually really bothered to interrogate that question Deeply until I had to.

Qudsiya Naqui:

One of the hallmarks of the book, at least for me, as someone who loves history was the depth and breadth with which you really traverse the history of the blind. And I wondered How learning that history as you were writing the book, how did that relate, if at all, to your own experience of vision loss?

Andrew Leland:

you really have kind of identified the main project, , the main idea that I was pursuing in this book, which was, exactly that question of, what does this experience that I'm going through on a day to day basis have to do with the bigger social history of blindness?

And it's kind of a harder question than it might seem, because, there are aspects of the sort of canonical story of blindness, the Louis Braille and, and the invention of tactile, reading for the blind and, or, political organization, like the founding of the NFB or the, AFB, or, all these, all these different blindness organizations.

and, and on a lot of days, especially at the place I was at when I started writing the book, a lot of that felt really distant and disconnected. And so the project of the book in some ways was not only to. to research that, but, but really to figure out what my relationship with it was. And so that, doing that forced me to ask like, well, okay, what is my kind of political identity as a blind person or as a disabled person? Like, is there a political imperative here or can I just sort of kick it to the side and be like, I'm the same, I have the same politics I did before I identified as disabled, you know, or, or questions about. about technology, you know, and thinking about literacy and braille and those those questions like do I, what, how, what is my relationship with technology? it was, it was a really powerful, project that I made for myself because it forced me not only to understand the context of what I was living in, but living through with blindness, but also forced me to kind of. step up a little bit and say like, well, what, what ought I do? What, what, what, what are the demands of blindness that like, if I really want to be a good citizen of this country, like, what, what does that mean?

Qudsiya Naqui:

And what would you say the answer to that is Andrew? What are your blind politics?

Andrew Leland:

My background is definitely one of, of tremendous privilege, in terms of race, in terms of, the, economic background that I grew up with, my gender, uh, so, so many, I had checked so many of the boxes of just like the, the privileged white guy, right? And, I think going into this, I had this thought like, oh, okay, okay. Like, I'm now gonna, I'm now gonna be marginalized in some serious way as a disabled person, as a blind person, and that's gonna like radically transform my experience of privilege. And one of the things that I tried to stay really attentive to as I was writing the book was the way that we'll kind of kick the tires on that and not just take that as an assumption, but be like, am I marginalized? Like, am I losing my privilege? And that was one of the big revelations of the book for me was as I began to understand the intersectional disability justice movement that I think you, are so crucial in explaining and connecting with, there's a lot of my privilege that remains entirely intact. And so politically, it's not it is it's at once very different in terms of my orientation as a, as an activist or as a citizen or as a writer, but also. But also less so than I think I would have originally thought.

Qudsiya Naqui:

That's so interesting and I felt like that sort of struggle and that grappling really came through when you were talking about one of the areas where this question of privilege comes through especially And I've read other accounts of white cis men, like yourself, going through blindness and the ways in which it completely reconstructs your understanding of what masculinity is, for instance, and gender interesting because inside of the blindness politic, if you will. I think that you would, I would imagine you would argue that I still hold the privileges of being a white cis male. But in relation to non disabled or like non blind people, you know, that orientation shifts. And I think that is really What the disability justice movement talks about a lot, which is that we hold privileges in some spaces, we hold marginality in others, and that scale is, ever shifting.

Andrew Leland:

Yes. Yeah, it's such a, it's such a difficult, complicated, contradictory idea that you articulated so precisely just now that I don't, I don't think I could improve on that. But, um, but yeah, like just, just to talk about my own experience in the realm of masculinity. And, and, and sexuality, I guess. Um, I think that's exactly right. And, and as much as I can hold that idea that I still maintain privilege, it's true that the average sighted person I think does have a sense of blindness as emasculating for a man. And, very intelligent people in my life take it absolutely for granted that a blind person wouldn't have any relationship with, visual, Attractiveness, let's say. And that was something that I had to work…again, another surprising thing for me writing the book that I, that I, I thought was obvious, but then it turned out it wasn't was like, well, what, what claim does a blind person have to visual beauty? And that's sort of like an abstract philosophical question, but, but, but just sort of like try to report out like actual instances of blind people having a very direct connection with like how attractive they find their partner ended up being a really fascinating. Question and then I think gets to what you're talking about of like, um, how the, how one's sense of oneself and when one's identity, including privilege changes when you enter this, the world of disability or blindness.

[Curious smooth jazz beats]

Qudsiya Naqui:

Yeah. And I think that that really also came through that sort of struggle in. The very honest and raw way you describe how you and your wife dealt with your blindness and and the adjustment that you both sort of went through. And I wonder, Andrew, now that you've written this book and you've navigated through and really you've, very beautifully and articulately parsed and problematized and in a nuanced way described both the, the history of blind, the blind and the concept of disability justice and sort of cross disability issues and culture. How do you reflect back on that experience of adjustment? do you, do you look at it in a new way? Or is it, is it, is it cast in a new light for you?

Andrew Leland:

I think the thing that has struck me about the experience of adjusting to blindness with my wife, Lily, um, in particular is, The way that it's forced me to kind of recognize the solipsism of the pain of becoming disabled, I guess, and what I mean by that is, I think that it's very tempting and I've seen this, you know, not to not to not to not to cast judgment, but like, you know, I see this.

In hanging around blind communities sometimes just this like very self pitying attitude that can happen and this sort of sense of like woe was me like that you don't understand my plight, you know, you don't understand how hard it is. And, you know, and I've certainly that's been me. Um, and I think when you're in a relationship that gets old fast, right? Like, it's hard to live with someone who has that as their sort of default attitude. And yet I think it's also really important in a relationship to recognize what the other person is going through that might be difficult. And so I think navigating that with Lily has meant for me both forcing myself to admit to myself how I'm feeling about it.

Cause I don't think you can just sort of say like, ah, it's not so bad. Right. I had to, I had to sort of say like, Hmm, I'm not telling her about that. The fact that I'm really feeling deep sadness and stress about using my cane in public, for example, and as a result, then she couldn't support me about it.

And then she ended up saying the wrong thing about my cane when the first time I busted out in public without warning, you know, and so I think the lesson of that and of so much of these dynamics is. Like the first step is figuring out how I feel about it. And then the second step is like, communicating about it.

And then ideally like the, the, this sort of transcendent thing that happens is like, then it becomes less about me and more about us and like recognizing that it's affecting her too. And that she has a part in it. It's not just like sad me alone dealing with it, but it's like, we, we're both going through it.

Qudsiya Naqui:

I met my husband after I had gone through that transformation and had established a political identity as a blind person in addition to really having built my blindness skills and learned, the, the ways of being. And it was interesting to, to witness for you how, what it was like to go through that with your wife who knew you when you were quote cited or passing more as cited versus my experience, which was, I was very clear about who I was and he understood me in that way. And I presented myself in that way from the moment we met and that. we didn't have to go through that adjustment because I had already been through it. Hence, he didn't need to go through it again. but I definitely experienced what you experienced with Lily in my other relationships.

when I started using the cane more full time, when I was a child. Very supportive of the, learning the cane, very, always encouraged me to use it. But then when she actually had to, when I was choosing to use it, and she saw it in front of her face, and I was a different person than in her eyes, that was really hard. And I, you know, she would ask me to, like, take it, she would take it out of my hand in photos.

Andrew Leland

Oh, no.

Qudsiya Naqui:

And things like that, and it was, it was really painful for all of us. And I think you're right, part of it was... You feel like you have to go through it alone, and I always felt, because my parents always, especially my mother, seemed to experience so much sorrow about my vision loss, my reaction to that was, well, I'm gonna act as tough and as like, I don't care about it as possible, because I don't need to get sucked into the feeling like I am somehow diminished or lesser. That I'm, that like reflection that I'm getting back from my family who knew me when I was more sighted passing or you know, whatever you might want to call that experience. but I wonder now, what is your orientation towards people who knew you at that stage if there's a side.

If you view yourself as on the other side of that experience, what is your orientation to, to that now? Do you care anymore?

Andrew Leland:

It's funny, , like somebody asked me, if you don't like talking about Or if you don't like invasive questions about blindness, why on earth did you write this book that now is forcing you not only to have everybody read it, but then go on podcasts and talk about it. And I think, the reality is that in some ways it's it's almost like a calling card where it's like, are you confused about what I've been going through? here, read, read this. Right. And it's been gratifying because I think a lot of other blind people are like, Oh good. I can, you know, it's not exactly my experience, but, there's a lot in here that I can just say here, uh, this is what it's like. but, but I think another part of that is, is. I think one, one thing that felt very risky to me in writing the book was including moments where I'm clearly expressing ableist views that I haven't yet interrogated or even recognized as ableist, it being a sort of, I can sort of narrate from the present and be like, well, then I looked at this group of blind people pretty condescendingly, right. And I was like, who are these people? And I don't, I don't, this is not really a club I want to be a part of. And I think doing that forced me to be self critical, but also I think in As a writer, being self critical, I think also involves being compassionate to yourself. And so I think even though I was being harsh on myself, I was also saying, that's okay. I didn't know any better. I was still figuring it out. That's, that's a requirement of learning. And I think one of the interesting side effects or outcomes of that move is that it's allowed me to. Find it easier to be compassionate towards other people who make mistakes like that. Cause it's like, well, I was right there with them. I looked at blindness in this weird exoticizing pitying way where it was tragedy. And if, if it had been me, I would have, just thinking about your mom's reaction, I completely empathize with the pain that it must've, that you must've experienced when she asked you to put your cane away in the photo. But I also put myself in her shoes and I'm like, well, if I hadn't. Hadn't done any of this research., what would my reaction have been for my kid? And, not to excuse it or not to say, that's acceptable behavior for anybody, but it's just, I think it's forced me to reorient how one approaches ableism, I guess. And it's kind of an interesting question. In terms of activism, and I think as a journalist, this is something I'm wrestling with a lot these days is, how do I balance being an activist with being a journalist and one of the things I really love about the kind of writing I'm I'm getting to do is that it allows me to fight ableism, poke at the bear without but doing it in kind of a sneaky backdoor way where, I get to do these things tell a really rich, long, nuanced, complicated story that, in the end, does seek to dismantle ableism, but does it in a way that doesn't come out of the gate swinging, but sort of sneaks in, sneaks in, you know, Star Wars style, like we sneak in through the, uh, the engine blasters and then unscrew all the bolts that way.

Qudsiya Naqui:

it's calling up for me this memory of my parents, they didn't want to see me as disabled, but they also wanted me to have what I needed to survive in this world, and so they had taken me to this, camp for disabled kids in New Jersey, which is where I grew up, and I refused to go, I would not stay. And they tried to get me to stay, and at the end of the day, they put me back in the car and took me back home. But again, that was my own internalized ableism. And I think the reason that we need to have compassion, and we need to have compassion for ourselves and for those around us, is because we are all...

inside of this structural ableism, and it is, it is so systemic, it, it, it has so many roots and. It is, you know, we don't learn about this history that you have provided in this book in school, you don't learn that as a child, the disability rights movement is not part of how, when we talk about civil rights with kids from a very young age, we don't socialize them to the idea that, oh, you know, it's, you can become disabled, your body can change, you can, You might have certain things you didn't have before or you might lose things you had before and how do we navigate that and I often would talk about my vision loss as a grief process. It was like a death that I had to mourn and go through the stages of grief about. after, after writing this book, do you have thoughts about how we as a society recognizing this structural ableism that we all exist in? How do we as a society make that transition better for people? How do we gently bring them into the country of the blind or the country of the deaf or the country of the paraplegic, or whatever the case may be, is there a way in which we can reorient the way we think about our own abilities such that we can be more adaptive and less sad about, about losing an ability?

Andrew Leland:

This is the, the question is like for, for non disabled people, like how to bring them in, in a way that they have, uh, have a sort of non ableist, uh, or anti ableist framework around disability. something that comes up a lot that I'm sure you've had discussions about is, is, the, the, the legal framework, like policy instruments only get you so far, I think, if you look at the ADA, it made tremendous, It made life, you know, absolutely transformed life for disabled people in this country.

But of course, ableism is still alive and well, and it can take a lawsuit to, to enforce it in so many situations. And so like what else is needed? And I think, you know, just for me as a writer, I think that, and just as a reader, the experience of inhabiting somebody else's experience through reading an account from the inside of What that feels like, what it feels like to communicate, um, in sign language or what it feels like to be turned down for a job that you're qualified for.

Or, you know, any of these experiences of disability, positive and negative, you know, I think that creates empathy and that creates, uh, it reduces that alienation and that, that feeling of, of stigma and, and, and alienation. And so I think You know, I think it can feel very mushy and, and squishy to say, like, we need better representation in movies and, and, and books, but I actually do think that.

You know, if you see a blind person on the street and the only experience you've had with blindness is like Mr. Magoo or like a movie about somebody who's like crying for 90 minutes about going blind, like you're going to look at them with pity or sort of mocking or mockery. Whereas if you, if, if you're, if you're reading books and watching films and hearing podcasts that you talk, talk about that that present disability as this like rich, complicated, nuanced, you know, capable of containing joy experience. You might, you might have a very different attitude. So I do think that narrative is, is not overrated. I think it's an important way for people to get in there. Policy is important too. But I just, I think, you know, if you're asking me for, for, for, for my, my prescription, I'm definitely, I definitely think that, that, that hearing those stories and not just hearing them, you know, but like thinking really carefully about, it.

Where, where they appear and how, you know, one, one thing that I'm excited about is just, just like the, the platform I have been given to, to sort of not do it in a charity model, not be like, and now we're going to like, you know, roll Andrew up on stage and he's going to give an inspirational speech, but just like to be in a magazine like the New Yorker, you know, and be like, okay, now, like in between these other articles that are about things are taken seriously, here's a really in depth piece about, uh, yeah. blindness voc rehab and like just getting that readership to to really inhabit that experience. To me, I feel like that's that's one brick in the wall of kind of doing what you're asking about.

Qudsiya Naqui:

And the companion to that is something else you talk about in the book, this tug of war between the idea of blind people needing supports or needing anti discrimination laws or needing accommodations versus this idea of blindness being sort of an incident to the rest of who someone is, right? Do, can we be whole people who have other, other complexities and other types of inner, inner life or outer life that is not solely centered on this one characteristic, which is one among many of our characteristics, I think that that is also like seeing just having someone be incidentally blind, but playing, you know, any, any kind of character.

Andrew Leland:

Right. Yeah. No, that's such a tricky question of like, of like, whether to center disability, when to center disability, and when to let it be incidental. And, um, I mean, one, one kind of conclusion I came to in the book, sort of, you know, standing on the shoulders of thinkers like Adrian Ashe, uh, who's a blind bioethicist. Um, you know, I mean, she, she, I really loved the way she framed it, which was to basically say like blindness is incidental for her until she experiences oppression. And then it, and then it becomes central. Um, you know, that might push it a little too far to the side for me. You know, I think there are ways in which I, I want to embrace it. And I mean, I don't know if this is talking out of school, but like, you know, when I had the chance to meet you when I was visiting DC and then, and then there was another. Dare I say blind intellectual, you know, who like was invited to dinner and the three of us just like eating ceviche as like with three like totally different experiences of blindness, not totally different, but like, you know, I think the three of us represented like three different styles of blindness or different experiences of blindness, but like that we had so much in common, like, you know, so I don't want to To, to call blindness an incidental characteristic so much that, that I lose that the real joy that I felt like sort of just hanging with you two and, and feeling like we had something in common that, that other, you know, a sighted person at the table wouldn't have shared.

Qudsiya Naqui:

I think that was one of my most valuable discoveries when I started to hang out with more blind people, which was not that long ago, honestly, um, that I was introduced to that is that I felt that I have a culture.

I have a community that is so incredibly powerful, especially when it comes to being able to be a better self advocate for yourself and an advocate for others. Understanding that there's people behind you and that you share a way of being and a way of life. I think that is very, very critical. And I mean, that is, that is one of the reasons why your book was such a powerful experience for me.

I was reading it, especially the. Pieces about both, both your lived experience, but also the history. And I thought, this is my history. This is my history that was made invisible. The countless numbers of people you talked about blind folks who develop technologies that we rely on, like everyone relies on in everyday life and who have gotten no credit for it. You know, I felt, I felt that a thing that had been sort of stolen from me most of my life was, was then handed to me. And that is Yeah. Incredibly powerful. And I imagine, I'm not certain, but I imagine, I mean, I can, I, I told you we had a book club about your book here in DC with a bunch of blind disabled folks. And I can tell you when you start to understand your history is a powerful tool because then you have a frame of reference for who you are as a person and your lived experience. And I think that is, That is so, so important and valuable,

[Curious smooth jazz beats]

Qudsiya Naqui:

so I, you know, you, you talked a little bit about it, um, in some of the work that you've been doing since the book came out, but I wonder, you know, what are some of the other ways in which going through this journey with writing this book have reoriented you or changed your perspectives or changed your goals even as a journalist, as a, as a media maker?

Andrew Leland:

Uh, man, thank you so much for everything you just said. I mean, it makes me think about. Just like, just thinking about that idea of culture, blindness as culture, I think gets back to your earlier question about, about the kind of centrality of, of, of, of disability or it being incidental and. And reframing it, like how to reframe it so that people like you asked can, can sort of look at it, not in this pitying thing. And I think if you think about a disability in terms of culture, that reframing is so powerful, because, you know, if you make a comparison, let's say to like, I don't know, like a culture that Is vegetarian, uh, you know, like a religion or something like that. Um, you know, you don't tend to look at that. People don't tend to look at that as like, Oh, like this is, you know, we have to make an accommodation because this is just a difference. It's, it's, there's a philosopher. Um, she talks about mere difference versus bad difference. And I think that's a really powerful idea, right?

Like, is this just a mere difference? Like you happen to not eat meat and I do, but that's okay. Or is it a bad difference? Like, um, You know, you, uh, you have different values than I do, or, you know, you, you're suffering in some way. And I, I would definitely not want to be like you. And I think when you frame disability or blindness in terms of culture, it really pushes things into that realm of mere difference, like, okay, like you need, uh, to access the menu through an accessible PDF, right or Braille. That's not like a worst way to do it. It's not like we all have to like. be sad that you need to do that. It's just like you're coming at it from a different angle. And that, that to me is really powerful. I think that I'm excited about exploring that idea of, of how is disability a culture, um, and, and reframing it beyond blindness. So like thinking, like you said, that whole list of other countries to visit, you know, I, I really, I kind of feel like I have, uh, from some frequent flyer miles built up, you know, and like a passport with a bunch of empty pages and like, I kind of want to go and explore all of these different realms to try to figure out the differences and the similarities, like with, with like a real cultural framework to it, like what, what are the different, uh, attitudes, histories, stories, leaders, you know, all of that.

Qudsiya Naqui:

Yeah, I think that's, that's fantastic. I love that. The blank passport. Excellent. You need some passport stamps in there.

Andrew Leland

Yeah, yeah.

Qudsiya Naqui:

Um, I think, I think that's, that's so true and it's interesting because I, I feel like language is so tied to that. So that's, I think that's a part of the reason why Deaf culture is really more seen as a culture because it's a language.

Andrew Leland:

Yes.

Qudsiya Naqui:

But I don't necessarily, I would, I would, I would want to explore. Can you have culture without language or like what are the other ways in which cultures form? I think this is such a fascinating question and I think ultimately what you said just really culminates the whole sort of sweep of our conversation, which is how do we break down ableism?

We do that by Creating, you know, creating culture and creating community, because once we see some, a group of people as a culture or a community, and we see it less as, and I mean, I think these are all the same problems that we see with gender identity, with race, we see this rather as just difference and but there that Not lesser than difference.

So, you know, I think oftentimes people see blind people doing stuff in different ways. And because our world is so sighted centered, sight is such a central thing for us. I find it anthropologically fascinating myself as someone who does not... Who views their sight as so secondary and that that feeling has increased as I have lost vision just the idea that like I'm not centering my world around every, every iota of my vision loss, it's sort of whatever at this point.

Um, but it's just so fascinating to me with sighted people how much primacy they give. Yeah, right. And I'm sure I do the same thing. I'm an athlete, right? I give so much primacy to the use of my legs, but there are people that to whom that is just irrelevant and that's not bad. And my orientation to the world is not bad.

Andrew Leland:

Yeah. Yeah. I mean, I think it's like this idea of de centering that's so powerful that I do think you see across different identities where it's like, we're, you know, trying to de center whiteness or de center maleness and like de centering ability in its various guises is, is, is part of that process.

And, and one really tricky thing that I've encountered in. Thinking about this is I think disability has a tough job in some ways of kind of participating in that like acceptance of something as just culturally a mere difference rather than a bad difference because people have this perspective on it.

You know, I see this argument all the time still today of like, well, sure, like. You know, we can destigmatize, um, you know, uh, um, being African American, let's say, but like, disability, like, look at the word, it's like disability, like, it's inherently bad, right? It's inherently about not being able to do something, and that is, I think, like, an extra Uh, Tricky step that, that, that we need to, to figure out how to counter that so that people can, can look at it like, oh, okay, this is like a unfairly maligned characteristic that we can, we can embrace.

Qudsiya Naqui:

Absolutely, absolutely agreed. Andrew, thank you for this conversation. It's so fun to just dive deep into these really complicated things with you. where can our listeners find you and your work?

Andrew Leland:

I have a vanity website, Andrew Leland dot org that I very infrequently update, but they'll have links to, you know, my social media and big things that happen, uh, that I do like cakes that I've baked. You might, it might appear there. Um, But yeah, AndrewLeland. org is probably the one stop shop. I have an email newsletter on Substack that I never send ever, but that you can find that linked there or, or, uh, yeah, social media. It's all there.

Qudsiya Naqui:

Great. Well, thank you again for being with me. It was a pleasure.

Andrew Leland:

Oh, man. So, so much fun. I, I, uh, I love your podcast.

[jazzy piano chords, bass strumming with smooth R&B]

Qudsiya Naqui:

Down to the Struts was produced by Ilana Nevins and me. Our social media manager is Avery Anapol. With special thanks to Claire Shanley for designing our logo, and to Eiffel Gangsta Beats for our theme music. Remember to subscribe, rate, and review the podcast on your favorite podcast platform, And follow us on Twitter and Instagram at Down to the Struts. You can also get the latest updates by joining our Facebook group, Down to the Struts Podcast, and by subscribing to our newsletter, Getting Down to It on SubStack. We also love hearing from you directly! You can always drop us a line at [downtothestruts@gmail.com.](mailto:downtothestruts@gmail.com.) All of these ways of connecting with us are linked directly from our website, downtothestruts.com. And of course, stay tuned for our next episode, so we can get back down to it!