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MBS (00:03):

At the ANU law school, that's the one I left while being sued by one of my professors for defamation. That's another story for another time. I wrote a thesis. Now my friends were doing things on, I don't really know, the implications of corporate law, about the constitution. I tried to write a thesis about applying English literature theory to reading laws. How have what we've learned about reading the texts in the world of Shakespeare and Patrick White and Jane Austin, what does that tell us about how he might read legal texts? No one understood it. I barely understood it and I was writing the thing. I knew there was something here, but in this place where these two worlds meet this boundary. Well, I had a spluttering candle against the mist and the darkness, and it didn't throw much light. Welcome to 2 Pages with MBS. This is the podcast where brilliant people read the best two pages from a favorite book, a book that has moved them, a book that has shaped them.



MBS ([01:11](#)):

Tope Folarin is a far better navigator than I am. He's a man who's crossed boundaries and transcends worlds. He's a creator and an author, he's won numerous prizes for his short stories, but he's also a leader in the world of social policy. He's the executive director of the Institute for Policy Studies. His upbringing spans continents, spans states. These are different and disparate worlds, but Tope has found a way to contain multitudes.

Tope ([01:42](#)):

I recognize that I am a fully integrated person when I kind of engage with both of these things and many other things besides, and I think part of this is derived from my own identity journey. Again, my parents are from Nigeria. I was born and raised in America. When I was growing up my parents constantly said to me, "You're a Nigerian, you're a Nigerian." Everyone else said to me that I was an American. And I kind of flitted back between both poles before, when I was a bit older I said, "You know in a way I'm both and I need to embrace that." And I started to think about that with respect to my vocation as well that I could combine both. So a long way of saying that when I'm doing creative work, I'm constantly thinking about how to sort of tell stories that have been ignored or marginalized for too long, to kind of in some ways, try to shine a spotlight on those kinds of narratives.

Tope ([02:33](#)):

And when I'm leading the think tank, I'm kind of constantly thinking about the way that we're talking about policy and even attempting to craft policy from a narrative perspective, which is to say that we're all emotional creatures and we all respond to narrative before we respond to facts. And so I think I bring the ability to think about sort of policy and to think about social justice in terms of narrative.



MBS ([02:56](#)):

You integrated, is a pretty interesting... It's a powerful word, but it wasn't always this way, particularly as a person of color in Utah and then Oxford.

Tope ([03:05](#)):

In the past, I was convinced that I had to kind of curate parts of myself in different sort of spaces that okay, in this space, I can't give them this part of me. I have to give them that part of me and this other space I definitely can't do this, I have to do that. And I did that for years of my life. Even I think applying for the Rhodes I presented a certain version of myself to the selection committees. And then when I went back to college I was this different person. And so some people talk about sort of code switching, but I think it was more comprehensive than that. It was the kind of personality shifting away, which is not to say that I was inauthentic in either place I wasn't, but I was just sort of again, curating parts of myself.

MBS ([03:48](#)):

This is when the power of seeing others like you becomes so powerful. You see what's permitted, what's possible.

Tope ([03:56](#)):

And these are leaders who are completely comfortable in formal spaces, sort of speaking off the cuff or talking about something at home that they were concerned with, whether it was their dog or whatever else. And I was convinced that in that space, I always had to be professional. I always had to sort of show everyone that I deserve to be there. And I think once I observed these people and saw that they were comfortable in their own skin, wherever they were, I said, "Why can't I be like that as well? Why can't I bring all of myself in these spaces?" So if I'm leading a meeting and then I'm suddenly struck by the urge to recite some poetry, why can't I do that? Right. Because that's part of who I am.



MBS ([04:36](#)):

Yeah. If only it was so easy, if only our realization's became immediately implemented and we were somehow perfectly adjusted human beings with no more flaws. Yeah. Well, it doesn't happen like that of course there's always work involved.

Tope ([04:52](#)):

I needed to fully accept myself. And this was incredibly difficult. I can't emphasize how difficult that was. My first novels kind of about this process when I was growing up, my dad was... He had in his idea, this image of a Black person who would be successful in America.

MBS ([05:09](#)):

Yep.

Tope ([05:09](#)):

And he raised me accordingly. Somebody who spoke a certain way, somebody who had read all these particular kind of books, somebody who would be comfortable in these spaces. And as I was growing up, I definitely adhered to the kind of template that he had created. So by the time I was in my early 20s, in a way he had been successful. Here, I was sitting at Oxford having won this great scholarship. I have two years to think about what I want to do with my life. But I recognized at that point that I wasn't sure who I was, that I had kind of erected or created this persona that didn't necessarily rhyme with what was happening within me in a way.

Tope ([05:46](#)):

And so I had to, for the first time in my life kind of sit down and say, "Okay, what do I actually want to do? And then before that, who am I really?"

MBS ([05:52](#)):



Right.

Tope ([05:52](#)):

Who am I when I'm not sort of trying to impress other people?

MBS ([05:55](#)):

Yeah.

Tope ([05:56](#)):

And that started a long journey that is intimately connected with my engagement with literature. Because the thing I discovered when I was at Oxford was that literature was not mere recreation for me. It wasn't something that I would do after work or whatever that literature was incredibly important to me, that I cared deeply about novels. I care deeply about poetry and that I needed to dedicate at least a part of my life in that in terms of getting better at doing those kinds of things, in terms of reading and eventually writing poetry and writing fiction. And so I think that process started in earnest when I was at Oxford.

MBS ([06:33](#)):

Yeah. That's wonderful. That's very interesting, because there's a way that if you follow an academic path to literature and I did a master's degree in literature, so I have tasted a bit of that.

Tope ([06:44](#)):

Yeah.

MBS ([06:44](#)):

There's a way that the literature can become more performative. It's like watch me perform as I dismantle or I interpret, or I engage in this piece of work in some way or other. And you kind of lose a little what pulls you into loving books



in the first place, which is seeing new worlds and understanding new people and having a mirror that says, "Here are alternative realities. So who are you when faced with these different worlds and these different people?"

Tope ([07:13](#)):

Yeah.

MBS ([07:14](#)):

So it's lovely to find that way back into that.

Tope ([07:16](#)):

Yeah. I think that's such an astute observation. And I think I benefited from the fact that I didn't study literature when I was at Oxford. I studied social policy and I studied African studies, that was the name of the course, but at the same time I was committed to reading as many debut novels as I could. And so I read, I think about 50 debut you novels when I was at Oxford. And I think I was afraid to admit to myself that I wanted to enter the game as it were.

MBS ([07:45](#)):

Yeah.

Tope ([07:45](#)):

But I came to these novels as somebody who was deeply interested in storytelling and narrative construction and somebody who was interested in craft as well. And so that became incredibly important to me. One of the most important conversations in my life happened when I was at Oxford, I had just started my first master's course in comparative social policy and the Oxford system. My tutor had said write this paper based on these books I had done. I read the books very diligently and wrote the paper. And so I sat down for my first tutorial with this tutor. Her name was Dr. Lynn Prince Cooke and we sat down and she kind of looked at me for about 10 seconds.



Tope ([08:24](#)):

And then she said, "Tope, this was a great paper. So good in fact that I've asked some of your peers to read the paper." And I was elated. I was like... I had proven that I belong here. And then she said, "But I say that with a caveat, which is that you have to think about what you want to do in this academic space." And she said, "As I read your paper, I noticed sort of two desires are kind of conflicting in a way. One is your desire to kind of write beautiful sentences. And the other is your pursuit of the argument." And she said, "In the academic setting, if you want to be an academic, good writing is fine, but the argument is way more important." So you have to be somebody who kind of says at certain points, "Just write the piece, worry about the argument, leave the pretty language aside."

MBS ([09:12](#)):

Nobody understands what academics are talking about. Most of at the time they're like, "Oh."

Tope ([09:17](#)):

Exactly. What is this? But she said, "I sense within you a kind of creative impulse that does care about the way sentences sound and look. And if that's the case..." She said, "Use this time at Oxford to really investigate that." And then she went out to tell me about her own creative journey. She said, when she was in her 20s she spent a lot of time playing music and accompanying musician around the country and the world. And she said, sometimes she looked back and wondered if she should have stayed on that path. And so for me at a critical point in my life, I was 22 then, I thought, well, one, somebody sees me and sees that I care deeply about the way the sentences sound and look. And maybe I should think about that as opposed to what my dad is saying, my dad is saying, "Go there, be the best student. And if you want to be an academic fine or leave



there and go to law school and become a great lawyer." He wasn't asking me to kind of think about the creative part of my life.

Tope ([10:07](#)):

And so that was an incredibly important conversation that set me on the path of engaging with art in a deeper way.

MBS ([10:14](#)):

Love those moments. Crossroad moments where somebody just says something at the right time and you hear it in the right way and it changes everything.

Tope ([10:21](#)):

Absolutely, yeah. Yeah.

MBS ([10:23](#)):

Tope tell us about the book you've chosen to read from.

Tope ([10:25](#)):

Sure. And so I talked a bit about my journey, I guess, as an artist, and another incredibly important moment in my life was when, I spent a couple years living in London after I finished my time at Oxford. And then I came to the States around 2008 and I was committed to making it as a poet. And so I bought a bunch of poetry books and I have to admit, I had never studied poetry outside of the kind of cursory engagement in high school. And I didn't know a lot about poetry. And so I'm trying to enter it partly because I noticed that a lot of my favorite writers were also great poets and I wanted to write the way they did. And so I was reading a book by Ted Kooser. He won the Pulitzer Prize and he was a poet laureate and it was this book, it's called the poetry home repair manual.

Tope ([11:14](#)):





And basically... Yeah, it's a book about how to sort of think about poems and write poems.

MBS ([11:18](#)):

Yeah.

Tope ([11:19](#)):

And so I was particularly interested in metaphor and similes, especially metaphor. I'm really kind of drawn to metaphor in the way that it takes to completely disparate things and connects them in this wonderful way. And Kooser in that book writes about somebody he admires named Tomas Tranströmer who writes incredibly beautiful similes and metaphors. And so I read that and I never read any poetry like that before, it struck me. I remember vividly reading this sentence, which I'll read very briefly. If you don't mind, this is a part of a Tranströmer poem and it goes, "They turn the light off and it's white globe glows an instant, and then dissolves like a tablet in a glass of darkness." And it was this idea, this connection of a light bulb to a tablet. I was blown away by that comparison. And that's what I think a great poet does.

Tope ([12:09](#)):

A great poet brings two completely opposed things into conversation and says there is a connection and thereby implies that there are all kinds of connections that we're not privy to thereby implies that were all connected in ways that we can't even begin to comprehend. I started to read Tranströmer in a really kind of... I just read everything this man had ever written. And I came to fall in love with this collection. It's called *The Half-finished Heaven* and it's a collection by Tranströmer that's translated by Robert Bly, who was one of his very close friends, a fellow poet. And this book is in a way, a kind of compilation of a few collections by Tranströmer. And so I'm reading one of my favorite poems of all time. It's called *Guard Duty*.



Tope ([12:52](#)):

And I read this at a moment in my life when I was struggling to kind of reckon with my place in the universe, struggling to try to conceive of myself as a writer, as somebody who could be a creative and struggling to figure out what the heck I was going to do with my life. And this poem, I think spoke to all of those concerns in a really compelling way.

MBS ([13:12](#)):

I'll do my best to do a formal introduction and not muck up all the names along the way. And then we'll hear [inaudible 00:13:18].

Tope ([13:18](#)):

Yeah.

MBS ([13:19](#)):

Tope Folarin, who is amongst other things, the author of the novel, *A Particular Kind of Black Man*. And he's reading from Tomas Tranströmer, is that right, Tranströmer? The selected poems in *The Half Finished Heaven* translated by Robert Bly. So Tope over to you.

Tope ([13:42](#)):

"I'm ordered out to a big hump of stones as if I were an aristocratic corpse from the Iron Age, the rest are still back in the tent sleeping, stretched out like spokes in a wheel. In the tent the stove is boss. It is a big snake that swallows a ball of fire in hisses, but it is silent out here in the spring night among chilled stones, waiting for the dawn. Out here in the cold I start to fly like a shaman straight to her body. Some places pale from her swimming suit. The sun shone right on us, the moss was hot, I brush along the side of warm moments, but I can't stay there long. I'm whistled back through space. I crawl among the stones back to here and now.



Tope ([14:26](#)):

"Tasked to be where I am. Even when I'm in this solemn and absurd role I am still the place where creation works on itself. Dawn comes, the sparse tree trunks take on color now, the frost bitten forest flowers form a silent search party after something that has disappeared in the dark, but to be where I am and to wait, I am full of anxiety, obstinate, confused. Things not yet happened are already here. I feel that, they're just out there, a murmuring mass outside the barrier. They can only slip in one by one. They want to slip in, why? They do one by one. I am the turn style."

MBS ([15:13](#)):

Beautiful Tope thank you. What are the deeper truths for you that that poem reveals?

Tope ([15:22](#)):

A number of things. I guess the one thing that leaps out immediately is the part of the poem that I've been besotted with since I first read it so many years ago and it occurs towards the end when Transtromer says, "Tasked to be where I am, even when I'm in the solemn and absurd role, I am still the place where creation works on itself. I am still the place where creation works on itself." I read that at a point when I felt completely just sort of out of sync with everything around me. And I felt, and I still do and we've discussed this, but I felt like even more of an outsider than I do now. And I thought, "How am I going to find my way into being a productive kind of creative? How am I going to find my way into engaging with these social justice issues that are important to me? Is it possible to do both?"

Tope ([16:09](#)):

And Transtromer says, "I am still the place where creation is working on itself." It's such an incredible sentiment because it asserts that all of us are part of



creation, right. We're part of this unfurling sort of act that has happened since the Big Bang that we're all a critical part of that we're all essential, right. That without us, this all doesn't go off the way it should in a way, right. And so reading that I think was just incredibly important to me so much so that I included it in my novel. I begin my novel with this stanza just because I think gets at what I'm trying to say in my book. And in so many ways expresses how I felt since I read it. That I am the place where is working on itself.

MBS ([16:56](#)):

So, you're the place where creation is working on itself. What does that give you permission to do or to be?

Tope ([17:05](#)):

It gives me, I think, permission to be fully myself and all this stuff. There's so many incredible lines in this poem, right. At one point Tranströmer says again, at the end of the poem, he says, "They're just out there, a murmuring mass outside the barrier. They can only slip in one by one. They want to slip in, why? They do one by one. I am the turn style." So, I mean, he talks about, there's something out there. Maybe it's in the spiritual world. Maybe it's in some other part of reality or some other dimension that we don't have access to, but they're is something that wants to express itself in this dimension, in this reality. And Tranströmer says, "I am the turn style." That I am the way that these things enter this space and that is, I can't think of a better definition of being a creative because that's basically what it is.

Tope ([17:52](#)):

You're sitting at your laptop or sitting with your notebook and there are all these feelings and impressions.

MBS ([17:57](#)):

Yeah.



Tope ([17:57](#)):

Some of which you've never felt before, some of which you can't fully identify and the joy and the terror of trying to kind of create is trying to translate that. Or if the thing doesn't want to be translated, how to render that in a way that honors its essential spirit. And so it gives me permission to try to be the most open and honest creative person I can be to not write in the interest of the marketplace, for example, because I know what the market wants. I know what is doing well.

MBS ([18:27](#)):

Yeah.

Tope ([18:28](#)):

And I could certainly write in a way that sort of edifies the market instantly. I think Tranströmer gives me permission to say, "Okay, express the deepest, most sort of intimate, private parts of yourself or the intimate, private parts of whatever it is they're trying to express itself through you and have faith and trust that whoever needs to receive what it is that I'm working on will receive that.

MBS ([18:51](#)):

One of the lines that struck me as you were reading it and I haven't heard that poem before, so I'll get this slightly wrong, but there was something about my job is to wait.

Tope ([19:01](#)):

Yeah.



MBS ([19:02](#)):

And I'm curious to know how you sit with waiting, being a turns style for whatever it is to come in and have that moment of transformation of you and of it.

Tope ([19:16](#)):

Yeah.

MBS ([19:17](#)):

And the pace and the ambition of the material world.

Tope ([19:21](#)):

Yeah.

MBS ([19:21](#)):

And I don't know about you, but as a Rhodes Scholar, I am ambitious and I carry ambition and I carry impatience, and I carry scale and impact and all of that.

Tope ([19:33](#)):

Yeah.

MBS ([19:33](#)):

None of which is kind of like sitting and waiting and being with my own anxiety.

Tope ([19:38](#)):

Yeah.

MBS ([19:39](#)):

I'm wondering how you sit with that tension.



Tope ([19:42](#)):

Yeah. The most, I think important part of my life as an artist occurred when I was reading this poetry. It was 2008, I had just left my job at Google because I had received this bonus and I thought, "Okay, I'm going to spend the next six months of my life, figuring out how to become a writer and then I'll get back, I'll get another job and I'll publish the book and have this job as well." What happened? The financial crisis happened. So I didn't work for a year and a half after I left Google. It was in so many ways, the most demoralizing thing I'd ever experienced because all of my friends, my fellow Rhodes Scholars, fellow graduates of Morehouse College where I'd go on Facebook and I'd see them like, "Oh, I just made partner here. Oh, I'm flying there." And I didn't have money to do anything.

Tope ([20:24](#)):

I had moved to Washington D.C. because I wanted to move to a city that was in some ways, similar to London in that in London, I had been able to go to museums. I also love visual art and theater. So I've been to a lot of... I could go to museums without paying in London and I could do the same here in D.C.. And so what I began to do in D.C. Was I crafted a program for myself. The major museums have film programs. And so I go to all the films they show, they also have lectures. I go to the lectures and when they weren't doing that kind of programming, I'd go just to look at the art on the wall. There's a number of embassies here. I'd go to all the embassies whenever they brought in some cultural figure, whether a poet or a musician I'd see them. So much so in fact that I was the Japanese cultural advisor, the Japanese embassy began to invite me to various things at... The residents of the Japanese Ambassador to the U.S..

MBS ([21:13](#)):

Oh, that's amazing.



Tope ([21:15](#)):

And so I was doing this and I was waiting because I was trying to produce work. I was sending it out. It was getting rejected everywhere. And I had so many dark moments when I thought, "Nobody's ever going to care about my work." And the thing about being a creative too, is that in most instances nobody's asking you for the work, right. Like it is nothing but a kind of pilgrimage of faith. You're doing this, you can't ever be sure that somebody's going to sort of see the worth in this and then not only that, but then choose to publish it, right.

MBS ([21:42](#)):

Right.

Tope ([21:42](#)):

So there has to be something else that gets you to the laptop or the notebook every night. And that was a period of waiting. But at the same time I was becoming a much better artist. I was becoming a much better thinker. And I was constantly thinking about something I had read in the journals of Susan Sontag, somebody I deeply admired as a thinker. And she said that when she was becoming a thinker and artist, that she had exposed herself to everything, she was a writer, but she had gone and watched movies, listened to lectures. And she did all that stuff because she was feeding her subconscious in a way.

MBS ([22:15](#)):

Yeah.

Tope ([22:15](#)):

And so that became really important to me during this period of waiting. I'm going to feed my subconscious as best as I can. And I can't be sure how this stuff is going to express itself when I start writing my novel or doing other creative things. But I'll have this store of knowledge to draw from.





MBS ([22:29](#)):

I love that. I mean, it's like kids wandering into a museum and seeing a Grecian urn going, "I should write a poem about that."

Tope ([22:37](#)):

Absolutely. Yeah, yeah.

MBS ([22:39](#)):

In that museum, he also saw a Roman bust and a Dutch painting and he didn't write any poems about that. So, it's all what strikes you when it might strike you and what doorways it might open up.

Tope ([22:53](#)):

Exactly.

MBS ([22:54](#)):

That's sort of like a very nurturing time. How do you find the time to nurture your creativity now?

Tope ([23:03](#)):

Yeah. Gosh, it's so difficult. I mean, I'm at this stage in my life where things are going well, which is to say that I'm a published novelist, I'm working on another novel. I'm working at this think tank as well. And so in a way, the kind of life that I envisioned for myself is happening. And I also have two small kids as well, and they're not the best sleepers. So that means I'm not a very good sleeper right now. It's hugely difficult.

MBS ([23:34](#)):

Yeah.



Tope ([23:34](#)):

The one thing I try to do is that every Saturday I will go to a museum in town just for a couple hours just to wander around because I think there's something to be said for letting your mind rest and wander. And for me that has become very important. I try to write every night, which I'll admit has become more difficult, especially over the course of the pandemic, but I try to write at least three to four times a week and try to have a word count in mind and hit that word count before I go to sleep. And so I just started this job at the think tank at the Institute for Policy Studies. And so I know that I need to kind of catch my rhythm there before I'm able to kind of figure out how to apportion my days in terms of like here's when I do the creative stuff. And here's when I think about my day job, but I think again, having space and time to think, and just wander is still really important to me.

MBS ([24:21](#)):

Is there a way that your immersion in literature influences the way you show up as a leader of an organization?

Tope ([24:29](#)):

Absolutely. I think the one thing that I've... And I've received so much literature that I can't even begin to kind of list them all. But I think the one thing that comes to mind now is a kind of deep sense of empathy, which a number of people have spoken about with respect to literature. The one thing that you can get. One of the weird and strange things about this town is... This town being Washington D.C. is that you have a bunch of readers here, but a lot of people don't understand the utility of reading fiction. They think, "Okay, like I have this free time, I'm going to read this non-fiction book about how to become a better leader or about Afghanistan policy." Or something along those lines.



MBS ([25:07](#)):

Yeah.

Tope ([25:08](#)):

And those are all important things to read and engage with and to a lot of people, and the irony of course is that they're willing to watch the latest thing on Netflix, but reading fiction seems to be kind of out there and weird for a bunch of folks and-

MBS ([25:20](#)):

An indulgence I don't have time for. Yeah.

Tope ([25:23](#)):

Exactly. That's exactly it. And I can't imagine living a life without reading fiction constantly because it's a constant way of accessing thoughts that are weird to me and don't quite make sense. But the great thing about literature is that it forces me to sit in that for a moment to say, "Okay, here's how this person sees the world." And over the course of the book, if I don't even become sympathetic, I understand more, right? And so I, as a result of that, have walked in so many shoes, I've thought so many thoughts that don't originate for my head.

MBS ([25:55](#)):

Yeah.

Tope ([25:55](#)):

And when I'm sitting before a bunch of people and trying to sort of articulate a new way of seeing a particular policy or a new way of even being in the world, I can draw on all of these great ideas and thoughts and emotions that I've gleaned from years and years of reading literature.



MBS ([26:15](#)):

Tope I've loved this conversation with you. So thank you. What needs to be said that hasn't yet been said in this conversation between you and me?

Tope ([26:22](#)):

I guess the one thing I would say to all of your listeners, and I know that you do this fantastic podcast and you've had some great people on. And so this is really a service, kudos to you for this. I would say, I imagine that a bunch of people who listen to this are super busy people and have all kinds of things that are going on in their lives. But I think there's something to be said for the importance of tending to your spirit, right. And I think the reason I chose a poem today is that I think poetry has this unique ability to force you to do that. The way I think about poetry versus prose is that prose is like a dog. It comes to you, it sort of pants it's like, "Ah, rub my ears." Or whatever.

Tope ([27:04](#)):

And poetry's like a cat, it's off in the corner. It's like-

MBS ([27:09](#)):

"I don't care about you."

Tope ([27:10](#)):

"I don't care about you." Exactly. "Come to me, impress me." Right. Poetry forces you to come to it.

MBS ([27:17](#)):

Yeah.

Tope ([27:17](#)):

It says, come here and reckon with me where I am.



MBS ([27:20](#)):

Yeah.

Tope ([27:21](#)):

And that's an invitation to kind of leave the insanity and craziness of our daily lives and really focus in on a way of thinking, and a way of articulating ideas that we don't use day to day, right.

MBS ([27:34](#)):

Yeah.

Tope ([27:35](#)):

And so I say that to say that I encourage folks out there to read poetry if they don't and if poetry isn't necessarily your cup of tea, then I encourage you to read as much fiction as you can. And don't watch the Netflix show because everyone else is. And I mean, it's great to watch the show and have a conversation about it. But there's also something important about reading a great work of literature that forces you to kind of engage with it on its terms and learn things that maybe you wouldn't learn otherwise.

MBS ([28:05](#)):

Is it possible to do both? That's what Tope said and I think it's the question at the heart of this conversation for me. Well, perhaps we can twist it. So to open up more possibilities and to understand the prizes and the punishment of the choice, what would need to be true for me to do both? I'm not sure what your both is, what it might be, but mull on it for a while. I hope you enjoyed this conversation. I love the way that we talk so broadly about life and how fiction and how nonfiction or reality you could call it, intermix and enhance each other. Two other conversations that come to mind like this, Nina [inaudible 00:28:49], that title was called Joy and Power. And she's got a great way of uncovering new



worlds of different worlds. And also Mason Currey, that episode is called Fragile and Fleeting.

MBS (29:01):

He's actually written books about the routines of artists. So he knows ways of accessing the very best of what artistic work can bring us. If you want more about Tope, you can find him at his website, [topefolarin](http://topefolarin.com), T-O-P-E F-O-L-A-R-I-N.com and on Twitter [@topefolarin](https://twitter.com/topefolarin). Thank you so much for listening. You know what I say at the end now of course, if you've enjoyed it, mention the podcast to a friend would be brilliant. Somebody who might like fiction, who might like poetry, who might be in the world of social justice and social policy, perhaps this is the interview that you want to send them. Thank you if you've given it a rating on a podcast app, that's really helpful for us. And if you'd like a little more episodes that haven't been released transcripts for all the podcasts that have, you can get that at Duke Humfrey's which you'll find [@mbs.works](https://twitter.com/mbs.works). Thank you so much. You're awesome. And you're doing great.