

My Writing Life: Bob Beagrie

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Fran Harvey 00:03

I'm Fran Harvey, and I'm a writer and musician who likes talking to other writers about their writing life. Welcome back to this, the fifth episode of our second series. And today I'm chatting to Middlesbrough writer, performer, editor and creative facilitator, amongst many other roles: Bob Beagrie. Bob is a prolific poet. He's published 14 poetry collections with various distinguished poetry presses. He's published several pamphlets, and he's had poetry published in translation in magazines and journals across the world. He also writes short stories and plays, and he is a former lecturer in creative writing and really active in supporting people in the community around Teesside with their writing and creativity. He also combines music and poetry in his performances. So obviously a man after my own heart. And on a personal note, because I'm never not going to mention this when Bob comes up in conversation: seeing him perform the opening to Dylan Thomas's *Under Milk Wood* at a gig I organised in Darlington remains one of my best memories of a live performance ever, because it was absolutely astounding. And he also has, I would say, one of the best beards in the writing community in the North East.

Bob Beagrie 01:06

[laughs]

Fran Harvey 01:06

Bob has a new book coming out in a few months. It's called 'The Hand of Glory: a biography', which is a collection of prose-poetry, or arguably, I thought when I was reading it, a novella-in-flash, chronicling the life of a hand of glory. And if you don't know what one of those is, just keep listening, because we'll explain that later in the interview. The proof copy of the book is also how I learned that Bob is an excellent artist as well, which is, I mean, is there anything you can't do? Honestly, there are sketches of a hand throughout, and he did all of them. So sickeningly multitalented. Bob, thank you so much for joining me.

Bob Beagrie 01:43

It's a real pleasure to talk to you.

Fran Harvey 01:44

So we're chatting on Zoom. Whereabouts are you calling from? And is it a space where you do your writing?

Bob Beagrie 01:49

I'm calling from the back room of my house, and I'm sitting at the table surrounded by bits of paper and half-written scribbles and books and notebooks, and this is actually, yeah, where I do most of my writing.

Fran Harvey 02:07

So you're definitely like, that's that's your comfortable space for writing. You're not like, 'I have to run out and sit in a cafe to get on with this' sort of person.

Bob Beagrie 02:15

Well, I do a lot of writing, scribbled on bits of paper and in notebooks all over the place, but this is where I pull things together, type things up, edit, revise, and do the serious work.

Fran Harvey 02:27

Excellent. So we're going to go back to your childhood. Potentially. It might not be that far. So the first sort of big question is, can you remember what your first piece of 'I want to write something' writing was, and can you remember, like, what prompted that feeling?

Bob Beagrie 02:42

I don't think I can, to be honest, although I was - I do remember writing a lot when I was in, say, second-year senior, and I wrote a lot of stories then, and I was quite a geeky kid. I spent a lot of time on my own, so I did a lot of reading and a lot of sitting under trees, reading and writing stories, sneaking past the dinnerladies up into areas of the school where no one would be around, and sitting on windows sills and writing and reading there, and being bit of a school ghost, really. I was invisible.

Fran Harvey 03:17

What sort of stuff were you writing at that age? Like, was there like a theme to the stories that you were working on?

Bob Beagrie 03:22

A lot of fantasy stuff, fantasy stories and elves and dragons and things like that. I played quite a lot of Dungeons and Dragons around that time as well, and I became a Dungeon Master, which is really good at constructing narratives, so I think that fed my kind of storytelling abilities.

Fran Harvey 03:42

Yeah, I can see that. Do you still do - this is not even really on the topic of writing now - do you still do, um, dungeon mastering? Because it's, it's made a massive comeback in the last several years.

Bob Beagrie 03:52

It has, yeah, but I haven't played it since I was probably about 16, yeah, but I know people that do, though, like adults and friends. But I just had a lot of fun with it. And I remember having so much fun and being so into it and seeing it all around me. You know, it's, it's quite amazing, collective hallucination.

Fran Harvey 04:13

Do you think if you did go back to it now it would kind of take away from, like writing time, like creating -

Bob Beagrie 04:19

Yeah.

Fran Harvey 04:20

- because it's basically, it's the same sort of like muscles, isn't it?

Bob Beagrie 04:23

Yeah, definitely.

Fran Harvey 04:24

So you said you were writing short stories at that age. When did you turn to poetry?

Bob Beagrie 04:28

Well, because I was... my daughter's dyslexic, and my dad is clearly dyslexic as well. I think I am as well. I've always struggled with words in some ways, I've got an oblique relationship with words, but I'm

also really bad at numbers. I can't retain numbers. So because of that, I was never allowed - I was always in the, like, lower band at school, and the lower bands weren't allowed to do English literature, so we did English language. And so I left without really being taught any poetry, and I wrote lots of stories because I read a lot, but I wasn't exposed to poetry until much later, when I was probably about 21 - 20 - yeah, probably 21 when I went to university. Because I went to university by chance, really, because I was going to a local writing group, and the guy, Trev Teasdale, who was running it, said, 'Your stories are great, you should take it more seriously.' That was like, I'd been on the dole for ages, and I had part-time job chipping the double off reclaimed bricks on a building site three days a week, amongst mainly absolute maniacs who liked to throw bricks at each other, but anyway, he said I should do something with my writing, and encouraged me to apply for a university degree. And I got in. I couldn't believe it, and it changed my whole life. But it was there that I remember sitting in a class, and we were introduced to some beat poetry, and some poetry by ee cummings. And it just, like, blew my mind. I didn't know poetry was like that.

Fran Harvey 06:07

That's so cool. So that was basically your first, your first proper exposure to, like, English literature, sort of teaching?

Bob Beagrie 06:14

Yeah.

Fran Harvey 06:15

Which university was it?

Bob Beagrie 06:16

Well, it's now Manchester Met, but at the time it was Crewe & Alsager College of Higher Education. It was one of the, in those days, there wasn't that many places where you could do a degree in creative writing. And actually it wasn't in creative writing, it was in creative arts. So I specialized in creative writing. Kind of majored in creative writing but also I minored in visual art, because I'm, as you said, I'm pretty good at drawing, I've always been quite good at drawing.

Fran Harvey 06:46

Feel like 'pretty good' is like being really humble about how good those sketches are.

Bob Beagrie 06:50

Thank you.

Fran Harvey 06:52

So excellent.

Bob Beagrie 06:53

But that was amazing. That was amazing, going to Crewe and Alsager College and doing that degree, because although I thought I was just going to be doing writing. Really I did writing. Did visual arts, but we did integrated art as well: integrated art in theory and practice. So you had in practice, you had to work with dancers and dramatists and musicians, and it was all about collaborative art and cross-disciplinary stuff.

Fran Harvey 07:20

Oh, that's so cool, because you can see that now, how that's just expanded into your career.

Bob Beagrie 07:24

Yeah, totally informed the way I - all my work since then really has been cross disciplinary,

Fran Harvey 07:33

Because it's it Romanceros, your book, basically, there's music tied in with that isn't there? Like, every sort of performance you did with that had some music.

Bob Beagrie 07:40

Yeah, I work with a group of collective musicians that we call Project Lono, and so a lot of my poems are set to music by Project Lono and we did a 20-minute version of Romanceros, which includes maybe 12 poems from that collection. But we've also done some from The Hand of Glory as well.

Fran Harvey 08:02

Oh, excellent, right, keeping an eye out for those then! So you said you started out like with beat poetry and ee cummings. Did they sort of stay your main influences? Or, what other influences came in?

Bob Beagrie 08:14

Well, I got into Bertolt Brecht at around that time as well, and that really awakened my kind of socialist art practice as well, seeing art as a, "instead of a mirror to reflect reality, but a hammer to shape it" is a Brechtian quote, and I think that's really cool. So that kind of informed my ideas of how art can impact upon ordinary people's lives and be a vehicle for personal and collective development and community cohesion and resistance.

Fran Harvey 08:46

That leads beautifully into my next question, actually, because I wanted to ask you, it's like a massive chunk of paragraph, and I'll try and cut this down, but I wanted to ask you basically about, sort of, like, history and the future and research in relation to what inspires your poetry and, like, kind of also that sort of uncanny, supernatural twist. Because prior to Hand of Glory, you had romanceros, which is rooted in the Spanish Civil War, and then you had Eftwyrd, which I'm not sure I pronounced correctly.

Bob Beagrie 09:10

Yeah, I think so. I think so. It's an old English term, means resurrection or renewal,

Fran Harvey 09:19

And that's about a traveling monk in the era of Hilda of Whitby

Bob Beagrie 09:22

Yeah.

Fran Harvey 09:23

And you've examined current times. You did When We wake We Think We're Whalers From Eden --

Bob Beagrie 09:28

/That was on my COVID/

Fran Harvey 09:29

/that was COVID, yeah. So I think you're really good at asking, sort of what the future holds and what the past would think of this future. In fact, we've, I've just been part of a project that you've been working on this year in relation to the passenger bicentenary railway, where we've been doing the penpal letters that're talking across 200 years. How do you choose, sort of, what to focus on? Like, is

there a particular thing that jumps out of you that makes you think, this is, this is going to be the next body of work that I do; this period has inspired that?

Bob Beagrie 09:58

Um, sometimes that happens. Other times, things kind of fester away in my brain for, like, maybe 10 years, and then when I suddenly realize that I'm going to write about that, it's like I realize that I always, on some level, knew I would write about that, but I just hadn't got around to it, or I hadn't grown into it. I hadn't grown into a position where I could actually face doing that body of work. So, for instance, the Eftwyrd one is, is the sequel to Leasungspell. Leasungspell was published in 2016 and that's about Brother Oswald, the monk, walking from Hartlepool to Whitby, but you only get to the River Tees, and it ends with him drowning in the River Tees. I became fascinated with all that in 2003 when I did a residency on the Hartlepool headland for like 100 days, or something like that. I did it in 2003 and it involved lots of historical research and working with archeologists, but also in a care home, in some primary schools and with youth groups. So it was quite broad, but I became fascinated with the history of that little peninsula, and part of that was the Anglo Saxon skeletons that had been discovered, and St Hilda's monastery there. And then I was thinking, and I really imagined what, what it would be like to have a small monastery in a small kind of Christian community there. And then King Oswald of Northumbria went into battle against King Penda of Mercia. And before he went into battle, he said, if he's successful, if he's victorious, he will give the land at Whitby to Saint Hilda, and he will give her his daughter to raise as a holy virgin. So then I thought, well, if she joins that community, she's like an Anglo Saxon Northumbrian princess. She wouldn't come on her own. She'd come with guards and wetnurses and maids, and how would that dynamic settle in this tiny, little religious community to have like warriors there and stuff and and strangers suddenly there. It would upset the dynamic, I think. So that became a little puzzle in my mind for many years. And then I eventually started to write it. But I started to write it in normal language, normal English. I started writing normal modern English, and it just didn't feel right. It felt false. It felt like the characters were like modern characters in costume. And I thought, How am I going to actually try and get a sense of authenticity in this story and with the characters. And I thought it's got to be the language. I've got to defamiliarise the language and try and represent a pre-enlightenment worldview where the land itself is animated. And I was fascinated with this period, because it represents a long and arduous and back into and from, transition from paganism to Christianity, and often quite bloody as well. So a big paradigm shift. So then I thought, the way I've got to do it is try and write it in Old English. I started to write it in Old English, even though I don't know old English. So it took a long time to try and learn it.

Fran Harvey 13:19

Yeah. Did you have to, yeah, research it all before you could even start?

Bob Beagrie 13:22

Yeah. and then I realized that my grammar wasn't Old English grammar, but I was just using old English vocabulary. And then I talked to some people that do know Old English, and someone told me that I was backing up the wrong tree anyway, because what I was trying to write was -- the nearest Old English that you get was eighth century Wessex. NOT seventh century Northumbrian. So it's a different language, anyway.

Fran Harvey 13:51

Yeah.

Bob Beagrie 13:51

So when we talk about Old English, it's not Old English, it's Old English-ish, because it was a spoken language. Anyway, there's not enough surviving vocabulary of seventh century Northumbrian to make coherent language out of it. So that stumped me until I thought, Oh, well, I'll have to make it up then. So I made it up from Northumbrian, Cleveland, Yorkshire dialect, bit of modern slang, and so it's a hybrid invented version of seventh-century Northumbrian.

Fran Harvey 14:21

Oh I love that. Dialects now, even though we're sort of like more globalized, are still so different from one end of the country to the other. Did you ever read Alan Garner's book of essays The Voice That Thunders?

Bob Beagrie 14:34

No, I haven't. I've read some Alan Garner's stories in the Stone Quartet. The Owl Service.

Fran Harvey 14:36

I'm just bringing that up now because I'm thinking of language. There's an essay in there where he talks about, because he was, he was from the Black Country, and he was, like, the first person from his family to go to university, and he ended up at Oxford or Cambridge, like one of the big ones. And he started studying Chaucer and the like, and sort of Old English stuff. And there's this brilliant bit where he says he goes into a class and like, there's, there's all these people who've, like, you know, grown up

in London and speaking like the Queen's English (meaning RP), uh, trying to translate this work. And he looked at it and realized he could read it and he understood it, because it was just the way that people in his town still spoke.

Bob Beagrie 15:15

Yeah.

Fran Harvey 15:15

it was the old dialog just written down. But because nobody who had been studying it had come from that area, they just hadn't realized. So I think your creation of the Northumbrian version is probably a lot more spot on than you'd probably even realize,

Bob Beagrie 15:31

Yeah, perhaps. And I think it's a reminder that text is a representation of speech.

Fran Harvey 15:37

Yeah.

Bob Beagrie 15:37

And we sometimes forget that when we're reading.

Fran Harvey 15:39

Yeah, that was - sorry. That was brilliant.

Bob Beagrie 15:42

So that's a kind of example of how my interest in history kind of evolves over time and kind of nags away at me, whereas Romanceros, I became interested in that because, well, it's fascinating that it's a gap, isn't it? It's like hardly known about the importance of it as a phenomenon, and the International Brigades that went over there from a working-class background, from all kinds of backgrounds. But Britain, like the rest of Europe, had a non-intervention policy. They weren't going to officially get involved in that. So they left Spain to the Spanish Republic to the mercy of the Nazis and Mussolini and Franco - but then all these ordinary people said, well, that's fascism is rising, and you've got to do something about it. And they went there off their own backs and illegally. So it was a working-class movement, really, very much. So I think it's a bit of official embarrassment to the country -

Fran Harvey 16:42

- that people stepped in where the government didn't.

Bob Beagrie 16:45

Yeah, but everywhere that I've gone and read from Romanceros, there's always someone that stays back and says, my uncle went there, you know, or my grandfather was there. So it's, like, really important - at the end of, they said thanks for, thanks for writing this. It's really important.

Fran Harvey 17:00

That's so cool. That's really, really cool. I'm going to move on, just because I'm aware of the time -

Bob Beagrie 17:05

Yeah.

Fran Harvey 17:06

- and I want to talk about Hand of Glory, because that's your next book that's coming out. So we're going to start with - there is a great description in the introduction of the book, explaining what a hand of glory is. And for people listening, you can - the description is taken from the hand of glory that you can see in Whitby Museum. So you know, if you want to just take that trip. But for the sake of listeners, Bob, please, could you give a quick explanation of what one is? Because I tried - for different reasons I was trying to explain to someone the other week what a hand of glory is, and I think she thought I was a little bit mad. So I'm going to leave this one up to you.

Bob Beagrie 17:38

[laughs] It's a bit mad, isn't it? So the hand of glory in Whitby Museum was discovered in a house in Castleton in about 1860 or something like that. And it's just, it's a dismembered, pickled human hand. So the idea of hands of glory - and that the one in Whitby is supposed to be the last one in existence in Britain, at least - but hands of glory were dismembered hands that were cut off a hanged man who was a felon. And then they were pickled under certain conditions and spells cast over them. So they're magical items, and they were used - often there's a candle in them, or you'd soak them in stuff that would burn anywhere - so you could, on some occasions, you can light the fingers and use it as a candle. But according to folklore, if you light it and take it into someone's house, everyone else falls asleep. So you can burgle them. And they were used often to burgle people. But they're magical items,

and they've got a lot of folklore around them, and they're in, they're in some films, as well. There's one in *The Wickerman*, where they bring it in to Edward Woodward's bedroom to make him fall asleep and nab him. There's one in the Harry Potter film. It's in Borgin and Burke shop, and it grabs Harry's hand.

Fran Harvey 19:02

There's one in the classic *Whitby Witches* book as well. It's a children's book, and the name of the author has just escaped me, which is mad, because I've read everything they've written. Robin Jarvis.

Bob Beagrie 19:11

Oh yeah. Oh yeah.

Fran Harvey 19:12

Um, so talking, talking about your book. It is such a strange and wonderful book. It is. It basically follows a hand of glory's life, traveling across centuries, but like as a hand, not on the person. And part of the story of the hand is it trying to figure out which person it came from and how that sort of affects the way it lives. It's really strange and really brilliant, like, I sat and read it in one go, and I loved it. And it was in that sort of way where sometimes you're like, What is going on? Like, this is melting my brain, but in the best possible way. So how did you even come up with that concept? Like, how did this come together?

Bob Beagrie 19:48

It's another thing I've known about the hand of glory for a long, long time, and when I started to write it, it was another revelation that I knew I was going to be writing the hand of glory poems at some point. And because I was doing it after the last book which was *Romanceros*, the Spanish Civil War poems, which took a lot of research and was quite distressing, you know, harrowing stories of war and tragedy. And so when I decided to write the hand of glory, even though it's dark, um, it's kind of dark and gothic - but it's a lot of fun because it's just absurd. So it was light relief, really, to write that. And I had a lot of fun writing it, and I was laughing my head off as I was thinking of all the different things it could do. But it's kind of also inspired by Gogol's *The Nose*. That's a story by Gogol, the Russian author, where someone's nose just goes off and has adventures on its own.

Fran Harvey 19:48

I'm gonna have to read that.

Bob Beagrie 20:01

So I thought, oh, that gives me kind of license to just be really playful with the hand of glory and the idea that it's got this existential angst because it doesn't know its origins. Which relates to us, because none of us really know who we are or where we come from, to some degree. So I wanted to play with that, but also just investigate the symbolism and the cultural iconography of hands throughout history and popular culture, and especially dismembered hands. So at one point he's like, Thing from the Addams Family, and he's Napoleon's hand. He's the Dead Hand in Mort Main. Mort Main is like a French term that means the dead hand. And that's like in wills, so you can leave someone your inheritance, but if you put a condition on it that they have to do something to get it, that's called the Dead Hand.

Fran Harvey 20:03

Ah, right, I didn't know that.

Bob Beagrie 21:43

And then there was the dead hand in the Soviet times, where, if Soviet Union was annihilated through nuclear attack, they had a mechanism that would still launch all their missiles. And that was called the Dead Hand. And then there's the Black Hand from Serbia, who killed Archduke Ferdinand and started the First World War and and the Black Hand gang in America, which was like a gangster organization that came from Napoli originally in the 17th century.

Fran Harvey 22:15

I did love the way it just, it's just sort of built up, and he basically ends up becoming like the criminal mastermind, essentially.

Bob Beagrie 22:23

Well, in Marvel Comics, the Hand is like the group of Oriental assassins, and the leader of that is called the Beast of the Hand. So he's that as well. There's also a couple in there that are quite biblical, as if he's a prophet or the Redeemer even.

Fran Harvey 22:41

And there's the carnival as well. He joins a carnival for a while, and has an affair with a tattooed lady, which is amazing, which is -

Bob Beagrie 22:52

[laughs] Yeah.

Fran Harvey 22:52

It was so good. So like, for the journey that the hand took once you'd done that research, was it fairly easy to map it out, because it's just like, chronologically, this is how it would have to go? And then you just wrote the poems in order? Or did you kind of bop about and then figure out the order later?

Bob Beagrie 23:06

I had a rough skeleton of his kind of life. Then I just kept thinking of other things and seeing where I could slide that one in, or that one would go there because it would relate to the time when he was a hobo. And I'd find other references to hands and write one in relation to that, and then think about where that would slide in. So there's quite a bit where he's like a film star, isn't there, because he plays Ash's hand from The Evil Dead, and Luke Skywalker, his hand.

Fran Harvey 23:42

The other week, actually, weirdly, and it was before I'd read The Hand of Glory, I was, um, I found myself in an internet hole where I actually found, like, the person whose job is to be like, his job is to have been a hand. Like he was the new, uh, the new [Thing - I say Cousin It in the audio, but I meant Thing]

Bob Beagrie 24:02

Wow.

Fran Harvey 24:02

When they remade the Addams Family. And then I was just like, looking at his - a lot of his biography is just like, he's just a hand. I was reading it, and then I was reading Hand of Glory, and thinking, that's obviously, like, he must be a relative. [laughter] So having been in creative writing sessions with you and like, classes and things, you're really good at setting exercises and stuff to get everyone's brains flowing. Do you use that on yourself to come up with bits as well?

Bob Beagrie 24:22

Yeah, yeah, I often do. But also, the thing is, one of the exercises that I've done for years in schools and some adult groups as well is to start off by holding your hand up, your writing hand, and putting on a

piece of paper and drawing around it with your non-writing hand, and then, and then writing all the things that the hand has done, learned, pointed out, slapped, knocked, flicked, created, stroked, just to get people to start thinking about their stories. And then, from that, you can develop lots of pieces of writing. So I've done that in loads of schools. And then sometimes we've decorated the hands like a Hand of Hamsa. So I've done that for years. And then suddenly I went, Oh, my God, I can use that for the hand of glory as well. So there is one called the Hand of Hamsa. So I do often use my own exercises to stimulate ideas. In fact, when I come up with a new exercise for a class, I always do it to test it out.

Fran Harvey 25:24

Oh, that's brilliant. I'm gonna, definitely, I'm gonna borrow that hand exercise and do that, I think, because that sounds amazing. We're moving on to the last few questions that I always close with. So the first one is a really basic one. It is: when you're first writing a project, do you prefer to write by hand, like with a pen, or are you a typer?

Bob Beagrie 25:44

I think that depends where I am, because often ideas come to me when I'm just like out and about, and I've always got a notebook on me, and I'll scribble things. And sometimes I'll just not know what I'm going to write, and I'll just think I'll do some writing, and I'll look about and like, walk and see or notice something and try and describe it. So I'm often doing that, and sometimes work comes out of that, just that practice, yeah. I think, because I'm doing that a lot, I think that's kind of composting, and then things grow out of that. Rather than me going like, 'Oh, I've got this great idea,' I think the ideas come out of me scribbling away, observing just general writing practice, and then I'll start to type it once I've got something.

Fran Harvey 26:33

You mentioned earlier that you struggled with writing and reading. Does it make a difference on that front as well? To be able to write it by hand first? Is typing a bit more, bit more of an effort?

Bob Beagrie 26:45

Well, actually, I'm really good at typing, because I've been just, I'm quite a fast typer now, because I've been writing on keyboards for a long time. I used to work on an actual typewriter.

Fran Harvey 26:56

Excellent.

Bob Beagrie 26:56

When I was like 15, 16, 17, writing my stories. I wrote them on a typewriter.

Fran Harvey 27:03

Did you keep any of those stories? I should have asked this before.

Bob Beagrie 27:05

Well, my mam's got some, but I don't look at them.

Fran Harvey 27:11

We'll save those for when there's a big exhibition of your early work.

Bob Beagrie 27:15

I think they'll be absolutely awful. That's why I don't look at them. But it was good practice, I guess.

Fran Harvey 27:21

Yeah, yeah. Well, I mean, you can't, you can't start out brilliant, can you? You've got to, you've got to be a rubbish writer for a while to get good at it. Speaking of getting good at stuff. Is there a genre that you - if somebody came to you and said, I want to commission you to write this - is there a genre or type of writing that you would just turn down doing?

Bob Beagrie 27:43

I don't know. I don't know. I can't think of one. I mean, because I've experimented with horror writing, and there's often an element of romance within my work, anyway...

Fran Harvey 27:55

Pretty open to everything.

Bob Beagrie 27:56

Yeah, yeah. I think all genres are good to practice, really, and to try and suss out the conventions and tropes of a particular genre is quite useful. Maybe parody it.

Fran Harvey 28:07

If you're talking to somebody who's just starting out as a writer, or has been away from it for ages and is trying to get back into it, what would your best tip for them be?

Bob Beagrie 28:17

Just to write and write, to write a lot and not worry about what's coming out of it, so you're just getting into the habit of writing a lot. And I think I have to tell myself that as well, because I get anxious. I go, I haven't written a poem and finished a poem for like, two weeks or whatever. But then I think, oh, but I've actually written loads of rubbish that was just like writing practice, and sometimes evolve into more coherent and polish piece of work. And other times, you're just writing because you're a writer, and some of that needs time, and sometimes a lot of time, to mature into an idea. So I think a lot of writing is searching and seeking and excavating both what's inside you and what's around you. And I think ideas for a - narrative ideas come from that.

Fran Harvey 29:13

That's brilliant. Thank you so much. That's a perfect tip.

Bob Beagrie 29:16

Thank you.

Fran Harvey 29:16

And that was, that was all my questions. Thank you so much for chatting.

Bob Beagrie 29:19

It's been real pleasure.

Fran Harvey 29:20

This has been, it's been absolutely brilliant. Listeners, The Hand of Glory is out October this year. You can find out more about Bob's work on his website, which is bobbbeagrie.co.uk and that is also a place that you can order his books direct from the publishers. Because, though I always encourage people to make use of your local indie bookshop and your local library, with poetry books, a lot of the publishers are very small, and if you can buy from them directly, they basically can make a bit more of a profit and keep going, which is fantastic. So do that. Please don't forget, past episodes of this podcast are available on Spotify. Most recently, we've had Matt Weslowski, Adelle Stripe, Jill Halfpenny and Lucy

Rose. And please subscribe to get a heads up when the new episodes come out, because they do not come out regularly. And thank you, as always, for listening.