

Transcription for Episode 80: Interview with Dawn Quigley

Episode Duration: 40:25

JENN: Hello and welcome to the latest episode of the Minorities in Publishing podcast, this is Jenn. For new and returning listeners, you may know you can find the podcast on Tumblr at minoritiesinpublishing.tumblr.com or on Twitter @minoritiesinpub. And you can sign up for the newsletter at the pinned tweet at the top of the Twitter page. The podcast is found on iTunes, Spotify, iHeartRadio, TuneIn, and Google Play. I am really really happy to be talking to Dawn Quigley who is the author of *Apple in the Middle* which came out... this summer was it?

DAWN: Yes, August 2018.

JENN: Yeah so we both had August pub dates. It's been a wild few months, friends [laughter] for Dawn and me.

DAWN: I agree.

JENN: And I am so excited about *Apple in the Middle*, it is here in the world for you to purchase! And you should purchase it bigtime I think, because I love Apple's voice. That's what I remember, the humor, and I feel like we don't get humor a lot—maybe in kidlit there's a little bit more? I do read a lot of kidlit, but I just feel like sometimes we're so serious all the time.

DAWN: Yes.

JENN: And it was just so heartening to have someone who is dealing with serious issues but also has a certain levity in the way they look at the world.

DAWN: Yeah absolutely. Well first of all, Jenn, I am honored to be here on your podcast and to actually talk with you in person. We've exchanged a lot of emails, but as we know, it's always nice to touch base with an actual human person.

JENN: It really is, especially even if it's via Google Hangouts which is what we're doing—it's still nice.

DAWN: Yeah, I'm really excited, it's like you said, August, it seemed like it was never gonna get here for the release of my *Apple in the Middle* by North Dakota State University Press. But once it came out, I think every new author when you get this book, this fabulous box of your author copies of your book it's—not an out-of-body experience but it was just really overwhelming—and that's sort of how I think my journey started with *Apple* is that, physically touch the story that has been walking around in your mind for years. It was just amazing and very humbling and I recorded myself and I felt like I was a child at my birthday party. [laughs]

JENN: And this isn't necessarily your first written piece?

DAWN: No.

JENN: You've been writing for a while.

DAWN: Yeah, it was really interesting. So I was a teacher for eighteen years in K-12 before I moved up to be a professor at St. Catherine University in the Education Department. But as a teacher, I had this fabulous, loud, booming voice that could quiet everybody down. And, our bodies maybe give out or change a little bit, so I started having issues with my vocal chords. Maybe sometimes you'll hear every once in a while, I'll sort of lose my voice and it was really bothersome, but I look back and it was a blessing because it really made me become a quieter person. And in that quieter person I really turned to writing as a way to amplify my voice. I began with some letters to the editors or really sort of essays and commentaries on things like that; and it was just amazing that I could still share my ideas but through silence, through the written word so that's really been comforting to me.

JENN: That's so amazing to hear because I feel like writing is a unifier for a lot of us. For some people it is kind of an outlet, but I think for some of us, it really is a unifier especially for those of us in marginalized communities—of trying to say what we can't articulate in a verbal way because of whatever reasons but also in a way of being able to be present but not necessarily be physically there, but know that you're being able to vocalize something that's very important to you and I think that's also something that comes through in *Apple in the Middle*.

DAWN: Oh wonderful, thank you so much Jenn. And just a quick introduction to myself, like I said I'm Dawn Quigley and I'm an enrolled member of the Turtle Mountain Band of Ojibwe which is in North Dakota, it's just a few miles from the Canadian border. But I absolutely agree with you about writing. It's also a safe place for Indigenous, Black, People of Color because I think we've all been in situations whether you're up in front of

people or having a conversation with somebody and you don't get to finish your thought or you're so shocked at what people are saying that you don't answer. And it is a way to have an uninterrupted platform when you're writing, people have to listen to you. [laughs] And if they choose to listen to you that's even better. And I think that's the same with *Apple*, like I said, I taught for eighteen years and was also Director of our Indian Education program in my district, and so I was really especially interested in literacy for those middle school/junior high students where they're really too old to read elementary stories but may not be ready for the upper YA content. And I taught the majority seventh and eighth grade and I think my mind just stuck there. But working with Native students, I realized that there really wasn't a lot of books about contemporary Native life and you know that junior high life you're just sort of odd and quirky. I think that's why I fit in so well with that age group. [laughs] So that's really where the voice of Apple came, where she doesn't quite have a filter and everything just kind of erupts out of her mouth when she really should not be saying certain things as she navigates her identity.

JENN: So just to give kind of a summary of *Apple in the Middle*, so Apple is—is it fair to say mixed-race?

DAWN: Yes.

JENN: Teen or pre-teen, and she is going to visit her Native family who she has not had any contact with really, because her mom died when she was born, unfortunately. Her mom is Native and her father is white and so it seems like it's her awakening which ultimately becomes the reader's awakening. And that was a question I had for you was: Why that viewpoint? Two: In particular did it kind of, I don't want to say easy as in 'Oh this is an easy way to kind of filter into showing Native life,' but did it kind of help to have a clear pathway? Because it's not necessarily, 'Oh we go from A to B.' There's a journey for Apple to get there and did it make it a much clearer story in your mind to know that this journey was her getting to know her Native identity?

DAWN: Yeah, that's a great question. You know, I have a few different aspects about the way I structured the writing. The first one was, like I said, I was really immersed in working with Native students and there were so many of them, there are so many of us, maybe we don't have a strong connection to one side of the family for various reasons, maybe we were adopted, maybe we were in foster care, and so there's this aspect that, in the book, the question was: Can you be a Native person without even understanding what it means to be Indian at that? I really saw a lot of my students sort of grapple with that. And also, one of the things that I started writing this book—I never consider myself an author of a book. Articles? Yes. Essays? Yes. Poetry? Yes. But my girls, we have two girls, and they were younger, and I just kept hearing something in my mind say 'Tell

them the stories' over and over again and I instantly knew it was about. 'Oh tell my girls, write down stories about when I was growing up and we would go visit my Native family up in the Turtle Mountains.' And so I just began writing the stories. It's funny, I did not have an outline, I didn't know what was going to happen, I literally wrote two pages a day and sometimes those two pages were so painful and took forever, and I never knew what was going to happen. But what I did realize is, for them, later on I realized that maybe the story isn't just for my girls, maybe it's just for other people, whether it was the students I had who were trying to navigate what it means to be Native, or even just a lot of teens who are maybe mixed race. Maybe they speak a different language at home and English at school, or just all those who are in between—I don't want to say in between two lives or two spots, I think there's multiple places all around there—but I also am a teacher, right? My poor girls they always say: 'Oh gosh Mom not another life lecture.' [laughter] But writing this story was a way for me to say this is my understanding of what it means to be a contemporary Native person, a teen, and navigating—you know there's not always eagles that fly overhead or flute music that plays in the background. [laughter] We go to Target, we do all these other things, we have cellphones, and so long story short, it was really a journey just to share a really positive aspect of a Native teen.

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JENN: Having her just be very open to the experience, but she's also very critical.

DAWN: Apple?

JENN: Yes, because this is also a class we're talking about so when she comes by and sees the trailer, she's like 'This isn't good'. [laughs]

DAWN: Yeah absolutely. You know it's interesting one of my Native Studies teacher friends, professors around the country that are teaching contemporary Native lit and they were reading *Apple* and I would Skype in—and it's really fun to Skype in to a classroom—but one of the questions that I would get is: 'Why does Apple come from a higher socioeconomic status?' It was really interesting and I said: 'Well, because I wanted to show representation. I grew up middle-class, my father was a pharmacist, and so that was the story that I wanted to tell, that there's not one way to be a Native person.' I always say that but it really is true, and so yeah, [Apple]'s kind of a snob when she goes there, and I purposely started with her talking about the color of the house or the trailer and she said it was pink and then as she starts to really feel like that's a home, and really where she belongs, the color description starts switching to magenta

and rose-colored and really just transforms into this beautiful color as she sort of sheds her critical aspect about what should a house look like.

JENN: I admit that I have some privilege and I actually came from a lower socioeconomic background growing up and sometimes it's the ascendancy right? 'I've moved from this to that and therefore I am not going back to that.' And she wouldn't know because her father's a doctor and her parents met and he's been doing pretty well he's back on the straight-and-narrow, so to speak. And so when she goes there it's like these kind of homely things of 'Well you don't need to have the new jeans and the heels' [laughs] because she's also a kind of fashionista?

DAWN: Yes, and I think it's really true—I'm one Native person from one Native family from one extant family from one tribe and a person knows we have over 570 tribes—so when I speak of course it's just one experience. When I spend time with Native people they could care less how much your watch costs, what kind of shoes you have, what kind of purse you have, the things that are valued—what I've come to understand—are who are you as a person. Can you bring Native humor? So, for example, Native humor is not sarcastic, it's not harmful, but it's a way to bring light to the situation or to gently bring someone back into the community instead of yelling at them you might kind of tease them lovingly; other things that are valued is really just extended family. In the book, the funny thing is, someone will say: 'Oh that's your cousin once removed, that's your second, third, fourth cousin' and it doesn't really matter how exactly the family tree looks but it's just this love of family and of course eating together and so I have recipes in the book because that's kind of what we do a lot. [laughs] When you make these frybread, or bullett, or bang, it's just a way to physically be thinking about memories of your family and really carrying on that tradition. So, trickling back to your question about socioeconomic status, is that these teens are navigating their identity just to remind them that you know what? It doesn't matter what kind of t-shirt you have or iPhone, it's really about your personality and how you develop into just a good human being.

JENN: Being a debut this year, how's that been in terms of discussing Apple and kind of seeing her embraced by other people who, maybe this is the first book they've ever read with a Native character at the helm of it—or with any Native people in it at all?

DAWN: It's been really interesting because I had no idea how to be an author [laughs]—

JENN: Well it's interesting you said you didn't consider—you wouldn't say author when it came to this book.

DAWN: Yeah, and book tours and book readings. One of the great aspects is that the Native author community it might be small—I'm talking either locally in the Twin Cities here in Minneapolis-Saint Paul area where I live—or the Native kidlit community, they have welcomed me with open arms and have been such incredible mentors: Cynthia Leitich Smith, Joseph Bruchac, Tim Tingle, and then locally here: Marcy, Brendan, and Carmelan. They are there without judgment when I ask what seem like the dumbest questions and so in that way it's been really great. And then they've also—which I love as a way to kind of revive Native communities that we do things in-community, sort of linking arm in arm—is that I've been invited and invited other people to do book readings with me [audio jumps] these Native authors and so I'm still learning. I really take the role of watching elders and just sort of watch how they are and so it was wonderful. I was down at ALA in June down in New Orleans, and just to be able to sit next to Cynthia Leitich Smith and Joe Bruchac and Debbie Reese, and just sort of watched and learned from them. I mean I'm 48 years old, but I really take seriously the role of Native elders—so being a debut has been wonderful but also it's good to keep my feet on the ground [laughs] and realize I have one book and just keep working at it.

JENN: Being at ALA, I think that was the We Need Diverse Books panel, was it? It was the Native Voices We Need Diverse Books panel—because Debbie is such a stalwart person who is doing so much for the community and I've overcome a lot of my ignorance—I still am ignorant on a lot of things—but I've overcome a lot more because of the work that she's been doing for years and years and years and I value her greatly and I know so many people do. But when we talk about these limitations—and I don't mean limitations by the authors or the creators—I mean limitations within the industry that's been established for those stories that are acquired by the industry, and this is the kind of story I feel like is not necessarily traumatic [laughs]. It's also not based in folklore or mythology or fantasy, no shade to that, it is a book that I feel like we just don't get. [laughs] and I'm constantly wondering why, why don't we get these books? So in finding the press, how did that work out?

DAWN: You're absolutely right. One of the things I really wanted to recognize that there's been historical trauma, there is chemical dependency issues, there are a lot of wounds and a lot of scars on the Native community and those stories need to be told and people have done a beautiful job with that. But I'm always, like I said, about reaching that young adult, whether they're Native or not, where they're trying to figure out their identity, and just putting this quirky humor in there. But in saying that, I think it's really interesting when you look at the majority of Native American authors, they usually find a home in a small press. So that was the same with *[Apple]*, I did submit it to the contest, I think it was—

JENN: Penguin Random House?

DAWN: The Walter Dean Myers, is that right? Yeah.

JENN: Oh, okay.

DAWN: Because I thought that was when the We Need Diverse Books really started kind of coming out and own voices and I just thought: 'Wow, I think this might be the case for *Apple*' and I really got a lot of interest but I submitted it to North Dakota State University Press and they just started a series called Contemporary Voices of Indigenous People and I thought: 'Oh wow that's my book, it's contemporary.' And I think it was a little nicer because they'd never done a young adult book before. And the editor Suzanne Kelley has just been amazing, and she is so open because she's not Native, but she was really open to certain editorial things that I thought were really important—for example the Turtle Mountain language that they speak, Ojibwe up there, but they also speak Michif so it was a mixture of Ojibwe, Cree, and French. So I strongly felt that I did not want the Indigenous, the Michif words to be italicized because usually that means it's a foreign word and Indigenous language are not foreign. This is the language that our land actually recognize, so I specifically did not italicize—in fact I italicized the English [laughs]—but when the first galley came back, it was all, I think all the italics were put back into the Indigenous language and I said 'Respectfully can we change that back, here's why' and my editor was so interested and so open to understanding that what seems like maybe a grammatical issue. It is so much more than that. So working with a small press like that, a university press, I could email her right away, I could pick up the phone call and there was that human connection where I'm really glad I didn't have to navigate through a lot of different real staff for this first book.

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JENN: That's so funny because I also had to deal with that for the anthology I edited and that's a Big 5 press, it's all POC voices and it was just like: 'Yeah you're not gonna italicize anything in like Pidgin.' [laughs] You're just not italicizing the stuff.

DAWN: No no.

JENN: No, and you know at that point it's just kind of like do what she wants because she is angry. [laughs] But I also am a typesetter so I was like, this is not okay. This is just so inherent and what you say makes so much sense because, even more so these Native languages are indigenous to here so we need to recognize them and it's like this

default of 'Oh it's not American English' and it's like 'Well let me tell you something...'
[laughs]

DAWN: Yeah, I might be able to speak, like, as much Ojibwe or Michif as a two year old baby—it's really challenging for me—but I did hear that this big loophole thing is that a lot of times Indigenous Native people move away from their land that they grew up on but when they come back to visit, if they speak English, the land will not recognize them. But if they even say just a brief [speaks Ojibwe] a 'hello' in their Indigenous language, the land welcomes and recognizes them. And I just thought that was really important about the aspect of connecting land to language and to Native people and that was a big aspect of my book as well. It's almost like the land was a character.

JENN: Yeah it really was, and that was very necessary because as Apple's going through her own journey, she is getting used to the land and that's also when you look at the factors of: 'Ok, I am not dressed properly to go on these adventures we're going to.' [laughs] 'I am not sure how to navigate this store.' 'I am not sure how to greet people or how to say thank you and give these gifts and what the gifts are for' these are just inherent to 'Oh you respect the space, you respect the people in the space.' And I felt like those details, as Apple's learning them—I am only privy to this conversation, I don't claim to be part of it—there's also something in the Black culture like you don't kind of talk about what is said in the house, right? So, are you revealing too much, so to speak. And at any point was that something that also kind of factored in Apple's journey, learning more and she's asking questions of 'Okay, am I revealing a bit too much about this specific portion of Native American culture.'

DAWN: Yeah, and this is actually a really important topic about how much do you share and I know that it's similar to any culture, I know for the Native culture, going back to Debbie Reese, you know she does speak—you'll have to forgive me I'm not sure if she's coined this or if she came up with this notion about, when we're reading diverse books, we want to offer windows, mirrors, and sliding glass doors into different images of culture. However, there are aspects, so for example maybe a ceremony, or a spiritual sharing from an elder interpreting your dream, there is an aspect where you put a curtain down to not allow people in and one of the things that I did put, some dream interpretations in *Apple* but these were actually a few of my own dreams and just sort of navigating myself about what does this mean? But a lot of times, dreams can just be crazy stories, but I take dreams really seriously.

JENN: That makes sense. Like the intricacies so to speak. So you're also, as you said, you've taught from K through to 12, but you're also a professor?

DAWN: I am, I'm an assistant professor at a small liberal arts college or university in St. Paul, Minnesota. I love teaching, I loved my students in K-12, middle school and that's the majority of where I taught, but what I started realizing is that I started paying attention in my last few years to the new teachers and I would really try to mentor them and I thought there's something to this, there's something going on here maybe that I'm supposed to do and so I was very fortunate to join the faculty and Education Department. I work in the Teacher Preparation Program for people who want to become teachers. But also my passion, and I have a graduate course on this, is the majority of teachers are white in Minnesota, just like I think that's reflective around the country, but in Minnesota there are also academic standards which are guides to what teachers need to teach and math, and social studies, but Minnesota in 2014 included aspects about Native American history, language, and culture that have to be included in the curriculum. I was so excited, Jenn, I thought: 'Yes, finally!' But you know my dear non-Native teacher friends, they had no idea, they had no idea how to include this and they were not taught the state's history, language, and culture of the Indigenous people and so what happens is they were afraid to make a mistake, they were afraid to offend, and so they don't include as much as they could. That's sort of my link to what I do in higher ed is I really want to be able to show and filter and teach non-Native people how to evaluate and find really respectable Native curriculum and so again, *Apple*, I hope is meeting that need as well.

JENN: That's so interesting, and I think that's also similar to the writing process—for some people, not for all people, some people are very audacious. I know that I've said I don't feel like I could personally include someone, a primary Native character because I'm very very ignorant of the differences in the cultures of Native people, but that doesn't mean they need to be erased in the text, it just means I don't feel comfortable, or confident in myself to be able to handle that well. But then, what you do [laughs] is you support and you educate yourself and you can still—it's so different in the teacher area, I feel like there's not really an excuse not to. I get that excuse in: 'This is why I don't have these characters in my books' however, I buy a crapton of books by these authors da da da. But in the education realm it's so important and necessary I mean this is why we are where we are, sadly.

DAWN: Yeah, exactly. First I can't generalize all teachers, but Native people are 1-2% of the population, and then a lot of the history and education for Native people, we don't have enough Native teachers, yet—I love the word yet. [laughs] And I think that even goes back to the experience that Native or diverse people, kids have when they're going through school, if their schooling was atrocious and they never saw a reflection of their Native history and language and culture in school, then school might not be a safe place, then why in the world would you want to take that as a career? And so I think

books, and also for non-Native people, I think books are the best way to learn about something. I'm really starting to realize that so many times, myself included, when we meet someone from a different culture or country or even different state, we put the learning on their back, we try to learn off their back instead of doing our own work. And I think it's just critical for teachers to understand where to find respectful—and I never say 'accurate' because I don't really know, there's not one way to be a Native person—and so they need to do the work. They need to do the reading and the studying and the background information in order to become informed and to not just expect to go to a three hour seminar and to learn everything Native 101.

JENN: I love those kind of mandatory workshops of 'We're gonna get good today y'all, we're gonna get woke, get aware' [laughs]. That's different from learning the new iOS. Like, you may only need to learn how to use your iPhone once, but you really do need to do consistent work.

[00:30:12]

DAWN: Yeah absolutely. And I think there's a lot of people that are just, maybe they're embarrassed about they don't know what they don't know and they can take a great book like *Do All Indians Live in Tipis* by the Smithsonian, the Native American history museum there, and they can just read a couple pages a day in the privacy of their own home, but they do need to do the work.

JENN: That's very true. Incredibly true. Going back to you being in academia, there is such a difference in writing style, and this is not to say—there are many people who are academics who write narratives, there are doctors, lawyers, some of the biggest names, John Grisham, isn't he a lawyer or was he a lawyer? He was a lawyer making way more money writing books than using that JD or whatever. [laughter] But it is so different, there is such a technical element to the academic writing and then when you come to the more creative narrative—and I feel like they're both creative in their way, I just think it's more like this kind of defined method of writing is looked at as not creative, but I kind of look at all writing as creative in its own way. How do you operate in both worlds? Because you still do academic writing, do you?

DAWN: Yeah, and so one of the aspects about being in higher ed is that you're expected to present at conferences and also to do academic writing to get published. One of the things that there have been Indian academics who have really laid the groundwork before me and so I was able to step in and use a lot of their reasoning for certain ways to write and to be able to cite them because you know in higher ed we

have to always give a citation to why I'm doing certain things. So for example, I just finished my PhD this Spring—

JENN: Congrats!

DAWN: —and I had to write a dissertation which is usually a lot of academic blah blah blah, but one thing I really fell in love with is something called Indigenous Research Methodology and so usually when you think of research projects we see statistics and graphs and very dry writing which you know it has to be done that's how new ideas come, but I was able to use story as a method and so what I did was I studied non-Native teachers and how they took up and learned and navigated, how to implement Native American curriculum into their classrooms. So I was able to collect data, interviews, things like that and I was able to weave a story using Indigenous Research Methodology and so I told the story of the area I live in Minnesota, as if we were navigating on water and we were becoming entangled with certain aspects of the lake. Like I said, I was able to stay true to story but infusing it with citations and a little more academic writing, but then of course you have to be really open—higher ed is a little more open but there are some advisors or maybe some professors or faculties who don't consider that “academic enough.”

JENN: So how do you switch gears when you do something like *Apple*? I don't know if you can, do you do two types of writing a day because you're saying you did two pages of *Apple* a day even if it was painful, do you kind of switch gears? Is it 'Ok I'm gonna work on this essay to sub for periodicals and now let me work on *Apple* and switch to a pre-teen voice who is not happy in this environment because you know, walking around in the mud is getting on her shoes'. [laughs]

DAWN: One of my faculty members who was on my PhD committee, when I first started writing, I'm sure it was fine, academic right? But he read it and he looked up at me and said: 'Dawn, this is not your best I know you'. It was just that imitation that there's not one way to be an academic writer. But you do sort of have to be in a different mindset. For example, I'm kind of working on a chapter for an academic book, I'm also working on a nonfiction picture book about Native American people and I think—this may be a lot of writers but—our minds are everywhere [laughter from Jenn] and I think I'm just kind of ping-pong back and forth I think: 'Oh my gosh I have to pick up the milk today. Oh, I think I'll put a citation in this paper. Oh, you know what this character would be great to say this.' So luckily my kind of phrenetic mind I find a way to make it work for me.

JENN: Yeah, my mind works that way too and I don't know if it was way better before the internet became a thing and it was more available. Whereas before I think I could

multitask way better in the 90s and early 2000s. Or maybe just my attention span was longer. [laughs] And now I'm doing similar things, like 'I have a new idea for an essay! I know how to fix that chapter! Oh I think I want to add that line to that story. Oh yeah and I have to let my authors know that their proofs are ready. And I need eggs'. [laughter from both]

DAWN: Yeah absolutely, one of the things is, for me, I really value silence and so when I write, I can't put on music—I think that's one way where I'm able to just be in the moment of whatever I'm writing, while other people in my immediate family they have to have that music on if they're doing homework. I think that's maybe one way that I'm able to turn off my brain a little bit.

JENN: Thank you so much Dawn for talking to me about process and all of this and I again highly recommend *Apple in the Middle*, it is a gorgeous cover—once you revealed that cover I was like [gasps dramatically] clutching the metaphorical pearls, it's so gorgeous!

DAWN: Thank you so much, Jenn, I adore that cover. I love it.

JENN: Well it also has the pink space... 'Cause it looks more like a house in the book, but it is the trailer?

DAWN: Yeah it does and the grandmother's house really was that color, still is.

JENN: Yeah so you've got the pink, but you have Apple at the forefront and she's wearing teal, which is my favorite color, and she has turquoise and a beautiful locket. Her skin is glowing. It's just gorgeous, just contemporary.

DAWN: I want to say that the artist, I was saying she's got to have beaded earrings, I mean I love turquoise beaded earrings so it was really fun. And then I also wanted Apple to be looking at the reader because that's the way she speaks, her voice is speaking to the reader and I wanted her to be able to look out at everybody.

JENN: Also the features, she has these high cheekbones, her nose isn't that tiny, tiny pointy "Nordic"-featured nose. She has color to her. She has a specificity to her, it's not as though it felt as though 'Oh okay, she made a Barbie doll and then she just tanned her up'. [laughs]

DAWN: And she colored it.

JENN: Yeah, basically. [laughter from both] Because you know these were my Barbies except for I had an Asian one I think, it was her Hawaiian friend and I forget what her name was, but basically the white and the Black Barbies were pretty much synonymous except for the hair, the skin tone, and the eyes. So that's not the case here. [laughs] That's *Apple in the Middle* by Dawn Quigley from NDSU Press. And Dawn can you tell people what your social media is so they can follow you and keep up with your events? Do you have more events coming up in the new year?

DAWN: I'm working on some other projects so I think I'll be pretty quiet on Twitter, so I'd love it if people would follow me. You can either search Dawn Quigley, Q-U-I-G-L-E-Y, or you can go right to Twitter @DawnEQuigley.

JENN: And you have a website too or no?

DAWN: I do, it's for anybody who sort of wants to look—I really modelled it after Debbie Reese's amazing website but it's called nativereadermn.blogspot.com. And it's really a way—hopefully somebody else would like to model that in their own state—but it's really focused on the Midwest for teachers to find, like I said, respectful Native curriculum and websites and recommended books.

JENN: Oh great! Because I need to read more myself, so I'll be on there. I'll get on that—2019 goals! [laughs] Well, thank you so much again, Dawn, for talking with me all the way from Minnesota.

DAWN: Thank you so much, Jenn. Thank you for everything that you're doing to help We Need Diverse Books and really amplify our voices.

JENN: Oh thank you for writing, thank you for your voice, appreciate it. Those of you listening you can find the podcast again at minoritiesinpublishing.tumblr.com also on Twitter @minoritiesinpub and we are on Spotify, iHeartRadio, TuneIn, Google Play, and iTunes. And this actually may be the last episode of the year for 2018 so if that is the case, I wish everyone a happy holiday and a wonderful new year and we will be back with many more episodes in 2019. Thanks again, Dawn!