

The Future Is Calling Us to Greatness

with Michael Dowd + 56 Experts



The Art of Planetizing the Movement with Drew Dellinger

Big ideas from this session:

- Thomas Berry's legacy: evolutionary inspiration and eco-justice, eco-peace
- Martin Luther King Jr.'s prophetic ecological and cosmological worldview
- Love In Action: poetry, justice, and non-duality

Michael: Drew, thank you. I've been looking forward to this conversation with you around this theme of The Future is Calling Us to Greatness.

Drew: Thank you, Michael. I'm really thrilled to be here and to converse with you.

Michael: Drew, we go back a couple decades in terms of our passion for the new cosmology, for Thomas Berry's work, for bringing themes of ecology, justice, sustainability, inspiration together.

I want to ask first before we go into some of the ideas, if you could just share with the viewers and listeners of this, help us get who you are. How did you come to this place, what's brought you here? A little bit of your story and also what you're known for, what you're particularly passionate about and what your major contributions have been.

Drew: Sure. Well, I think kind of the roots of why I was so impressed and inspired by the work of Thomas Berry and the vision of Thomas Berry, to understand why that was such a metanoia or an epiphany for me I think you have to understand that I had been kind of a seecher.

Michael: A seecher, I like that, I've never heard that.

Drew: I had been a seeker, a searcher, if you will, in my earlier years. Growing up, like a lot of people I think, I had had a general dissatisfaction or a low-level unease with the way our culture was. There was a lot of injustice, there was a lot of inanity. I didn't really take to

compulsory education and being told that this is what you had to do for eight hours a day by people who were not very inspired or inspiring.

I just felt that there was a lack of meaningful discussion happening in the culture at large, and a lack of critique. Of course we know that human nature has its ups and downs, but surely we can do better than the world of war and violence and poverty. I wasn't that aware of the ecology, being a young kid in the '70s and '80s.

This kind of general dissatisfaction or sense that there had to be something more interesting than what was happening and more inspiring and more meaningful and more poignant and more joyous than what was happening in the mainstream kind of popular culture and media and education.

It was within that context that I started seething, this kind of searching and seeking impulse that I had. I lived right next to the public library in Chapel Hill, North Carolina. I would search the shelves and I would read a lot on my own. Even though I was rebellious and wouldn't do my homework in high school, I was reading all of Carlos Castaneda's books and I was reading the *Seth Material* by Jane Roberts.

I found *Myths to Live By* by Joseph Campbell and it was right around this time I was flipping through the channels on the television and I saw Bill Moyers. It's always a decent idea to stop when you see Bill Moyers.

Michael: Amen.

Drew: He was talking to this older gentleman with gray hair. Within 30 seconds I was like, "Oh my God, that's what I want to study." I was just a high school kid, I didn't know you could study comparative mythology. Joseph Campbell, of course that's who it was, when Joseph Campbell in the power of myth was unfolding, I was like, "Absolutely, this is what I'm interested in. I'm interested in philosophy, religion, spirituality, psychology, shamanism, history." All of these kinds of big picture topics I was very interested in.

When I heard Thomas Berry lecturing on *The Power of Myth* video series, this was 1989 was they were showing them for the first time on PBS. I said, "Oh my God, this is what I want to study." That kind of gave me a little more impetus.

It was in those years of searching right at the end of high school and the beginning of college I had a friend, a partner in knowledge, if you will, named Steve Snyder. He and I together, he found *The Universe is a Green Dragon* by Brian Swimme. Then we found *The Dream of the Earth* by Thomas Berry. That kind of cracked it open for me.

I felt like this was something that was a little more powerful, substantial, relevant for a moment than some of the other things I was encountering. It made common sense. It resonated with me in a deep soul level. I think that's something that people don't recognize, that if you see something outside of yourself and you respond to it it's because you have that inside of yourself. Otherwise, that stimulus would just rush past you.

A lot of people have that experience when they read Thomas Berry's work or Matthew Fox or Brian Swimme or Joanna Macy. They go, "These people are articulating some deep truths or wisdom that I had curled up inside myself and maybe I couldn't think about it or express it in quite that way or recognize it."

Michael: Let me just jump in because what you're saying is actually almost word for word the most common response, the most common comment that Connie and I have received over the last 12 years of traveling North America and speaking to some 2,000 groups. It's something along the lines of exactly what you said. They'll say, "I never heard it quite put together the way you've done yet I've always known it's true." It's like this deep resonance with our nature, with our being. I'm sorry.

Drew: Absolutely, that's beautiful. It was around that time. Steve and I, we both went from North Carolina to Prescott College. It was during our first year at Prescott College basically that we found Thomas Berry's book *The Dream of the Earth*, which had only been out for a year or two at that point. We started reading it and that cracked everything open.

I had never heard anyone talking about the comprehensive context of the story of the universe and that this could provide a new vision and a context and some energy and juice for education. That we could see education as introducing the student and the universe to each other and helping the student know that she has come into being as a part of a 13 billion year process and that once we understand that we're sensitized to the responsibility that we have to this community that brought us into being and to helping the further unfoldment of this process.

He was critiquing the dysfunctional worldview and cosmology of western culture. Cosmology was not a term I was familiar with. He was talking about the power of story. He was saying narrative is our basic mode of understanding, it's how we understand anything. That's why we tell stories to our children, because that's their primary mode of understanding, narrative, story.

Thomas Berry opened up these worlds of cosmology and looking at what's the big story that's functioning in a culture, what's the worldview that's behind the ecological crisis. These, I just thought, were so inspiring, so important, more people needed to learn about this.

Even though I was just starting as a college student and even though I was still just beginning to learn this material, I felt a responsibility and a calling to begin sharing it with others. We were at

this environmental liberal arts college called Prescott College and yet there was only one teacher that was handing out a couple Thomas Berry essays.

I felt like this could be a galvanizing mission for our entire college, our college could be a model for reinventing education on the North American continent. We were kind of zealous, if you will. We were handing out copies of Thomas Berry's essay *The American College in the Ecological Age* to Prescott College Board members as they were coming out of the Board of Trustees meetings.

We started this group independent study called New Cosmology: The Universe Story, which I think is one of the first college-level courses in the United States on ecology, cosmology, worldview and the work of Thomas Berry.

Then, of course, I had the tremendous good fortune to be able to meet and study with Thomas Berry intensively during the summers of '91, '92 and '93. That emerged into a beautiful 19 or 20 year mentoring relationship which was really one of the great blessings of my life.

I've also been blessed with many mentors. Brian Swimme, Charlene Spretnak, Joanna Macy, Matthew Fox. I've been blessed with so many teachers and guides along the way.

My mission has been really promoting ecology, justice and cosmology through education and the arts. I developed in the mid-'90s a slide show presentation that I called The Cosmic Narrative. I think this was one of the first multimedia visual representations of the universe story. I put together a 75-slide slideshow and would talk people through the evolution of the cosmos. I felt that people really needed to see the images.

I wasn't a big science nerd before getting into cosmology. I'm still not an expert in science at all. My approach is more philosophical to ecology and cosmology than it is scientific. I also felt that in general there's kind of a lack of knowledge about science. We see these fairly depressing studies that come out every decade or two that show only 25% of the people realize that the Earth goes around the sun and this sort of thing.

I think there's a lot of general confusion about what's a solar system, what's a nebula, what's a galaxy, what's a supernova. I felt like it was very important for people to see the actual photographs. We have photographs of galaxies now. It's a stupendous achievement. We have a new sense of the origin and development of the universe scientifically. That deserves to be celebrated.

I sometimes critique the term new cosmology or new story because I don't want it to be an erasure of the ancient worldviews, the indigenous worldviews, the African worldviews, the African-American worldviews that have been talking about interconnectedness and interdependence for a long time.

I think it's important to remember that a lot that we're celebrating in the new story or the new cosmology is not new. It's, in fact, ancient. It's, in fact, deep, indigenous wisdom. It's the deep wisdom at the start of western tradition. It's the deep wisdom that's in the western tradition in terms of romanticism and other philosophical streams like that. There's a lot in the new story and the new cosmology that is actually ancient.

That's important because of the history of colonialism and imperialism. It's important that in this new story movement we're not erasing the deep, deep wisdom and priority and contributions of indigenous cultures. The new story is really a combination of ancient wisdom and ancient stories with new discoveries and new emerging and re-emerging stories. We need to honor the deep indigenous wisdom that's not new.

At the same time there is this amazing new wisdom coming from science where we can see galaxies. We have photographs, we can see the Earth. There's a lot in the new cosmology that is new and exciting and stunning. My mission has been to share and celebrate that through education and the arts.

I've given over 1,200 talks and poetry readings. I kind of weave themes of ecology, justice and politics and ecology into my spoken word poetry. Kind of using art, speaking, teaching, education as a way to share about ecology, social justice and cosmology.

The way I kind of sum it up is my mission over the past 25 years has been helping to build a movement that connects ecology, social justice and cosmology using the powers of dream, story, art and action.

Michael: That's a wonderful both an update and summary of your work. I can't even begin to tell you, as I'm sure you already know, how many places of connection and intersection that I have in terms of my own story.

One of the things that triggered in my mind as you were just sharing, I haven't used the language of the new cosmology or the new story actually for quite some time. I've been talking about deep history, big history, the great story. By the great story all I mean is the story that includes all story.

In fact, yes, science gives us a depth of not relationship necessarily, a depth of understanding of the story that includes all stories. It has only just begun to give us the kind of depth of relationship to reality that the indigenous stories have and the traditional stories have.

That, I think, is one of the pieces of the great work of our time, is to tell the epic of evolution, the great story, in a way that not only validates the wisdom and the importance and the evolutionary significance of earlier stories and cosmologies and creation myths. Even the word creation myth,

it's a creation story that helps us have right relationship to reality. A myth isn't a myth if it doesn't help us come into right relationship to what's inescapably real.

It was interesting because Connie and I first interacted, I first learned of her work in 1997. We actually met in 2000 and quickly fell in love as mission partners and, of course, have been on the road for 12 years now and been married for just 13 years. The vast majority of our married life we've been traveling and speaking.

She asked me about six months after we had met, she said, "Did you coin the phrase the great story?" It was interesting timing because I had actually thought I did. Then maybe only two months before she asked the question I discovered, because I was going through my old, marked-up books, I discovered a copy of Thomas Berry and Brian Swimme's classic book *The Universe Story*.

Inside it was inscribed by Thomas. It said, "To Michael Dowd. With enduring enthusiasm for your role in the great story." I was able to give Thomas credit because that was the planting. I had run with it and forgotten that until I found that endorsement.

Drew: That's great.

Michael: The other thing that I wanted to sort of piggyback on is the encountering of Joseph Campbell's work at the same time that I was coming to really learn of Thomas Berry. I was pastoring my first church in western Massachusetts, in Granville. I was the pastor of the only church in the town of 1,500 people. Basically I married, buried and baptized everybody who wanted it.

I didn't watch TV. I haven't watched television since probably 1979 or something, '78 I guess. I just have an addictive nature and television was one of the things I can waste an inordinate amount of time with so I just gave it up. If I've watched one or two programs a year since then it's been a lot. I haven't watched television.

I was pastoring my first church. It was 1988 or '89. My father videotaped all six episodes of the Joseph Campbell - Bill Moyers *Power of Myth* series. He sent me the video tape. It was all on one tape because he recorded it in the slow speed or whatever so he could get six hours on one tape.

I got it. I remember I got it at about 5:00 in the afternoon. We were supposed to eat at 5:30. I was in the church office right next to the parsonage which is where Allison and I and our two oldest kids at the time were living. They were like five and three or something like that.

I put the video in thinking I was just going to watch it for about 20 or 25 minutes and I was going to go home for dinner. I was absolutely hooked. I put the pause button because Allison called to let me know it was time to eat dinner. I said, “Listen, darling, go ahead and eat. I’ll come over soon but I’ve just got to watch this thing that I’m watching, this Joseph Campbell thing.”

Five hours later I had watched the first five hours. I went home and went to sleep. I woke up at 4:00 the next morning and watched the last hour.

Drew: I love it.

Michael: Like I said, that was within about a six month period between that experience and me first learning of Thomas Berry’s work and the whole epic of evolution, new cosmology, whatever you want to call it, big history.

I, too, have been a student of world views and have had a passion for sharing this big picture that brings things like ecology and justice and sustainability and inspiration together in a way that can hopefully unite our species so that we can work together across ethnic, religious and political divides in the service of a healthy future for all of us, including other species. It’s just such a treat to talk with you and find these common themes coming together.

Drew: It’s great, yes.

Michael: Drew, if you could, share a little bit. One of the things I find fascinating, you and Matthew Fox are two of the people who really have played an important role in making sure that the arts get included in justice work and cosmology. This is one of the things that I found that I fell in love with Connie about.

In her book *Green Space, Green Time: The Way of Science*, which was published in ’97, Copernicus Books, she has some rituals at the end, stardust rituals that help people in the way that religious rituals that are meaningful, that just are current and contemporary and powerful do. That’s one of the things that I fell in love with with her.

That’s one of the things I valued about your work as well as Matt’s work, is this emphasis and making sure that the creativity and the arts touch our hearts and fuel our imagination. Could you say a little bit more about your work as a poet, as a spoken word poet and also the importance of arts in this great work that you are doing?

Drew: Yes, absolutely. I think you’re absolutely right. I think Matthew Fox has been a pivotal figure in bringing together some different aspects to this work. For instance, Thomas Berry and Brian Swimme mostly stay focused on the cosmology, on the universe story, on the ecological issue.

Matthew Fox, I think, has been an important voice saying, “No, justice has to be connected to this. We have to reinvent education. We have to reinvent worship. We have to reinvent work.” I think Matthew Fox with his wide-ranging interests and brilliance has been someone who’s been making the connections with what we could call new cosmology or new story with these other areas.

He was someone that reinforced to me the sense that I had always had as a child, that the arts are very important. I’ve always been someone who was oriented towards humor and drama and the arts and storytelling and rhymes and I always liked to listen to the lyrics of songs and figure out what I thought they meant and that sort of thing.

One of the things that Thomas Berry and Brian Swimme were saying when I was studying with them in the early ‘90s, I started studying with them before the *Universe Story* book was out. I was studying with them in the summers while they were working on the *Universe Story*.

When the *Universe Story* book came out one of the points that they made is first of all that the universe story is not a book by Thomas Berry and Brian Swimme, the universe story is the constant communication that’s radiating out from every phenomenon in the universe.

The stars are telling us the history of light and the leaves are telling us the moment that photosynthesis came into being. The Grand Canyon is telling us an epic of geological evolution and transformation. The universe itself is communicating its own story.

Secondly, one of the things that Thomas and Brian would say is, “It’s not like we wrote this book and now the universe story has been told. We need each of us to tell the universe story. We especially need the artists to tell the universe story and we need the artist in each one of us to tell the universe story.”

I think that’s an important point. Matthew Fox has a point from a Japanese artist in one of his books who says it’s not that the artist is a special type of person but that every person is a special type of artist.

I think one of the things about cosmology is that when we recognize that one of the synonyms for the universe, Thomas Berry has sometimes said that a one-word synonym for the universe could be celebration. I also think it’s equally true that we could say a one-word synonym for the universe could be creativity.

Creativity is who we are. Creativity is what we are. Creativity is where we come from. When we reconnect with our original essence creativity pours from us naturally. Inspiration pours into us naturally. That’s part of the ecological nature of creativity, if you will.

The Japanese tradition of the haiku, it's about capturing a moment of interpenetration, of interconnectedness and interdependence between a "observer" and a "object" being observed. Of course, we know in that moment of communion and interpenetration that dualism, that false dualism between subject and object, between observer and observed, breaks down and there's just a moment of inter-relationality. That's part of the idea of what's captured in the haiku moment.

There's very much a tradition. I think the arts help sensitize us to the larger cosmic story that we're part of. The artists help call us, too. In the same way that we had stirrings inside us that we couldn't quite articulate until we heard Thomas Berry or Joseph Campbell or Joanna Macy, some of these teachers, one person said that the artist is always right because the artist sees beyond the horizon.

There's a way in which the artists are able to articulate what's just emerging in the culture or just on the brink of emerging. It's very important that we listen to the artists and the artistic impulses in each of us. That's the way that we can make change and build transformation.

If you're going to communicate a message it's going to be much more effective if you can communicate it with some artistic power behind it. That's why I talk about the power of art when I talk about dreams, story, art and action. We need to have all of these elements working very powerfully.

There's a quote that says something to the effect of a revolutionary movement has not taken hold amongst the people until the people are creating their own songs in that genre. This is when the new story movement is taking. We know it's taking shape because we're seeing people dance it, we're seeing people put it into songs and poetry, we're seeing operas and videos and films and we're seeing the ways that it's catalyzing whole new levels of creativity.

Of course that's the way to share a message. As Bob Marley knew, as Bob Dylan knew, as the Snick singers knew, as Pete Seeger knew, the way to share a message and to connect. If you share a message through speaking it tends to stay up here in the head. If you share a message through the arts it goes straight through the soul to the heart, to the deepest levels of our being. That's where transformation takes place.

The last thing I'll say is Terry Tempest Williams said, "I don't think about hope so much anymore as I think about imagination. Imagination is the place where transformation is possible." The same instincts of creativity and imagination that can lead us to create a new poem or a new painting is the same capacities and impulses and dynamics that we're going to need to envision and create a new world of ecology and sustainability and justice and celebration and joy.

Michael: Amen, brother. Preach it. As you were sharing I had this amazing thought that I've had at some level in the back of my head for a long, long time. Maybe even decades. It now came through with crystal clarity. Which is in the same way that there is sort of a lineage, a Thomas Berry lineage where Mary Evelyn and Brian and John Grimm as well are sort of the first children, as it were, the first mimetic children.

I just realized in this conversation as you were sharing that you are my closest sibling in this movement. That is, we were birthed. I'm slightly older than you, I'm 55 now and I probably came to Thomas Berry's work maybe six months before you did. Not very much earlier. I think it was February 1st of 1988, so I don't know when you did.

Ever since we started, you reached out to me in 1991 I think or something like that when I was pastoring. I've just been ecstatic about the work that you and Steve were doing at Prescott College and the supporting of Thomas Berry's work. Of course, as siblings we've each gone our own way. Everything that you've done and certainly everything you've said in this conversation I'm like, "Yes, man, that's my bro."

Drew: Absolutely.

Michael: What a treat.

Drew: I really appreciate it. I think Thomas used to talk about companions along the way. I remember one time when we were sharing a little bit of an introduction when we were first studying with Brian Swimme at one point. Steve was there.

After we had shared Brian Swimme said, "I'm just struck by two things. One is what can happen when you write an essay." We had both talked about inspired we were by Thomas Berry's *American College in the Ecological Age*. "You never know what's going to happen when you write an essay." The other thing he said is, "I'm so moved by the sense that how great it was that Drew had Steve and Steve had Drew."

If I hadn't had someone, a friend, a peer, a contemporary in my circle to reflect back and say, yes, this is really important, this is significant, let's keep looking into this I might have encountered Thomas Berry's work and might have bounced off the surface like a skipping stone. Who knows. It was so important that I had this friend, Steve Snyder, who was with me every step of the way.

I feel the same way about your work. I've got your book here, *Earthspirit*, 1991. Reading this book helped me realize that there's a there there. There's other people who are recognizing just at the same time that I was.

Matthew Fox was talking about Brian Swimme and Thomas Berry. Brian Swimme is writing a whole dialogue with an elder named Thomas in *The Universe is a Green Dragon*. Charlene Spretnak is talking about the cosmology of Berry and Swimme and mentioning Matthew Fox. Joanna Macy understands the importance of this.

It was this cluster of different thinkers. I think if maybe I just encountered one essay or one book it might not have struck me in the way. Your work and other people, here's a guy talking about nurturing in ecological Christianity, this is fantastic. He's a pastor. It was really helpful and meaningful and significant to see other people such as yourself that were saying this is important and let's help this cohere and come into being.

Michael: Wow, Amen. It's interesting, you've mentioned Joanna Macy several times. Of course, if I were to try to say who have been the most significant mentors in my life certainly Thomas Berry would be the most significant.

I, too, in the fall of 1988 I went down to the Riverdale Center and began. He'd give me a stack of books and I'd read it and we'd discuss it. We did that for some years as he'd like to do. That was one of his favorite ways of mentoring.

My teacher, Albert LaChance, had done that for five years, going one-on-one. Thomas would give him a stack of books, he'd go read them, come back a month later and spend the weekend with Thomas. He did that for like five years. I didn't have that depth of mentoring but nonetheless.

Joanna Macy, I think it was 1986 or '87, maybe '88. Maybe 1987, I don't remember. When I first encountered Joanna Macy's work and spent a number of weeks with her in training, I remember at one point right about the time when *Earthspirit* was published I came to one of her workshops. It was a weekend thing. I had already spent a week with her. She said, "Michael, it's time to stop coming to my workshops. It's time to start doing them yourself." Get out there, you're now a teacher, get out there.

Of course, Miriam McGillis, one of the great popularizers of Thomas Berry's work, and an artist herself and an organic farmer.

Drew: That's right. I often mention Miriam. I forgot to this time. She had a big impact on me. I was just encountering Berry and Swimme when I heard her *Fate of the Earth* audio tape. She breaks it down. Your soul doesn't go back to the shape that it was before you heard that tape, if you're ready. I've talked to a lot of people who that tape actually had a significant impact on their journey.

Michael: Exactly. Anybody watching this or listening to this, I agree completely. In fact, I was so blessed and mentored by Miriam McGillis that when I encountered her work and just got

deeper into it I poured over her audios and videos. Lou Nisnik had taped her doing a lot of different things.

In fact, it actually created a challenge. I'm glad we're having this conversation in light of my book *Earthspirit*. I had spent about a year and a half pouring over Miriam's audios and videos. In fact, here's a story. God, I haven't told this in years.

There was this guy who was a professional storyteller, Robin Moore. He's written a number of books on storytelling. I did a workshop with him called Storytelling for Dads. I had two young kids at the time. This was before my youngest daughter was born.

Lynn Margulis at the University of Massachusetts, Amherst, I was auditing a class of hers. She made me take the final. She said, "There's no free riders, you've got to do the final along with everybody else." The final was to basically research some project and then present on it in five minutes. You only had five minutes. She showed a clock and the light bulb came on at five minutes and you were cut off in mid-sentence. She said, "I don't mean five minutes and three seconds. I mean five minutes."

She said, "One catch." She made an exception to let me audit this class. She normally never allows auditing. She said, "I'm going to tell you what I want you to do your project on." Cool, I was ecstatic that she was letting me stay in her class because she had originally told me I could come to the first three lectures and then I had to go. She said, "I was just with Thomas Berry down in Houston, Texas at some big conference. We were on a panel together. I really like his work. My students have never heard of him."

This was a graduate level science class. It was her environmental evolution class, basically her bio class. She said, "I want my students to get him so I want you to sum up Thomas Berry's work in a way that not just imparts information but I want my students to really get him."

First of all I was ecstatic but then I was like, wait a second, you want me to sum up Thomas Berry's work which is really about at that time we thought it was 13.7 billion year, now 13.8, but basically 14 billion year history of the universe. You want me to sum that up in five minutes but you don't want me to just impart information, you want your students to have a conversion experience.

She said, "I wouldn't use the word conversion but I think you know what I mean." I was completely freaked out in terms of how the hell am I going to do this. Up until that time I had studied Thomas Berry's work for a year and a half. Every time I tried to talk to people about it I'd get this glazed over look like I had just lost them, which is frustrating.

I'd try to give them a copy of at the time *The Dream of the Earth* and that sort of thing, or Brian Swimme's *The Universe is a Green Dragon*. Sometimes they'd take it, sometimes not, but I had already sort of turned them off a little bit.

This forcing me to do it in five minutes, I talked to this guy Robin Moore. I found out who the best storytellers are. I asked him, "How did you become such a great storyteller?" He said, "I'll tell you how. It was a very deliberate strategy. I found two storytellers that told the kinds of stories that I like to tell and their style I could also imagine myself doing. I followed them around. Every time that they went to a public library or school or whatever and told stories, I was there. I basically memorized. I took a couple of their stories and essentially memorized them until I could mimic them, until I could tell their stories almost identically the way they did but I got the same result. People knew I could tell a good story."

He said, "Then I let their styles go and I let my own style emerge. What happened was I never lost the confidence that I could tell a really great story." I thought, man, I was really into neurolinguistic programming at the time, NLP. I thought that is an elegant modeling pattern.

I thought, "Who are the best tellers of the universe story that I know?" Miriam McGillis and Brian Swimme. I was just pouring over their material. The difference between literature and orality is that in oral cultures prior to literature you would memorize phrases. You would learn them by heart is the way they talk about it. It wasn't considered plagiarizing, that's just what happens in pre-literate cultures. That's what I had done with Sister Miriam.

Then in my congregation I had this very conservative guy, a fundamentalist, a member of my church. I was trying to draw a bridge showing that the new cosmology, this epic of evolution, what's now called big history, didn't need to be threatening and could in fact enrich and strengthen and deepen your faith.

What became *Earthspirit* was actually originally published as a little paperback, a little pamphlet almost. It was self-published called *The Meaning of Life in the 1990s - An Ecological Christian Perspective*. Horrible title.

Drew: I love it.

Michael: I made 500 copies and then sent them to various retreat centers and stuff saying I would be available to do workshops if they were interested. Well, one of the people I sent it to was Ann **Monagan** up in Canada. Then 23rd Publications, the publisher from 23rd Publications which is a Catholic publisher contacted her because she had already written a book for them on Thomas Berry - *The New Cosmology*.

They specifically said, "Can you write a little book that sort of is a bridge to traditional Christians that would help them really see the significance in Thomas Berry's work?"

She said, “This guy already did it.” She sent a copy of *The Meaning of Life in the 1990s* to them. They contacted me and said, “Would you expand this a little bit, add a bibliography and we’ll publish it as a book?” I didn’t have to go looking for a publisher so I was thrilled.

The challenge is I then sent a copy to a number of people for their endorsements, if they would. Thomas Berry offered a very generous endorsement and several other people. Miriam McGillis was one of them. This was a real challenge for Sister Miriam because so much of the language in my book *Earthspirit* was either identical or close to identical to Miriam McGillis. I had been pouring over her audios and videos.

This exercise that I did for Lynn Margulis’ class actually was successful. I actually forced myself to basically memorize what I could do in five minutes. I went and did my thing and had one of the only non-drug induced mystical experiences of my life. The trees and the shrubs, the living world was cheering for me as I was walking to class on that day saying, “Go for it, tell them our story. You can do it.” It was really interesting.

Ever since then, and Lynn said afterwards, “I thought you did a good job and it was really great.” Ever since then I knew that if I had five minutes or five hours with someone, or a group, I knew I could tell at least some pieces of the story that would have people leaning toward me going, “Whoa, where can I learn more about this?” It made all the difference in the world, that exercise.

Much of the language was from Sister Miriam. I was contacted by a literary agent saying that I needed to have a clause in this book that some of the language in this book really came from Sister Miriam. Otherwise if she ever publishes a book she can’t even use her own language because it appears first in print in a book by Michael Dowd. It was this tension for a few years between us because I wasn’t intending to plagiarize and yet it almost was because it was such an oral thing.

The fact that you held up my book *Earthspirit*, I just want to now publicly say that much of the language and certainly many of the concepts there are straight out of Sister Miriam McGillis who I owe a deep bow of gratitude. In fact, so much so that my youngest daughter who’s now 24 is named Miriam after Sister Miriam.

Drew: I know Miriam. I know Miriam. I didn’t know she was named after Sister Miriam. That’s fantastic. That’s great. That’s great. I can relate to all sides of that story in the sense that sometimes it’s very hard to get memorable phrases out of one’s consciousness.

I find myself still, I haven’t listened to *The Fate of the Earth* in 10, 15, 20 years but I still sometimes find myself in public lectures saying we think there’s five different oceans and there’s not, there’s one single saltwater system that flows through the cell of every living being. If the rain becomes toxic then the corn will be toxic and our children will be toxic and their tears will be toxic. That’s Sister Miriam’s language. It’s just so memorable in my head.

I almost always remember to credit it when I use those exact words, but it's very sticky. Her power of presentation is very telling.

Michael: Amazing, amazing. Anybody watching this, if you just go to Connie's and my main website which is TheGreatStory.org, TheGreatStory.org, just there's a little Google search thing at the bottom. Just put Fate of the Earth. Sister Miriam gave us permission. We have it up. It's free up online, audio listening. You can listen to this amazing.

There are literally thousands of us for whom that at the time cassette tape, but that tape, *The Fate of the Earth*, her presentation. Here and now, here we are in 2014 having this conversation and there's a few places. Sister Miriam is an artist and a farmer and a Catholic nun so there's a few places she doesn't have the science right. Just ignore that. This tape is fabulous.

Drew: Absolutely.

Michael: Drew, one of the things I want to ask you, this theme The Future is Calling Us to Greatness, I sometimes pair it with the past is rooting for us and the future is calling us to greatness. That is situating our time in the span of deep time and then being responsible both to the legacy of those who have gone, the countless generations who have gone before us, and being of service doing whatever it takes to ensure a healthy future.

Clearly you're aware of some of the big challenges. As another one of our mentors Joanna Macy has talked so elegantly about. What keeps you inspired? What wakes you up to do the work you do? What keeps you motivated to participate in this great work?

Drew: It's an interesting and powerful question. I think the joy of it. The fact that it feels meaningful I think would be the short answer. The fact that it feels meaningful to me. Sometimes people say, "What gives you hope? You must stick to this because you're sure that things are going to turn out." No, for me that's irrelevant, exactly how it turns out.

The concept of hope, depending on how we define it, I really resonated with Vaclav Havel's statement when he said, and I'll have to paraphrase, but he said basically hope is not the sense that everything's going to turn out okay. Sorry, he said hope is not the sense that everything is going to turn out okay, hope is the conviction that something makes sense no matter how it turns out.

Michael: Amen.

Drew: I don't work for ecology and social justice because I'm convinced that we're on an inexorable path towards more ecological sustainability and social justice. Or that we're going to prevent the worst aspects of the climate crisis. I don't know what's going to happen for that.

What I do know as far as my truth and my heart and my soul is that it makes sense to work for ecology, it makes sense to work for social justice, to work for human respect and cooperation and compassion and self-determination.

It's kind of the creative challenge. I like the creative challenge. I'm sometimes overwhelmed by it but I like the creative challenge of trying to say how am I going to bring together all of the things that I think are interesting and important, how am I going to make a unique contribution, how am I going to say something that's slightly different than what's already been said or what everyone else is saying.

Like I said, I often get overwhelmed and go, "Oh my God, I've got six book ideas in my head and I can barely move forward on one essay." I think there's a lot of challenges to being a writer and a thinker and a creative person and especially when you're trying to deal with ecology and social justice and the history of racism, slavery, segregation and genocide, patriarchy of the arts, education.

There's so much that those of us that are into these topics can potentially bring together and there's so much that we need to bring together. I think that's one of the points that I make when I reflect on Martin Luther King's work.

Michael: I was wanting you to go in this direction so this is great.

Drew: Absolutely. I was very inspired by Vincent Harding's work on King. He knew King, he helped compose the Beyond Vietnam speech, King's most famous anti-war address. Vincent Harding wrote a book called *Martin Luther King: The Inconvenient Hero*. He had a great essay in that book. The whole book is great but one of the essays that really struck me is called *Beyond Amnesia*.

He said we freeze King on the steps of the Lincoln Memorial in 1963 in our cultural memory. We freeze King there and we kind of remember him in this very limited way as a civil rights healer, someone talking about racial reconciliation. Of course that's so important, so important. Yet we're missing an element of King's thought and the relevance that he holds for us today because, as Vincent Harding said, we leave out the last five years of King's career from 1963 to 1968 when he was assassinated.

Those years are very powerful, very interesting, sometimes not as successful in certain ways, because he's taking on the biggest challenges that he can see. He's looking at the entire economic structure of the United States and, in fact, the modern world. He's saying things have to change. He's connecting racism, war and poverty. He's making these links.

The reason that I thought of this is I said it's so much that we have to deal with when we're trying to make the links between poverty, racism, patriarchy, heterosexism, permaculture, climate crisis. Do you see what I'm saying? There's so much that we're trying to deal with and I think one of the models and one of the exemplars is the way that King really went out on a limb in terms of this civil rights leadership to speak for peace and to speak against the war in Vietnam.

He really went against the wishes of many of his staff members when he went to Chicago to take on poverty. They said it's one thing tackling this very tangible Apartheid **genpro** system in the south that was already outdated when we started these campaigns, it's another thing to move to Chicago and to take on this very nebulous structure of economic inequality.

It was a quixotic campaign in a certain way but I think it shows the grandeur and nobility of King's spirit, that he could not continue to be out there as a voice for world peace without speaking against the Vietnam War, without taking on these issues of poverty, as intractable as it may seem.

I think that we need to model a similar spirit and make these connections, activate our prophetic voices and visions and create a world that brings together these issues. That's what King was talking about. He said we need to revolutionize the entire system.

We talked about Matthew Fox. He's got a great book called *The Reinvention of Work*. I was very interested to see that there were these two great staff meetings that King has with his inner circle of SCLC associates in Frogmore, South Carolina. I don't remember whether this was from the '67 or the '66 staff meeting.

He says at one point, "We need a redefinition of work. In the past we've often thought of work as a relationship with land, then we thought of it as factories and now we think of it in terms of computers and such. Anytime you're working to develop yourself as a full-being you're doing important work. Anytime you're helping others you're doing socially meaningful work. We need to figure out a new definition of work that includes this kind of socially beneficial definitions of work."

King was a very radical thinker. In the same way that Thomas Berry was saying, "We need to put the Bible on the shelf for 20 years to learn to read the book of nature. We need to put Webster's dictionary on the shelf for 20 years because we need to develop an ecological language."

King was saying the same thing. In the same speech he says not only do we need to reinvent work but we also need a new dictionary, we need to reinvent language because there's so much racism and white supremacy embedded in our language.

King was a very radical thinker who would be right in step. What he was talking about 40 years ago we're beginning to get a sense of now on a more popular, cultural level. It's hard to imagine what he'd be thinking about today but I think he'd be about 40 or 50 years looking into the future.

Michael: That's so great. I actually want you to keep leaning into this. You've written on the ecological wisdom. You've been bringing up, Martin Luther King as an ecological thinker. That strikes some people at first that say, "What?" You've written on that and you're still writing on that. Push into that a little bit.

Drew: Well, I read Vincent Harding's book and he was saying there's this radical side of King and there's these last five years that we've ignored. That instantly inspired me. I said, "I've got to dig into the primary sources myself. I've got to read King's speeches, sermons, writings for myself."

As I began to do so I was, of course, very struck by certain phrases that I would come across like, "The universe is on the side of justice," and, "We have cosmic companionship in the struggle for justice." Of course, coming from cosmology and Thomas Berry those made my ears perk up.

Those are just little hints. It's hard to tell exactly what that meant to him. It could have been just a rhetorical flourish or it could have been something that's deeply indicative of his basic worldview. At this point I didn't know, I just had a few phrases and references.

It was also during this time in the early '90s, one reason I wanted to look into King's work is because I was beginning to meditate and reflect on what are the deep connections between ecology and social justice, what are the deep connections between ecology, social justice and cosmology. You've got to remember this was 20 years ago so there wasn't as many people thinking and talking about this. There was Joanna Macy and Matthew Fox and a few others.

I really felt like this was something that had been neglected so far and needed to be looked at. What are the connections? Of course, there's the eco-feminist movement in the '70s and there was the environmental justice movement in the '80s and the global justice movement in the '90s. I felt like really talking about and thinking about how do we bring ecology and social justice together, this seemed to be an important and timely task.

I was looking at King's work for this reason. I was reading Martin Luther King at one point, a talk he gave ten days before his death. Just as an interesting side note, I believe this was from the talk that Abraham Heschel introduced him at. Heschel said, "Where in America today do we hear a voice like the voice of the prophets of Israel? The whole future of America may depend on whether we're ready to listen to the voice and the vision of Martin Luther King, Jr."

During this talk King says, “A nation that will hold people in slavery for 244 years will thingify them, will treat them as things.” He had this word thingify. At another point he talks about thingification.

As soon as he said that it immediately reminded me of sitting with Thomas Berry, just the two of us at his hermitage in Greensboro. Thomas Berry said, “People say that you shouldn’t treat a person as a thing. That’s a good saying in a certain sense. You shouldn’t even treat a thing as a thing because there’s no such thing as a thing.”

Michael: You’ve got his voice down, brother.

Drew: Thank you. I remember immediately a light bulb went off. I almost want to say literally even though it’s a misuse of the word. Figuratively a light bulb went off over my head and I said, oh my God, here’s Thomas Berry speaking in an ecological, cosmological context saying we shouldn’t even treat a thing as a thing because there’s no such thing as a thing. Here’s Martin Luther King speaking in a civil rights, social justice context saying a nation that will hold people in slavery for 244 years will thingify them, will treat them as things.

Ecology, social justice, and yet the principle is the thing. They’re talking about what we could call personhood in an expanded ecological or cosmic sense. They’re talking about reverence. They’re talking about respect. I began to think that this is a deep principle connecting ecology and social justice.

I began to think more and more about what are deep principles, what are connection points between ecology and social justice or between ecology, social justice and cosmology. That led me to really delve in. Now I’ll finish where the story gets a little deeper.

Michael: Okay, cool. Hang on one second. I just want to insert one thing. A central part of the message that I’ve been preaching for the last year on climate is this notion that Martin Buber spoke about in terms of an I-thou relationship rather than an I-it relationship. To the degree that we don’t get personification, that God can’t possibly be less than a personal face, a personification of what’s inescapably real, whether we believe it or not.

We’ve been treating nature not as a thou to be honored and respected and related to in a personal way, but as an it. That’s that thingification of nature there.

Drew: Yes, absolutely, absolutely. I think personhood or respect or reverence is a deep principle that flows between ecology, cosmology and justice. Another one I would throw out is to think community, the principle of community or the concept of community is a deep principle that flows between ecology, social justice and cosmology. I was kind of thinking along those lines for several years.

Then as I delved more into King's work I began to see what I had hoped but didn't necessarily expect to find. It's that other than just a few random phrases like the universe is on the side of justice, we have cosmic companionship, also when you just hear those he could be speaking metaphorically about the world is one or he could be really interested in the actual physical cosmos. At this point I don't know.

As I delve in, and believe me this took like five, 10, 15 years of combing through the King papers put out by Stanford University, of listening to obscure sermons that I got an old series called *Martin Luther King Speaks*. There's this funny voice that comes on at the beginning that goes, "I'm Skipper Marshall and welcome to *Martin Luther King Speaks*." Then you hear this amazing sermon that you've never heard before recorded in some church in August of 1967.

One of the things I found is that King was actually very interested in the actual physical cosmos. I've got several distinct examples of this. He gives a sermon in the middle of the Montgomery bus boycott. He gives a sermon to his congregation at Dexter Avenue Baptist Church in Montgomery. The title of the sermon is *Our God is Able*. That doesn't tell you what the sermon's about.

In the sermon he's talking about the solar system. He tells his congregation, he says, "Do you realize that in the last five minutes that I've been talking to you that you and I and our Earth have moved 55,000 miles through space? The Earth is moving so fast that the fastest jet would be left 66,000 miles behind in the first hour of a space race? Do you realize that although the sun looks near it is in fact 93 million miles away?" He's talking about this in the middle of the Montgomery bus boycott.

Later I found a great passage where it's written on a notecard in his own hand, but he talks about the planets and he talks about the different distances to Mercury and Venus and Saturn and Jupiter. At the end he says, "Stars of the Milky Way, stars that guide sailors in storms, stars of the Milky Way, stars that enrapture astrologers, stars that thrill the hearts of poets." That's Martin Luther King, Jr. He was very interested in the actual physical cosmos.

Then he also had a deep sense, like Gandhi, that the universe was unfolding towards justice. I'm not necessarily sure that I share this conviction. This is King and Gandhi's conviction. They were very clear in their sense that the universe unfolds towards justice, that non-violence was a deeply cosmological principle.

I've mentioned this before but he said a lot of things a lot of times, but at one point on February 11th I believe, within the first two weeks of the student sit-in movement which started February 1, 1960 in Greensboro, North Carolina. February 11th or 12th King travels to Durham, North Carolina. He meets with student activists who are about to go out and take part in a sit-in. He says, "When you go out today know that all the stars in their course are supporting you and that we have cosmic companionship in the struggle for justice." This was something

he's bringing a cosmological message to people who are going out to potentially face arrest and police brutality.

The last things that I'll say are this began to make me feel that this is not just a couple of random statements. This is something that's a deep part of his worldview. As I read more of his speeches, sermons and writings I began to feel that there were some elements of his worldview that had been neglected and overlooked.

We all know about his prophetic Christianity. There's many, many books on that. There's a sense in which the way in which his worldview is based on interconnectedness. It's really a vision of connection. I think that had been somewhat overlooked.

I call him an ecological thinker in a broad sense based on statement such as he said on December 24, 1967 he gives a great sermon that I think is one of his best cosmological statements. It's in the book *Trumpet of Conscience*. He delivered it from his pulpit in Ebenezer in Atlanta. He says on December 24, 1967, "It really boils down to this. That all life is interrelated."

Now, if I told you, Michael, that James Lovelock had said that or John Muir had said that or Rachel Carson had said that, you would have no problem believing that any of those ecological thinkers had said it really boils down to this, that all life is interrelated. That's Martin Luther King.

In that same sermon he said, "We aren't going to have peace on Earth until we develop a world perspective." I find it very poignant and synchronistic that he said that on December 24, 1967, "We aren't going to have peace on Earth until we develop a world perspective."

What happened exactly one year later? The Apollo-8 mission circling the moon on December 24, 1968. They took that famous Earthrise photograph. That world perspective that King was calling for, exactly one year later was realized in a very concrete way by the Earthrise photograph on the Apollo mission.

Michael: I've got goose bumps, brother.

Drew: I'll wrap this up soon. On that night he said, "It really boils down to this, that all life is interrelated." Then he goes on to use a few lines that he also used in the famous letter from Birmingham jail where he says, "We are caught in an inescapable network of mutuality, tied into a single garment of destiny. Whatever affects one directly affects all indirectly." That statement, just from the letter from Birmingham jail, is a stunning statement of interdependence, interconnection and ecology broadly defined.

A network of mutuality is as good a definition of ecology as any that's been put out by an ecologist. Then he takes it one step further in this Christmas Eve sermon on peace. He

says those lines from the letter from Birmingham jail, “Whatever affects one directly affects all indirectly.” Then he says, “This is the way our universe is structured. This is its interrelated quality. We aren’t going to have peace on Earth until we recognize this basic fact of the interrelated structure of all reality.”

In terms of my assertion, anytime you’re talking about the interrelated structure of all reality you’re speaking ecologically. You’re speaking cosmologically. You’re speaking in terms of what we can now recognize as early systems thinking.

I’m almost done, I’ve got one more point. That’s what I mean by King as an ecological thinker in a broad sense. Very ecological sense of reality and worldview. I even found something even one step further. We also can say that he expressed some early environmental concerns.

These I found. Like I said, it took me five, 10, 15 years of research. I only found a handful of statements, maybe five or so. I did some directly environmental statements. I think this has been completely overlooked and not mentioned. I’ve been around King’s studies for 20 years and I have not heard anybody mention any of these statements. King is such an important figure and with the confluence and the convergence of ecology and social justice such an important issue, I think it’s critical that we remember these early environmental statements from King. I’ll give you an example of a few.

Michael: It’s not surprising, too, because Rachel Carson was only in the early ‘60s. This was very early on in terms of environmental or ecological consciousness.

Drew: That’s right. It’s pretty impressive. Definitely ecology was starting. I went back and I did a lot of research for my dissertation and really looked at what were people saying in the ‘40s, what was happening in ’61 to ’63. I kind of went year by year to look at the emergence.

Yes, ecology was starting. There’s this really interesting shift. It’s very important in terms of what you’re saying to remember that King was saying this and thinking this and writing this two years before the popular explosion of ecological consciousness that we could say is symbolized by Earth Day 1970. He was doing this months before the photograph of Earth from space was available. How much further would he have taken this if he had lived into the early ‘70s and the ‘80s and systems thinking and all of this?

Michael: He is, he is. He is through you and through others. This is the thing, our ancestors and our mentors in the past, even intellectual mentors that we never met, they continue to live on and speak on because they inspire us to carry that torch.

Drew: That’s right, absolutely. Just to finish with a few of what I would call the directly environmental statements of King, he said, “The cities are gasping in polluted air and enduring

contaminated water,” in 1967. That’s a proto-eco-environmental justice statement. He said, “One cannot be concerned just with civil rights. It’s very nice to drink milk in an unsegregated lunch counter but not when there’s Strontium-90 in it.”

Michael: Amen.

Drew: There he is linking civil rights saying you can’t be just concerned with civil rights when there’s radioactive toxins in our bones, in children’s bones and in the milk that we’re drinking. He says, “It would be foolhardy for me to work for integrated schools or integrated lunch counters and not be concerned about the survival of the world in which to be integrated.”

A couple of times he speaks about the survival of the world and he’s speaking within the context of the atomic issue or the nuclear issue. Of course that ethos, that concern would apply to any ecological issue, mass extinction crisis, climate change, etcetera.

I think we can clearly make a case from even the small handful of directly environmental statements that I think he’d be helping to lead the climate movement. He’d be at the forefront of the global justice movement. He’d be helping to lead anti-poverty movements. I think he would be connecting issues just in the same way that he was in the late ‘60s. I think he’d be leading us into new areas, just as he was in the late ‘60s.

Michael: Amen.

Drew: As you say, this is the work that we are called to, this work of connecting. This work of taking a real look. That’s why it’s important to not just celebrate the superficial King but to say the reason why this person was great, the reason why Ella Baker was great, the reason why Diane Nash, Fannie Lou Hamer was great was because they had courage, they had communication, they had compassion but they also had the capacity to look at the deep systems and structures of our culture and our society and to say we need a fundamental transformation.

Michael: Amen. Man, you and I have got to find a way to get on the road together. We really have got to do some revivals and stuff. Oh my Lord. All right, well there’s one question that Connie’s made sure that I ask every guest in this program. I think I’ve forgotten once or two. That is this.

If you had the opportunity to invite any three people in human history to either a dinner party where those three people and you are all four in conversation over dinner or something, or over a beer or a glass of wine or something, or over a one-on-one conversation where you and three different people throughout history either have a one-on-one over a cup of coffee or a glass of wine or a beer or meal or whatever, who would those three people be and why would you invite them?

Drew: That's a powerful question. One thing that hurts my soul when I hear that question is how profoundly the stories of women of history have been kind of lost and erased. It makes me feel like I don't even have a full playing field of invitees to that dinner party because of the way that the contributions of women and the genius of women and the genius of people of color has been systematically ignored and distorted in history.

Let me think of a woman. I think it'd be fun to have Mirabai, the Indian saint and mystic and poet at the party. She didn't like to wear clothes very often. Just her poetry is so moving and stirring. Her devotion, I think she'd be a really interesting presence.

Of course I'm tempted to say, it's hard to not have curiosity and fascination about figures like Buddha or Lau Tsu or Jesus of Nazareth, etcetera. I would be very interested in those. I think someone like Leonardo would be fascinating. Someone like Emma Goldman, I think, would be another interesting guest.

I know I'm not giving specific reasons. I really love history. I really enjoy history and digging through books. If you follow me on Twitter or Facebook a lot of what I do is posting quotes with the dates. I love when I find something from 1927 or 1913. I feel like a real scholar then when I find something old. That's one of the things that I enjoy sharing, is kind of little snippets from my reading and research and scholarship as I go along.

Those are some names that come to mind. I'm sure I could think of a dozen others. As soon as we hang up I'll think of five more I would have wanted to mention.

Michael: Sure. That's great. Well, Drew, this has been fabulous. Any last things you'd like to say on this theme The Future is Calling Us to Greatness? Then how can people learn more about your work or go more deeply into it?

Drew: This theme is so important. I loved what you said about the future is calling us to greatness and the past is rooting for us. That's a large part of my approach to the connections between ecology, social justice and cosmology. I think sometimes people think, particularly in the predominantly white, mainstream environmental or new story or new cosmology movements, there's sometimes a sense of social justice is kind of backward looking and we need to be moving into an evolutionary future and this sort of thing.

In the same way that we cannot understand the cosmos as it's currently constituted, situated, it's an evolutionary. Each stage builds on the next one and is completely informing every successive moment. That's the way our culture and our society is. We cannot understand, much less transform, our current situation without understanding these deep dynamics of racism, systemic sexism, institutionalized oppression.

Not only is it just wrong and it needs to stop and we need allies and people all over the world to stand up and say we're not going to tolerate poverty and violence and brutality and oppression and discrimination and institutionalized racism and sexism anymore. Not only does it just need to stop because it's unethical but also we can't move forward, we can't understand our current situation, we can't build a movement.

It doesn't matter what your issue is necessarily. If you're interested in building a movement then you want to deal with institutionalized oppression and how to do anti-racism work and anti-oppression work. We've seen time and time again that mass movements become unglued along these fault lines of race and gender and racism and sexism. We've seen it in the women's suffrage movement, we've seen it in the labor movement, we saw it in the civil rights movement to some extent when certain factions developed.

It's really the racism of white people, to speak frankly, or the sexism of males, to speak frankly, that is a major obstacle toward building the kind of mass movement that we're going to need to solve the climate crisis, that we're going to need to create a new, sustainable form of economics for the planet.

That's why I'm so adamant about connecting ecology, social justice and cosmology because none of those on its own is going to be as effective as what we can do if we can build a movement that unites the three of these things together.

Michael: Is that what you mean when you use the language of planetize the movement? Is that what you're pointing to?

Drew: That's basically what I mean, absolutely. It's a phrase I borrowed from King, so I think at the time he was saying basically we need to internationalize the movement, we need to take the successes and the learnings of the civil rights movement and apply it internationally and build an international movement. I think that's what he meant by planetize the movement.

I also think now, 40 years later, we can add some more richness of meaning to it and say that, yes, it needs to be an international movement but it also needs to be a movement rooted in the deep dreams of the Earth, if you will, rooted in the planet. I think there's some more meanings that are bubbling to the surface. That's a phrase from King, planetize the movement. Let's do it together.

I've got a website that's DrewDellinger.org. Also PlanetizeTheMovement.org. They go to the same site. DrewDellinger.org is my website. You can find out more about my work there.

I'm also on Twitter. I Tweet Martin Luther King quotes under two different streams. I've got [@EssentialKing](https://twitter.com/EssentialKing) and [@EssentialMLK](https://twitter.com/EssentialMLK). I Tweet Martin Luther King wisdom. Then I've got

@EssentialBerry where I Tweet Thomas Berry wisdom. I've got another one on the power of story that's @StoryPower on Twitter. Then my personal account is @DrewDellinger on Twitter. Twitter's a great way to keep track of what I'm up to as well.

Michael: That's awesome. That's awesome. Drew, this has been enjoyable is way an understatement for me. This is just such a treat. I really do experience you as just closest kin in this movement. I just honor you for the work that you're doing or you continue to do, bringing together these vital movements in a way that inspires people themselves to be in action and to find the artist within them and the creativity within them.

Blessings on your work, brother. I do really want to be on the road with you doing some preaching and teaching and stuff.

Drew: Let's do it. I have so much respect for you and for Connie and for the work that you all are doing. It's just really a tremendous joy and honor to be companions on the way and comrades in solidarity in this work. Thank you so much for having me.

Michael: You're welcome. Bye-bye.

Drew: Blessings.

Michael: You, too.