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From Fatal Fashions to Securing Sanctuaries

Kanisorn Wongsrichanalai 00:00
Was that feather also upstairs or somewhere else?

Bancroft Poor 00:03
Oh, that's downstairs.

Kanisorn Wongsrichanalai 00:04
Okay.

Bancroft Poor 00:05
Let's go look at that.

Kanisorn Wongsrichanalai 00:06
[Sounds of muffled talking and footsteps] On this blustery day in December, I am visiting the headquarters of Mass Audubon in Lincoln, Massachusetts. Bancroft Poor, the COO and CFO of the organization, and Emily Gray, a staff member, are showing me preserved bird feathers and taxidermied birds relics from an earlier time period's world of cruel fashion.

Kanisorn Wongsrichanalai 00:27
How do you do?

Emily Gray 00:27
I'm Emily. Nice to meet you.

Emily Gray 00:32
Good! Very Good!

Bancroft Poor 00:32
She's the person who knows the most about our feather collection.

Bancroft Poor 00:32
Emily works in our membership.

Kanisorn Wongsrichanalai 00:32
I'm a member.

Emily Gray 00:37
It's called grebe fur. It was really common because the bottom portion of the like the underbelly of the bird, comes off in this really nice piece and so they would make muffs and this is like mink and silk. So, they would make muffs out of it. They would make pieces that you would attach to coats. So, these are all pieces of grebe. You can see the original, like skin stitching to it, but this would be like on a lapel or attached to a fancy couch, and grebe, grebe fur was really popular.

Kanisorn Wongsrichanalai 01:11
[Intro music fades in] This is Kanisorn Wongsrichanalai.

Cassie Cloutier 01:17
This is Cassie Cloutier.

Kanisorn Wongsrichanalai 01:19
And this is The Object of History, the podcast of the Massachusetts Historical Society. Since 1791, the MHS has sought to collect, preserve and communicate the building blocks of history. Each episode examines an object, document or set of items from the society's millions of manuscript pieces and artifacts. We take you on a behind the scenes tour of our stacks to explore the incredible stories held within our collections.

Cassie Cloutier 01:45
On this episode, we visit the Massachusetts Audubon Society, known as Mass Audubon. While there, we examine some objects related to the formation of the society, from membership specialist Emily Gray, but first we gain a sense of the society's early history, from MHS Chief Historian Peter Drummey and Bancroft Poor, the Chief Operating Officer and Chief Financial Officer at Mass Audubon.

Peter Drummey 02:15

Mass Audubon has a founding story, which sounds like a legend. It's based on fact, but it's sort of, I think the sensibility is reflected in their founding story, which is two women here in Boston, Harriet Lawrence Hemenway and Minna B. Hall were concerned about the use of plume feathers and entire birds in women's fashion and hats in the late 19th century and in fact, founded the Audubon Society, the Massachusetts Audubon Society. There had been a previous organization that had the name Audubon Society in New York, which was short lived. But it's certainly the case that the Massachusetts Audubon Society is the oldest state Audubon Society in the United States.

Bancroft Poor 03:10

In 1896, two women who we refer to as our founding mothers. They were two women of sort of the upper crust of Boston, Boston Brahmins, got together because they're very disturbed about birds being shot for plumes for ladies' hats. They had seen an article and some pictures of what was going on with the plume hunters, as they were called, mostly in the south. They would shoot a bird. Frequently they needed to shoot a female, and the female might have had eggs or young, and the bird's dead and the eggs are the young. You know, the eggs never hatch, or the young die, and all they're looking for a couple of plumes from this bird. So, they were really upset by that.

Peter Drummey 03:49

This concern about the mass destruction of decoratively plumed birds for women's fashion, I think, shocked these two women, and they decided to do something about it. They first organized a large number of women concerned with this issue and then found allies in the ornithological organizations of the day, but they received wide support and were relatively quickly successful in this effort.

Bancroft Poor 04:23

They decided to organize ladies of means who might wear these hats because it was all the fashion to have birds. We have pictures of not just feathers, but wings and entire birds being worn in people's hats. And these were some of our most magnificent shorebirds, egrets, herons, even terns and so forth. So, they organized essentially a consumer boycott, and part of it was just sort of shaming people who were wearing the hats. But within months, they had organized 900 women in Boston to not buy these hats. The concept was so powerful, sort of shot up and down the east coast. So, within two years, another four or five

audubons had been founded, and by 1900 roughly, they induced Congress to pass what's called the Lacey Act.

Peter Drummey 05:12

That is, there were state laws preventing the use of the killing of birds for this purpose, and they received state and national support for essentially making this first a national cause and laws that prevented bird plumes from being transported from state to state, especially where in two states where this was illegal, and following that, an international convention again to essentially protect birds from being used in clothing decoration. So, this starts as a formal organized organization, the Massachusetts Audubon Society in 1896.

Bancroft Poor 05:54

Mass Audubon started out as an as an advocacy group, really, you know, with the founding mothers, really emphasizing trying to get legislation passed to ban what was going on with bird wings and bird feathers and plumes, but pretty quickly moved into thinking about education. So commissioned some posters by a guy who was very famous, famous wildlife artist in his own right, Edward Howe Forbush and some of the original of those posters are actually at the [Massachusetts] State Archives, and number of years ago, they needed to be repaired, and we gave the State Archives some money to fix them up. They realized, sadly, that two women in Boston, even though they were founding this organization, they probably needed men to head it up in the 1890s.

Peter Drummey 06:39

Men and women were both officers and members of the organization but look to leaders in expert ornithologists to be the officers of their organization. So, William Brewster, who's an important figure in ornithology here in Massachusetts, but a nationally recognized figure is the first president of the Massachusetts Audubon Society and serves until 1913. In fact, it's remarkable the longevity of people associated with this organization. Harriet Lawrence Hemingway lives to be more than 100. In fact, she's not just a founder of the organization, but lives through a very large part of its 130-year existence.

Bancroft Poor 07:30

William Brewster founded the American Ornithological Union, AOU and the Nuttall Club, which is a specialized bird club in the Boston area, which is very prestigious as well. And interestingly, he lived on Brattle Street. I don't think he needed to work. So, he had a museum in his house. But he also owned a big

property in Concord on the Concord River. And about five years ago, some of the properties that neighbor are neighboring, you know, where he lived abutting where he lived, bought that property and gave it to us. So, Mass Audubon got into education and then in 1916 was the first property in Moose Hill in Sharon. We were given some property and hired a warden, lots more education, little bit of land protection going on into the '30s and '40s. And then a really major occurrence in Mass Audubon's history was being given the property where you and I are sitting down Drumlin Farm. Woman named Mrs. Hathaway had concluded that she wanted to do something for wildlife, but she's also concerned that kids didn't know anything about farming. You asked kids, where did milk come from? And they said, from the grocery store, right? So she wanted to have a demonstration farm where, and she'd started at the end of her life, bringing kids to her farm, which now is the Drumlin Farm, and sort of showing them what was going on and, you know, introducing them, so to speak, to pigs and cows and chickens and horses and ponies and so forth. She wanted to continue that on. So, she gave us this property, both the headquarters buildings and all the farming buildings at Drumlin Farm, and it's been just hugely successful. About 100,000 visitors a year, lots of school groups. So, her foresight was really amazing. And now we own property in 90 cities and towns, 43,000 acres. So, we're the largest nonprofit conservation landowner in the state, and we have about 60 sanctuaries open to the public, 20 of which have staff nature centers, and the others, you know, are just open for walking. We returned to our advocacy roots, though, in the '60s, '70s, and that's been a theme since then. Rachel Carson, who wrote Silent Spring, you know, the anti-pesticide actually worked for us for a while. And then my favorite statistic is we have about 11,000 summer campers.

Cassie Cloutier 09:49

While visiting the society, we asked Bancroft Poor to tell us more about Mass Audubon today, as well as the society's connection to the MHS.

Kanisorn Wongsrichanalai 10:01

So, tell us a little bit about what you do.

Bancroft Poor 10:03

My role is behind the scenes. So, all the finances, the audits, the tax returns, all that sort of good financial stuff, the information technology work, the human resources department, various administrative things, and then more of the fun thing was the all the capital assets and projects. So, all the construction projects around the state, renovations and so forth.

Kanisorn Wongsrichanalai 10:27

And how many people work for Mass Audubon?

Bancroft Poor 10:29

So about 340 full time equivalent employees. That's sort of the regular staff. And then we have a huge seasonal workforce. So, we probably have, during the course of a year, six to 800 seasonal employees, and then I would be remiss if I didn't mention our volunteers. So, we have 6500 volunteers all across the state doing all sorts of different things. There are people who are counting birds. There are people who are parking cars at special events. There are people who are literally still stuffing envelopes at certain places. There are people who come every week because they enjoy it, to do trail maintenance or something like that. So huge variety. And I once estimated it's about 50 full time equivalent staff people, just in volunteers. So, we really rely on our volunteers a lot.

Kanisorn Wongsrichanalai 11:13

Your papers are at the Massachusetts Historical Society. I don't know if you were involved in the decision to move them there, or why it's important to have the papers of an organization such as yours at that is accessible to researchers?

Bancroft Poor 11:26

Yeah, no, absolutely. I was involved, and we were super appreciative of Mass Historical's role. When I came to Mass Audubon, as I said, I've been here 40 years, we had boxes and boxes of papers thrown in the attic of different buildings. Each sanctuary the 20 staff sanctuaries, and even the unstaffed sanctuaries all have interesting histories. I mean, we related one the Western Wood Wildlife Sanctuary, but you could talk about any sanctuary, and there's just an amazing story of how it came into being, mostly just, you know, dedicated people, donors, contributors and so forth. But we never had any organized effort to sort of pull anything together that was archival. People were just too busy doing their regular work. Sometimes people would throw stuff into a cart and say, you know, this should be saved for some reason. Sometimes it all got thrown out. So, to know that Mass Historical was interested in this, we talked to Brenda Lawson, probably 20 years ago, and she said she was trying to collect the archives of many of the environmental groups in Massachusetts. So, this would be part of a collection, research collection. And we really jumped at the chance, because we knew we weren't stewarding them well. We knew that they weren't even climate

controlled or something. And a lot of these things are just fascinating from a historical perspective of sort of how the environmental movement started and then how it's evolved and keeps evolving over time. So, work closely with Mass Historical and we've continued to ship things over there. We need to be more systematic about it. We need to be more intentional about it. And that's one of the things I hope to work on a little bit before I step down, but it's just been a great collaboration. I don't know how much the collection gets used, but we do know there's a finding aid, which is great. And I know from time to time we've needed to recall things, but we're just very glad that they're safely stored somewhere so we know where they are and they're not sort of walking around.

Kanisorn Wongsrichanalai 13:19
What do you want people to get out of those papers and going through those papers, what sorts of stories, what do you think people will learn?

Bancroft Poor 13:26
Well, I think a lot of it, or I hope a lot of it, would be optimistic, right? Because there's so much bad news about the environment, whether it's species disappearing, whether it's global warming, whether it's sea level rise, different abuses of the land in different parts of the world, desertification, all sorts of things. So, one thing I would hope would come out of it would be sort of the story that there are a lot of successes over time. You look at our founding mothers, and amazingly enough, Harriet Hemingway lived until 1960. Eighteen-ninety six she founded Mass Audubon and lived till 1960 and I think was on the board of directors for much of that time. Mina Hall, her cousin, who was her co-founder, lived until 1951. So, I mean, they had a chance to see what they had created and how it took off. And they had a chance to know that Drumlin Farm, for instance, had been donated to Mass Audubon. So, I hope that people would see is that there is hope and that there can be successes, and that, you know, basically, when people work together on some of these issues, there's almost nothing they can't accomplish.

Cassie Cloutier 14:30
Let us return to our conversation with Peter Drummey to learn more about the collections held at the MHS. So, for the collection, what's the relationship between the MHS and the Audubon Society? How did we acquire that?

Peter Drummey 14:43

This goes along with when interest in protecting the records of individuals involved in modern conservation movements and officers of the Department of Conservation Resources here in Massachusetts. Their personal papers, not their institutional papers, are state records. But when we decided in the range of conservation, land protection and ocean protection, that we would focus on land preservation as within that wider field, one aspect of it, and in this work, we had the advice and aid of Charles Henry Foster. He was a dean of the Yale School of Forestry and an officer in the state government and a leading figure in expanding the role of conservation in the state government, but through him, we had a range of contacts into this world of institutions involved in conservation, and then over time, the records of sanctuaries from throughout Massachusetts, not all of them, but we have major important collections of the records of about a dozen sanctuaries throughout Massachusetts, that is large bodies of records and then smaller collections of the records of a whole range beyond that. What's interesting to me about the records of Mass Audubon is that they follow the pattern of records on in and through the 20th century. There are recordings. Almost every technology that's been brought to bear upon the observation or collection of information about birds, and bird watching and bird protection appears in their records. So, films and books and materials assembled to educate children and publications, popular publications, membership publications. All those things are represented in their records. It's important to have this voluminous but important record of how they set out to reach what was a very large audience, and how that has changed over time, and also, just as an example how important bird art, that is the drawing and painting of birds going back to their name of their founder. How important that is to this. So, there's a physical place that's a museum for bird art here in Massachusetts, and there's a tradition of it, and there's a tradition of sort of photography. Photography has come into being before the founding of the Mass Audubon, but nevertheless, it has a changing role in that because it goes from essentially long exposure pictures to a whole range of modern photography and film. So, I think that's both a challenge for preserving records in all these different formats, but it's also really interesting too, and it's interesting how people have made use of those changing technologies over time to address their purposes, and especially public awareness.

Kanisorn Wongsrichanalai 18:28

We return now to the conversation that started this episode, as Emily Gray showed us some bird remains and body parts that had been turned into fashion objects.

Emily Gray 18:36

The bottom here, we've got prairie chicken, a curlew, a couple of pieces mounted.

Bancroft Poor 18:44

So, which is the prairie chicken?

Emily Gray 18:46

This is the prairie chicken. I think this is the curlew. And I think these are passenger pigeons.

Bancroft Poor 18:51

So, these are species that no longer exist.

Emily Gray 18:53

And we, I think we kept those for that reason is because these were native to Massachusetts, and they're extinct now. So, we kept them because it was, you know, for the bird people, so we should keep them. We should keep the extinct birds. So, these mountings, I think, are all that's left from, like, an originally, much larger collection that, like you said, went to, I think Harvard.

Bancroft Poor 19:14

So, the Passenger Pigeon is the famous poster child, I'm sure you've heard about it darkened the skies because there were so many.

Emily Gray 19:20

Millions of them.

Bancroft Poor 19:21

And the last one died in 1906, or something like that. I could be wrong. I think this was a on the on the Martha's Vineyard or in Nantucket. Is that right, Emily?

Emily Gray 19:31

Prairie chicken, yes, yeah. This is some kind of shore bird.

Bancroft Poor 19:34

I think it's an Eskimo Curlew.

Kanisorn Wongsrichanalai 19:36

Do staff have to take a like, a quiz on with how many birds they can identify?

Bancroft Poor 19:45

I wouldn't, I wouldn't do very well. These would have been in pre-colonial times...

Emily Gray 19:49

Would have been millions of them, plenty of them, yeah, especially that one and now they're just, you know, beautiful little stuff critters.

Bancroft Poor 20:01

Maybe with Jurassic Park, whatever bring them back someday. But I'm not holding my breath.

Emily Gray 20:06

So, the goal of this project is to identify what we have and possibly get better storage for them because this is some very old, old school storage that you know we could probably do better. I love this kind of stuff. I think it's really fun. The rest of the collection, for the most part, is individual bits and pieces that were donated by people, mostly fashion pieces. So, pieces for hats, pieces that were collars, that would attach to jackets and shirts and things like that. We do have some complete hats.

Kanisorn Wongsrichanalai 20:39

This is really where the organization started.

Emily Gray 20:42

Yes, exactly, which is part of the reason we still have some of these things is that it's kind of how Mass Audubon began was all of these birds being hunted, some to extinction for...

Bancroft Poor 20:58

I don't know what bird that is, but, you know, that's a big chunk of a bird.

Emily Gray 21:02

This is probably a combination of a lot of different like game birds, like pheasants, turkeys, sort of thing that was really common in these sorts of hats. And the vast majority of the feather pieces that we have will pull some more out. But a lot of them are egret feathers, which are they do a lot of different things for them. They dye them, they dye them, they curl them, they strip some of them off to make different sort of shapes for them. But the feathers that they especially wanted were a type that only grows when the egrets are mating and then nesting. And so, what the big outrage about them was that they would hunt these egrets specifically during mating season, kill the adults for these particular feathers and then just leave 1000s of babies to just die, and it decimated the egret population and that was like a big thing.

Bancroft Poor 21:53

And that's where, as we were talking about Harriet Hemenway and Minna Hall came in because they read about this, and said, 'We got to stop this.'

Emily Gray 22:00

Yeah, because the babies weren't worth anything technically, and they didn't want the feathers when they weren't the big, fancy ones. We also have a lot of exotic things. I think these come partially from some parrots. All these types of pieces are backed onto silk and buckram because this would have been stitched onto a hat or a jacket or something. Some of them still have the stitching in them. Some of them still have the pins in them because this is all the kind of stuff that you would affix to the side of the fancy hat or something like that. We also do have some portraiture that was common in like tourist trade. So, this is a quetzal made of quetzal feathers.

Bancroft Poor 22:44

Oh, wow. I didn't know that.

Emily Gray 22:46

Yeah, we have a couple pieces like this. That's another one there from Mexico that's made of all the art on it is made of feathers. So, this was like a common sort of souvenir that you would get when you traveled.

Kanisorn Wongsrichanalai 22:58

Wow, that's okay. So, this is like, a century before 'Don't wear fur.'

Emily Gray 23:04

Yeah, yeah, because feathers, the feather industry was major. I found some catalog that's from a Canadian department store at the turn of the last century that detailed all the different options you could buy. One egret plume was, you know, 62 cents, and a full feathered hat was $1.20 and, you know, that sort of thing. So, everybody had them. Ostrich feathers, which is what this are, this is were also really common, because they're easy to dye. They're very poofy. They're very easy to add to things. They have a lot of drama. Ostrich feathers are what's usually used now when they're making, like, period costumes, like, if you've ever seen like the Gilded Age or Downton Abbey or something, every woman wears a giant hat with a lot of feathers on it. But if you're actually watching those shows, it's not technically period accurate, because they're all ostrich feathers. And then would have been egret feathers, not ostrich feathers. We prefer that, because we're not, you know, killing vast swathes of animals. But yeah, ostrich feathers, as you can see, can be dyed in every single color imaginable. So, they're pretty common.

Bancroft Poor 24:05

What is that?

Emily Gray 24:06

This is grebe. It's called grebe fur. It was really common because the bottom portion of the like the underbelly of the bird, comes off in this really nice piece. And so, they would make muffs. And this is like mink and silk. They would make muffs out of it. They would make pieces that you would attach to coats. So, these are all pieces of grebe. You can see the original like skin stitching to it, but this would be like on a lapel or attached to a fancy couch. And grebe, grebe fur was really popular back then as well.

Kanisorn Wongsrichanalai 24:43

Wow.

Bancroft Poor 24:45

You've learned a lot about this.

Emily Gray 24:46

I have. I think it's really fun. I think it's really interesting, because it's just such a, it was ubiquitous. Everyone wore feathered hats. Everyone wore a hat every day at the turn of the last century, and the way that they adorned themselves, which is so different from the way that we do it now, and it cost quite a lot of lives, both domestic and abroad, because, yeah, these, this is all grebe you can find in North America. But like, this is a composite parrot made of a bunch of different parrots.

Kanisorn Wongsrichanalai 25:18

Oh my gosh.

Emily Gray 25:19

This is a whole stuffed parrot that would be attached to the side of somebody's hat because this was what was, you know, popular back then, but you can still see, like the beak is still there. These wires would have probably been attached to something that you could twist onto a hat, because you had to be able to remove all these things for cleaning. There's some really nice, very large pieces that would be good to display, even if there was somebody that could do some sort of reconstruction with some of the, they're called aigrettes. It's like the clump of egrets feathers. It would be attached to something. We have a whole lot of them in here.

Bancroft Poor 25:56

Do we have one of those accessible? Is that one of these big boxes, because that might just be worth seeing. So that's sort of the thing they were focused on.

Emily Gray 26:04

This was actually good because the woman who originally owned it gave us a little sketch of how it would have looked on a hat. So...

Bancroft Poor 26:09

And it's dyed, right?

Emily Gray 26:10

Yes, yeah, because egret feathers are white and so, but they can also be dyed. So, this piece, it would like a flapper style skull cap. And then this would have been, there's another one in there. Would have been sort

of attached to either side, to give this very dramatic, feathery, fluffy, yeah, but we have quite a few pieces that are just like this, where there's, like a tiny piece of Burcham in there, you can kind of see with the threading. And this would have been stitched on to a hat or a headband or something like that. But we've got quite a few of these. So, these would be good to do a reconstruction of sorts, if we could get a Milner or something to make, like, a reproduction felt hat and then have this attached, because that would then sort of give you the whole picture of, like, what did this look like? Because, yeah, people think about sticking like a pheasant feather in a hunting cap or something. But this is clearly much more dramatic.

Bancroft Poor 27:06
And there were whole birds. I mean, the entire birds are on hats.

Emily Gray 27:09
We have some of those in there.

Kanisorn Wongsrichanalai 27:10
I've seen drawings, yeah.

Kanisorn Wongsrichanalai 27:12
How can people help?

Bancroft Poor 27:14
We'd love to have everybody join our ranks of volunteers, right? I mean, we have 6500 volunteers. Donating time in any capacity is really huge. I think Massachusetts is so centered, which is a good thing, in many ways, on local control and local cities and towns doing things that getting involved at the local level, where the decisions on how to allocate, for instance, funds from the Community Preservation Act are made or every town has a Conservation Commission which is supposed to protect the wetlands in town, getting involved in that. So, I think one is volunteer. Two is getting involved in what we do and environmental issues on the local level. We would then hope that those people might migrate to become advocates on the state level and be willing to go to the State House. So that's another thing. Obviously, donations are always critical and welcome. Membership is really essential. I mean, we are a membership organization, and that's really been the strength. So, when we go to Beacon Hill and say, 'Geez, we think solar siting should be changed,' and that needs legislation. You know, we're speaking for 65,000 member households, and 160,000

you know, members, or something like that. So that's really powerful. So being a member is really something that's really critical. So, I think those would be some of the main things. The other thing which we all need to do is just being more literate about the environment. You know, what are the issues? What are the tradeoffs? How can a person make a difference?

Kanisorn Wongsrichanalai 28:44

So, reflecting on your career in the organization, what has changed here? What makes you hopeful?

Bancroft Poor 28:50

Well, the scale is so much bigger. You know, when I came there were maybe 150 people on staff, 200 people on staff, something like that. We had an endowment of, you know, 20 or 30 million, it's now 200 million. We may be protected I'm making up some of these figures, because I'm not sure the exact ones, 15,000 acres, now 43,000 acres. So, the scale is much bigger. The membership has grown immensely, the number of donors we talked about, the amount of press coverage. So, all of those, again, I take as very encouraging signs. Technology really has changed a lot of what we do in good ways. You know, you can now send up a drone and monitor boundaries where someone had to trudge through the forest and do that, you know, because we own a lot of conservation easements where people have given up the development rights but still own the property, but they have to be inspected every year to make sure that. So, technologies move things along, being able to, you know, not necessarily ban, but put putting tags on birds. So, we have a project in Belize, you know, they tag birds because an awful lot isn't known about migratory patterns. You know, where do all the terns go in the winter? Nobody knows. I mean, they have some idea, but not a complete picture and if we protect birds in their summering grounds and their nesting grounds, but we're not protecting their wintering grounds, you know, they're still at risk, right, or even in migration. I think that's a big change, you know, technology and all of the back-office stuff that I deal with, but just technology in terms of helping us protect species, protect habitats is huge.

Bancroft Poor 30:26

I just think I would come back to, I think the general, I'm really optimistic about the general level of awareness and concern about the environment. I think that would be the number one thing I would sort of flag as a change. I think it's always been there. But I think the recognition that nature is so important to people for recreation, for just peace of mind, and getting kids away from their screens and their cell phones

and really getting them out in the wild and even just out of doors in a park. I think that's a recognition that wasn't necessarily there as much when I came.

Cassie Cloutier 31:10

[Outro music fades in] To look at the items discussed in today's episode, visit our show website at wwww.masshist.org/podcast. The Object of History was produced by the research department at the Massachusetts Historical Society. We would like to thank Bancroft Poor, Chief Operating Officer and Chief Financial Officer for Mass Audubon. Emily Gray, membership specialist with Mass Audubon, Peter Drummey, Chief Historian at the MHS, and Sam Hurwitz, Podcast Producer at the MHS. Music in this episode is by Ketsa Music and Chad Crouch. See our show notes for details. Thank you for listening, and please rate, review and subscribe to both the MHS produced shows wherever you listen to podcasts.