

Audio Title: The Book Stoop Christopher Rivas The Importance of Safety
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Transcript

Rebekah Borucki: Hello, friend! I heard you were looking for our spot. I got you.

So, you're going to go past the corner bodega and down the block from the fresh cuts barbershop, and there you'll find a brick row house at the intersection of Literature Place and Social Justice Blvd. That's the stoop.

Amanda, Amanda Lytle, she will be there to welcome you to the conversation. The Book Stoop, that's the name of the spot. We got the hottest takes on book culture, nerd culture, current events, with best-selling authors, change-makers, and risk-takers, the best kinds of folks.

Oh, me? I'm Rebekah Borucki, President of Row House Publishing, and this is our podcast. I am so glad you're here.

Now, I'm going to let you get to Amanda.

Amanda Lytle: Thanks, Bex. Hey friend, let me be the second one to welcome you to our spot, The Book Stoop. I feel incredibly honored to be the host of this podcast and I'm so grateful to have you with us. Today on The Book Stoop, I'm speaking with Christopher Rivas. Christopher is an award-winning storyteller, Rothschild Social Impact fellow, actor, essayist, and social commentator, filmmaker, podcast host, and a PhD candidate in Expressive Arts for global health.

He's also the creator of *The Real James Bond Was Dominican*. Christopher also has a really special project underway called *Brown Enough*, which you'll hear about today. We start our chat on The Book Stoop with a rather fitting question, so what are you reading these days?

Christopher Rivas: OK. Because I'm writing a book you might know about, I've chosen to do very little reading.

Amanda Lytle: Yes.

Christopher Rivas: Like, I am... that, I think that a conscious choice as a creator that I have to make sometimes, whether I'm writing a play or a script, or a book. Like, I can take in information and inspiration forever. And I think a choice for me sometimes is to not take in and just to give, just to create, just to trust that I don't need more content, and more because I can be inspired forever.

I do have this magazine called, *Tricycle*. It's right here in front of me, *The Buddhist Review*. So, this thing, whenever I need a little pick me up from the outside world, I'll open up a little article on *Tricycle*.

Amanda Lytle: Got it? OK, because I was going to ask you, when you're feeling like you need some extra inspiration, where do you go for that?

Christopher Rivas: The world, like, I'm a big believer in being moved. I'm a big believer in... you know, it's just how I write, it's how I create. Like, I come up with an idea that has moved me to come up with it. And then, I start, like you should see my notes folder. It's just got like, OK, oh, this ties in with this, and then I'll write this. And like, I'm just constantly writing on my phone or here or here.

And then, when the real work comes that I need to stop reading and being inspired, I start to put the puzzle together. And I have to, like, I print pages and they're all on the floor, and I'm like, oh, this is this. Yeah, that makes sense, and then this goes here. And I really start to organize the puzzle. But when I need inspiration, I think, I think I just returned to that idea that I love as an artist, which is that of being moved. Like, not really looking, but allowing something to move you. And it doesn't have to be literature, you know. It can be stubbing your toe in the morning and realizing, damn, why do I keep stubbing my toe? Like, let me slow down, let me...

You know, it can be a basketball game with friends. It can just be sitting on the couch all day and doing nothing. Yeah.

Amanda Lytle: Is this always been you? Have you always had that ability to connect and just really take in the world around you?

Christopher Rivas: Yes and no. I think I have a more conscious relationship to it. And I think that that ties into my sitting practice, like I have a deep practice of like meditating and sitting. And I think part of that has allowed me to understand, right, what is sitting at the end of the day? Like that's something my teacher always says. He's like, "Even chickens sit, like, why don't you sit?"

And I always turned to the idea, it's like, it's to meet myself to see what stories need to die, so new ones can grow. And just because something moved me yesterday, doesn't mean it's going to move me today. And just because I was passionate about this yesterday, doesn't mean I have to be passionate about it today. You know, that's movement and it's just a big part of... That word movement is a big part of my work.

Amanda Lytle: Right. Oh, I love this. OK. So, at the beginning of this conversation, you alluded to a book that I might know about that you are putting your energy into. You've got to share about that. Tell me about it.

Christopher Rivas: Yeah, it's called, *Brown Enough*. It's with Row House. You know, I'm very blessed to be part of this amazing community of creators, who I've heard trying to shake some stuff up in the publishing world. And *Brown Enough* talks about in a world of black and white, what is the role of brownness in our obsession with this or that, yes or no, what is the role of the in between. And I look at that through sort of memoirs and style, and essays that chart my life in

college and Hollywood, through student loans, through my... through climate, through meditation. You know, what is the role of brownness.

Amanda Lytle: OK, and you just said something else. I want to, I'm going to weave back to the role of brownness. But you also just said two things that got me excited here about climate and student loans. So, this is super open ended, but when you're connecting what the role of brownness is and where that has led you, and how you've been navigating that throughout your entire life, I'm so curious on how that has brought you towards an interest in climate, but also your experiences with student loans.

Christopher Rivas: Well, the climate thing is interesting, right? Because that is a... I've been trying to write a piece about climate forever, like for a long time now. It's what it feels like. And I also make these short films and like some of them are in the *Times* and other magazines. And I like exploring an issue through a single action, right? So, like what is me getting a haircut? Does a haircut always mean the same thing to everybody? Or me going on a jog, does a jog always mean the same thing? Or me dancing in my living room by myself, does that mean the same thing to everybody?

Like, and I'm always trying to like, damn, what's my thing with climate? Like, how can I talk about climate in a person? That was my personal story, like, except the fact that I'm alive. You know, I'm human, like I live in the world, and the world lives in me. And it's reflective of everything else and you know, how we treat Allah with love. You know, the Buddha says like everything is a tiny universe. How you drink your water is how you treat your lover, you know. Like, I can see you watch and do one thing, and see you do everything.

And so, the climate one is interesting because it has everything to do with brownness to nothing. You know, it just has everything to do with being human. Like if you can't consider the climate, how can you consider another. If you can't pick up your dog shit on the street, like I, can you, how are you going to remember what it means to be a responsible sort of social person on this planet on a planet that's given you so much? And then, you have to think about race and all of this, and Jeff Bezos. And you know, it's just this sort of cascading event. So that's sort of how me and brownness, and climate come into play.

And then the student loan thing is like I feel eternally blessed. I went to acting school, you know. I have six figures of student loan debt and somehow, and I'm also on a series, regular on TV and somehow have a very good life, and I know other people who have been crippled by it. And I've been so lucky, because I've somehow played the game versus letting the game destroy me.

And luck is a big part of it, right? Like we live in a country where GoFundMe, it's like the backbone of the American healthcare system, right? It's luck. And I think race plays a huge role in that as much as anything else. And the dream that sold to Americans, and specifically, my parents didn't go to college. So, what was sold to me? Go to college. Get the best education.

They tell you it's going to help you. They don't tell you it's going to make, keep you up at night and give you endless anxiety and call your parents endlessly and them sort of ask you, "Are you

figuring out? What are you doing?” And you having to work three jobs. And they don’t tell you that. You know, they tell you get a good education. And so, yeah.

Amanda Lytle: I could talk to you for so long about that point in particular, just about the lessons that we learned both directly and indirectly from that experience at school, and with the debt, and with the parents. But I’m so curious now to know about how you’ve directly and indirectly learned through these kinds of conversations with your parents based on kind of trying to navigate. So, you went to acting school and that was your own desire. That was something that you were super keen on.

Christopher Rivas: Yeah.

Amanda Lytle: And then, is that something they supported?

Christopher Rivas: 100%. You know, my parents were, are the best, just the best. And I think they believed in the dream also, and they didn’t have those opportunities. And so, they were going to cosign on this loan, this selling your soul to the devil, because you invest in the dream. You’re investing on saying no. Their parents said no to them. They didn’t want to say no. And I’m glad they didn’t. You know, I have this... Yeah, like, it’s sort of everything worked out, but it doesn’t always.

And a lot of us invest in the dream and we’re betrayed by it, you know. We’re betrayed sort of by the dream, which is a chapter in the book. Yeah, betrayed by the dream. And my parents didn’t say no to me, and they didn’t know how we would pay for it. And I remember, I just remember crying, crying in the living room, knowing my parents can’t afford college. I can’t afford this. Like, and then just saying you’re going to do it, like we’ll figure it out.

Amanda Lytle: I think it’s so beautiful that you had that support.

Christopher Rivas: Yeah.

Amanda Lytle: So, so special.

Christopher Rivas: Yeah, it truly was.

Amanda Lytle: Yeah. I’d love to know a little bit about your journey into authorship in particular. Because understanding that as a creative, you’ve been doing films, even in podcasting, you know, with your workshops. You’ve done so much. In journaling, it sounds like it has been a big thing and just really coming back to writing, whether on your phone or in paper format. What about your journey into row house and your journey into authorship with your book, *Brown Enough*?

Christopher Rivas: My whole life has been a journey in finding my voice. Like, everything I’ve ever done, when I was writing bad poetry in high school, when I was *making* it to this girl or this girl, when I was trying to be cool like this. Like I was always just trying to meet myself. And art,

you know, art helped me with that. Theater helped me with that. You know, seeing John Leguizamo on Broadway was huge for me into a theater high school.

After seeing that, you know, I was like, I think this is a way to find my voice. And I tried everything, poetry, this, that. You know, you go to acting school. And storytelling really changed my life. I won this storytelling competition, and through personal stories, and I begged eight friends of mine to take a workshop for free. Like, I begged people to take my workshop that I'd never taught before.

And I must be at a... I don't know what juice I sprinkled on them, but they said yes. Like they committed to spending every Tuesday with me for four weeks, you know, for me to teach them something I've never taught. And we did a final class and then eight people turned into another eight people who wanted to take it, and they paid 25 bucks. And I was like, cool.

I rented this space and that turned into another eight people that would pay 50 bucks. And then all of a sudden, I was teaching these sort of multiple classes and at this studio downtown, and I was falling in love with story and its power, personal story specifically. And it's around that time I'd written this one-man show called, *The Real James Bond Was Dominican*, and that started to do really well.

And I sent a scene of that to the New York Times to *Modern Love*, and you know, I actually sent it by accident. Like, I sent the draft too soon and then I immediately sent another email, and I said, "That was an accident. Don't read that. Read this." And it was late, it was like one 1:00 in the morning and Daniel Jones responded from the New York Times at 1:30, "I hope it's not too much of an accident, because I'm interested in it."

And then we spoke the next day and that was sort of my first publication in a major, in something major. And all these phone calls, it went really viral. Like it was a *Modern Love* thing, it went really viral. And all these phone calls came in and opportunities, and people wanting to know what was I doing and what was I writing.

And I had so much that I'd written in my life, because another mentor of mine once said to me, I tried to have him by this movie I wrote, and he was like, "No, I don't have time for that." But he said, "I want you to just write every day, just create. Create without a goal. Like, create weird shit, create anything. And he said, "One day, you're going to do something and everyone's going to ask you what else you got, and you're going to open your vest and you're going to be like, I got this, this, this, this, and this.

And to an extent, that's kind of what happened. And the stars just sort of lined up and I got this agent and then I was working with this editor, who is also one of the founders of Row House, Kristen McGinnis. And I wrote this book. She helped me with this book proposal, and she was like, "Yo!" I got this thing going on when she told me about it. I was just like, "Cool. OK." She was like, "My friend is trying to do this thing, like this publishing company." I was like, cool, whatever, like, we'll see.

And I was waiting for the book to get picked up and it hadn't happened yet, and she was like, "No, this is real, and we want you to be one of the authors." And I was like, whoa! And now, I'm talking to you.

Amanda Lytle: Yes. Thank you so much for sharing that. I can imagine that when things start to get rolling really quickly, like, do you have moments where you kind of have to pinch yourself or you know, regulate how you're feeling?

Christopher Rivas: I wish I had more pinch myself moments, right? Like, I think it's too easy to get caught up in what's next, what's next, what's next? I think I have; I think I suffer from that great curse of like someone wonderful always remind me like, three, five years ago, you wanted exactly what you have now. You know, you'd never thought you would have it. And you know, I'm constantly reminded of that, like I have to remember to celebrate.

And I think, that's... I think that's the thing that has to do with my brownness, that's the thing that happens with growing up obsessed with hustling and trying to make it and trying to prove everyone wrong. There isn't a lot of room for you to celebrate, because you're stuck in more and more... you're stuck in, no, it's not done. It might be taken away from me. It's not enough. Like, I have to eat all the food on my plate. Like, I can't leave any, right? You're still stuck in that mode.

And so, yes, there are days where I'm extremely grateful, but there are definitely days where I'm just get caught up in it. And I'm like, yeah, OK, but what's next, you know? And I have to keep making, keep going. I think it is a real sort of double-edged sword, right? Like my partner said, "You're the most industrious person I know." Or like, I think Bex calls me the star student, you know, like...

Amanda Lytle: Chase with stickers. Yeah, for sure.

Christopher Rivas: Yeah. And I'm like, you know, it's a cross to bear, and I'm aware of it. That's for sure.

Amanda Lytle: Yeah. Yeah, I was just going to say the awareness is massive. Because if you're able to be aware of those patterns in yourself, and when you do take on too much, or you feel overwhelmed, you're always able to isolate exactly what it is. And I feel like the awareness of it is such a key.

Christopher Rivas: Yeah, that's definitely what... that's what sitting has done for me and that's what I stand behind is. You know, sitting is not about making you happier, like we don't meditate to be happier. We meditate just to know ourselves and to be intimate with ourselves. Or I have a teacher who says, "Let the heat kill you. Let the boredom kill you. Let the one kill you, be intimate with it. Go through the experience, you know, and yeah.

Amanda Lytle: *Hey friend, we are coming straight back to The Book Stoop after a quick break.*

Amanda Lytle: I wanted to come back, actually, I love how much you've brought up just sitting and meeting yourself, and the meditation practice that you have. Are there other ways that you regulate when you're in that creative space?

Christopher Rivas: I'm kind of always creating. So, I think like that's... I do believe in a creative life, like Alejandro Jodorowsky. I don't know if anyone knows who that is. You know, he's this crazy filmmaker, a tarot card poet, and he believes in like, poetic medicine. So he says, "You want to break up with a girlfriend, like, but you're afraid. You don't just like, you know, or you have a cord tied or you want to forget some things, like you don't just do the act, like you do it poetically." He was like, "You put paper across the street and then you could walk across it six times. You do something epic, so it embodies in your whole body."

And as much, I think a lot of that is excessive. I do believe in a creative life and living creatively. And that doesn't have to mean just in your writing, just in your art. You can sort of creatively know that you had, you need a day, you know, you need a day of sweating.

And so, basketball does that for me. Like, basketball by myself for hours, or playing the piano, which I'm not good at. You know, I just sort of look up YouTube videos of what to do, and sit at my piano and just do it. Or exercise is like, I can really just sort of move my body for hours. Just good music and like stretching in weird ways and you know. Those things regulate me.

Cooking, cooking is really fun for me. I think, anything that allows me to be present. And that's something that sort of theatre and acting, why I probably gravitated towards so much as a child and stayed with it is there were moments of true presence. I was really there, you know. I was there with my whole body. Time was slowed down. I was inside of time. And I think anything that allows me to do that and not need to get to my next destination or my next email, or my next text are things that I think balanced me out in the creativity.

Amanda Lytle: That whole hustle thing, right? It's like just kind of bringing yourself back to the moment. It's that hustle, hustle, hustle, hustle! It's kind of like catching yourself in that moment.

Christopher Rivas: And trying to create without thinking about, who is this going to be for? Am I going to sell it? Like, you know, if you're going to make something, make something to make something. And that's kind of what those films are for me. Like, I've never made those films to... I've never known where they were going to be published, you know.

I've just kind of like always called a friend. We were like, "Yo! How did you make this? How much was it?" And I'm like, "I gave a friend \$100. Like, I paid for his gas." Like, he was like, "Do you have a script?" I was like, "No. Like, here's what I think I want to do." And he was like, "Cool. Let's just try it." And those really do that for me. They're just genuine like, oh, we're just kind of like we're going to figure it out.

Amanda Lytle: Yeah. So I wanted to come back to the student loans thing, because now I'm starting to make the parallel between the artist and the creative that you are in every way, shape, or form. And with the student loans, I feel like there's a really deep message there and I'd love for

you to elaborate a little bit more on that. Because I know that a lot of the listeners are creatives and sharing this space, and sharing this community with you. I'd love for you to elaborate a little bit more on how you haven't allowed a six-figure student debt to just pause you where you're at, and steal all of that energy from you.

Christopher Rivas: Well, I think and maybe this is something I get in there in the chapter and in my life, but the student debt is also sort of, in my opinion, the debt of... is the death of the artist. It's the death of the imagination. Imagination takes time. Creativity takes time. You used to be able to work at a coffee shop and pay for your college education.

And now, you need to work three jobs, also a catering gig, a babysit on the weekends, and walk dogs in your spare time and then Instacart and Uber, just to pay rent, just to live just to survive. And I feel like creativity needs time. And at the end of the day, when you work so hard, the last thing you want to do is create. You want to sit down and maybe watch Netflix, like, because you have to sleep and do it all over again.

And so, I have a genuine anger towards that dream that stole people's imagination. You also have to feel safe to create. Safety is really important. You must feel safe to walk into the unknown to make... and I think that's true for anything. Like, you can't have great change until you feel safe to walk into that next step without really knowing what it is. And being sort of burdened with student loan can really threaten your survival and can threaten your safety. You start to forget, start to tell yourself the dreams don't matter. The extracurricular activities don't matter. I have to do this in order to survive.

And call it stupidity or call it whatever you want, but I refuse to give into that. Like, I went and started a Ph. D program so I wouldn't have to start paying back my student loans. Like I was like, I'm going to buy myself more time. And I remember like, it was getting really desperate and it was getting really, really bad, and I called so many people. And I was like, "Yay! Is there a thing where you can like stay in school, but not be at the school, and nah nah nah nah?"

And someone said, low residency, and I was like, OK, cool. So I went and Googled low residency and they were all like, sort of like writing programs for this. And I was like, we're like therapy, and I was like, oh, I don't... like, I don't want to do that and like... And then, I called another friend and she was like, "I just did a low residency and got my PhD in Switzerland." And I was like, "What?" And she was like, "Yeah, and it's super cheap and it's great."

And you know, European graduate school, they have Expressive Arts and Philosophy, and I ran home and I'd missed the application deadline, and I wrote them this email, and I was like, "Here's what's going on in my life. Here's why I think it'd be perfect for your program. And here's why I think storytelling is great for Expressive Arts therapy." And they said, "Yeah, come."

And so, I like, I scrounged up enough for a plane ticket to Switzerland and I was like, cool, I'm just going to put off my student loans again, and I kept continuing my education. And the things that happen there were just unreal. Like, that's another thing for another time. And I'm not, I haven't graduated yet, you know, because other creative wonderful opportunities took place. But

I just would have played the game. I would, just was like, I will not let this defeat me. I do not have the money to pay it back. I will not let it break me, and I will not let it break my family and the people who believed in me and the cosigners.

And I was scared a lot and I woke up in fear a lot, and I went to bed in fear a lot and a lot of stress, and it just worked. And because I just, I didn't refuse to quit on my on my dreams, which is sounds corny, you know, but I just, I always think of my friend, Dana Gourrier, who said to me... an amazing actress if anyone wants to look her up. Dana Gourrier, she said to me, "You know, not everyone has the same dreams. They were given to you. Keep walking in that direction. Please, keep walking in that direction. Like, yours are unique. They were given to you by something, and so walk, walk towards that thing." And I just refuse to quit walking and it's worked out. Yeah

Amanda Lytle: It's incredible. Those are very, very special wise words and I can understand how that would hit you right in the heart space for sure. I was making the links when you were talking about how you have to be safe to create. And it sounds like there's a link between some of the safety that you were able to grant yourself came by applying for the PhD program. It was almost like you were seeking the safety for more time.

Christopher Rivas: Yeah, 100%. I mean I came up with this safety philosophy in Switzerland. I thought that was going to be my PhD thesis, you know, safety in the art of storytelling. Like, storytelling is ability to create safety to walk into the I-don't-know space. I came up with that there.

Amanda Lytle: The I-don't-know space, I really like that.

Christopher Rivas: Yeah, I think that's true for not just creativity, romantically, financially. We have to be able to walk into that next step, when to sign that new bottom line to say like, to him that apartments more expensive than I can afford. But I'm just going to do it. I'm going to say yes, you know. I'm going to say, yes, sir. I'm in over my head. I don't know how to host this show. Or, I don't know how to do this, but I'm going to say yes.

Like, I don't know. Like, I don't know how to have a baby. I said, like, I don't know how to be a parent. Like, I'm just going to say yes. So like, and I've seen that in so many of my mentors without them verbalizing it. I've seen it in so many of my mentors who just said yes to the I-don't-know, and they let it move them, and create them, right. It did creativity on them.

Amanda Lytle: I have a question about community, the word community. So for you, what is community, who is community, and what does community mean to you?

Christopher Rivas: I talk about this a lot in the book. I think, community, it's small and expansive. Community is being conscious of causing as little harm as possible. Community is if you're going to order on Amazon, try and do as many things in a single box as you can. Community is knowing your neighbors. Community is allowing yourself to be moved when you want to help someone.

Community is, you know, when someone, when you want to give good and you get that impulse or you think about someone in something, and you're like, I should get this for them. Oh god, Josh would love this. Like, get it. Get it. Don't turn it off. Community is so expansive. It's picking up trash you see that doesn't need to be on the street. It's not about solutions. It's just about... you know, it's the long game. It's the tiniest little thing creating movement.

Community is huge, you know. It's your neighborhood, but it's also your block, but it's also sweeping your stairs. It's knowing that these things matter. It's helping your friends move. Community is, it's not huge, you know. It's everywhere, but it's also huge. Like, I think it's everything and nothing, and just like us.

Amanda Lytle: I'm going to put apart beyond that. How has the social media and online community been able to show up for you in ways that a physical community hasn't?

Christopher Rivas: I think it's interesting, because the most successful websites in the world are built on the idea of community. It's fascinating actually, like you know, your Facebooks, your Instagrams, they said we're going to build community, but yet you... a lot of people don't feel closer to people they feel further away.

Amanda Lytle: That's right.

Christopher Rivas: So me and social media, we have an ongoing battle. I really am pretty vocal and aware that you know, I love what *Real KAY* says, "Remember that the person giving you medicine is greatly sick." Like, that even the master teacher has his own suffering. Like, and there's so many masters and teachers on Instagram who are trying to, like, sell you things.

But you know, I always teach something in storytelling, like, the person who tells me what they don't know, imagine what they do know. Boast about what you don't know, be elegant about your... about what you don't yet know. And I think, I've brought that to my social media. And I keep finding myself making these videos that I always want to stop. And every time I post one, people say, "Oh, I love this." "Man, I miss this." "Thank you for this." "I needed this. Like, I needed this right now." And I keep doing it. And I keep doing it.

And I think it's the reach. I think it's the sort of community I have, places all over the world, and people who have taken my workshops, who live all over the world because of social media, and I would not have that without it. And I just want to be responsible with that reach. I want to be responsible with my community. Yeah, I don't know if that answers your question.

Amanda Lytle: It did beautifully. Absolutely beautifully. OK, so Christopher, this has been unbelievable. I would love to wrap up with some shout-outs here. If you have any accounts or people, organizations, disruptors, activists, change agents that you would love to give shout-outs to, who would they be?

Christopher Rivas: There's a lot. I feel like... I'm going to be honest. I don't know if this is the answer you are, you know, Row House is looking for. But you know, Bex, Rebekah, the founder,

she truly is. We were just talking and you know she's a, she's Jay Z meets sort of the Wizard of Oz. Like, and her ability to be both a connector and door opener, and the sharer, you know, I told you I tried to not participate on social media. But I know everything she... like she's just constantly sharing and supporting and shouting out and nourishing, and lifting up.

And you know, so maybe it's her. Maybe it's just, maybe it's her, because the connectors and the shouter-outers are crucial, and she will lead you to the movement you want to support. I believe in that. I believe she will lead you to the thing that you... the tree you want to shake. So I'm going to say her, you know. I'm going to say her and her vision, her vision of equality and diversity. I'm not trying to chase stars here. I just think she does it. She does it right. And she has true good intentions. Yeah.

Amanda Lytle: Yeah. You know, I feel the very, very same way about her. So where can people find you? Where can they find you online?

Christopher Rivas: I have a website. It's my name, christopherrivasstorytelling.com. There's also just christopherrivas.com. I have an Instagram, Christopher__Rivas. They can also see me on TV, on a show called, *Call Me Kat* on Fox with Mayim Bialik. And I have a podcast coming out with Stitcher as well, called, Brown Enough. So I'm out there and they can read stuff if they just put my name, and if they want to read some stuff. But I am out there and we can chat.

Amanda Lytle: That's great. Thank you so, so much for your time today.

Christopher Rivas: Thank you. It's great. It's awesome.

Amanda Lytle: Thank you so much for being with us. We hope you loved the conversation and we'll be back again soon. Please be sure to follow us on your podcast app and leave a rating where you're able to do so. Writing a written review helps reach more listeners too. Check out all of the show notes for the links, and share the books too with your friends. Talk soon!

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