

123. A Joyful Poetry Resistance w/ Alexis Jaimes

[00:00:00]

Daniel Dissinger: On today's episode of Writing Remix, I'm here with poet and Educator from Orange County, Alexis Jaimes

Alexis Jaimes: Hi. Thanks

Daniel Dissinger: for having

Alexis Jaimes: me, Dan. Everyone.

Daniel Dissinger: Hi. Hi everyone. Welcome to this episode of Writing Remix. I'm your host, Dan Dissinger. And yes, that voice you just heard, that person that jumped in is my guest today, um, poet educator from Orange County, Alexis Jaimes

Um, so glad that you could be here. Thank you so much for being here.

Alexis Jaimes: Always a pleasure. Thanks for having me here.

Daniel Dissinger: Oh, absolutely. I mean, we met at really cool reading at Arvida Bookstore in Tustin, uh, for Angel City, uh, review. Right. And he and you write a great poem and immediately I was like, I need to have him on the podcast.

'cause writing remix loves poets and as when this comes out, it is po it would be National Poetry Month. So everyone Happy National Poetry Month. In the [00:01:00] future, 'cause this is March as we're recording this. But yeah, I immediately was like, I need to have you on the podcast, talk about poetry, talk about writing, um, and anything else that you're doing.

I love to be here and. Just listen to poets talk. I've had recently Caroline Reddy, you could check that episode out. Poet laureate from Anaheim, Camille Hernandez, which has a great book, motherlands Out. So everyone definitely get that. And Jen Chang earlier on from the poet laureate, west Hollywood does a really great episode as well.

Um, but yeah, we're here talking together and I'm looking forward to this episode. So why don't you, uh, tell the audience a little bit about yourself and then we will just jump right in.

Alexis Jaimes: Uh, again, thank you for having me here again, part of the, uh, guest. I like that too. I mean, the Port Laureates esteemed guests.

Thank you so much for letting me be part of them. Um, but yeah, my name is Lexi Hymes, a poet and educator from, you know, orange County. Like to shout out Santa Ana, California. That's, [00:02:00] I, we've gotta give my city to some love. Like, even though I don't live there currently, that's where I was raised. I wanna give it the respect, uh, that deserves.

'cause, you know, and that's, well, I don't know if we wanna dip into it right away, but, um, I always wanna mention Santa Ana Because, um, you know, uh. Being a, a poet from their writer, a creator from a city that tends to be often misrepresented. Often, I feel like it's important to just shout out. Let them know that this is your roots, this is where you're from, and let them know.

Um, of course there are images that are represented in the media usually, or by other people, uh, tend to be skewed, right? I mean, we love art, we love, we're like any other people there. Uh, and poetry. I just happened to be a poet from there, one of many. Probably shout out some other people from there. Um, but yeah, I always wanna shout out, uh, the city under the Water Tower, Santa Ana, you know.

Daniel Dissinger: Awesome. Yeah, I would love to hear more about that because

Alexis Jaimes: mm-hmm.

Daniel Dissinger: It's funny, when I was talking to Camille, we were talking about Anaheim and I was asking about the Anaheim poetry scene [00:03:00] and, you know, it was, um, she gave a really great answer and I, I, every time I ask a question about that, I'm like, I. I'm either gonna, you know, I feel like I'm putting a poet on the, uh, on the spot and she definitely, you know, I love the way she schooled me on understanding Anaheim and I love that.

And, um, so yeah. And you said, you know, saying how important you know it is as you're, for you to shout, to shout them out and to understand it. Like, what is it, what is. What do you love about that place, about Santa Ana that you feel like people should know?

Alexis Jaimes: It's a, it's a city full of culture, full of many cultures.

I feel like the culture itself is the variety of culture involved in it. Um, the amount of love, how tight the communities are. Uh, there's so many organizations, nonprofits, and, uh, groups. A lot of them are educational groups as well, trying to, uh, empower the community and it's often overlooked.

[00:04:00] For what we see in the media, like again, look at, for example, in Instagram you see the OC hoods, you see people making fun of Santa Ana

You look at the subreddit too in Orange County, making fun of Santa Ana So it tends to be a but of the joke. It tends to have that image. Uh, perceived image already where it's like, oh, this is the ghetto. This is the little black, the black eye of Orange County. I've heard that comments before where it's like, we're in this downtown Orange County?

But a lot of people tend to, they say like, don't go over there, don't look over there. Um, and then. When people look at the gentrification there, uh, people are like, oh, that's a good thing. That's a good thing. We're getting a lot of the, you know, gang bangers that we're getting a lot of the, the, the unwanted out.

Mm-hmm. Uh, but then the people who've been living here for, you know, decades, uh, we know the reality of the situation. Right. Um, that it's more than just these perceived images that we see in the media or that other people try to share about it. It's a, it's a place of, again, challenges just like any other city, you know, over [00:05:00] 350,000 people I believe.

Almost 400,000. Wow. Um, you know, so it's a big population and, and just like any other city, there are gonna be areas, you know, that need improvement or that have these issues, but those every other place. So I just feel like these areas tend to be overblown by other people. They're like, Hey, don't go down that street.

Don't go to this city. But it's a city full of, well, number one, like we have a lot of culture here, a lot of. That is reflected in the food. Like we're known, we see all the foodies there everywhere else. Uh, you didn't, you went to Plaza Calle Cuatro downtown. That's where, in variety of tacos too. We got everything there.

Um, that's one aspect, right? I mean, with art too, you see that, uh, happen with music in the schools. Uh, I just recently, uh, went to Boca Doro. I was a, what are they, featured poet there or something. I'm not sure what it's called. But I

was there with Lizeth and that's how, you know, we were talking about that earlier.

Daniel Dissinger: Yeah.

Alexis Jaimes: Uh, we got to know each other. She invited me to Boca De Oro. Through Sophia of Santa Unified School District, um, and going there to speak as a [00:06:00] poet to share a poem as well. Like, it, it just kinda emphasizes the power of arts and creativity there is in underrepresented, uh, cities, just like Santa Ana Um, and how once we get a chance to celebrate it, like, dude, it is beautiful, it's colorful, it's vibrant, um, versus again, those pre conceived notions of what people think Santa is.

Daniel Dissinger: Hmm. What do you think, so as a poet, right, talking about the amazing arts and the culture there as a poet, what do you feel that. You bring in that part of the, of the arts, right? You have your probably and, and the thing is too, like moving from New York to Los Angeles and just in California, like when you go to different areas, it's what's interesting is to me like the different.

Types of art that's publicly displayed, like I love, like LA and the murals, like muralists are, it's just gigantic. I've never seen anything like that. And [00:07:00] you know, being from New York and um, and then you have your poetry scenes obviously in New York and the different boroughs when you live, like in Queens, there's like the queen poets and stuff like that.

And we each brought something different. How as a poet, you know, what do you feel like you bring to. Others is representative as from Santa Ana and also like, you know, how does it, that place also maybe inspire your work as well?

Alexis Jaimes: Yeah, that's always a tough question 'cause and, and I almost like thinking like, okay, I wanna shout 'em out, but then I'm like, oh God, I'm representative now I gotta be careful in my words.

Daniel Dissinger: Oh yeah.

Alexis Jaimes: Which is true though, like,

Daniel Dissinger: sure.

Alexis Jaimes: But, and that's the thing too. I wanna make sure I'm genuine too. Like again, if I'm gonna be shouting out, you know, particular location, I gotta

make sure I'm also representing, reflecting, uh, you know, as a member of that place. Um, but Santa Ana, um, well I think trying to answer the first part, lemme know if I got it right, but, um, what do I contribute to that?

I guess [00:08:00] that the arts, I guess seeing the culture around there, I try to personally on my part, I just try to do my best to reflect. It's almost like giving back to the city. 'cause I feel like the city has been, um, so good to me. It is not a hundred percent like the best place ever. I didn't understand that.

But I love that place. And just like any, anything or any one you love, there are flaws with it. Um, but I, I love growing up there. And what I hope to contribute is to kind of give a, kinda like a truer representation, a truer visual. Imagery of the people there, of the places that are important there. Um, someone I look up to, uh, he has office hours at RO Mobile is, uh, the Port Laurie Orange County, Gustavo Hernandez.

Um, uh, like he, he, he does a great job with his book, you know, um, with his first book, uh, about describing these important places in Santa Ana. And I try to not copy it, but I try to, you know, try to. Uh, [00:09:00] do the same in my book too. Uh, my little chatbook guns be Shameless. Plug two. Yeah, coalesce, which is my first little chatbook.

And then I try to shout out some of those streets that are important to me, that I, that I grew up in. Um, and I try to just, like I said, try to reflect those I true experiences. Of the city to people who may have never been there. Um, uh, have you yourself ever been sat on that by chance? I mean, you're by Tustin, so I think you remember that, right?

Daniel Dissinger: I was, yeah. That was the first time that I was around in that, in that area. Um, that's the one thing I'm learning about Los Angeles and just California in general. Like, you know, when you, you know, you're going from LA to Orange County and, and things like that. And we're a carless people. I'm a carless person, which I'm one of the very few probably.

Yeah. And you realize like how sprawling it is and, and it's such a lesson because you're, I remember getting there and in Tustin and feeling like I was. In a, like an [00:10:00] absolutely different area. Like it was almost like I crossed a state line and I was like, wow. I was like, this is so different from where obviously I live, you know, I live in West Hollywood and it's just like, wow, it's so absolutely different.

But even here you just go, you know, you just walk a little bit and it's like boom. Totally different again, different culture, different space and that That is such an amazing. Thing about California and like the different counties, like it's just every place has its own personality and it's, I love it.

Alexis Jaimes: Well, definitely, because my first experience going to the East coast, I went to Massachusetts in Boston, and first off PO transportation there. Oh my god, it is. Wow. It needs to be more efficient, like over here too, I'm, I have friends from like Philadelphia, Ali, she's also from West Hollywood, and she was sharing like, uh, do you guys, the public transportation here is trash compared to the east coast.

You like go to different states, different, and after. At first I'm like, okay, trash talk, you know, do your thing, whatever. But then actually you go in there and experiencing [00:11:00] the, the, you know, the, oh, what's it called? The, the, the subways and everything there. I realized, wow. I was in and out in like a few minutes.

What the heck?

Daniel Dissinger: Yeah,

Alexis Jaimes: so I, I totally get it. It's

Daniel Dissinger: pretty crazy. Yeah,

Alexis Jaimes: yeah. No, we're relying on cars over here, definitely.

Daniel Dissinger: Mm-hmm. Yeah, no, and it is a beautiful area too, and I was like, oh, I really wanna explore more and mm-hmm. Like, we went around a little bit and, um, and I know there's a skate shop there that I would like to go to.

Uh, them skates. I, I mean, I'm really wanna like go there and see if they can. Fit Escape for a size 14. So

Alexis Jaimes: have to customize a little bit.

Daniel Dissinger: Yeah, exactly. Right. But see, and how does a play, how does that place in. Inspire your work like as well. Like, you know, sometimes place, like, I feel like as a writer for me, like, I'm always thinking like, when I moved I was like, wow, my work changed a lot, you know, in some ways.

And 'cause like, I'm absorbing my environment as well. Like, do you feel like it, it comes through in your work like that? [00:12:00]

Alexis Jaimes: Uh, so definitely, definitely. It's like, it's a big impact and I'm starting to realize too. Because, well, the little part is that now the, I have my full length coming up, my full length book coming up like in April too.

So great timing.

Daniel Dissinger: Oh wow. That's amazing.

Alexis Jaimes: Uh, this title, the Seeds We Sow, it's gonna be gone through Tax and publishing. And, and once I, once I'm, I'm still like wrapping up like little parts and pieces. I'm like, I just need to get the blurbs done and everything. Uh, but now that I'm writing new work too, I realize.

A lot of my previous work has been tied to living Santa Ana I just moved to Fullerton like, um, a few miles away, like a year, like it's been a year, barely a year. And I'm realizing how my writing is shifting too because I associate Santa Ana as home. Like, 'cause I've been there for most of my life. Um, so, and every time I drive by back again to see my mom, to see my family, I think of home again.

I think of my family. I think of the people important to me. I think of the experiences that maybe might not be known to a lot of people. Um. This, [00:13:00] uh, again, it's back to the Santa Ana problems. There's the Instagram, like there's a lot of memes shared through that social, um, you know, the social media culture too.

That part of it's like making fun of the city, but part of it's kind like it's making fun of the bad sides, but in a way that's typical almost you get me. Um, for instance, uh, one, one example is just the, oh my gosh, I'm not sure. I'm not sure if you've seen it, but there is like one incident where a car like went, like it was driving so fast, it went up like a, like what's it called?

Like little, like island, and it went up to a building and it was str like the building. It was just stuck in that building for a minute. And a lot of people meme like making mean it to memes, right?

Daniel Dissinger: Mm-hmm.

Alexis Jaimes: So, uh, that's, that's part of, it's, could be like it's satirical, like, hey, making fun of the.

Bad parts of it, but it's also like, Hey, we're kind of proud of, even if it's like the bad parts of it, it's like, Hey, this is where we're from. This is what we're rolling with. And you know, that that's the, the, the big thing about the cool thing about being there. Like there's half of the people who are again, intentionally trying to maybe misrepresent it, maybe for political reasons.

And there's other [00:14:00] parts who are just like trying to embrace it and I don't know. It's cool seeing like both of those like try to, uh. Kind of, kind of clash a little bit, but mostly it's the youth. I see. Like both of 'em are, 'cause the youth is starting to get way more politically, uh, involved too. So, and you see on telling, on social media, like they're over there, they're active and.

I dunno. I, I'm yapping so I'm so sorry. Cut that out. But I'm just, I don't know where I'm at, but I'm just like, dude, I don't know. I, I got lot, so much to say, so much to Yap about my, the city. But

Daniel Dissinger: yeah,

Alexis Jaimes: I didn't answer that question. I'm sorry.

Daniel Dissinger: No, no. I, to me that answers the question because when someone loves where they're from, more, like the energy comes from that place and you can, you know, speak on it like that.

It just. To me, it's, it's gonna show up in the work. And I feel like that's why we do this thing as writers, right? Like we're both writers, we're both poets. And, you know, I'm curious, like how do you, I, I'm curious about like, in terms of poetry for you, [00:15:00] why. And I actually think, uh, Caroline ready this question too, like, why poetry?

Right? Like why did poetry and maybe poetry chose you or you chose poetry? Like, why that form? Like is it something that you saw in it that's like, this is what, how I'm gonna be able to communicate what I want to communicate or create what I want to create?

Alexis Jaimes: Um, because writing short stories was too long, man, I, no, like, I tried writing novels.

I tried writing short stories. They're too long. They're too long. Uh, but all really, the reality though, reality is just, um, uh, because I associate a lot of the, well, many factors. One thing is just that I love poetry because it's. It's, it's very easy to consume, right? It's easier, easier to consume. Uh, novels take time, and of course I feel like it's worth their time, but somebody who, you know, does, you know, wants something kinda like fast and quick and someone who loves like rap music.

Someone who loves hip hop, someone who [00:16:00] grew up with that. I feel like combination of that made me realize the power of, of literature and the, and the, the, the tools and. Embedded in it, you know, from rhyming to a lot of similes comparisons, all these things. Um, it made me realize like, dang, that's, that's cool.

You could turn that into, you know, from something else too. Um, and also again, I feel like it's so cool 'cause we're also breaking the rules in poetry, right? Like, like historically you. People who, people of color, people who've been marginalized have not had the access to poetry. That has been an issue, and I know Camille has mentioned that, but access is her a goal, which I feel like she's doing a great job of.

I mean, I'm going to her events too. The workshops I've haven't seen like too many other poets do. The effort she's been doing succeeding too as well. Um, she was just down the street too in the Anaheim Library and I see workshops and everything going on. It's so cool. Um, but with poetry too, growing up, you know, you see a lot of.[00:17:00]

Typically older, a lot of old white dudes, maybe some old rich white women as well. But then it's like you're reading in AP literature class or AP comp and you're just like, okay, what are you trying to say? Um, which is cool. Like you're learning the basics. It's amazing. It's, it's important to the foundation, but it's also like it's not relatable to you or to, at least for me, right.

In that situation. 'cause I'm like, they don't look like me. They don't sound like me. They don't know what I'm going through. Like at that time. And then I, then you see some other poets, you're exposed to them. For me, it was Rudy Francisco, just one day. San Diego Canyon College. I was going co uh, college there.

Uh, my professors told me, Hey, there's an event going on with, uh, with Rudy Francisco. You should go. I'm like, ah, sure. It's free. I got time to kill. I saw,

this is the first time I saw a spoken word artist. I did not know what the hell that was, but when I saw him speak and you know, do his thing, it was amazing.

I was. I was just fascinated with it and I realized, dang poetry's [00:18:00] actually pretty dope. Poetry can be more than just the typical, uh, the typical Shakespeare, the other, you know, figures in the past, right? It could be modern and it could reflect histories and that they, people have not often seen. Um, and that's what I try to do with my work as well.

I try to, you know, try to also be part of that literature, that discussion, um, and sharing stories that. Latinos and like Mexican and Chicanos and like my culture, we often don't share, we try to keep hidden, you know, um, again, from abuse to uh, uh, because of machismo and everything, uh, through, uh, we can't speak their emotions if you're a man, right?

You can't be speaking about certain experiences. You can't be vulnerable to certain in, um, uh, emotions as well. Uh, and these things are supposed to be like hidden, but. I realized poetry is a way to make sure it explodes. That's, that's exposed, right? Um, and [00:19:00] so with poetry, and it's also something that growing up is not something, uh, what's it called that many of the youth would gravitate towards, right?

Daniel Dissinger: Mm-hmm.

Alexis Jaimes: Um, uh, I've had the pleasure of like meeting some young, uh, judging, like, what is it, Han and. Again, same with Liz Lizeth, right? The Lalu. Um, she got me in contact with that and meeting these youth, uh, these younger people and them like getting on it, telling their stories, tearing their traumas, like sharing all these things.

And I'm like, where was this when I was younger? Like, this would've been awesome. And so I just feel like it's a powerful tool that thankfully is being harnessed now, but, um, that. I wish it was done sooner. Um, but definitely that could lead to more empowerment and more, what's it called? More, I guess, I don't know, just more of this idea of being seen, [00:20:00] you know?

Um, yeah. I keep saying I'm gonna be babb on, so

Daniel Dissinger: No, no, no. I mean, do you, Hmm.

That just, there's so much to unpack there too, and it's so much that I also connect with, especially in the idea of like, um. ID issues in terms of like

masculinity, that's like a big thing and is, I see a lot of my male students writing about that just in first year writing at U usc, like trying to figure that out.

Like, why am I forced to do this still and why can't I express in this way? And, you know, what's, um, what are these issues? Right? And, um, mm-hmm. And, and I guess, uh, the, I'm curious about, do you feel a. Did you? Hmm? Do you feel like a responsibility to kind of unearth the things that you feel like you said are hidden?

Or did you, was it something that was in [00:21:00] a way unstoppable and you're just like, this is what's coming out. I don't have a choice. Like this is what's gonna be.

Alexis Jaimes: The more I reflect on this, the more I realize a lot of poets in the first, like more modern poets, I realized in the first book they, they really do trauma dump.

Like they, they are like unpacking all these experiences that they've, you know, had in their lives. And with my first book, I'm realizing, dang, I went through all that. Like, shoot. Like I didn't realize, well, I realized it, but it's just like, dang. Um, and I just feel like it, it is a responsibility almost like we do have to, uh.

Talk about it. Right. And that's the, that's the first step because like, like I mentioned before, um, that a lot of times, uh, there are certain ideals that, you know, we values that we carry in our culture and families too. Family cultures where it's like, it's a shame, you know, shaming issue too. Like don't talk about, um, uh, this issue to talk about that issue.

Mental illness, abuse. Don't talk about that. Oh, that's just, and then blaming it maybe on something else. Like me [00:22:00] growing up, we were religious, we were raised Catholic, you know, that Catholic guilt. That's all, it's all your fault for this. You know, it's all your fault for that God is again, you, blah, blah. Uh, and that with the combination of what may be going on, my father was, um, he was an alcoholic and he was, he would be verbally abusive to the family, uh, physically abusive to, uh, well honey, anyone of us as well.

And so if we don't talk about it, you know, people aren't gonna realize like, wait a minute, that's maybe something I'm going through that I, you know, should also mention to other people. Hmm. Um, it's, I'm kinda, it's kind of like I'm hoping I help people kinda gain literacy on issues that they didn't realize that were issues, right?

Mm-hmm. Um, and for example, like maybe people don't, like for me, I didn't realize certain things were abuse or certain things were problematic or certain things were a bad thing. I thought that was just normal. 'cause again, we don't talk about it, right? So, um, [00:23:00] like. Again into nitty gritty a little bit, but for example, just like the fact like.

Um, grew, grew up on antenna tv. I'm aging myself a bit. Uh,

Daniel Dissinger: don't, don't,

Alexis Jaimes: I'm like, I watch, I do

Daniel Dissinger: it all the time. Don't even worry about

Alexis Jaimes: dude talking about CDs mixtapes, you know?

Daniel Dissinger: Sure, yeah. Let's do it

Alexis Jaimes: from, from like 7:10 PM like you see on tv. I see, you know, king the hill, uh, Simpsons family guy, the usual, those people, and I thought to myself, oh, it's normal, right?

Dad should be drinking. That's, that's a typical thing, right? But we don't talk about it. We start realizing like, wait a minute. That's not a normal thing to this point, that, that, oh, okay.

Daniel Dissinger: Right.

Alexis Jaimes: And as a kid, you're thinking that's just normal. That's just typical.

Daniel Dissinger: Yeah.

Alexis Jaimes: And you realize like, actually that's not, not always a normal thing.

Yeah. Especially if it's to a certain point. Right. So

Daniel Dissinger: Absolutely. Even the, um, even the constant barrage of like male figures that are just, uh, it, it constantly shaming their sons or, mm-hmm.

[00:24:00] You know, the intense, it just, the, the, the like fear of any sort of like femininity, right? Like it is just unbelievable.

Like what, when I look back on the things too that I've watched as a child, and I'm like, wow, I was like that. That's like, it's a wonder. It's not even a wonder anymore. It's just like that's exactly what the, what you're. You're being taught, like you're being taught this and everything I consume is teaching.

Right. And so it's interesting to think too, is like, as you know, you're a teacher. I'm a teacher, and also like being poets, I feel like as well as you're talking like you're teaching and you're in a way. You, you're taking that time to, in your writing, it seems like to like break a cycle that is there and just being like, it's not just personal, it's, it's both, there's a personal part to it, but there's also this greater part that's like, if you see this and you're out there reading, [00:25:00] I'm letting you know that like, this isn't normal, but you're also not alone.

And I like that. Like that's really powerful.

Alexis Jaimes: Right. Duh. I'm like, that's, that's exactly what I said. Duh. Like word for word. No, but no cycles. That's, that's, and that's the main theme in my next book. The seeds we sow, like we go over like, what seeds do you sow? Like what are you bringing to the next generation or the next cycle, right?

If you're gonna be here, um, you know, like, uh. For example, planting love or something, you're gonna, you know, grow love there. If you're planting heat, you're gonna be growing heat there. And that spreads and spreads, uh, germination and all that. Um, and then breeds another cycle. And so I feel like that's just something I wanted to explore my, my full length, uh, book too, about how these cycles could grow from, like, for me, uh, my family into a greater systemic, systemic factor, systemic thing.

Um, uh, and that's just. That's why I feel like, um, I'm trying to accomplish, I guess through my part is trying [00:26:00] to, um, just trying to highlight these observations. Um, and I'm not trying to make it too like obvious too where it's like, this means this or that means that I'm trying to try to give these images of like, hey, um, for instance, I have, uh, like, I don't know, I should be spoiling some of these, but I will be reading on later, um, uh, uh, poem.

Uh, about basically like a little bit of cruising, a little bit like back, um, in Bristol Street and Santa, it's a big street where we, where col like historically a lot of people have been cruising with low riders, bumping music, celebrating

joy, and so, and that's something too, I wanted to make sure I had something of joyous, not just depression, not just sad stuff, right?

Not just the realities. You also wanna have joy too. That's also a form of resistance. Um, uh, but yeah, I just wanted to make sure I, we've mentioned those cycles too. Like we are able to not just identify them, but also. Have the strength to break them and maybe start new [00:27:00] positive cycles. Right. Um, that's something I'm also trying to teach with my students too.

Um, I only teach fourth graders, so it's like 10 year olds.

Daniel Dissinger: Wow. That's, uh, more power to you. I don't know how you, I'm like always amazed that I just want to give you, and they just acknowledge that right now before I forget, like what you do in the classroom as. With fourth graders and all my, all the K through 12 listeners and the people I've had on and my colleagues that are K through 12, I'm like, more and more flowers and acknowledgement for you because it's a, it's a job that is like extremely difficult and it just continues to get more and more difficult.

So, I don't wanna interrupt you, but I just wanna say that because it's important, I feel like, especially now to like, continue to prop up teachers, um, over and over again as like. In all of our profession in terms of being instructors and educators, we're constantly being barrage with negative and being looked at as like this negative force out here.

But like, yes, you were saying, sorry. Yeah,

Alexis Jaimes: no, no. That should be studied. Like what [00:28:00] is, what happened where like this career, this area was often redeemed or revered. And a lot of culture, they're more revered, right?

Daniel Dissinger: Yeah.

Alexis Jaimes: Than what. Politically shifted that caused them to be the scapegoats, to be the blame for certain things.

Right? Um, oh, this is crazy. But anyway, um, but yeah, as an, as an educator, and especially with like the youth with the like nine, 10 year, 10 year olds, they're already, I'm already seeing these effects and how they're affecting, you know, older students and older, you know, uh, um, I say older children, I guess.

Um. But, sorry. What I wanna get back to is just, um, I'm with the students, I'm trying to empower them, right? I'm trying to show them the history involved in a lot of things that they don't, they take for granted, right? A lot of things they don't realize. They have more privilege than they think. Um, 'cause I teach, also do immersions.

That's Spanish, English, right? Mm-hmm. We do nine, 10 models. So 60% of the time I do [00:29:00] Spanish, 40% I do English. Um, and. Some, oftentimes you tends to be like second May 3rd generation, uh, Spanish speaking homes. And so the, the families are trying to make sure, hey, we keep this culture, we keep the language alive.

Sometimes students are like, why I even here? What is the whole point of speaking Spanish, blah, blah, blah. And so. Hearing that, facing that resistance. It, I feel like it's a good challenge for me personally. 'cause I feel, I let them know like, Hey, there, there's a privilege and it's an honor to be, be in this position, right?

To learn to, especially at a young age. Uh, the, the culture, the writing, the, the reading. In multiple languages. Um, and not only that, but we also try, I, me, I try to, you know, challenge 'em too. Um, I try to identify myself as an anti-racist teacher as much as I can. Um, so I try to teach 'em these, uh, ideals that it's not just one thing to be, you know, uh, not racist or not, uh, sexist, but to be anti-racist, [00:30:00] right?

Mm-hmm. To make sure you're realizing like, Hey, what you said right now, what do you, what, what are you saying? Exactly. Exactly. Um. And, and it is very tough. You know, you do face that resistance too, from family certain times. You know, uh, my flag, I like, for example, in my classroom, I have that the pride flag there.

Have the progressive flag. Flag. Just letting students know, Hey, you're safe here. If they even know that, like sometimes they don't even know, and that's fine, they don't have to know. But some students do know, and the ones who do know usually feel safer, right? They're like, okay, I could trust you. Um, that's why against certain policies that are enacted, uh, they affect students.

They affect myself. Um, like I've, um. But ice, oh my god. Summer was tough. We had summer school and that was, that was tough. Mm. That was, it's still tough now.

Daniel Dissinger: Yeah.

Alexis Jaimes: I did have, and then the following, it's like fall, uh, eventually I did have a student who did end up being, uh, you know, deported as well and we had to have a whole conversation about that, what it means and all this stuff.

All these things and how to approach these topics carefully. [00:31:00] 'cause some students are just like, oh yeah, they were deported. And it's just like, okay, you have the right answer. Thank you. But let's, let's make sure we approach this with dignity, with respect and what that really means.

Daniel Dissinger: Yeah.

Alexis Jaimes: Right. And yeah.

Daniel Dissinger: Yeah. How do you do, uh, I'm, I'm asking the most impossible question right now. Oh, yeah. Like how, how do you have that conversation with, for, because I know for me, one of the, like I, you know, I teach 18 year olds and up, like I'm mm-hmm. Higher ed and. There are still people that even ask me like, how do you have conversations like these, like quote unquote difficult conversations, right?

Mm-hmm. Like, and we label them difficult, so then they become difficult, right? But like we have these conversations and people still don't know how to do it. Even with the early adults, really. I mean, these are adults. I can't. How do you do it like that with fourth graders? How do you approach a conversation?

'cause they need to, it has to happen. You can't just brush aside that this student no [00:32:00] longer is here. Like how do you, I don't know how you approach that

Alexis Jaimes: because. I mean, not all. I, I don't feel like, 'cause I also know some, uh, some people who may not approach it at all. They may just say, talk to your family about it.

Like I, and I don't believe 'em either. Like some, again, we're people too, we're educators. We are also experiencing this. So we may not have that brain power or the. The ability to do that right away. So we're, and if you do like myself, I, you know, make sure I approach it with respect. Let the students know I'm here, to be honest with you, and it, we're only as safe as you create it.

So that's why I'm trying to instill those values too, of like this society, this world is, as you know, safe as you make it. If you're gonna make fun of it. If you're not gonna approach it with respect, then. Let's not talk about it all, but if you are

willing to, if you, you know, if you feel like you trust each other, then let's, uh, let's go with this.

Let's ask some questions. Let's ask each other these questions. And I don't even have to answer them all the time. I, we don't have to answer. We just have to ask these questions, get them out in the open, [00:33:00] get them thinking about it. Um, but oftentimes the students and children, especially at this age, they're exposed to these experiences, these ideas more often than.

The parents more often than people like think, they don't like, we want to hide them from, again, trans people wanna hide them from, uh, disgusting ice. We wanna hide them from blah, blah, blah. The student, like these children, these students, they are more capable than they seem. And that doesn't mean we have to like tell 'em like, oh, this is a blah, blah.

We have to give 'em like these college like level, like discussions or experiences. But just give them the dignity, the respect to let them know, Hey, I know you're smart and I know you're able to understand things. Let's see what we can talk about. Um, for example, with ice, we had my, my students were telling me about it.

They're saying, Hey, this happened, this is happening. I heard this happen in the news. I heard my family tell me this. I heard this. And it's just trying to like get their, I guess, their knowledge, trying to figure out what do you know, and then move on from there. Because more often than not, they, they know a lot more than we expect 'em to.[00:34:00]

Um, and so might answer each other. Like they're saying, Hey, what does ICE mean? Those cinema say, oh, I, it means that they do this. And I'm there to facilitate, oh, well actually you might mean this, or I might give an example. I might clarify a bit. Um, so a lot of my, the times I see myself as a facilitator, 'cause these kids are bright, like these students are bright, they're, they're amazing.

Uh, so it's just trying to make sure I clarify any the, of the facts or the opinions. You know, try to separate them. 'cause the students are like, oh, it's the same thing. No, no. Okay. Just, um, yeah, just try, try to, try to be a hundred percent honest with them too. And if it's, uh, if it gets too difficult. I've had a student who said like, Hey, I'm, I'm kind of going through this.

Can we not talk about it more than fine? You can step out, or we could just stop talking about it altogether. Like whatever is, um, more appropriate. Uh, another

shout out to another book is titled Efrén Divided, um, written by Ernesto Ciro. It's a, it's a written, um, it's about, uh, I believe a 10-year-old, [00:35:00] 11-year-old.

Uh, he's just talking about his experience with his mother being deported and the risk of his mom, uh oh no, a mom being deported and the risk of dad also possibly following suit and them trying to survive and him being like taking care of his younger siblings. So it's a whole account that he's going through.

And a lot of times too, like I try to use these books, um, these mentor texts to try to show them like, Hey, this is what's happening. Um, what do you think they're going through? Hey, what do you think is gonna happen next? What should they do? What do you think is, do you think this is right? Do you think, what do you, so.

Uh, I feel like a lot of it too, like it is a little cheating 'cause I feel like I'm using a lot of the just books to kind of guide them through these big overarching ideals. Right. They're very tough to explain. Um, uh, well. Because, uh, even now we're doing colonization, so that's tough to call explain colonization.

Right? Wow. Yeah. Because fourth grade we're teaching the missions, you know, there's a whole history to that. Sure.

Daniel Dissinger: Yeah.

Alexis Jaimes: So, yeah, I'm like trying to figure out these texts. I'm like, all right, where can I find that? That [00:36:00] explains this? And a lot more than people think. Like, you gotta just find them, but it's, and find 'em in Spanish.

Oh, Lord, that's, it's tougher. But, you know, we do what we can.

Daniel Dissinger: That's,

Alexis Jaimes: yeah.

Daniel Dissinger: Wow. That's amazing. I mean, I, wow. See, I think I, I'm what you're saying too, like to me, dispels this constant rhetoric of like, students don't wanna read anymore, or students, and I'm just like, I've found my students like, and they're older, but like, they do wanna read, but no one's giving them anything to read or is giving them anything that they actually care about.

And I'm like, no, we're gonna read this. And they. We're reading all about Love by Bell Hooks right now, and they love it. They, I've done it for years now, for a couple, for years, and every student was just like, wow, this is great. And they all read it and like, you know, and it, I think, I think the, it's interesting as teachers, like, there's all these messages coming at us and it's just like, well, who's saying that?

Like, is, that's total opposite that's going on in my classroom. And it's good to get the other, an [00:37:00] opposite message out there because it's like. Students wanna read. You gotta give them something that they actually care about. That's the thing. That's always been the thing, thing that's not nothing new, you know?

Um, but yeah. How does poetry does, do you bring poetry to your students? Is that even, is that a, do they, do they enjoy it? Do they like it?

Alexis Jaimes: So anything with, again, I feel like poetry is also another major concept, right? It's a big thing, like to tackle. Mm-hmm. But it also doesn't have to be right. It's just they've been, they've experienced poetry their whole life through music, through, uh, songs, through chance, through, you know, different manners, different ways.

Um. But the way I try to do more thematic teaching, so per month, you know, we cover a certain unit or cover a certain topic. Uh, again, February, Black History Month, we did talk about enslavement and all that as well. Um, uh, March is Women's History month, so especially with, again, the news of, we're gonna be covering that for sure.

Mm-hmm. Now about obviously the specifics, but just, uh, the look at our heroes and [00:38:00] try to figure out that conversation too. Like, how do we know, you know, who should we look up to? You know, all that stuff. Uh, but with, yeah, April we have, uh, I try to save the best for last 'cause also during testing season, my god

Daniel Dissinger: season.

Oh, that's right, that's right. You guys, you have lot te Yeah.

Alexis Jaimes: Yeah. So we try to give him a, I try to give him a little more, something that's way more engaging and something that they'll definitely, uh. Ex it is like experience something that's different versus like traditional texts. Uh, that's pros. Now.

They're gonna be looking at verse, they're gonna be looking at structure. They're gonna be looking at, uh, something new. And for them they might realize, oh wow, this is different. What, what is that? What is that? Hmm. And so from there, once I got there, you know, hooked in, um, I started trying to figure out, same with myself.

Try to show them maybe spoken word art, right? With, um, showing some Rudy Francisco look. No, that's poetry right there. You know, you think poetry is just Shakespeare? No, no. This is poetry right here. And then people look like them, right? Uh, try to show them, oh, my favorite is a PA poem titled, uh, My [00:39:00] Spanish. Um, 'cause she also is like, she's spoken, like, uh, broken Spanish. Right. And we struggle with that too. Being multilingual. You're trying to grasp like, oh, it's a, it's a language I speak at home, but it's also like, I'm not good.

It, it's, uh, her name is Melissa Lozada-Oliva Um. And her poem, my Spanish, like, that's one of the first things I show them and they realize like the repetition in it. It's like, my Spanish, is this, my Spanish that like, and they're like, why is she saying my Spanish a lot? And then, you know, you ask them, why do you think she's done that?

Is there a reason for that? What do you think? Like, I keep telling you, I'm like, I'm very, um, try to be inquisitive with them. I try to like almost challenge 'em. Like, what, what do you think that is? Hmm. What do you think that is? Um, and so from there, you know, I tell 'em, okay, you know their story. What's your story?

You know, you told me we should start the year off with like a little personal narrative. Like, Hey, tell me your favorite, blah, blah, blah. But now we're like, let's get nitty gritty. You learned all this stuff now let's talk about it. Tell us about your, your culture. Tell us about, uh, we start with food first.

We start with shape [00:40:00] poetry. Especially for nine, 10 years old. Like, that's perfect. 'cause they realize, oh, I have a student who made a one from Mango, from mangoes.

Daniel Dissinger: Oh,

Alexis Jaimes: wow. And you just have the, the, the, the words kind of just in the shape of a mango and then later they paint it to make into the shape. Oh, that's so cool.

And a little shout out to, I think it's 8 2 6 LA they have. Powerful website, a resource for that. Uh, they have their own examples that students, um, submitted to and they kind of publish it online. So that, that's my example from my students. And I tell 'em, look, they have their own book online.

It's all these poems. They have things about Minecraft, they have things that they love, and they're like, you can make poetry about Minecraft. Yeah, yeah, dude, you can make poetry about whatever you want. Make it about ta, dude. Like, make it about, make it by yourself. Like I wanted to harness that language, uh, and poetry, right?

Because. Before they, I don't think they've really been exposed to poetry. Right. So,

Daniel Dissinger: no, no. Even my students, like, I was like, what are your thoughts on poetry? And it's like, oh boy. And I'm just like, look, we're not gonna read Robert [00:41:00] Frost. I don't want to read Robert Frost. I no shit of Robert Frost. He did what he had to do, but like, you know, there's a million other poets out there that are alive as well.

And that's the best part, you know? Yeah. And you know, that's so important. You know? Do your students know that you're a poet and that, do you ever share some of your work with them?

Alexis Jaimes: I tell them and they don't believe me. I'm like, I got photos, homie. Like, I'm, I'm there, I'm a host. You know, I, I do this.

Daniel Dissinger: Yeah.

Alexis Jaimes: Um, but no. Well, now I got more, 'cause I've been doing poetry more active in the last couple years. So now I have like actual practice. I have actual books. Yeah. I have, uh, evidence of that. I do that. Not just a hobby. It's, you know, it's a. You know, it's something I'm really leaning towards and so I'm planning on, you know, maybe sharing of whole pieces and again, let them know ahead of time too.

This is, you know, I, our poetry's honest. Mm-hmm. And so in this case, I'm gonna be honest about a certain topic or this or that. Mm-hmm. And I'm hoping they return the favor and they're also honest, right? Because some, [00:42:00] again, the law students, they go through more than we think they're going through, right?

They understand more than we think. They understand, like, sure, we wanna shield them from certain topics, but like they're already going through, you know, uh, discrimination through sexism, through like all a lot of these things that, you know, we want to give them the literacy to understand like, wow, that's racist, or, wow, that's unfair.

Daniel Dissinger: Absolutely.

Alexis Jaimes: Yeah. So,

Daniel Dissinger: Hmm. Well, would you like to share a poem? Uh, you know, on the, on the pod?

Alexis Jaimes: Yeah. If there's time, you know.

Daniel Dissinger: Yeah, sure. There's always time. You're

Alexis Jaimes: like, we'll make time.

Daniel Dissinger: There's always time for a poem.

Alexis Jaimes: I love it. Okay. Um, so speaking, speaking of places, um, this goes back to Bristol. Uh, it's a. If you know Santa, you know Bristol, it's a big old street, uh, where we go cruising, where we go celebrating, uh, a lot of politics involved too with the city council trying to shut down, cruising with their own ordinance, ordinance, ordinances [00:43:00] and the whole, um, there's a whole history behind, uh, behind that as well.

So in a way it is kind of for that in the other way, it's also very personal. 'cause again, family, I read a lot about my family. So, um, this piece is titled On the Car Stereo. Place a brass heartbeat, tenderly rocks. The reflections in the rear view mirror like bapi cradling us in his big brown arms and my big brown cheeks.

Surrounding to the Harry sleeves, the accordion sings the color. Bright yellow drips, mango and drizzles sechi petals. The Bajo Quinto Strums with the metallic twang hoisting the melody with all five pairs of steel. Hands through the speaker. The singer recounts the time. Mommy cried when she told her mommy she was choosing Coyote [00:44:00] over femicide.

The singer describes a boy in Guanajuato who followed the green light only to become Grill Boy. The singer tells a story of when Grill Boy met girl working

in a Sizzler in Reagan's America, and how their fingers interlocked even as the world tried to pry them apart. We've seen along to the chorus of us tracing the notes as if they were grains of sand, as if it was number one of the charts as if we didn't know how the song ends.

Still. We smile along because who else was this song written for, but us? Thank you.

Daniel Dissinger: Wow. Wow. That was really great. Wow. I, I say this every time a poet, and I said this song, Camille's episode, said this on Caroline's episode that, uh, whenever a poet reads a poem, I'm like, just taking [00:45:00] it in. And I'm just like, now I'm like.

I'm supposed to say something like, that's funny. And it's always like, no idea. Because it's like, I'm so Wow. I mean, right away like that. First of all, it's a beautiful piece that is,

Alexis Jaimes: thank you. Thank you.

Daniel Dissinger: And it's, it's almost like, I wanna say like, it's a, it's like spacious, like I feel like I am in a, a, like a, a very law, like wide landscape.

But like, so much is happening. Like I'm in a present, I'm in a past, I'm in a, it's just, it's how, like, it makes me feel like that, like the, and then that greens of sand line that you, that was, that was really, that was beautiful. Yeah, that was, that was beautiful. It was almost like a whole like. It's like a whole history there in that poem.

I like that. That was beautiful.

Alexis Jaimes: Hmm.

Daniel Dissinger: Wow.

Alexis Jaimes: Yeah, a lot. You'll see a lot of the, my work is, like I said, it is very personal, very family. I'm trying to get away from that, but, um, [00:46:00] but yeah, I feel like it always goes back to, you know, how I grew up, who I grew up with.

Daniel Dissinger: Yeah.

Alexis Jaimes: Trying to honor everything, the positives, even the negatives.

Try to learn from that. Right. Um, but this one I tried with intent of joy, you know, like Yeah. Tough times. We're going through hard times and try to, you know, spin it back to somehow positive, like, be cruising down with your family, have the music, have the corridos. Hmm. Um, and at the same time, maybe hear about those stories.

Right. Like my mom, my dad going through those things. Yeah. So.

Daniel Dissinger: Do you, you said in the beginning of podcast, like Joy is a, as a form of resistance. Like, um, can you say a little more about that? Because I do feel like, especially nowadays, like as we are in these continually tumultuous, changing times as a, as things continue to pile on each other and we are.

In a way, we wake up every day being like, I got to do what I [00:47:00] do. Even though there's all the, you know, I mean, it's like we are running parallel with this. How do you, and finding joy is part of that, like, is part of that, um, how, how do you do, how have you been able to find that joy or even write about that joy?

Is it become more difficult and do you feel that it's. Um, yeah, it become more, has it become more difficult as a writer? Right. And he just as a person? Yeah.

Alexis Jaimes: Nice. I'm telling you, tough times because I, the way I write, the way I do it, I, I just reflect, I just kind of respond to certain events. So it is, so at some point I was like writing about all these things going on, like ICE, everything Palestine, so much going on that I realize, um, true.

I realized like, joy is a form of resistance, so why not me reflect on that? Like what is a joy that I could think of maybe memory wise and try to, you know, depict that Because, uh, like you mentioned [00:48:00] before, Joy's powerful and Camille's Instagram, I saw her, I think she went to AWP, she had like a, like a house party she went to and I was like, oh my God, maybe I almost wanna cry.

'cause I was like, yes, yes it is.

Daniel Dissinger: You saw that post too. I, I, that post was so beautiful and

Alexis Jaimes: mm-hmm. I,

Daniel Dissinger: I, I was like, oh my God. Like, that's, that's what it's about. Like, and I was remembering too, like the joyous times when I saw that as a, as a writer and like the things that I've been able to do as a writer, and it does bring up that joy.

Like you, these are like, we can have that and, 'cause I know my grandparents had it in the, in the times that they faced, my parents had it and the times that they faced and they still found ways to do that. And I'm just like, yeah. That is the, that is the main resistance. It is, it is. And it's something that we have to consider.

Alexis Jaimes: And maybe that's the thing. Maybe it is seeking out joy. Maybe it is like figure, like figuring out what are they doing to have joy and then realizing, wow, you could have it. I could have it too. Right. Um, [00:49:00] uh, yeah. So when I saw her post, I was thinking like, dang, I also have to also reflect on my own joy. Um.

And like during the protest, like, well, during which protest? But like during a lot of the ongoing protests against ice, you know, we do see a lot of, I keep telling you, a lot of the Youth Santa Ana, they're coming out and you see a lot of them blaring that music. It, it's a lot of, it's just like playing Banda, playing corridos, like just, or even playing punk music too.

Like it's a mixture of all these genres too. And a lot of what gives me joy too is just like as a teacher then seeing, um. The next generation before our eyes, like embracing this change that is coming, uh, and that they're harnessing, that they're enacting too, uh, currently too. And, and just seeing them.

Just think about their current situation and what they can do to better. It speaks volumes because when I was there your age, I was like, I don't know what politics is. I don't know. It's nine 11. Sure, that happened, cool, whatever. Not, not cool, but still, no, I know back was just very, but [00:50:00] still like very ignorant to that and me just like trans survived it.

Trans survive other day. But it's also realizing like you're. We're living in a bigger world. Right? Right. And this internet too, we're all connected. Like you start realizing like, wow, we're interconnected. Even though we're worlds apart, it's almost at the same time, it's the same world. Right? Uh, what can we do to change it?

What can we do to help better it? Um, and so a lot, and I see a lot of, a lot of students, a lot of youth, like saying, I'm, I'm going to PO protest, or Hey, I'm

gonna write about this, I'm gonna record about this. I'm like, go you. That's awesome. Yeah. You do your thing. Do your own formal resistance. Um. And like I said, like just finding that joy.

It is tough. It can be tough. Like, dude, you're getting blurred with all the news. But it's also realizing too, like maybe that's the intention, right? I mean, the media, again, to a certain point is like, they want us to not feel that joy. They want us to be constantly on the attack, to constantly be on the fence, I mean, or be, you know, looking out or.

Part of it too is resting. Part of it's realizing like, [00:51:00] uh, that take a moment to reflect on again, your privileges and your, you know, and blessings and who you have in your life and celebrate, you know, celebration is resistance as well. So it's also like almost, it almost also live out, out of like, um, out of what pettiness, you know, it's like, I'll be happy no matter what.

You know what, like, f you, I'm gonna be happy. I'm gonna find a way to, um. To survive and thrive, you know, and help others too. So part of it's just pettiness.

Daniel Dissinger: Mm-hmm. You know, I think, um, I think that's a good place to, to end. That's beautiful. Yeah. Like, that's, that's beautiful. And I, I want everyone to, you know, that, that's listening to this podcast where, wherever you listening to where, if you're watching this also like on, on Substack, you know, definitely add your, how do you.

Resist with joy. Like put, throw it out in the comments. I, I'd like, we'd like to know, I'd like to know that [00:52:00] maybe I can write a whole big, like, gigantic post about it with all the people's work, you know, let's see what happens. Like, and it would be great. Yeah, because I think it, you know, with the way you set it too, is really poignant that in the face of all this, as we're being bombarded with things like maybe, you know, saying, I'm going to thrive, I'm gonna, you know, survive this.

Like, that's. That's really where, you know, we can come together across many different like bridges together to do that. You know, that's what I think is, you know, so beautiful. But, you know, before we go, is there, um, you know, let the audience know where they can find you and also like, you know, anything that you'd like to plug your, you know, your chapbook, if they can get it, and how your new book's coming out as well, like in anything else.

Alexis Jaimes: Yeah, I've been, I've been plugging it, you know, I've been sneaking in there. But yes, uh, es is available through bottle cap press, like, and also at Arvida, the bookstore, [00:53:00] and also in person at Libro Mobile and Santa Ana. Uh, if you can, you can order them online or pick up in person, whichever you prefer, all that stuff.

My upcoming book through Daxson Publishing is, again, title, *The Seeds We Sow* Talking about those cycles, again, a lot of, uh, maybe oversharing on my part, but hopefully that helps you and others see, um, that some experiences aren't as unique in a bad way, right? Not like, not as unique, you know, or not as, um. Uh, as terrible as they can be impactful, right?

You could turn that into, um, you know, other positive experiences too. Um, and that's coming out sometime in April, uh, maybe alongside this podcast and, uh, on Instagram. You'll follow me there, RAs by Alex. Um, same thing on the website, ra by alex.com. It'll be up eventually, you know, uh, I aspire to there's concept of apply this concept.

No, no, it will be up soon. And yeah, you can find me there. Um, and I hope to see you. Oh, yeah. [00:54:00] Also, I'm a co-host at Arvada, along with, uh, summertime Jazz every last Saturday for the remainder of 2026. Maybe we'll see in the future what happens then, but that's as far as we know for now. So see me there, and throughout open mics I'll see other people there as well.

Daniel Dissinger: Wow, that's amazing. Oh God, I wish I had a car. But, but no, that's a, that's, that's so many amazing. No,

Alexis Jaimes: you don't. Trust me. You don't.

Daniel Dissinger: Maybe not. Uh, but. Keep doing what you're doing. I, I am, I'm, uh, you'll see, I'm gonna put all the links to all this stuff as well. You'll see it in the show notes, everyone. And, um, you know, on the website and on Substack, and you get the, if you're subscribed on Substack, you get this as a newsletter now, so like, you'll, it'll all be there.

So, but, um, thank you so much for being on. This has been such a great conversation. I am. And I have other stuff. I, I was like, oh, there could be another episode that I have. I have other things, but thank you very much. And um, everyone. [00:55:00] Support the podcast by following it and sharing it. That is the most important part.

You know, the, it is the way this podcast grows. And, you know, we've been, I've been doing this podcast now for almost six years, so I just wanna thank everyone that's been listening. This has been great, you know, and, uh, we're gonna continue to do this, so I'm not going anywhere Where you gonna do this?

Until, until, I don't know. Until they shut it down. I have no idea. But I can support, follow, do everything you can that you do with other podcasts, and, uh, we'll see you on the next episode.