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Congratulations! You have survived another month. Which means it's time for a new Shop Talk. You are either coming to me on YouTube and seeing the video—and for you I have put on make-up—or you're coming to me through your podcast aggregator and you're listening to the Hybrid Author Podcast. Either way, welcome.

Speaking of the Hybrid Author Podcast, a little bit of admin. I have to thank kjfauthor for the new five star review on iTunes. kjf says, “[Rekka] is great sharing her candid writing (and editing, podcasting, and design) life. Love the audio version versus YouTube so I can listen while I run. Thanks.” Thank you, kjf! I appreciate the feedback and, of course, always appreciate new ratings and reviews on iTunes or whatever Apple turns podcast aggregators into. I'm still not clear on what I have to do. I assume there will be a system update and suddenly iTunes will, like, be very empty and sort of cobwebby. But whatever ends up collecting reviews and ratings for podcasts, I would appreciate if you would go and leave a rating and review.

We have ten ratings so far, with a four-star average because two people apparently don't like us. By 'us,' I assume that's going all the way back to the beginning. I know there was one one-star review when Brian was still my co-host and we still don't know why because the one-star reviews did not come with—or the one-star ratings—did not come with reviews. So, I still don't know why two people felt the need to leave a one-star, but that's cool. Whatever, I still have a four-star average. If you are listening to this, and you can just quickly pop over and leave a rating, and if you have a few more moments to spare, if you could leave a review there. If you're watching on YouTube, you can just give me a little thumbs-up if you like. It doesn't matter, I don't think YouTube has an algorithm that does its thing as much as Apple does.

So we're back! It's another month. June is behind us. Actually, that's a lie. I'll be square with you, I'm recording this on June 16th. I am travelling at the end of the month and I am just trying to make sure that everything's taken care of before I board my plane later on. I still have a week and a half, but I want to make sure that this is all scheduled and ready to go, and that means I'm recording in the middle of the month. I actually picked my topic almost right after last month's episode because my transcriptionist—Hi Sara Rose!—said something, and I don't remember exactly what the conversation was, but it spurred me to realize that my topic for this month really needs to be that subconscious work is part of the process. So, that is what I'm going to talk to you about today because I need to hear it, and I'm sure a lot of other people need to hear it. You can't be on all the time.

There was a biology lesson from my early high school days of—you turn a battery off to save power, or recharge or whatever, and someone either asked, or the teacher challenged us to answer: When does a heart rest? Your lungs rest between breaths, your brain rests while you sleep, and when does a heart rest? Between beats. It's like *boom*, okay rest. *Boom*, okay rest. *Boom*, okay rest. It's operating on a rhythm that keeps you alive, until it doesn't anymore—I don't know why I thought of that.

Everything rests. Everything. Even the things you think are going all the time are probably, fifty percent of the time, not going. Like your heart. It's flex, let go, flex, let go. So even though to compare oneself to a heart muscle feels like, "Whoa! That's a lot of work!" It's actually fifty percent OFF. And, if I think about my to-do list, during the day I don't really allow myself much time for fifty percent OFF. I mean, imagine that: fifty percent OFF. That's waking up and either every other hour doing something, which sounds as exhausting as a heartbeat, or working for half a day and then turning off. And part of it I think is just our society that really values people who overwork themselves. There is a huge emphasis on the value of someone who works so hard that someone who works sixteen hour days is really out there killin' it. And maybe they're killing something, but it's probably themselves, right?

[5:03]

So part of what I'm saying is you have to give yourself time to rest because you just can't keep going all the time. But the other half of it is that rest is part of the process. If you don't rest, you're not getting the full benefit of what you're doing. Either taking a break, and taking a step back to appreciate what you've done, or recharging yourself so that you can continue to do, supposedly, these things that you love. Ostensibly, you do these things because you enjoy them and you are proud of the work that you create, or you are compelled to do them, whatever. Either way, there's a moment in there that you need to allow yourself to breathe, to step back, and to recharge.

I feel like a total hypocrite saying this because I go and I go and I go until I collapse. Frequently my evening ends with me passing out on the couch without the benefit of anything that would normally make a person pass out. I just, I'm done. At the end of the day, I'm so clocked that I can't stay conscious, and it's too early to go up to bed. It's like, "Oh, it's only 9 pm. Why would I go to bed now?" But then I'm asleep anyway until my husband wakes me up to go to bed.

It's important because if you don't allow the time to rest, your body will take it from you. There's a lot of things that you can see, people having conversations about: take care of your body or your body will forcibly stop you through injury or illness. I think that's true, and it's similar, your creative self is going to stop you by being completely taxed and needing to recharge. So if you don't recharge, if you only allow yourself time to make output, and you don't allow yourself to recharge with relaxation and input, eventually you're going to burn out and you won't be able to sit down or stand or run or whatever you do creatively, however you perform your art. You won't be able to call on that because you're done. You know, you have no energy for it. You have spent all the energy that you've created and you're forcing it or you're just incapable of it. It's very frustrating, people fear the burnout I think. There's a very simple way to avoid it, which is to make sure that you do recharge.

I don't just mean by resting, but also by taking in input from the rest of the world. There's sayings that having a conversation with the world around you will create better art than just existing in a vacuum and creating without consuming as well. So I want to challenge you to rest,

consume other art—it doesn't have to be the same kind of art that you create. If you're a writer, you don't have to consume other books. Although, I mean, in theory you like books, so why not?

But also watch short-form, TV series and movies, go out and do some exercise. Go out for a drive, if you like to drive and it doesn't stress you out. It depends on the streets around you and your tolerance for them, I suppose. Go walk in a park, there are lots of free ways to get out and be in the world around you. Go sit in a coffee shop for the price of a coffee or two, and just be in the world and relax about your output. And that's coming from me. So, those of you who know me, probably have an idea for what an ask that is of me. It's getting to the point where I have to schedule that in because if I don't, then I don't make room for it and my to-do list will just be me outputting, outputting, outputting.

It came up recently, it was right around the time of the last episode going up, that I realized that this subconscious work, this recharge, is actually really helpful and inspiring even though I'm not actively doing anything which is so counter to my natural state. Around the end of May, I was travelling, I was reading a lot, I was resting, I was going out and doing things. June first, my partner and I went axe-throwing. There's no good reason to do this. We don't need to practice axe-throwing to defend ourselves. We don't need to do it for any reasonable thing, but just getting out and being physical and not necessarily thinking about my stories or anything like that. Just having conversations and then going out to dinner on the way home, or picking up dinner, whatever, cooking when we get home.

[10:37]

It's just very different from the normal condition that I live my life in, which is in front of this computer, and just working, working, working until I feel like I've accomplished something that makes me a valuable human. Oh, have I done that yet? No, I don't really think I've ever reached that point where I go, "Yes. I have Earned the worth that I would like to have assigned to me." It's just not in my nature to ever feel like I've achieved that. I always feel like I should be working harder.

Doing these breaks and, yes, let's be fair, I have to make appointments to make myself break from the computer. Because if I don't, I won't. Even though I'm talking about going out and taking time off and whatever, which sounds like it should be like: Follow your heart and just wander away from the computer!

It doesn't work for me because I don't allow myself to do that. I do what I have to, and in this case I have to break and schedule it and put it on my calendar, and draw a hard line in indelible pen in order to keep it. It's very valuable and, as soon as I start doing that, I also feel the reward of it. Which is, I'm thinking about my stories passively. I'm consuming other art and it's informing what I'm working on. I'm just being more aware of the world around me, and able to have a conversation with that world, and use my creative work to comment on it, or to respond to it, or

to escape from it. Also valuable. It's a big deal. It's not easy to say, "Okay, I'm going to put down the work and just go exist for a little while." At least not for me.

Doing that gives my brain that rest beat. Hopefully—I think I still have to work to reach that fifty percent mark, like a heartbeat, but. We value the effort. We value the grind way too much. That's fine if you're just assembling widgets—and I'm not saying that's actually *fine*, I'm not saying that's healthy—the things that you do, physically, give your brain space to think, to daydream, to wander. But if you are constantly using all of your mental capacity to focus on a task, and you don't give yourself a break from it, then eventually you run out of material or focus or whatever. We all know that a writer can only make it so far into a session. Some people take twenty minutes of a session, and go take a break. They do the pomodoro technique, which is twenty minutes on and then take a break for ten minutes and come back. That's a double heartbeat, you know, if you think about it. And even that feels so indulgent. To go spend twenty minutes writing and then wander off for half as much time, and then come back. That's barely a bathroom break and refill your water bottle, which hopefully you're drinking water. I have had too much coffee today. Naturally.

So, we think that that sounds like, "Oh! Thirty percent of our time is spent not doing anything? Well that's just not acceptable!" when, yes—discounting the fact that you sleep for whatever amount of time that you're able to sleep, and hopefully you sleep well. I mean, that's part of this, too. If you're not sleeping well, you're already starting with half a tank. You know, burnout—I've already said it—burnout is a thing, and it's not a failure of someone who can't put the work out. It's the price you pay for demanding too much of yourself.

Your burnout may come at a lower threshold than someone else's burnout, but you can't compare yourself to someone else. You have to, as the saying goes, swim in your own lane, eyes on your own plate, kind of thing. You need to know what you're demanding of yourself. It may be that your burnout happens sooner than someone else's because you're already dealing with something else. You may have health issues, you may have stress in your life that someone else is able to avoid, you may have physical demands so that the input of energy that you have, or the build-up of energy that you're able to recreate during your rest periods, is split in more directions. You want to be able to focus it all on working on your project, your creative endeavours, but you're already spending some of it on caretaking for someone else, or caretaking for yourself, or going out to stressful appointments or dealing with stress in a hostile work environment or dealing with immune issues or, you know, a physical disability. Or maybe the world around you may be too much sometimes. If you watch the news, I mean. You may be inert in a chair watching the news, or reading articles, but that is definitely taking a toll on you and requiring emotional energy.

[16:26]

Be aware of where you are "resting". If you are resting from your creative works in ways that are not restful, then try to create new rest. Sit down in the comfiest seat you can find and read for a

bit. Read something escapist if the world around you is taking too much of an emotional toll. You don't have to explain your choices of what you consume to other people. I don't—If it's something you love, then there's value in it. If it's fanfic or romance or anime or anything that someone might mock you for, screw that. Don't worry about it. Love what you love and love what makes you feel more energized. That can be whatever form it is, as long as it's not hurting someone else. I always add that caveat.

If going out with friends feels like it recharges you, that's fantastic. If going out with friends is enjoyable, but also leaves you crawling back into your hole and not wanting to come out for another month, decide how much of that is actually recharge. Maybe you talk to your friends online if social interaction is not healthy. Don't let someone else pressure you into saying, "You need to get out more." That's not up to them. You gotta do what's comfortable for you, and if you're already going out to work or to do tasks or to appointments or anything like that, and you're running yourself low on your charge, then someone demanding that you go out on a Friday night to a crowded bar or to a party where you don't feel comfortable, is not helping you. It's okay to say no to some of these things, too.

Mostly that's what I wanted to talk about was just that you need to recharge. The other half of this is the subconscious work. While you are recharging, your mind is observing constantly. You've already been focused on whatever your creative project is, so your brain has been programmed to solve the things that you have struggled with. If you focus on, "How do I solve this plot point? I know how I want the book to end, but I don't know how to get there," you've programmed that question into this calculator that's on top of your shoulders. As you go out and do things that recharge you, your processor is still running on that problem. But now, you're getting outside stimulation and taking in some input that your brain is going to be able to use as the ingredients to solve that problem. You don't necessarily solve it by staring harder at the blank page, or staring harder at the question, but if you go out and experience your life, your processor will combine all the input, all the sensory, and then it will have the space and the processing power, when you're resting, to come up with the—

I mean this is why we come up with answers to things in the shower. If that ends up being your only rest time, then you'd better get one of those waterproof notebooks to stick to your shower wall because that's gonna be the time when you come up with all your answers. If that's the only time that you allow yourself to rest, take a bath so it's a longer period of rest, rather than a shower. I'm just trying to preserve water here. If you shower forever, that's another option. Mind your water consumption. We are spiraling toward the decay of the planet—not to stress you out more.

Wherever your rest is, have that ability to write down your thoughts handy. Not because you are going to demand of yourself that you solve these things in this time, but that you need—If you have your phone with you, you can always open Notes, or whatever textpad you have on there, and then it's at hand. But if you relax in a movie theater, or you relax in a shower, or you relax in the tub, or you relax out in a park with no wi-fi and a dead phone battery, just have a notepad.

Have just a little—composition notebooks are like a buck most of the time of the year. You can find them somewhere for a dollar, and just have it in the trunk of your car, or in the bottom of your bag. You can find a smaller notepad if a heavy bag is already an issue. Just be ready. But don't be expectant. Don't make that the purpose of this. Don't say, "Okay. I'm going to the aquarium and I'm going to sit there until I answer this question." No. I'm going to the aquarium and I'm gonna stare at some amazing creatures that live underwater all the time and what is their thought process and how do they interact socially? How do they feel about swimming in circles in a man-made aquarium all the time versus being in their natural environment? Thinking about things that are a break from your normal process will help you step back, but also help you change your perspective and maybe inspire you. It's okay to have an idea for another project. Put it on the burner and turn it to low, and write it down and acknowledge it and welcome it, but you don't have to act on it right away.

Part of this, okay. I should also mention distraction. If you have trouble focusing on one thing as it is. You have a hundred story ideas and you work a little bit on whatever's the shiniest new bright object on your plate, in addition to not, probably, feeling like you're accomplishing anything, I would challenge that you are aimed for burnout. Not because having more ideas is bad, but because you are trying to demand of yourself that you be all things to all ideas. It's okay to write them down, it's okay if you miss that moment of inspiration and don't write that. There will always be more ideas. Just keep it written down and someday you might come back and go, "Well! I don't know what that was the first time, but that's a whole new idea for me now." That's okay, too. You have no obligation to all the various ideas that you have, to follow them all the way through. Just rejoice in the ideas as they come in.

I would say that if you are constantly having ideas that are coming to you, that you're probably doing pretty well with the input aspect of things, but just make sure that you are also creating the energy, that you are recharging, that you are resting between heartbeats. Fifty percent of the time, remember. Ugh. It pains me to say it, I've gotta say. I do not like the idea of thinking of 24-hour period and only doing stuff for twelve hours. I don't know how I feel about the idea that I should take the eight hours I sleep. And let's all have a chuckle assuming that I would even ever sleep for eight hours. Although I am now, lately, because I'm crashing on the couch, as I mentioned. Take eight hours from that, and that leaves you sixteen hours. Which means that you need to rest for *eight* of those hours? Check my math if you want, but like—now we're talking about your workday. An eight hour workday.

[24:39]

If your eight hour workday is mentally exhausting as well, either because of stress or because of the demands of whatever your job is, or the people around you or the pain it causes you to sit in a poorly ergonomically designed chair, then you are using up that half-energy of the heartbeat. Even if I don't have an answer for you, how to solve a situation like that. Because imagine the privilege of just saying, "Well, get a better job with a better chair! Ask your boss to buy you an ergonomic Aeron chair." These are not things that are realistic, but I hope it gives you a sense of

how much you're already doing and to cut yourself some slack when you then can't write for the four hours in the evening because there's other stuff to do and you're already taxed.

Be kind to yourself, be realistic about what you can expect from yourself, and understand that taking time off is not, not working on your creative endeavour. It's recharging so you *can* work on your creative endeavour, and it's also probably going to result—this time off—in some fresh perspectives on what you're working on. So if you're struggling with that plot point or you're struggling with how to solve a character arc or you are struggling with, "How do I turn this random thought into a cohesive story?" Speaking to the writers. There are probably other creatives listening to this. Value the time you spend not actively working on stuff because you *are* working on it. If you are passionate about your work to the point where you wish you working on it at any given time, that means your processor's running. You're trying to solve these situations in your mind. So give yourself credit for the time you spend doing that. Consider it part of the work. Consider it the necessary downbeat of your heart. Imagine if your heart was just straight, clenched all the time. Your blood wouldn't move, you know? It takes both parts to keep you alive. It takes rest and it takes activity to keep your creativity going.

I hate to bring it up, but yeah, okay. If you are always resting, and you don't have time for input, and you don't feel like your life—If you don't honestly back off and really evaluate things, and you don't feel like your life is stressful then it's a confidence issue, maybe, that's keeping you from working on your work. Maybe you have great ideas, maybe you are excited about your stories, but when you sit down to do them, you can't or you feel like you get nowhere or you're distracted.

One, again, I urge you to consider that your focus is already taxed, and that you're already using your mind for other things. Consider that, and be honest with yourself, and if that's the case, shorten the amount of time you expect yourself to work on something. Set a timer, the pomodoro technique I mentioned earlier is actually a really great tool. If you set a timer and you know you only have five minutes to write—and yeah, it can be as little as five minutes—then that five minutes is going to seem precious to you and you will get right to work. You will also frequently be able to put off the tendency to look over at social media or whatever because you'll know in five minutes you'll get to stop anyway. Then you might get into it. But if you can find whatever time that you feel you can focus for every day, that is successful, and you create a daily practice of it, then you might find you kind of break through that barrier that's keeping you from actively doing the work. And, again, that's if you really don't have too much on your plate already.

It just may not be that you can do your creative thing now. I hate to say that because I'm looking at myself in the recording window, and myself is looking back at me going, "Are you talking to me? What is this? How dare you! I feel attacked." But it's okay to be too tired for a little while. Right now, for work, I have a huge project that I have been struggling to find the time, within my workday itself, to work on, and that has prevented me from doing a lot of my creative work because my brain is completely wound up in that. My processor in the background is running

on, it's a coding thing, so my processor is trying to problem solve on that project which leaves me very little processing time to problem solve on anything else. For better or for worse, my deadline was just lifted on this project which means it could go on into perpetuity. So, on the one hand, the anxiety over getting it done in time is gone, but on the other hand, now I have new anxiety of, "Will I ever finish this? How long will this project go on?"

I'm being honest with myself, so you be honest with yourself. We'll meet back here in a month and, hopefully, by acknowledging that we need to rest and that we need to recharge and that we need to have outside input, we will feel better about our creative process. Or, at least, more forgiving of ourselves if our creative process is challenging right now. It may not always be challenging. Someday things can change. Tomorrow things could change. If there's little habits you can do, like forgive yourself for needing to rest, things might start to improve pretty quickly.

[30:38]

That's what I wanted to talk about this month. I'm now at the half-hour so I'm gonna stop there. I'm meeting y'all halfway. My YouTube videos used to be about fifteen minutes and my podcast episodes used to be an hour. So, I know that's not halfway, but I feel like this is a reasonable in-between.

What am I doing to recharge? I wanna start mentioning what I'm reading and the things I'm doing and the things I'm consuming. This episode is actually a really good place to start doing as a habit, as part of these episodes. I have been reading three books at a time, because why not? No, but there are different situations in which reading in different formats is more workable in one situation or another. I've been listening on audio, while I go to the store and return cans or do grocery shopping or—

I've been digging up the yard to finish the path outside the home office, back up to the stairs, so that in the winter or in the rainier seasons, it's not just pure mud out there. So now I have a flagstone path, and I've been listening to audiobooks as I work on it. Also podcasts. I am falling way behind on my podcasts, I think that's probably true of a lot of podcasters, but I've really been enjoying and consuming a straight story as opposed to the little bits of weekly updates on pop culture and what's going on in publishing, what's the newest bad news for Amazon ads and all that kind of stuff.

So I have been listening to [City of Lies](#) by Sam Hawke, full disclosure, Sam Hawke is a friend of mine, but *City of Lies* is a fantastic, fantastic book. I am delightfully finding myself very grumpy whenever I have to turn it off because I have to think or I have to talk to someone, etcetera, because it is just delightful. I love the characters. They are failing in so many woeful, tangled ways and it's—but I love being along for the ride. Sam has just won, I think it's like four awards now. The Aurealis was the one that she won when I started it, and then she just won three more at a more recent Australian writer's convention. And I cannot remember any of them, so I apologize for that. The book is earning and, just, definitely *earning* these awards and it's

fantastic and I'm really enjoying it, and I know she's working on book two which is why I'm reading it, so I can look at the outline and comment on it without spoiling the first book for myself. I'm about 70% of the way through the book and I just adore it. I can't wait to finish it, but also this is one of those ones where I'm going to be really upset when I do finish it.

I am also reading, from [Karen Osborne](#), another friend of mine, her advanced copy of *Architects of Memory* which, I believe, comes out next year from Tor. I'm only two chapters into it, I'm loving the characters. They're badass female salvagers, so of course I love it because that's, like, my brand. I'm really enjoying that, although I'm reading that in hard-copy and I've been keeping it by the couch to read in the evenings but, as I mentioned, I've been crashing in the evenings so I'm not making it very far. Last night I picked it up, hoping to stave off falling asleep and I probably, wouldn't say hurried it along, but I only made it one chapter before I was like, "Oh, yep. If I read the next one I am going to have to reread it anyway because I won't remember it." I did have to read the first chapter twice. See what I said about rest?

We watched *Good Omens* on Netflix which was cheery and delightful. We almost gave up on it after episode two, but we just pressed ahead because we knew we loved the book. We read that when it was new in, I think it was 2006? My husband read it and then I saw the cover and was just—he was really enjoying it, so he recommended it to me and he left it out where I could find it because this was before the Kindle, oh my goodness. So we read that, kind of together. I think I finished it after him, but we both really liked it so we wanted to watch the Netflix series. Episode two almost lost us and I feel that that's because that episode focused on the witch and the witch-hunter, and it didn't have as much of the humor that surrounded everything else. That one was a little bit more dry, and the absurdity of everything was kind of missing. So I think that's what happened in that episode, but other than that we really enjoyed the series and we're really glad that we stuck with it when it was done.

What else? I have a recommendation from someone for a non-fiction book that I have to read—have to read—that has been suggested, that I might find useful to read for certain subject matter. So I've gotta look into that. I don't know when I will read that, maybe on the plane with some upcoming travel. But I was also hoping to draft. But, again, I need to be realistic so we'll see how that goes.

[36:05]

That's pretty much everything, I feel. I just finished another book and now it's already gone. I don't know what it was. How bad is that? Oh! I know what it was. I read, recently, I don't know if I talked about it on the podcast—I'm looking for it, I know I just tucked it onto the shelf again. Oh yeah. Okay. This one was an advance as well. [Gideon the Ninth](#) by Tamsyn Muir. You are gonna freakin' love this book. It comes out in September—I think it's September 10th? It comes out the week after [Salvage](#). So y'all who are gonna read *Salvage* for me, you have a week because then I absolutely *demand* you pick up *Gideon the Ninth*. This book is so bizarre and tongue-in-cheek and exciting and delightful and the characters are just so much. The exposition,

the narrative style, is just a delight, and I cannot wait to hear it in audiobook. Yes, I have already read it. I am going to consume it again in audio because I just wanna hear these words out loud. I also have a copy on preorder for the Kindle because that's the only way my husband will read it, and I'm going to *insist* that he read it. It's just, it's got four pages, at the beginning, of blurbs and stuff, and deserves them. Oh, they're so fantastic. This book is just gonna be amazing. I hope there's a TV series or something made from this someday because this is amazing.

I think that's all I'm gonna do for now. Now this episode *has* gotten a little long, but I did want to start doing this, like: Here's How I'm Recharging. It was also going to be Here's What I'm Consuming, Here's What I'm Excited About, Here's Some Nods to Some Other Books and My Thoughts on Them. Probably all positive because I just wanna keep the positivity up. We creatives don't need more criticism. Check out those titles as soon as you're able. Some are already out and, obviously, some are coming out this fall.

I will talk to you in another month. The topic is not picked yet. If you want me to talk on a certain topic, by all means leave a comment below the video or leave a suggestion at the Hybrid Author Podcast page, that you are hopefully going to go review and leave a rating for. There's also patreon.com/hybridauthorpodcast where you can follow along. All the content that is going up there is quiet...? right now. I don't really know what content to put up in the Patreon, but if you want to support the Patreon, which helps pay for the transcription and future audio production costs and stuff like that, then you can go follow along. If you appreciate the podcast and have a dollar or whatever that you can toss at it. That would be amazing and I'd really appreciate it, and you can leave your questions there. Maybe that's where I'll start collecting questions, for people who have questions.

Thanks again for listening. I hope that maybe you heard something you needed to hear today. I will begrudgingly admit that I needed to hear this today. I think. Hopefully next month's episode is a little bit lighter, or a little bit easier, but who knows? Who knows where I'll be in a month? At the end of July, I will be at the end of a Camp NaNoWriMo effort and we'll see. Maybe I'll talk about Expectations We Set for Ourselves and Goals and all that kind of stuff.

I have been using a production calendar recently, I think I talked about that in the last episode. It's really helped me stay on track. It's also helped me keep everything in perspective when I start to add new tasks for myself. I look at the calendar and go: you can't fit that in here, that's gonna have to wait. So, like, a new website—which I'd really like to have before *Salvage* launches—just may not happen, and that's probably okay. Yes. Being okay with things. Maybe that'll be next year—next year, oh! Did I just reduce the number of episodes in a year to make room for building my own website? Nah, I'll be back in a month and I will have a new topic either suggested by the audience or come up with based on my own creative process.

Thank you, again, for listening. Thank you for watching on YouTube, if that's where you consumed this, and happy creativity to you for the next month. I will talk to you at the end of July. Be well, everyone, and be kind to yourself. Take care.

