Rickerby Hinds:
Welcome to the Creator State, where we share stories of social innovation and entrepreneurship for movers, shakers, creators, and change maker. Each episode will celebrate success and failure, ingenuity, and the endless pursuit of knowledge, from education to implementation. Join us as we explore everything in between, the Creator State. Today's guest, Susan Straight, was born in Riverside and still probably calls it home. Learning this about her comes as a surprise to many, but for Susan the best, most powerful stories often begin at home. In her new memoir, In the Country of Women, Susan explores home, the intricacies of family, and the stories of her family's female ancestors. Susan is a distinguished professor of creative writing at UC Riverside where she has taught since 1988. She has published eight novels including Highwire Moon, Between Heaven and Here, and A Million Nightingales.

Rickerby Hinds:
She has been a finalist for the National Book Award, the Los Angeles Times Book Prize, and the National Magazine Award. Join us for an insightful conversation with acclaimed author, Susan Straight, as we discuss what she calls those who leave and those who stay, writing life, her love for Riverside, and the inspiring power and resiliency of women. My name is Rickerby Hinds, welcome to the Creator State. I want to begin with just jumping in with a question about your creativity and your creative process. What is your creative process? I know with writers and authors a lot of times we get this question and we're hesitant because it sounds like one of those setup questions. But I wanted to know how do you know when that process begins?

Susan Straight:
I think the most fascinating part for me and the reason I feel so fortunate to be a writer, write in three different genres, but to live in the place where I've lived my entire life is that it's a never ending fountain of stories. No matter where I go, no matter what I do, someone almost everyday tells me this amazing life narrative. My children find it hilarious, my students find it hilarious. I've been teaching here for 30 years and what I often tell my students is I'm just a good listener and that's true. For me, the creative process starts with three different things, and I actually just spoke about this to a big group of people in Bethlehem, Pennsylvania, and I will be talking about it again next week in Washington, D.C. Because people ask a lot, how do you structure something or where does something begin?

Susan Straight:
Sometimes a novel begins with a particular scene, like I've seen a pepper tree, or I'm going to be honest with you, I took the dog night before last on a two mile walk because all of the eucalyptus trees on the corner of Jurupa And Brockton, the bark exploded in huge long five foot shards of white, pearly white skin. That was because we had a wet spring and it was 108. Sometimes I'll start with that particular scene, like the day that the bark exploded on the eucalyptus trees and flew so high that the roofs were covered with white chips and it looked like it snowed but it was 108 degrees. That might be one short

story that I begin. Another way to begin is often that someone sits in the dark in a driveway and tells me someone else's life story or her own life story. That was actually the genesis for my new book is 30 years of women telling me life stories about how did this person come to California? Why did this person run away from the man she was married to? Why was he so scary that she never told her daughters his name.

Susan Straight:
That was my mother-in-law's father, she never knew her father's name because her mother, Daisy Carter, refused to tell all four daughters the names of their fathers and that was just I needed to write a book about that.

Rickerby Hinds:
Wow. I don't even want to get to that yet, I want to go to the bark exploding on the eucalyptus tree and how does something like that trigger these amazing stories? Someone else may see the bark exploding and they go, "Oh, well, the bark exploded on that tree." But how does that coupled with space, where you are, generate these really amazing stories?

Susan Straight:
I think that people like me who are writers are born with this strange way of looking at the world where it's not as easy to say as we use our imagination. It's much more to say as we walk through the world and we see something like the eucalyptus tree, instead of saying what some people say is, "What a mess, now I have to clean up all this bark," or, "Wow, that's really weird. Why would it do that?" What I do is I look at it, I see the texture and the color of the white. I immediately thought of the time that my oldest daughter and I went to collect bark from a eucalyptus tree when she was in the fourth grade. You do the Native American module in California fourth grade, and we went up Mount Rubidoux and got cochineal bugs that I knew were on the Opuntia cactus and Nopales and she painted on the eucalyptus bark designs. All of that past, present, everything melds together as I see the tree because that's the way my brain works.

Susan Straight:
What I see is always a narrative as well as detail, like how did that bark look and how did that happen? What's the story of why it took this particular weather on this particular day and I've lived here my whole life and never seen it explode? For me, it's always the story.

Rickerby Hinds:
I want to talk about, a little bit, about how your presence in this space for the time that you have, the amount of time that you have been in this space continues to be an inspiration for your work. Sometimes authors go away to work on things, they'll isolate themselves. But it seems like you being present in this community is such a huge part of the work that you create, it's such a huge part of how you exist both as a person and as an author and as an educator. Can you talk a little bit about just you being present in

this community and what that means to you?

Susan Straight:
This is a fascinating thing I've been obsessed with, I'd say for the last six months, it's something I've thought about every single day. Because when you have a new book coming out and you talk to a lot of strangers, people say to you in an interview, "Wait a minute, you live a mile from where you were born? Wait a minute, you've lived in this place, Riverside, California your whole life?" I was picking apricots off my tree, which is probably 80 years old and I was going to take them to my friend George Barbarian who works at Bob's Auto who immigrated here from Armenia. And his father and grandfather told him the story of how they crossed the land in Turkey and ended up in Armenia. I thought, "How is it that America values mobility so much?" All American stories are all about, "Well, I left and went to New York to make my name. I left and went to Chicago to make my name." Even if I had gone to Los Angeles, that would have been something and I went for college but I came straight back.

Susan Straight:
I was lucky enough to study with James Baldwin at University of Massachusetts Amherst, so I was already married to the guy I met in eighth grade and we came directly back the day after graduation. I was thinking about this while I was twisting these apricot seeds. That's how you pick an apricot, you twist it to see if it's ready. Who taught me that? The first year I moved to that house was a woman from Syria, her name was Selma, and she saw the apricot tree. I was 27 years old and she said, "Can I have some apricots? It would make me cry because I miss them from Syria." Then for 20 years she brought me and my kids T'Boli and homemade Baklava and they called her the Apricot and Fig lady.

Rickerby Hinds:
Wow.

Susan Straight:
I thought she's the person who taught me to twist the apricots. I've been here my whole life, I think it's just as valuable in America to be the person that stays home. You know what I did, I went and got all these books out about regional fiction written by amazing writers who stayed home. People like Toni Morrison didn't stay home, she moved to New York, but she always writes about Lorain, Ohio. Ernest J. Gaines left and went to San Francisco but now lives back on the exact plantation where his ancestors lived in Pine Coupee, Louisiana. I was looking at Whitesburg, Ohio by Sherwood Anderson, and thinking about how he made his hometown into this fictional place. Joyce Carol Oates, who's a dear friend of mine, always writes about this place in upstate New York. She grew up in Lockport, New York. We always talk about the plants that she saw as a child in the summer versus the plants that I saw.

Susan Straight:

I'm always fascinated with how American regionalism and literature as well as painting and photography and music. To me, those are the most valuable. Like Bushwick Bill just died of the Geto Boys, he's from Jamaica but he really did Houston rap. That's what he did, and think about how Eazy-E and NWA, that was the sound of Los Angeles for people like you and me. I just find regionalism the most exciting thing about being an American.

Rickerby Hinds:
That is so cool and I love the fact that you referenced Bushwick bill.

Susan Straight:
Geto Boys.

Rickerby Hinds:
I know. Tell me about In the Country of Women, I think I want to start by asking what led you to write this particular memoir?

Susan Straight:
This is my 11th book and I've always written fiction, I've written eight novels for adults and then one, what they call a first grade reader and a children's picture book. I love fiction, fiction is my dear friend of my dreams. But what happened is that all of the people around me started dying and that is the other half of what I just said is it's lovely to have lived in the same place your whole life. But when you have a huge community like I do, then you, of course, experience loss. You would not experience loss if you moved away and you didn't ever meet anybody, which is how I think many of us are told that we have to be artists. For my whole life I've been balancing what is it like to spend the whole day taking care of someone and not be able to write? But at this time in my life there were older people that I had admired and respected who I thank in this book for telling me all those stories.

Susan Straight:
I met my mother-in-law when I was 15 years old and my father-in-law, and their stories and our family stories have been the basis and foundation for almost everything I've written. My mother-in-law died very young, I was pregnant with Rosa, my third kid, who is 23. My father-in-law died three weeks before he could have voted for Barack Obama. But now we're also losing younger people to gun violence, so this book came because older relatives were passing away, the aunts and uncles who were in their 80s who had told me stories about Fine, a woman who had been born just after the Civil War ended and whose mother had been enslaved. Then younger people were dying like Lauren Simmons, who is a cousin to my children. Lauren Simmons was a freshman at Poly and was killed in his driveway. He is the grandson and great grandson of my mother-in-law side of the family.

Susan Straight:

What I started thinking about was, "Wait a minute, how did all these women end up in this part of Southern California, Los Angeles, and Riverside? Why do we never talk about the Homeric heroic journeys of women?" You have Joseph Campbell, The Myth of the Hero, you have the Hero's Journey. No one ever talks about the women. For three years, that's all I did, was wander around and think about how did Fine, she was the original woman. She was born in 1869 and her mother died when she was five. She was given away with her other five siblings, they were each given away by the former plantation owner to white families in the area. She was not enslaved and she was not free and she never saw her siblings again. She never saw anyone in her family again, and she is the woman who journeyed from Murfreesboro, Tennessee, all the way down to Denton, Texas, then to Tulsa, Oklahoma.

Susan Straight:
She had her first child at the age of 13 while she was living in a migrant labor camp having run away from the abusive family. She ended up with 100, more than 150 descendants, many of who live in California now. To trace that was this very strange mixture of true narrative and then the ideas of the stories women told me in the driveway or in the house with the lights off or at Fairmont Park, when the sun goes down. The other women in my family told me the legends of Fine and her daughters, Jenny and Kelly.

Rickerby Hinds:
I'm just curious, when you began to research, did you begin to research intending to write a memoir or did you begin to research intending to write a fictional piece?

Susan Straight:
No, this time I wanted to write a memoir because fiction would not have honored them with their real names and their real stories. What's fascinating about that is that to write this book, I also went back to write my part, of course, and so I asked my mother and my step grandmother, and they had never been willing to talk about anything. They also had lives of great deprivation and they were immigrants. I'm the first generation in my family to have graduated from high school, my real father and my mother, neither of them was able to graduate from high school. What I wanted to do with my side was to go back and ask my father and my mother, and neither of them had ever been willing to talk about their childhoods because they were filled with sadness and despair and deprivation. Only when they passed 80 were they willing to throw out.

Susan Straight:
These odd stories, and I described them in the book, it's crazy. It was as if someone shot t-shirts out of a cannon and I had to catch them and then read this very cryptic language on the t-shirt but I had no context for it. Then a week later somebody would shoot me another t-shirt and it would have another part of the story. But they were both so sad that they couldn't sit there and tell me the whole story. My mom's mom died when she was nine, Fine's mother died when she was five. They're just the similarities

were astonishing.

Rickerby Hinds:
Yeah. You mentioned high school and you mentioned being the first to graduate high school. How has education, what role has education played in your career? I know that's a loaded question but-

Susan Straight:
It is not at all a loaded question because I've been teaching here for so long, but when I stand in front of my class every single time, what I say is, how many of you are the first people in your family to graduate from high school? When I raise my hand, as a distinguished professor of creative writing, they are astonished, they're stunned. They're like, "But how can that be?" I say, "My mom she had a green card only when she was pregnant with me. She wasn't a citizen yet." Then they're even more astonished, and that's really funny. Several times people have said, "I thought you were white." I say, "I am pretty white but my mother was an immigrant." We all laugh about that. When I ask them the next question it's how many of you are the first in your family to go to college? We all raise our hands at the same times, the entire room is transformed.

Susan Straight:
From then on, we talk about things, possibly in a different way than many other professors can because they feel willing to say to me, "What was this book that you read and why haven't I been given that book and what do you think about this book?" I'm going to meet with a student today for one last time, I've known her for four years and she's working on a project about a girl who's seven and her mom is taken away by Immigration and Customs Enforcement. This is a fictional thing she's writing but, again, I feel as if people are willing to write certain things for me because they know I am writing those same stories.

Rickerby Hinds:
Wow, wow. You mentioned being in this space, being a professor, being a distinguished professor, what have you learned about success however you define that from others? How do you use those lessons in everything that you do?

Susan Straight:
James Baldwin was so kind to me and my husband, we were very young, I was 22, he was 23, and we showed up at University of Massachusetts Amherst and it was a very racist time, 1983. We had a very difficult time in Amherst. There were professors who tried to fail me because they had seen me walking across campus with a tall black man, and when I turned in papers they accused me of plagiarism. They asked me why the last piece of paper was a different color from the previous 14 and I would say, "Well, I had to find this piece of paper in a folder because my husband works at a jail and he worked graveyard shift and I didn't have a car to buy new paper." This person tried to give me a failing grade and said, "I've seen you with a tall black man and this isn't Santa

Barbara, California." I wanted to say, "Well, yeah, because that's not where we're from, we're from Riverside." But, instead, I just didn't talk to any of them at all.

Susan Straight:
Then James Baldwin took me under his wing and told me, "You must write these stories of your home." He came over to our house for dinner one night and we made lasagna and Dwayne still had to work night shift that night so we had an early dinner. James Baldwin was walking around our little apartment, married student housing, and he said it reminded him of the ghetto in Harlem because it was a tiny little place with gray linoleum. I had a boombox sitting on the windowsill and I had my little typewriter that my mom gave me for high school graduation and it was on a card table that we had found outside. He said, "What is this playing?" I had a little piece of paper and it was George Clinton, Aqua Boogie and it said, "With the rhythm it takes a dance to what we have to live through, you can dance underwater and not get wet." He said, "That's the most profound thing I've read in months." Dwayne said, "Should we play the song for him?"

Susan Straight:
So we did and of course we played Aqua Boogie and that was just this amazing moment where we were of a different generation than he was. He said, "It is imperative that you write about this life that you all have led." Look, I was 22 then and I wasn't able to do it until now but what he taught me about success were two really specific things. In terms of writing, he taught me and this was a foundational thing that I bring up in this memoir, secondary characters are the most important things in the world. It's not the main character in a story, but the secondary characters and the way they function in a story is how the beauty of the narrative gets stitched together. That's true of everything in our lives, the people that we don't think are important are the most important. The people that we meet in a glancing way, or the people that we could help, or stop and talk to, or the student, or the cousin, or the nephew, or my own children.

Susan Straight:
Who is going to use them in this way as beautiful secondary characters in their own narrative, which means you have to love and take care of them. He taught me that about success. The second thing is something that I just was talking to my middle daughter, Delphine, about last week. We were talking about contentment because so many people ask me, "Well, how can you still be happy living in the same place and seeing the same people.?" I say that, for me, success is the contentment and the love and the knowledge of having this wide range of people. But it comes with a price because every day I drive up Martin Luther King Boulevard to get here. I pass four places where people in our family have died on that street. My brother passed away on 14th Street, our nephew Corione, our nephew BJ. The gas station where I get gas every week on 14th Street is a place where a woman whom I had met one time, she worked there, was robbed and beheaded in that little building.

Susan Straight:

Every single day, when I go get gas or when I pass by that building, every single day, I remember this woman who was working at night because I worked at the Mobil gas station up on university, in the same small kind of cube of a building. So part of what I think success is, is holding together all these memories and stories and narratives as the person that we can be, whether you tell that story to somebody sitting as my cousins and I still sit on Park Avenue in the dark and talk about Fine and Jenny or whether you write them down. I think that success is equal.

Rickerby Hinds:
Now, let's get into the Creator State of Mind. In each episode, we ask our guests to share what's been on their minds? Something they can't stop thinking about, a new challenge they're facing or what's inspired them into action recently? We call it the Creator State of Mind.

Susan Straight:
This is also a difficult question. I have been inspired, for these last three years that I've been working on this book, by all of the stories that all of the women I meet. I can meet a woman on the metro link or I can meet a woman at the bank, I can meet a woman at the grocery store and that woman might tell me about how her grandmother ended up in California having come from rural Mexico, or how her grandmother might have come here from Cambodia. How my grandmother came here from Switzerland, how Fine and Kelly ended up here on that circuitous route. Something I've been astonished by is how many times we end up talking about sexual violence or gun violence as the reason that, that woman might have left her home and made a new home. I've just I've been inspired to think about the strength of women, how most of the time our particular strengths are not celebrated. We are the ones who, even though people don't think this anymore, these are the women who did the laundry and kept the children alive.

Susan Straight:
I went to Sicily last November, I was in Sicily at a writing conference and I was there for 10 days and I had never been to a place like that. The ocean was astonishing and as, of course, I walk on the beach, I meet people from Sicily who are telling me exactly the same stories. I meet men and women who are from Sudan or from Nigeria and we talk about these journeys. This is just all over the world. But what strikes me every time is someone stays home and someone leaves and that cleaving between living and staying home, that cleaving is where I find this essential awe. To be willing to leave or to be willing to stay home, in between there is loss and love.

Rickerby Hinds:
It is always a valuable learning opportunity to take time to reflect. At the end of each interview, we like to ask our guests this. In hindsight, what is something you wish you would have known when you were starting out?

Susan Straight:

When I was starting out as a writer, when I was working on those stories, I had written six stories before I met James Baldwin. He told me the great thing about secondary characters, and then we came home immediately. I got a job teaching at Inland Empire Job Corps, so I taught recent refugees from Cambodia, Laos, and Vietnam. I taught former gang members from LA, I had some of the earliest Crips in my class, I had young women in that class, I taught GED. My job was to teach all five units of the GED and make sure students could pass, and they were learning a trade at the same time like tile setting or a clerical work or electronic assembly. I had young women in that class who were 18 and already had two kids. I was writing my own fiction too. I wrote at night in a closet while Dwayne was working night shift, I wrote on this trunk that his grandmother had brought with her from Mississippi, Daisy, his maternal grandmother.

Susan Straight:
What I wish I had, had? I wish I had, had someone that said, "These are valuable stories and you can write them and send them to the New Yorker or to the Atlantic." But it took me seven years to send things out because I was in such an isolated place and I wrote these stories and I didn't think anyone would want to hear about my people. Then I kept thinking about James Baldwin, he had not passed away yet. I also I reread something that Ernest J. Gaines had written. He said that he went to the library in Vallejo, California and he read all the Russian, the famous Russian writers. He said, "But my people were not on the shelves and so I wrote because I didn't see my people on the library shelves." I was quite obsessive back then and I went to the library all the time, the Riverside public library, where I had learned to read when I was three.

Susan Straight:
I read obsessively in order to make myself feel as if my stories were valuable enough to send out but it took seven years. I did not live in a place like New York or Los Angeles where people were praising me and asking me to write stories. Instead, I lived in a place where people did not think writing was necessarily a valuable thing to do. I wish I had, had that confidence earlier.

Rickerby Hinds:
This is it's so great to sit down with you and have this conversation and I appreciate your time so much and like just doing this. But also I really appreciate what you are in this community, in this space for those who have gone on and for those who are coming after us and after you who are going to have a means of looking and saying, "Okay, this is what was done. This was done by whom, but by this person or that person." It's there.

Susan Straight:
There's a photograph in this memoir that Douglas McCullough rescued. I found this in a box that my sister-in-law had, and it's a tiny little fragment, it's maybe three inches long and it's triangular. It was in a baggie, a Ziploc baggie, and there was a piece of cardboard behind it so that it was... so my father-in-law clearly wanted to keep this little shot of a photograph and this was my template as I worked on this book. It embodies

everything we talked about because this is my mother-in-law, Alberta Sims, and her sister Rosie. Rosie still lives down the street, she lives off of Victoria. But she's the only one of the four sisters who's still alive. My mother-in-law looks as beautiful as a supreme, she looks like she could be in the Supremes in this photo. My mother-in-law never had a birth certificate because her mother, Daisy Carter, had traveled.

Susan Straight:
Her own long, long circuitous route., she started in Sunflower County, Mississippi, went to Arkansas, Oklahoma, San Antonio, Texas, Las Cruces, New Mexico, and then Calexico, California. When she arrived in Calexico, she already had four daughters but she didn't have birth certificates for any of her daughter's. Later when Alberta wanted to go to Germany to visit her daughter, who was married to the boxing, heavyweight boxing champ of the U.S. military. George Brown, our congressman, got my mother-in-law birth certificate and it said she was born in Calexico. As you asked earlier about the research, I was able to go back and look at all the census records for Riverside. I found the place where Daisy Carter had reinvented herself on Howard Avenue and Denton Avenue in Riverside's east side. It was Daisy and her aunt who had raised her after her mother was killed. All these women lost their mothers at ages five, six, and nine.

Susan Straight:
She had her four daughters and Alberta's first birthplace is listed as California. I look at my mother-in-law and wherever she was born, because it's truly a mystery still. She arrived here when she was three and she lived on Denton and then on Howard. She went to Irving Elementary School on 14th Street. She then lived in a house on Kansas on 11th, she married the day after she graduated from Riverside Poly High School. She married General Roscoe Conklin Sims II and she lived on the corner of Michael Street and 12th Street, I mean in that area. That is where she passed away. So what I like to think of is this woman who taught me so much of how I live my life now, how to cook, how to be a good mom, how to be generous, how to cook for 100, how to be generous, she bought me my first cocktail ring.

Susan Straight:
She gave me a cocktail dress, I didn't know what a cocktail was. She had a running charge, by the way, at Harris's and when she died, it had $3,500 and the owner of Harrison said, "I would never ever expect the Sim's family to pay that back because Alberta was amazing.

Rickerby Hinds:
Wow, wow.

Susan Straight:
When she died, she had lived in this five mile radius for her whole life, and yet to me that's a heroic existence. It's fascinating to think that I spent 30 years listening to the stories but how do you put them together? It was this photograph that I kept it by my

desk and I would look at it and say, "Help me do a good job." There's one little thing I could say that I think you guys would find fascinating.

Rickerby Hinds:
Yes.

Susan Straight:
To have read about six generations of women and they're coming all the way from Switzerland, from Canada, from Murfreesboro, Tennessee, from Sunflower County, Mississippi and they're all making these thousands and thousands of miles journeys to Southern California. I was completely overwhelmed with how to write this many women and this many stories and really this book is addressed to my three daughters who are of mixed race. They are Cherokee and formerly enslaved people who could have been from Ethiopia or Haiti, they're French, they're Swiss. Then, of course, there's the mystery of Alberta's father. The two books that I really used as in creating this, a kind of how would you do this are Trevor Noah's Born a Crime. Which was one of our family's favorite memoirs, I've bought at least eight copies and given them out to everyone. I bought them for my daughter for Christmas and now we've all read it, including Dwayne and as well as my new son-in-law, Kumi, who's from Nigeria.

Susan Straight:
Trevor Noah's book is about his mother, really, but what he talks about is what was it like to be a person of mixed race in South Africa. This book is about people of mixed race as each person married someone else. People who were indigenous mixed with African, mixed with French, mixed with Swiss. Trevor Noah's book began, each section began with a crazy recitation of the law that made it impossible for mixed race kids to go to school, for black women to do certain things, for mixed race women do certain things. I found that fascinating to look at American history, so I have a chapter in here about how racial designations were America's obsession for all those years. How census documents could not handle racial mixtures. The other book that was a wonderful template and something that I really I've read six times now is Deborah Miranda, her book is called Bad Indians.

Susan Straight:
We were talking earlier about the fourth grade, all California fourth graders have to take this module where they have to make a mission. Deborah Miranda is Gabrielle, SLN, and Tanga and Jewish, and her book is about the genocide of her ancestors during the mission period. What she does is break down the geography of California, how the history is romanticized. But also, again, it's about women, how did women survive genocide and who were her ancestors? Those two books I can't say enough about, they were the books that I kept with me along with this picture of my mother-in-law to say how do you structure a book so? I ended up putting a chapter in here called Nine and it just came to me after I read both of these memoirs. What happened to my mother when she was nine is that her mother died, what happened to Fine when she was nine is that

she found a bullet in Tennessee and she tried to throw it at the head of the older white woman who beat her every day while she was chopping wood.

Susan Straight:
But what happened to me when I was nine is at the bookmobile came to the parking lot off Lane Street and I was able to walk there and find books. Then I ended up writing about my own daughter, Delphine, when she was nine, and we went to France and she became obsessed with cicadas and with bugs and decided she wanted to be an entomologist. I thought about what it means to be an American nine year old and what it means to look at how six generations of life has changed. It ends really with my dreams for my own kids and as mixed race women what will be their future in America?

Rickerby Hinds:
Well, listen, this has been such a pleasure.

Susan Straight:
Thank you.

Rickerby Hinds:
It's been really, really cool to just sit across from you and have this conversation. Tune in for our next episode when we talk with entrepreneur Eugene Kang about how a stop for road trip snacks led him to become the Co-founder and CEO of Country Archer Jerky Co., one of the fastest growing private companies in the United States. Thanks for listening. Find more information about our guests at creatorstate.com. Do you know someone creating something great, send us what you're creating for a chance to be featured in an upcoming episode. Write to us at podcast@ucr.edu. There's a team creating this podcast, help us by subscribing on iTunes, SoundCloud, or wherever you listen, and while you're there, leave us a review.

Rickerby Hinds:
Our producer for this show is Jennifer Mirror, with audio and editing by Chan Moon and Kevin Williams. Digital strategy by Kelly McGrail and Madeline Adama, designed by Chrissy Danforth, Denise Wolf, Brad Rowe, and creative director Luis Sands. Special thanks to Kristis Vicky and Jessica Webber. This show is brought to you by the University of California Riverside. I'm your host, Rickerby Hinds. Thanks for joining us in the Creator State.