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Thu, Apr 20, 2023 11:16AM 34:43

## SUMMARY KEYWORDS

writing, book, characters, read, gay, gay community, observed, crystal meth, problem, thought, people, grief, life, draft, accident, mother, adam, absolutely, young gay men, story

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00:00

Ah, Hi, this is Scott with after hours 90.1 KPFT. We're sitting down here at Bobby Vegas with Christopher Rice, who has in town to do a book signing for his new book light before day, which is actually his third New York Times bestseller. And we're just kind of sitting down just to kind of talk about things. I kind of wanted to pick his brain a little bit and see what he has to say about some things. Chris, what are you reading right now?



00:28

I just read a book by a writer named Greg Iles called Blood memory. He's a Southern writer. It was a wonderfully over the top disturbing Gothic thriller about sexual abuse. Very similar to what I do. What I write not what I do what I write. Yes, important clarification. Exactly.



00:48

Who's your favorite author right now?



00:50

It's probably Ross MacDonald, who is no longer with us. He wrote detective novels set in Southern California from I think, probably the late 40s into the early 80s until he died of Alzheimer's. And he's not I'm not alone in that he had a tremendous impact on a lot of contemporary Mystery Writers Jonathan Kellerman, Sue Grafton, my friend, John Morgan Wilson, who's a game mystery writer, he was really sort of credited with bringing a level of psychology of modern psychology into the detective novel that wasn't there before. And I love his stuff. And it was very influential on light before day.



01:29

What was it that really got you into? Mystery?



01:32

You know, I don't know, I think, on a personal level, it had a lot to do with finding out that I had had a sister who had died before I was born. And I found out by accident, and so there was a lot of sort of gathering information about who she had been from my parents as I got older. And I think that's, that's the armchair psychology answer. The other thing is, I just, you know, mysteries are about grief mysteries. You know, if the romance novels about falling in love, then a mystery is about sudden death and feelings of grief and loss. And, you know, there was, there was some death in my life as a kid. You know, I, one of my friends committed suicide when I was 15. You know, I found out that I had had a sister who had died, you know, and that had a profound impact on my parents and who they were. And I was never shielded from that growing up. I was never protected.



02:26

Okay, yeah, I noticed that was kind of like a real subtle string, like, woven throughout the book. Oh, yeah. Characters dealing with death, but it wasn't necessarily completely on the surface all the time.



02:39

Yeah, absolutely. I mean, I think there are there are different versions of grief in the characters throughout the book. I mean, you have Adam Murphy, who, whose mother was a drunk, no, no similarities to my mother, by the way, which I've had to make very clear, my mother has never had a drink in my lifetime. But his Adam Murphy's mother has just died of alcoholism before the novel begins. And he is trying to escape his feelings over that by plunging headlong into a mystery that he thinks has nothing to do with him. And then you have the character of Caroline Hughes, whose mother has been horribly killed in a meth lab accident in California's Central Valley. And she's chosen rage. And she has chosen to hunt the man that she believes responsible for her mother's death. And I don't want to go too deep into the other characters, because they'll give away stuff about the ending. But those are two competing versions of grief that are that are in the novel. And, you know, I think my father passed away just before I started writing it, so it was very much on my mind.



03:38

Okay, yeah, cuz there's a line towards the end where you said that grief made you forget the rules you used to play by. And that like, I don't know, highlighting as much of a book geek as I can be. It was one of the things I had to highlight, and then go back and find because I knew you'd set it somewhere previous. Right. So yeah, and that that just kind of struck me as like, perhaps that was something you were using your book to work out in your online? Aha, absolutely. Do you write every day?



04:08

You know, I've been fortunate enough to always write under contract. So I've had the deadlines to structure the process for me, so I'll take my breaks accordingly, so I don't feel is exceedingly

to structure the process for me, so I'll take my breaks accordingly, or now I feel is according usually it's two to six in the afternoon, that I have to show up at the computer for that period of time, no matter what happens. I try not to measure by page numbers. I think that's cruel and unforgiving. Yeah. You know, Anne Lamott, who wrote a wonderful book called Bird by Bird, which is her guide to writing describes how you know, a writing day can be eight hours of trying to find out the name of the little metal wire that goes around the cork on a wine bottle. You know, she's got this great description in there. You know, she calls a friend to find it out and then they start talking about vineyards. And in the process, she thinks of this great description of grapes and she writes it on the note card and doesn't know if she can use it. That day and cause another friend and it goes that, you know, that's a writing day too, you know?



05:05

Yeah, there's actually a book that I'm going through again called that one continuous mistake. Gail Sheehy, which is about setting up a writing practice every day. Right? And it focuses more on attendance rather than Right, right. Absolutely. So absolutely. Cool. Um, do you keep up any daily writing apart from your novel writing?



05:27

I tried to keep a journal. But the problem is I really like fiction so much that when I keep a journal, I start making stuff up. You know that in another interview? Yeah, well, yeah, it's part of my candle material. But it's the truth I get bored with, I get bored with reality I get bored with you know, it's sometimes a fun exercise to try to journal about what's actually happening because it puts me back in in my skin in the moment that I'm actually in. But that said, I don't do it that often.



05:57

Yeah, I have a hard time sticking to reality myself. Yeah, I once heard a lot from a lady who was doing a fiction workshop I was in great fiction is when you tell the truth, and then lie about it just a little



06:09

Right? Absolutely.



06:13

See, what was the birth of light before day? How did it come about?



06:17

The birth of light before day was I had just moved to LA. And I was invited to speak at a convention of gay librarians who are a rowdy bunch. actually a really lively bunch. And it was in

convention of gay narrators who are a rowdy bunch, actually a really lively bunch. And it was in San Francisco and I just gotten a new car that I bought with my own money, and I was very proud. And I was gonna drive. So I drove on Interstate five out of out of LA County, up into these unbelievable boulders strewn mountains. And then all of a sudden, the freeway dropped me down into this valley that was 800 miles long, and went all the way up the center of California. And I said, this place is so freakin weird. I'm gonna write something said here. I don't know what you know, at the time. I think Shandra levy was still missing. And she had come from a town in the valley, the lacl Peterson story may have broken that was the same town in the Central Valley. There was weirdness going on in this place. It looked like an alien moonscape. You know, it was they have something that I use all throughout the book called to lay grass. And from a distance, it makes Hills look like sand dunes. But it's actually a grass literally. It's a it's it's also the landscape that you'll see on a lot of car commercials. But you don't know what you're looking at. See, this car is cutting through these golden fields. So that was really the the inspiration. And so what started is that I began to read everything I could about the valley. And I read broadly, you know, I read geology, I read contemporary history, I read, you know, the history of California to find out everything I could about it, see what it was, that would be a hook. And I found that there was an enormous crystal meth epidemic out in the Central Valley. And I had known about crystal meth in the gay community for a while, but it really started out there. And so the first connection that fired in my brain was well, what if I had a character who had come from the valley and had his family decimated by this drug, and then moved to West Hollywood, the gay ghetto, and his contemporaries. Were using this drug, how would he react to that? You know, so that that kind of started me on on the path? Cool.



08:36

See, something I was curious about, do you set out to define your characters ahead of time? Or do you kind of let the stories define your characterization?



08:49

Well, I am a big reviser. I'm not a big outliner. And what I like to do, what the first draft is really about for me is capturing the voices of the characters. And the first draft is never publishable. And because the characters sound like they're shouting, because they are they're shouting at me, they're trying to tell me who they are. And my job in that period is to listen to them, and to try to get their voices down on paper. And the result is, is hopefully a snapshot of a world that my editor is compelled by, and wants to wants to explore further with me. And so the characters really emerge during that period, but they get shaped over subsequent drafts. I wrote, I think four drafts of light before a day, and the second one was 940 pages long. Wow. You know, it was funny because I thought that it was my first experience of writing a novel and the first person and I thought that would make it easier. I thought that would give me less to say, Well, I really got into Adam Murphy's head and he had a lot to say he had a lot to say. And not all of it worked. So some of it had to go.



09:56

How did writing in the first person like change your perception Some of your characters are.



10:00

Well, it's interesting because you see them all, you see all the characters through one character's eyes. So it was, it became necessary to kind of tone down Adam Murphy's voice a little bit so that the other characters could step through, so that he wasn't too harsh and too judgmental. You know, there was the pre my previous two novels were written in the third person, almost from a camera like point of view, you know, what they call omniscient. Third, and, and there were times when Adam Murphy had to be the camera, you know, where he just had to chill out a little bit and observe, you know,



10:36

okay. Do you see yourself as like actively shaping what goes on in your books? Or do you just sort of observe it and record it like, you know, kind of like a vessel through which the book is coming?



10:53

Well, I'll say this, my favorite things happen by accident. There's a character in life before day, Nate Bain. He's a he's a cute little porn star. He's got a crystal problem trying to get sober. Accident, total accident, not in any of my notes, not in any of my outlines. I was writing the first draft and I had, I needed a break from the action. And so I had Adam walking to a bookstore and up walk this cute little tweaker tweak and out of his mind, I didn't know what to do with him. I didn't know why he'd come into the story. Adam ends up back at his apartment and walking in on this, this over the top, you know, Medfield sex party. And that is the only scene that scene and Nate veins apartment that survived intact from draft to draft Wow, total accident. I found another use for Nate in the story, I managed to tie him into the mystery more managed to put him to work. But again, it was an accident. You know?



11:52

What is your own experience with addiction?



11:55

Oh, I have a lot. I start I changed my wild ways. About three years ago. A lot of things happened in my life that kind of forced me to grow up, you know, my father became very ill. And it was necessary for me to show up for him. I met a man who was not into it. He's not into partying. And he settled me down a little bit. And I just kind of woke up one day and realize that, that it wasn't fun anymore. It had stopped being fun. You know, it wasn't about being a Puritan or being a saint. It was about I'm not having fun doing this, you know, it's out of control. So I stopped.



12:35

Good. How did that affect your story of the relationship to the characters? Oh, well

Good. How did that affect your story or the relationship to the characters? Oh, well,



12:41

I think it affected me because I ended up writing about it. And it was it was scary, because we really are not hurting for any books about addiction. I mean, there are too many about addiction. So my attitude is that if my tales of debauchery and partying had been interesting enough on their own, I just would have written a memoir. But you know, I wrote a thriller instead. Because they weren't, you know, they weren't that interesting. They weren't that remarkable. They weren't even that terrible. But I definitely wanted to write I definitely understood what it meant to give up one thing, and try to replace it with another another person, another mental obsession, you know, and so, I, I thought, what a great place to start with a detective, you know, who's really, because it's kind of a cliché of the genre that detectives, you know, get messed up and everyone else's business because they don't like their own right, you know, but I wanted to really give Adam Murphy some meaty stuff that he was running from, you know, and let the reader in on what it was so often in Classic Detective Stories, we just, we don't know what the detective doesn't want to deal with in their own life. We just know they don't want to deal with it, because they're never home. Yeah,



13:49

kind of shadowy upstairs and just based on the whatever's in front of them. Is there any part of this book that sort of a cautionary warning to the gay community or the world at large about the effects of crystal user? Well,



14:05

you know, I don't know if I would call it cautionary I would call it informational. You know, I think Crystal Meth is terrible. I hate what it's doing to my friends. But I don't have any solutions. You know, I'm one guy. I don't have a master's in psychology. You know, I wrote an advocate column or write a column for the advocate. I wrote one about crystal and, you know, even then I didn't tell anyone what to do. You know, it's not my place. But I think I think what disturbs me the most is I don't like the argument that we're not allowed to talk to it because right wingers might be listening in I think that really handicaps us. I think we should be able to talk about anything we want to write about our community. But it's a tough issue as to it brings up everything that we don't want to talk about brings sex addiction that brings up the stereotype of the sexual compulsive gay male brings up mental instability and gave it up. We don't want to talk about any of this stuff. But I mean, the question is, is Is that where we should start and talking about this drug?



15:03

Yeah, well, the awful reality. The last figure that I heard is that one in three gay man deals with some kind of chemical dependency problem, right, though, that I was wound up in the whole crystal meth thing and dropped and walked away from it and left that entire life behind. So it's,

I don't know, it was a really interesting thing reading your book. And I don't know if I really connected with some of the characters, especially Nate Bain. Yeah. But have you ever read the book dry? Yeah, Augusten Burroughs, probably one of the best memoirs I've read so far.



15:41

Yeah, that's a good one. It's a good one. Yeah.



15:45

You seem to be quite an observer. When you're writing for the advocate. I was on your website and read all the ones you had posted? I don't know if that's a cumulative amount. Yeah. How do you decide on what subjects to write about?



16:01

Well, I tell you, that's a tough one. I tried recently to write a column about this, Jeff Gannon business, and it didn't work. You know, I'm not an inside the beltway columnist, you know, it felt like a pose. I really write about just stuff that I see. You know, and I've got, there's always a temptation to be grandiose and to be abundant. But you know, the rules that I set for myself is I don't go after anyone by name. I tried to talk about trends that I've observed. And what I tried to do something else that just doesn't feel right, you know, and I tried to keep myself the subject of every sentence, and that might sound maniacally self absorbed, but it makes it clear that I'm dealing in my opinion, you know,



16:44

what keeps you from speaking from other people. When one of the things that I've noticed is there seems to be gay activism seems to be in a state of atrophy. I don't know if you see or observe the same thing out in West Hollywood. But I recently went to an ex gay conference, just to kind of feel it out and see what it was and offer an alternative point of view and then report back to KPFT. And then also to outsmart and just kind of let them know, you know, right. Well, hey, this is what I saw. And this is how I think it relates to the gay community. But something that was kind of disturbing is, it was observed by one of the members of PFLAG that PFLAG had a lot of monetary support, but not a lot of bodily support. And it kind of seemed to me that, at least I don't know, it seems, people my age and younger, just like 30 and under are not really plugged into the activism trip.



17:50

Yeah. Well, you know, I think that there are a lot of possible reasons for that. I think that gay marriage as the issue, as the forefront of the gay rights movement is tricky. I think it's an issue that actually doesn't resonate with young gay men. I mean, their thoughts are no more on getting married than, you know, 18 year old college, straight college freshmen. So thinking about marriage, you know, it's one of those issues that that is actually gets a lot of press

coverage. And I think is important. I want to get married, I want legal marriage, right. So I'm behind it. But um, you know, there's, there's a uniformity to the people who are on the steps of San Francisco City Hall getting married, you know, it is a limited segment of the gay community. I mean, hopefully, it will yield a set of rights that can apply to assault. But on the other side of it, and this my most recent column, for the advocate is about it. There are some gay men who say, we're not we don't even believe in monogamy. And so why would we want traditional marriage rights? This doesn't apply to us. And I think that's valid for them to say, and the response to them is basically been shut up. You know, don't talk about this. And, you know, I kind of come clean in my column is having been one of those people who told them to shut up or felt that way. And it's not exactly fair. So there's conflict around that issue as well. But that said, I think that there's a misperception about what's actually going on in the country right now. Because the right wing response to all this stuff has been so heavy and so strong. But that's the point. They're responding in that way, because what's happening on our side of the fence has been pretty amazing. Right, you know, and it's easy to forget that I think, though, what the real issue that I see is that young gay men, a group, which in two more years, I won't really belong to.



19:41

I'm leaving within a few months. Yeah.



19:42

They don't go to gay bookstores. So gay bookstores are kind of in trouble. They, they don't feel addressed by gay political organizations, but they aren't really saying how they'd like to be addressed. So who do you fall for that? I mean, there's a There's a great middle, you know, actually Bruce steel, the editor of the advocate, said to me that they call it the complacent middle, right? Because there's a huge amount of outreach in organizations to gay teenagers. And then there's the Human Rights Campaign, which is late 30s, early 40s. And then all these guys in the middles, which is me, and you, we came out in the age of protease inhibitors. So we were sort of like, Oh, who cares? Yeah, you know, we'll just do what we want,



20:26

you know, leads into something else I was thinking of is that one of my favorite quotes about art and life and all that stuff is from Anita Franco said that art may imitate life, but life imitates TV. And one of the things that I have noticed a lot, especially after, you know, going to the ex gay conference and comparing our response to what they were saying, and something that came out and whatever it for outsmart was that we're really beginning to beginning to mimic a lot of our more shallow images on TV. And I was wondering what your thoughts were on that or, you know, if, if you saw it as something like we're mimicking TV, or if TV is just sort of playing out? what's already been going on?



21:10

Well, I kind of defer to the movie. See, I think for years before my time, gay men were imitating Betty Davis. And during my generation we were all imitating Sharon Stone from basic instinct



Betty Davis. And during my generation, we were all imitating Sharon Stone from basic instinct, you know, we all wanted to be sexual vampires. I mentioned vampires anyway. You know, at that, I don't know how well that works for us. As a generation, I think that I think that I'll tell you, though, about queers folk, the elephant in the room of this conversation, that TV show, I actually didn't like because I thought it was so accurate. It was such a good depiction of the gay community that I was in when I was Justin's age. You know, it was uncomfortable for me to watch. I just didn't like it. It wasn't glamorized. It wasn't. You know, it wasn't nicer than I would have liked it to be? No, they showed all the messy edges. Yeah, they should all have a messy edge. So when it first came out, I was like, Oh, this is horrible. And my parents loved it. Well, yeah.



22:12

It's really great story writing. Yeah.



22:15

You were talking about the 20. Somethings not being politicized. Do you think it's because you, here's a group of guys that are just coming out of the closet. They've been repressed most of their life, and they just want to have a good time and party and discover themselves and be out there and you're not looking to people



22:39

inside? Right? Absolutely. Absolutely. I think that was definitely the goal. For me, when I first came out of the closet, it was the sense that okay, the new drugs had sort of dealt with AIDS, they weren't a cure, but they had dealt with it. So I was having fun. You know, I wasn't gonna I had been spared the days of having to be an act up and to march. And so it was all about fun, and it was all about fashion. You know, and, you know, in a really horrible way, and this is one of my more unpopular opinions. Andrew Cunanan the spree killer was a horrible example of what it meant to be a member of my gay generation. You know, it was all about pleasure seeking, it was all about fashion, it was all about well, and it was all about trying to create an identity out of those things. And that was something that I tried to touch on, in a more sort of roundabout way in my novel, The snow garden where there's this gay kid at a at a elite university who's completely made up his entire identity out of suppose that wealth and fashion and it collapses. You know, and I think that was the horrible thing to see about Andrew Cunanan is that case unfolded is that this identity he had basically tried to create for himself just exploded and he insane. And he lost touch with reality. You know?



23:57

See, back to your book. All your books are dedicated to somebody, why is it that you dedicate your work?



24:06

Well, most authors I know do, but I feel that there's always one or two or three people who have been supportive of the book in ways that they might not even know. You know, I don't usually date it to our dedicated I should say, to anyone who's in it, you know, that's not what it's about. It's about people who have inspired it in a more general supportive way, you know, or who have inspired me to write.



24:34

Okay. And you dedicated this book to your father. So what the significance of that was,



24:43

well, he became very ill right before I started it. And he eventually after four months of battling a brain tumor, he lost. And I started writing the book right after he died. And one of the things that he had said to me before Our I wrote it was that he said, Chris, you don't trust the first person said, you've been writing these stories which he liked and enjoyed greatly, but you write them from the third person, you write them from the point of view of the camera, you write them from a position of being detached. And you might want to try getting up there and saying it, you know, because he had been a poet all of his life. So essentially, everything he wrote was in the first person he was already and so I wanted to try it in a large part because he said that and the character of James Weldon in the novel is very much a reflection of who my father was, you know, James Weldon is a straight, best selling mystery novelist that Adam Murphy ends up working for. And my father wasn't a mystery novelist. But but you know, anyone who knows me anyone knew my father can read this book and see my dad and



25:48

Jimmy. And he also said that before you publish density of souls that it would change your life. Yeah. How did it how did that book change?



26:01

Oh, my God, it I, you know, aside



26:05

from the publication and all that other stuff, like, internally, how did it change your life?



26:11

I didn't think I had no idea what was gonna happen. I really didn't. I was so dead set on being a screenwriter that I was so arrogant and jaded. I thought novels were inferior. You know, I thought I thought, oh, you know, it's funny, I got this, I read this thing that was written on me, this article was written on me for this, like, Who's Who in America. And this, I didn't realize it

was gonna be like a character analysis by this grad student. And he said something along the line of like, racist comments about not being able to predict the density of souls would be a big success seem disingenuous in light of his mother's famous last name. That's just not true. I had no idea. I mean, guys have sex with each other on in every other chapter of that novel, I did not think it would end up on the New York Times bestseller list, I don't care who my mother was. I just I thought it would have a little respectable gay publication. And then it would give me something to talk about in Hollywood pitch meetings, you know, something to put on my resume. I had no idea that the reception to it was going to be what it was. And I didn't know that. I didn't know that I could finish something that was novel length. And that was really why I did it. It was an experiment. You know, I if I tell the story to like grad students who have been in every Writers Workshop under the sun, they grit their teeth and want to scream because it was an experiment and I got published. But it completely accident. Yeah, another happy accident. I've been in completely altered the course of my life. Absolutely. I mean, what really, it was being on the cover of the advocate that altered the course of my life. You know that that was? The odd thing about that is that that might have happened, even if I hadn't written a book. I mean, the Advocate has a history of putting gay children of celebrities on their covers, even though they haven't done much of anything. But I don't know



27:59

if that would have been published publishing a book. Yeah, I was just handy.



28:03

Yeah. Okay, that's nice backstory. For the article.



28:07

Well, I gotta say, the snow garden is the one book of yours I haven't read. I was actually not really acquainted with your work at all until I found out I was doing the interview. And so I've read through this and density of souls, and I really liked light before day much better just in that it really seems to be much more cohesive.



28:24

Yeah, me too.



28:26

But density of Souls was really, it really reminded me a lot of the circle of friends that I left behind. Not too long ago. And it was, you know, just people who used to be so close to just stepping in your back just absolutely. For another leg up on the ladder, which is another thing that I've observed in the gay community that I'm not too fond of. How do you feel your writing has changed since then?



28:56

I think it's a lot better. I think. I think that I learned by being a reader by reading more widely. And by studying what I was reading, you know, the primary influences on density of souls were films. And movies in the in the primary influence on light before day is classic detective fiction. I saw I finally found the group of writers who were saying the types of things I wanted to say, and I learned from them what what was the best vehicle for saying that? And I think that's reflected in like Ford. I don't think it's a perfect novel. I don't think anything I write is, you know, in some sense, every novel feels like an attempt. You know, the perfect novel is in your head and it never quite makes it to the page, you know?



29:39

Yeah. Yeah, notice as I was reading density that it reads much, but it's much more cinematic because the characters, the chapters are real short, right, and it clips between shots a lot. Do you feel that you've found your voice or



29:59

I I feel that I found one of my voices one of them. I think I have multiple voices, or at least I hope I do. Small committee. Yeah, a small committee or you know, schizophrenia. But this is a voice that works for me. Works really well. I don't know how well it's been worked for everyone else. But



30:21

so is voice something that you think about consciously while you're writing? Or is it just something that? Is it something you actively shape? Or is it something that just kind of comes out as you're rewriting?



30:32

It's something that I actively shape Adam Murphy, in the beginning was too big a bitch. He had to be toned down, you know, the first draft, he was really, it was really hard boiled. It was really dark. It was really jaded. And it went too far over the top. And the problem was it got in the way of the story. But within that there was the seed of what he should sound like, you know, so I went with that. But it was about scaling that back and letting the other stuff come through.



30:59

Okay, do you have another novel in the works right now?



31:03



31:05

It's cooking. It's cooking. But it's at that point, where if I talk about it, it'll wither and die. Yeah, you know,



31:11

the problem I have, if I talk about something too long, I get out all my really good ideas in conversation. And then you get to the computer or the page and you're like, what's the point? Right, exactly. So, do you have any ambitions outside of writing?



31:27

Not for right now. Now to be a good boyfriend? Do you guys have been together? For three years, three years, three years, we've lived together for two we did the first year long distance he was living in New York. And at the end of it I finally said, Okay, you can't do this forever. And he was done with New York. He was ready for a change. So he moved out with me. Cool. Yeah,



31:52

and you're gonna be in Hollywood for a while West Hollywood for one West Hollywood. Yeah. Okay, um I guess that's about it. You guys have any questions?



32:05

Or interest in wanting to have a speaker just like you showed an interest in one in kids how deep is that interest?



32:13

I have deep is my love. I you know, I can't Brian cannot get pregnant. I don't know what the problem is. The funds in Detroit. Yeah, exactly. Yes. No, it's something way down the road. Way down. Yeah, we're focusing on dog right now. You're gonna get a dog. We're gonna get an English lab. Maybe kids? Yeah.



32:37

Like a procession first and get a plan. Then you get a dog. And you can fish person in the door? No. Oh, well,



32:45

I already failed fish. Yeah, fish always.



32:48

Gonna lesbian bar fish always. Right.



32:52

Yeah. Very true. Fun. Yeah. This is great. I thank you for allowing us to do this. Absolutely. Yeah. Thank you guys for allowing me.



33:03

I was really kind of blown back when I was when I heard that we were going to be doing this. Oh, yeah. So you just jump right up until you walked up. I just kept waiting for the hooks to be revealed.



33:14

You've been pumped? No. Yeah.



33:17

That's okay. I always think the world is trying to suck or something



33:20

I might have. I might have misunderstood it. Was there anything in the works for a movie itself? I mean, I didn't nothing. are you pursuing any avenues for



33:28

movies? I pursued them and it didn't really work out. You still have that interest of? Yeah, but it's not I'm not gonna allow it to get in the way of get the let the interests get in the way of the novels. Yeah.



33:41

Well, he's in LA. Yeah. Well, yeah. Well, I



33:43

mean, you also said at one point that one of the things that were observed about it was that

screenwriters really had no name. Whereas, you know, novelists really get appreciated for the work they do. Right. Yeah. And it's most of people I know, who have done, you know, who have done screenwriting and still retain their name like Barbie doll, Tennessee Williams, you know. People who like establish their names as novelists first and then that's pretty exciting,



34:13

right? Yeah. We'll see. You know, it's not as important to me as it used to be. New focus. Yeah, exactly. That's probably really good money. Oh, yeah. That is it. It was good money. Yeah.



34:29

Money and satisfaction are two different things.



34:32

That's true. All right, guys. Well, I wish I could stay longer, but it's fair enough. We thank you for Thank you.