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LEAD Affiliate Programming

“Cafecito Con...Entre Mujeres: Interview with Folklorista Rayven Armijo” (Season 2: 2022)

START – 00:00:00

[Music]

>> Hello and welcome to Cal State San Bernardino campus, live in Studio 54, LEAD affiliate program, this is Cafecito Con.

>> We are a show where we invite guests to inform us, enlighten us, and inspire us by sharing about themselves and the spaces they step into and make their own. We are a team of three intergenerational women hoping to bring you conversations about women, with women, and for women. We hope to build community without borders.

>> We call our talks Cafecito Con to have an open forum for a variety of conversations and content. We want to share a cup of love and creates these spaces for womanhood to chat, to learn, and to grow. We want to reclaim our spaces of conversation about each other. We are not gossiping or chismeando, we are compartiendo, sharing our stories. More importantly, we're giving our best to each other. We will talk about life, business, hopes and faith and dreams. At least, that's our dream.

>> I'm Stephanie Montoya.

>> I'm Delila Vasquez.

>> And I'm Rosa Martin Muñoz.

>> And this is Cafecito Con. My dear friend, as a woman that I love and admire, much younger than me, nonetheless, a role model, Raven Armico [assumed spelling]. Thank you so much for saying yes, for coming and having a conversation with us.

>> Thank you for inviting me. Thank you.

>> It's always a pleasure to talk with you. So we'll get right into it. And the first thing that we want to ask you to talk about is who's Raven?

>> I like that question because for a lot of women, I feel like you have to know who you are. That's so -- I mean, for anybody, I think you really have to know who you are. And I took me a long time to figure that out but I always knew who I was. I just didn't have the words to articulate it. And I would say I'm a leader and a community member. I've always taught the arts since I was 10 years old and I really had to take on kind of this leadership role even to adults, kids, babies. I had to learn how to teach them. And also,

I've had to learn how to follow, you know, listen to suggestions, listen to understanding how different students learn and what will benefit them. So I would say that I'm both of those.

>> Wonderful. You know, when I think of leadership and I don't know about you ladies, you know, sometimes we hear it and we think of someone who's just telling you what to do, right?

>> Right.

>> But Raven is sharing with us, there's a whole lot more than that. And sometimes you have to be able to follow in order to lead.

>> Right.

>> And definitely in dance, you have to do that, right?

>> Right. Right. It's a powerful tool to be able to just listen and to know when it's time to grab the reins because things are kind of falling apart or, you know, just things are taking just too much space and too much time and there's a momentum that has to keep going and that's the time to lead. But usually, as a community member, I'm constantly listening of what are the suggestions. How do I follow? How does this person learn? How does this person move? That's different than I've ever experienced before in my life and I'm constantly watching how people move and that influences how we're choreographing and I'm -- you know, instead of just like follow me, this is what to do, I often look and say, whoa, I like what you're doing or that might be interesting. Why don't you show us how you're doing that? So I think it really then when you're thinking about - I do folk dance when you're thinking about folk dance that's what it is, is this understanding the community and how we're articulating as a community what our environment is, what our -- what's our narrative, what's our experience?

>> Some people might say, particularly those who are purists in folklorico might say, no, you're wrong, you're off base because you're not teaching the tradition. It has to be this way or it's not folklorico anymore, right? So does that resemble life, ladies? I mean, isn't that something that --

>> Well, I think just breaking through those barriers that were put upon you, so it seems like folklorico had a certain, I guess, message or kind of culture around it and it seems like Raven's taking it and making it her own and showing what you can really do with it. It doesn't have to be one thing. It could -- you can interpret it in any way you'd like depending on the type of person you are is what I'm hearing.

>> And what I found interesting is that Raven introduces herself first as a leader and community organizer versus dancer or artist. That was interesting. You come from a family of dancers, artists and, I mean, you're essentially leading this new type of dance

adapting -- giving the dance your art, yourself to it and making it something new and updated.

>> I think that comes from my parents, though. As Chicanos, they created a space that was open to that, to understanding our community. I know my mom always thought of herself, well, I grew up in East Los and my parents were also from here and we spoke English and we learned these different styles of dance as well as we learned the oral history and stories and movement from our parents, right, and grandparents.

>> And for our audience that may not be that aware, can you share a little more about your family background?

>> Yeah. And so we're -- I grew up in a space where -- in La Puente, California, where it was I would say it's 95% Chicano and still is almost to this day. And it's a space that probably is marginalized, doesn't have a lot of resources, not a lot of space to learn about their own history, just assimilation. And what was interesting about my parents is that they had an arts -- I would say it's an arts organization even though it was -- people might qualify it as a dance studio. But my dad taught martial arts and he was a Chicano that taught Eastern philosophies to Chicano kids and trying to understand how to take care of themselves, how to take care of their community, how to be aware of -- he would teach classes and we would have to practice. Like, you know, someone would come and say, you want some candy and we would have to like understand how to move away from those spaces, how to run away, what's the proper thing. And then, my mom taught us history through movement. Many of us -- I would -- I didn't know one thing about my history through a book. You know, I didn't understand those things but my mom would always tell me those aren't your forefathers, you know, your forefathers are, you know, Moctezuma or things like that. We would create dances and she would tell us these stories about it. And so I lived in that space and the community around me, we often had these conversations. The parents would come in with their own histories, oral stories. Maybe they were from Mexico and they would tell us stories from Oaxaca or things like that and we would start to then include those. So as a dance teacher, my mom started to kind of mess with these, really change these stories and create it as her own story. And from there I just kept going with it. I just said, well, if she can do that, why don't I also take it even further? And -- but still hold those principles. Everything has principles. I think like everything holds a certain foundation. And it's always like, you have to be a traditionalist and you have to stay in that space. Well, how does anything evolve? Where did folklorico come from? It evolves from something else, right? And so it's always staying true to that principle which is documenting history through the body, documenting stories through art, teaching your oral stories to be passed on. I always say this to [inaudible] that I think that the [inaudible], we never talk about what movement. Nobody ever really says, well, I understand what the movement was even though it was in every aspect of their lives they dance. And I think the secret is held in the body that we never forget. It could never be erased. It's always there. It's always in your body. And I see that through my family that those stories are constantly there. And I then -- I have Delila's daughters dance with me and now we're working together to tell now her stories. And I'm learning through her stories. And now our students are learning

through our stories together, so intergenerational. It never stops, which is quite powerful, quite interesting. I mean, every time I talk about it and articulate those words, I always am like blown away by it because I feel it.

>> I'm just seeing your light up. I'm seeing you light up as --

>> I feel it.

>> -- you talk about it.

>> Yeah.

>> It's just really incredible. And just being such a math and science person, you know, learning about history was like just reading books and just reading that chapter. But getting to see people actually tell a story through art, like that to me is more interesting and it captivates me. And I think that's pretty fantastic that you're able to share a story through your body or through movement or what have you.

>> You know, I think that I like what you said about that math and science and only learning through what we see in the letter, you know. That takes me to a thing about God but I'll come back. But, you know, when we were all chatting at lunch, we just were talking and we were saying, well, how many are there? And for me, just six came to mind because I'm feeling the environment around me. I'm not counting. I don't have a sense of like one, two. If you tell me what 17 times 25, like I -- I don't even care. But there's a sense of like, well, it has to be in the hundreds. You know why.

>> Yeah.

>> I don't know. I mean, there's something intuitive that I understand. And I think that I understand that because I've learned things through my body. And I imagine -- and I didn't learn through -- things through school. It was really tough for me to read, to stay focused. I -- but my body helped me to get through these kind of spaces that were really difficult for me and challenging.

>> What learner is that? Is that kinesthetic or --

>> Yeah. Yeah.

>> Yeah. I mean -- and I think we were talking about that too at lunch, you know, that there's different ways of learning that doesn't have to be -- I mean, yes, some people learn the structure way and they strive fantastically but other people need a different way of learning. They need to be able to have their own schedule and learn on their own or through a different way, you know, through art, you know. You can learn all different ways I feel.

>> Well science does tell us that the more you involve your senses in the learning experience, the more you retain that knowledge, right?

>> Right.

>> And for me, I mean, we were just very fortunate that we ran into you guys with my girls because that's how we learn the Mexican culture. You know, I'm kind of adopted or I stepped into it because I'm not Mexican but my kids are and so is my husband. But I couldn't teach my daughters how to be Mexicans, right? And they learned it. They have a lot of pride about their history, the heritage. Their identity is very strong because they dance all these dances. And I remember Carol [assumed spelling] used to say we're not dancers, we're performers. We're telling a story. But before you tell the story, you have to know the story. And so we would study, you know, why is it that we have the Jalisco dress? Where does that come from? What is the chiapaneca outfit? Why does it have the little crown of flowers? All of that was taught to the kids and as they wear them, they we're reminded of why is it, what's the significance? I don't know if you guys know but the chiapaneca outfit has a little crown of flowers because the story tells that a Chinese princess got lost at sea and ended up in Chiapas. And when the parents finally found her and they were coming to get her, the indigenous people of Chiapas did not have jewelry to put on her. So what did they do? They created a crown with flowers. And I mean, and with things like that, that, you know, it stayed with us because that's how you learn to appreciate and to own. Make it your own, the history, so I totally agree with you. I'm not -- well I can be a purist because I'm not Mexican but I'm not a purist at anything anyway so there goes that, right? But, yeah, no, so thank you. And I do love it that you bring in the present because that's something that we have talked about, the three of us, you know, how it is important to move forward. I mean we're given what we're given but it's not for us to keep it here, right? The growth comes from sharing it and making it grow and that's what you're doing.

>> Yeah.

>> And you have some big events coming up, right? And Dia de los Muertos, you're going to be on the main stage.

>> Right, right, right. Yeah, Dia de los Muertos at the Hollywood Forever Cemetery. We did it last year. And kind of surprising, I think the director that hired us believed in us as a group because it's mostly bands that they're looking for, not really dance movement. And I think he's skeptical about what we could do. And at the end of our performance, he just grabbed my hands and he was like, wow, I completely understood that love story. And really, it was about -- my mom had just -- my mom just passed away two years ago and all of us still dance together. I mean, there's still an 11-year-old that learned with my mom that still dances with us.

>> Wow. That is [inaudible].

>> And -- right. And we told that story of her life and what she taught us and we told it through movement. And he really said, well, I really understand that story and that love story was big and powerful. And they -- I hope we're doing it this year. We were told that we're going to be on the main stage this year. And we're thinking about telling the story of *cancion del inmigrante* which is a diverse story about the immigrant experience all around but will lead to the US and kind of what that experience feels like, what kind of dangers that come with it, what kind of separation comes with it, building growth, support, community that comes from it.

>> Yeah.

>> Wow.

>> Yeah, no, I -- and if you go see it, be ready to cry because I know I was sobbing the first time I saw it.

>> [Inaudible] tissue.

>> Yes, you do. You need to bring your tissues. You kind of spoke a little bit of why you do the things you do. But I do want you to, you know, take some time to share more about that because it's not just about movement. It's not just about your desire. Why is it that it is important for you to bring *folklorico*, *urbano*, *dancistas*, I mean all of what you are to the forefront?

>> I guess a lot of things come to mind. It was interesting. I was just reading. I think it was -- I think the book is called *More Than A Carpenter*. And thinking about, you know, is Jesus a real deity and that he was more than a carpenter. And it really talks about this idea of, if you don't have -- if you don't have -- if you have evil, there must be a moral good and that must come from God. That has to come from it, right? And it was interesting how they kind of played out that evidence. But I think that that is the -- that is this idea of really like teaching principles and guidance and standards and what evil might be portrayed as. When you're dancing, you're imitating all these different types of things. You're imitating all these different type of experiences. And I think when you're responsible and accountable to each other as a team when you're dancing, you create this really interesting relationship that is love, you know, and what is God? It's, you know, it's love, right? And it's that community that you create and that is what you -- you don't often get through any other experience. You can do things that create community but how much do you learn? It's like a [inaudible] of multi layers, you know, that you learned from dance in one moment, one project, right? It's not just I learned how to hold hands with you or I learned how to balance with you. I learned how to be responsible and accountable by coming to practice. Or I'm upset because you don't come to practice and I get what that is if you don't come to practice, right? So you learn all these different things about life. You know, I teach at Pepperdine and I teach musical theater there. And I -- it doesn't -- it often is just the tool to really the same thing about -- they often do journal entries and they're like, wow, I'm learning about life through dance. I'm learning about accountability, responsibility. I'm learning about this weird thing of

balance or understanding health, you know, there's just so many layers that I see that they get from it and perspective, right? When you're dancing, you're kind of emulating someone's perspective. And you're like, oh, that's a window. That's only their window, not my window or her window. It's just that person's frame that I'm looking through. So it's really multi-layered and I think that's why I do it because I think that it permeates through the community and we constantly learn about what are my morals and principles through that.

>> Yeah. You're going into morals and purpose. We're going to say something? No. I was thinking, you know, as you were talking about God, faith and religion and how different they are. You know, religion sometimes constrains you, restrains you, boxes you, puts limits on you. But that's not what faith is. You know, faith is this freedom, this openness, this deep breath that we can take in life and learn and -- it is, it is. And, you know, you can apply theology to just about anything. And as I hear you explaining dance, that's what I'm thinking, I'm thinking theology.

>> Yeah. It was really interesting how you were able to make that go full circle. I think I had chills. I was like, oh, wow, that was really incredible how you brought that all together.

>> I mean -- go ahead.

>> No, yeah. I was just going to say the way that you were explaining it in terms of leadership and all of the balance, it reminded me of being at camp or anytime I work in teams. And it's so interesting because as people -- I mean, we're social beings. We -- our sense of self is created from how we feel others perceive us and how we perceive others. And it's just so interdependent and it's beautiful, poetic to hear you talk about dance in that way. And yeah, like that's your -- you know, in that community, it's beautiful.

>> Yeah. Absolutely.

[Inaudible Speaker]

>> Yeah. And you girls have to see her performances.

>> No, I can't wait. Yeah. I'm looking forward to a live performance, actually. Got to make sure I go see that.

>> Definitely.

>> I actually --

>> July 30th.

>> July [inaudible].

>> July 30th. I actually had a question because I mean I'm not part of folklorico or -- you know, I've seen it. I have family members that are part of it. But if somebody now wanted to get into it, is it just you just go sign up at your local folklorico department? Like how does one --

>> Yeah.

>> -- would get into it? Yeah.

>> What's interesting is, I think in -- especially here in Southern California where a lot of communities have groups. You know, we're not funded like a lot of these other groups that are funded. But as a community member, there are groups that are supported. And most of them have different levels and different age groups because that's your community has different age groups and you just go and they have a signup and most people know how to teach you, right? It's really -- folklorico can be simple. Like your, you know, your simple line dancing or something to really developing different rhythms with the zapateado and different kind of polyrhythmic movements within your body. So there are really different levels of it. But yeah, I mean, even dance Azteca, you know, there's that, that's really just about following, you know, and most parks have that.

>> Great.

>> Yeah.

>> That's for sure.

>> Especially in Latino communities. Yeah.

>> You know, and I've started to see a little bit more than Mexican folklore now coming out, right? There was a competition where you guys went with the west Columbian.

>> I mean, Peruvian.

>> Peruvian?

>> Columbian, I mean -- and that's another importance when you're a teacher like I teach in the LAUSD. And being -- teaching Mexican folklorico could have a stigma, you know, there's a lot of Central Americans there and you know, the -- kind of this hegemony of Mexico kind of creates this stigma of not wanting to do it. And a lot of times, that's when I have to pull out the principles of what it is and say, well, why don't we create it together? This is the principle of La Bamba, right? And this is why they did these dances and these are some of the steps. What would you do with it? And they're like, oh, I would add -- this looks like the Fortnite step, you know, and we'll just start doing that stuff. And so that's when you start threading their lifestyle or their environment into the work or oh, we do the same thing in El Salvador. We do like

Sombrero Azul, de Azul. And we do the same movement. Oh, great. Let's do that, right? So it's about how we can be inclusive constantly. I mean, that word is so -- it's coming up. But I think it's always been important to think about inclusivity. And when you're teaching something that's like a culture, I still think inclusivity is a powerful way to still teach that lesson or still teach that culture.

>> It makes me think of learning or appreciating culture not as a squashing element, you know. I'm an immigrant and coming into America, the expectation is that you become American, right? But it's not about becoming. It's about being part of which is very different because I don't have to lose part of me to be part of.

>> I think that's the principle of I created this idea of Chicano folklorico because that's where Chicanos comes -- you know, that's the -- what would I say? The departure is this idea of not assimilating but really also seeing who you are and representing who you are but still including everyone else into it, including your environment into it. And that's where I think that departure of why I kind of named this work Chicano folklorico is from that, is to know who you are. Remember those stories but also include where you're going, include where you are now, the present, right? So it's about the past, the present, and where can we go with the future. If we all dance together, maybe we'll understand something about what the next step is. We'll be like, oh, we just embodied a research, you know. Now we know where to go next. And that's what it's also about?

>> Well, we have come a long way. When I was at Cal State, LA, my husband was in MEChA. He was actually the president on MEChA. And one of the things that was a barrier for me was that I couldn't be a member of MEChA because you had to be Chicano for that, Mexican American or Mexican heritage and I have none of that. We ended up -- I did end up being with a group and they did accept me eventually. But we ended up separating. Surprise, surprise in creating our own club. That was more Latin American fusion. Yeah. Yeah. Because it is. I mean, you can either become so strong that you exclude others or you can become so welcoming that the fear is that you're going to lose the essence but you don't have to.

>> Yeah.

>> That's what I hear you're saying. You don't have to lose your essence.

>> Yeah.

>> Or there's a space for everyone. That's also the way I like. If one thing is not working out for you, try something else that may be along the same lines and see where it takes you.

>> Right. Right. Yeah. The adaptability.

>> Adaptability. Yeah.

>> Yeah.

>> Dance and -- dance teaches you that lesson too because things may fall off.

>> I was going to say --

>> Or may not catch you.

>> -- you guys just have to keep going, right?

>> You might be thinking about, you know, your date at night and you forget your whole [inaudible].

>> Has that happened? Has that happened?

>> I have -- I have no ring but --

>> Yeah. Oh, yeah.

>> -- but these kind of improv thing because I just lose myself in the moment and I -- you know, everyone's like, what is she doing, right?

>> They're just [inaudible] the music.

>> I wasn't part of it. OK.

>> That's not what we rehearsed.

>> But you can't go stop.

>> Time out.

>> Start over. That's impossible.

>> Yeah, yeah, yeah.

>> You know, and everyone has to just --

>> [Inaudible] keep going.

>> -- keep going.

>> Go with the flow.

>> And you learn from that. You're like, wow, what did you just do? That was amazing. Like, I really like that. Can we, you know, try to do that again? You know, even though it

might not come up the same but there's something learned from it. Yeah, definitely. I mean there's nothing -- I love traditionalists because we will never keep those lessons as well. Like, I think that's powerful hold of history, you know, that saying, you know, if we don't know our history, we're --

>> Yeah.

>> Just [inaudible].

>> We're going to repeat it, right?

>> Yeah.

>> Or we're going to repeat it.

>> So we don't understand ourselves.

>> We talk -- yeah. I mean, we see that happening like -- I mean, in Texas, with this critical race theory that they're not even -- it's -- what is it? CRT? They don't even say it anymore. It's an acronym, right? And it's like, well, it's not slavery, it's unpaid work, right? So people -- often people say well, that's better but what if that happens again now? Because we never -- we don't -- we didn't remember that history, right? But what's interesting is that we keep -- I've heard this woman talking. She says, wow. Like -- I forgot where she was from. But she was a teacher. And she said, wow, we should really think about what Black women are saying because they have this history in their bodies and they've been learning these histories from their families. And we're learning this opposite history that's like kind of fake. And it's just in these books but it doesn't -- you know, it's in these history books but it's someone wrote that, right? But it's like, well, I'm learning these histories through my --

>> But it's not like your history --

>> -- experience.

>> -- it's not that person's history. Yeah.

>> Yeah.

>> That kind of history -- I mean, crazy how that can happen. I have a friend who's Jamaican and she has -- she has said that she has this deep fear or phobia of lizards and that that's just been something that's been passed down. So it's crazy how that could happen --

>> Wow.

>> -- like you pass on --

>> Yeah.

>> This memory.

>> Yeah.

>> There is a theory about generational trauma. You know, you pass on your trauma to your kids. If -- you're -- whether you're aware or not, you pass it.

>> You pass it in the book.

>> Yes.

>> It's like that, we're here to break that.

>> You know the seven generations, right? And that's why we keep -- you know, you understand that. Maybe you're that generation but I want to keep breaking -- you know, I'm working to break the next one because it only lasts so long. So I want to work to break it. The more I understand it, the more I can break it, right?

>> But you have to be aware first.

>> Right.

>> Right.

>> And not painted in this beautiful color and pretend like things are --

>> When are we aware of things? It's when we actually experience it or we actually experience the opposite. Like, wow, suddenly, you know, it comes to you or you smell something. You have to be there to experience it. And that's something that I hope to keep following in my research is about that. It's about like, what -- you know, we've -- as Latinos are indigenous, you know, and having this colonial movement where we -- you lose the language, you lose, like your body and you become something else. What about if we started to learn more about our body and started to think about that psychic memory, you know, why are these lizards, you know, a phobia in my family or -- and we learned it through movement like really knowing our bodies. Being able to negotiate spaces because we know our bodies, we know who we are, right? If we don't know that we're shy to negotiate spaces, we let people control us. We don't say. We don't speak up, you know. I've had a lot of teachers tell me -- or when I'm teaching classes, they're like, oh, your kids talk too much or they're -- you know, they're speaking up too much. And it's like, I think that's powerful. I don't want to shut them up. I mean, if it's distracting that's understandable, right?

>> Yeah. [Inaudible] a certain line.

>> Right. Right. But if we're speaking up and we're talking and they're giving their -- maybe they're moving and they're like, whoa, this makes me think of that and it does interrupt the space. I think we need to listen because there's a feeling that they're having at that moment that we have to acknowledge, right?

>> And that brings me to one of our other questions about power. So for you in what I'm hearing right now, something that really separates yourself from others in teaching dance is you're a great listener and you allow -- and it's like a connection. It's a two-way thing. So as much as you're teaching, you're also empowering and letting them bring a piece of their own. And I think there's something powerful in that as well because not only they can feel more comfortable in being themselves and bringing that to the table. I mean, what do you feel your power is as a teacher? I mean, they're -- you're so passionate. Why do you think, you know, you've been so successful and have built so much community around you for so long? I mean, what is it about Raven?

>> I don't often think that way, I guess. I don't think of myself as power. I think that the only way that I have power is first God allows me to be that strong and gives me the people around me. Like, right here, I feel so comfortable because there are four of us. There are four of us giving this powerful energy through our bodies that feeds my passion. And I think that that may be passion, that I never thought about power. I don't think about manipulating or influencing in that way. I like to be influenced. And I think that's what it is, is like --

>> I think that's a powerful --

>> Yeah.

>> -- message that you like to be influenced --

>> Yeah.

>> -- that you're actually --

>> For sure. Like you said, like -- that you're listening to other people and that's how you're able to be better and learn and just -- you're growing people that way because you're just letting -- you're just giving a place for people just to be themselves.

>> And that's great leadership because there's other leaders that want things one specific way, but you, in order to lead sometime -- you have to be able to follow as well.

>> Yeah.

>> Sometimes, I learned that it's wrong.

>> Yeah.

>> You know, even though I might think it's not the right way or it seems negative, you know, sometimes you have to allow that and they learn themselves, whoa, I realized that that probably wasn't the best decision or that might not be the way I want to go or even I learned that.

>> Yeah.

>> It feels wrong but I don't know why. Let's try it --

>> Yeah.

>> -- if you want to, you know.

>> Yeah. And I think that that's a good thought to keep and to keep chewing on and mustering and figuring out how do we use our power, right? It always happens. We have this great conversation and then we run out of time. And we think, oh, there's so much more that we want to talk about, right? But we do have to wrap it up. And, well, thank you for listening to us and being part of this show. Thank you for being here with us.

>> Thank you.

>> What's happening on June 30th?

>> July 30th.

>> Oh, July 30th.

>> Yeah, we have a show in El Monte and it's -- we're actually being featured with Paso de Oro and they're featuring our work Uvea [assumed spelling] and El Paquito Negro [assumed spelling].

>> That is awesome.

>> That's great.

>> Yeah.

>> OK. So look out for Raven.

>> Yeah. But before we go, do you have a quote to share with us?

>> Yes.

>> OK. Let's see it.

>> Because we always like to share your quotes, end the show with that.

>> God is love. If you live in love, you live in God and God is in Him. By John the Apostle.

>> Thank you.

>> Awesome.

>> Thank you.

>> Awesome. Another great show, ladies.

>> Yes.

>> Thank you, Raven, so much for everything.

>> Thank you. Thank you for having me.

>> Thank you.

>> And we'll see you again soon when we have our next show. Thank you.

END – 00:40:13