



Episode 5: Criselda Yabes

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PADMA: Hi, Chris, thank you for being here today. How are you?

CRIS: I'm good.

PADMA: We're happy that you could share with us your piece, which was published in Agam: Filipino Narratives on Uncertainty and Climate Change. I want to ask you first, could you describe for listeners the image that you received?

CRIS: It reminded me of that farmer walking on that dark road, towards the full moon, just maybe a week, 10 days after the typhoon struck, and his back was to us. So this photograph has his face before us. So I figured, could this be the face of that farmer? It was just an idea that occurred to me.

PADMA: So you were in Guiuan...

CRIS: I was in Guiuan. I was in a police patrol car. It was the only car that could go around the town because as you know, everything was really down, you know, the whole place was devastated. And it was the only car that could go around. So I joined them. And it was very late at night. And nobody could walk out or go anywhere. They were mostly stranded, or they grouped themselves in small batches in front of the police station. But when I saw that the police were moving out. I said, I'd like to go and join them just to see what it's like out there. Yeah, so I saw that man. Just that one man.

PADMA: And that's an image that struck you...

CRIS: Yes. And it still has stuck me, you know, it's still there. I still see it, I still remember it. And so when I saw this photograph, it's like, you know, of course, it's not the farmer, but it could be the face of a farmer. And it's the face of every farmer in this country, right? Weather-beaten, you know, dark, burnt by the sun. So it's a face that we see everywhere in our country.

PADMA: And you wrote that in *Seeing* as well about this man walking. Everywhere he goes, he's us.

CRIS: Yes, he's us. Right? Literally everywhere you go in this country, you will always see a man like him. And it's our story. It's also history. It's our history. I mean, it tells you what the farmers have become, what majority of our people have become.

PADM: And how did that lead to your writing, *Seeing*?

CRIS: Well, symbolically, I thought that these were the people that we would always describe as resilient. Right? We always had that term. I mean, for decades, it's always been, you know, the Filipinos are resilient, we have these disasters happening, not just manmade, but also political and other sorts of disaster. And it's always our resilience that gets us through. And I thought, you know, it's about time that we should stop describing ourselves as that.

PADMA: Why?

CRIS: Why? Because we can't just be always surviving from one disaster to another. I think we should get a grip on ourselves. And create our own destiny, you know, and change what we have, I mean, just because we happen to be, you know, in the ring of fire, and we get all these disasters, it doesn't mean that we should just keep rolling with it. We can do something about it. Right? Yeah, you know, small things. Like, if you live on the coast, you know, you build mangroves, so you strengthen the mangroves, or you protect them. There are many ways of doing it, right, we have beautiful mountains, we can't just keep chopping it down. And poverty is not an excuse for that we can say, well, that's the only way they can earn a living. No, there are other ways of earning a living, right, you can make the forest abundant and show the people how to plant different crops and use that, you know, to build a better country.

PADMA: And I think that's a struggle that gets played out every day, on so many different levels, not just on the ground, but also in policy

CRIS: Yes, yes. Exactly

PADMA: Because at the moment, we're still working to get the government to be supportive of initiatives like that, to have policy that actually leans towards a better, kinder future... We're still very much in this extraction paradigm. And it's practiced everywhere, almost everywhere you look. But going back to *Seeing*, I like how you refer to resilience and rehabilitation as awful words, or words we are stuck with. And I was wondering, is that the novelist in you, or the journalist in you? And is there even a divide between the two?

CRIS: No, I think it's the same for me, I think I go from one to another. Of course, when I went to Guiuan I went there as a journalist, but I also knew there were things that I could not put into a news article, for example, or a news feature. And, you know, in the situation, you think about what's become of your country. And that's something that you could put in literature, right. You can assess that you can see the people, you're connected with your own country, and you can write about the lives of the ordinary people, you know, their daily lives. It doesn't have to be so caricature-ish. It doesn't have to be so stereotypical. I think just describing what it's like to live in our country should already show, you know what we can make of it. Right. So I mean, I think it's just that, you know, and there's also a part of me, of course, that loves nature. So it's not like I would go in one place and say, you know, okay, I'm a journalist, I'm going to cover this, how many people died? And that's it. Right? It's done. It's not that there's also part of me that loves nature. And you can see this happening around you, you can see the destruction happening around you. It's too much. I like, for example, I happen to think that our seas, the corals that we have underwater is like our museum. You know, I think it's something I mean, when you travel to other countries, you always see what they have in their museums, we don't have that.

We have very limited things to show about our history and our heritage and our patrimony because we destroy them. Right. And I thought maybe...

PADMA: Replacing with the new and modernizing, quote unquote.

CRIS: Yeah, right. That's what we do. We think that, you know, oh, it's old? Let's destroy it, let's build something new. And that something new, it's not necessarily nice. Or us, right? And I see that everywhere. I see that in what we do to our seas for example, we have such beautiful corals and I would say, you know, this is like being in a museum, but we destroy them.

PADMA: I love that perspective.

CRIS: Yeah. And even like places, like for instance, Marawi, you know. When we had the war, when we had the siege, the battle there, and the whole place turned into rubble. But actually, the old Marawi was beautiful, but even before the battle, people had already destroyed it. You know, its soul. Its old soul, and even with the kind of architecture that they have that they put in place. So little things like that. It's almost like losing ourselves, you know, destroying who we are, our identity.

PADMA: With our own hands.

CRIS: And with our own hands.

PADMA: That's the difficult part to reckon with.

CRIS: Yes. And I don't know why it became like that. I really don't.. I'm still grappling with that question. You know, I go everywhere. And I see that happening. And it still doesn't make sense to me.

PADMA: You mentioned Marawi.... So I want to turn now to your work in Mindanao, because you've written a lot about Mindanao, the war, the military presence there. And also, the dream of peace. And climate change will surely have an impact on all the things you've seen and studied over time. So based on your work, what do you anticipate happening?

CRIS: I don't want to be pessimistic because I remember having written a book a few years ago, and it was called Peace Warriors, and I went around Mindanao, and I was still, I still had this tone of, there is still hope, you know. But now, I don't know if I can believe that Mindanao was the land of promise-- it had everything, the best of our natural resources, the best of our people, because it was so diverse. It wasn't just the Muslims living there, but also non Muslim ethnic groups. And it's just gorgeous. I mean, I, you know, even just going to Sulu, you wouldn't even want to go to the other beaches in the Visayas right, if once you've seen the beaches of Mindanao, but because of too much politics and decades of conflict. And if it doesn't stop, right, if it carries on, I think we might just end up seeing Mindanao as a wasteland. And even when it comes to politics and the policy of our people, the local governments. And the same thing with the military, what happened in Marawi, it was the same thing that happened in Zamboanga. So we can't just have the military, you know, destroy one city after another. It just shouldn't be. That's just totally a nightmare. It will become a nightmare if that happens to Mindanao. But at the same time, you also see parts of it growing. So you see, it's like we're always living in two worlds. Diba, there's one that's, that's going away. There's one that's being destroyed. But there's also one aspect

that's being rebuilt. You see it in different parts of the island? So sometimes you don't know where to stand or you don't know where it's going. We don't have, I think what it is, is that we don't have a point of reference anymore. So we just go by what's happening. You know, whoever is there, whoever is running the LGU, that's the only way you can see what might happen to that certain place. For example, in Marawi it could have easily been rebuilt, right? There was martial law. So you have all the powers to put people together, all resources together, to rebuild the place again. Or use another land, another place to build a new place again. But none of that happened. So why?

PADMA: When you say that, it's like, we don't have a point of reference. It's like not having your North Star. Or not knowing how to orient yourself. And it's interesting that you talk about how we're almost in two worlds at the same time, one is being destroyed and one is being regenerated. We could dive into that, the whole mythology of creation myths and how destruction and creation always come together. But as a writer, and now we're trying to comprehend climate change, how do you begin to approach that line between the world that's being destroyed and the world that's being recreated? Or maybe even between dystopia and utopia? I'm not sure. What do you think?

CRIS: Well, first, I don't know how we can make people understand what's going on. That I don't know. Because I think people will say one thing, the leaders will say one thing and do another thing. So for example, what happened in Tacloban, and in Leyte, you have a mayor that wanted to build a new township, so that people would be safe from another typhoon, right? Which is, on paper, a good idea, right? You build a new place for them, but it doesn't have what it takes for it to become a new town. So people, some of them, they end up going back to the same place where they'd lost their loved ones because of a typhoon. Basically going back to the scene of the crime, so to speak. So you have that. I mean, this is like a giant thing for people, right?

PADMA: Yes.

CRIS: So how would they know what to do? How would they understand it?

PADMA: It's almost like a second disaster.

CRIS: Yeah. So they can't understand it. And how can they make things better for them? How would they understand it? And I saw the contradiction too, for example, in Tacloban. And, you know, when I went back a year, two years later, it was as if there was no time for that. It's as if this typhoon never happened. Because it was nice again. It was pleasant. There were new hotels, new cafes. I mean, it was like a new scene all together?

PADMA: Yes, I was there a couple of years ago, and...

CRIS: And it's like that, right?

PADMA: Yeah and it was like, it struck me how, if you had no idea that Haiyan happened, you wouldn't have seen it in this landscape at all.

CRIS: Exactly. And yet, because there's like a mini boom of sorts, you also have people destroying a small hill to turn it into a small mall, you know, getting rid of this lake or reclaiming a certain portion of a lake, because they're going to open a warehouse. So if people see that, then they'll never know what to do. They never

understand the impact of what's going to happen in the future again. It's as if, okay, the typhoon happened, many people died. And that's it. We'll just move on in the same way that we know how, right, but we will never be able to build things the way we should be building things and say, you know, this is how we want it. Right. To preserve us, to preserve our nation, to preserve us as a people. So we don't have that. And I think it's mainly because the leaders are showing us two different things at the same time. And if you have that, that's almost, you know, it's almost criminal, right? There's just too much, you know, the contradiction is too great. And people can't deal with that. If you're dealing with people who are mostly below poverty level who didn't get enough education, how can they deal with that? When every day they just have to make a living?

PADMA: Yeah.

CRIS: You know, they can't reflect and that's the reason why in the provinces, nobody wants silence, right? First thing in the morning, you turn on the karaoke, okay? Because you don't want to have to think. Silence will make you think of your life, what you have to do in your future. I noticed that about us. We don't like solitude. We don't like the peace, quote, unquote.

PADMA: I never saw it that way

CRIS: In this new book that I wrote, I stayed in a coastal village. And I noticed that to me, it's one of the most beautiful places to live in. And you're there because you enjoy the peace and the quiet. But every day, you always have to turn on the radio, full blast, right? So to them even the idea that they're disrespecting others doesn't occur to them. It's like we have to do this because we can't think of our future. We can't think of our fate today. We just have to make a living. We have to go out there, fish, get some fish to put on the table, get some food to put on the table. And that's it. We have to live day by day, and we can't think. I think to think would be too detrimental for them. It would be too painful, I think. I don't know.

PADMA: In your new novel, you pointed out to me earlier that *Seeing*, which you wrote for Agam, already contains the title already: *Broken Islands*. What is the novel about?

CRIS: Actually two different things. It has two characters. So one is a girl from a coastal town in Cebu, and the other is a survivor from Guiuan, from Samar. And I chose Guiuan instead of Tacloban because that's where I spent most of my time after the typhoon. So I put the characters together in this town, you know, in the aftermath of Haiyan. And well, they had some kind of a symbiotic relationship that centered on one man who is the uncle of the girl living in Cebu. And who is the *amo*, the master of the survivor, the little girl from Guiuan from Samar.

PADMA: So it happens in the aftermath.

CRIS: Two years after. It's not centered on the typhoon. But the typhoon is there. The typhoon is there as a memory.

PADMA: Would you say that there was a trajectory between *Seeing* and *Broken Islands*?

CRIS: When I first started writing a novel, I was just concentrated on Cebu. I just wanted to do that. But when I came back, Haiyan happened just after I came back. So of course, I was there, again, as a journalist, and I

said, you know, if I'm writing a book about the Visayas I cannot not include the typhoon, right? So I had to rewrite the whole thing, maybe 80% of my first idea.

PADMA: So the storm hit your novel as well.

CRIS: Yes. And initially, I just really wanted it to be as far away as possible. And then a friend looked at it, and he says, you know, you're also a journalist, why don't you say what really happened? And it's true, because actually the character of the girl who was from Samar, I chose her, because when I was sitting in front of the police station in Guiuan, there was a small group of girls just talking, and they were talking about simple things, you know, and they were flirting with the other boys. And they were talking about what to wear and where to have a bath. And, you know, they were listening to music, and I thought "This is odd," right? 10 days after a major typhoon, and they're being *malandi*, you know?

PADMA: Life goes on.

CRIS: Yeah exactly so I used that.

PADMA: I saw that, I read that part.

CRIS: So I said, I cannot, you know, I have to zero in on this. This is important to me, because this is what struck me about the typhoon. It's that conversation I heard.

PADMA: That moment.

CRIS: Yes.

PADMA: So I like how you indicate that people also say that "Well, you're a journalist too, besides a novelist." So I want to turn back to that and ask you what your observations are on the coverage, the journalistic coverage on climate change.

CRIS: I remember 20 years ago, the first environmental story I did was going to a mountain in Isabella, it was about the logging. It was about illegal logging. And it was a fascinating story, then, because I discovered for the first time that 90% or 80% of our virgin forests are gone! And this was in the 19, maybe even late 80s. So that was shocking for me. I think that was the time when DENR decided to stop a majority of the concessions. But you see, over the years, politics played a part. So it wasn't sustained all throughout. I mean, you had one secretary, a DENR Secretary saying, you know, okay, we have to ban logging now, just so that the forest will recover. But then with the succeeding secretaries, you were lost already in what kind of policies they have in store. And you didn't really have an idea of what the future will be. So I think in some ways journalism got stuck in that kind of thing too, you know you're following this policy, and then another change in policy, and then the next administration is different, and then the next, and the next. So where were they going? And it's also very rare in our country- and this isn't just in the field of environment, environmental reporting, but in other fields as well- is that it's very rare that you see a whole perspective of the entire thing. So most of the time, you get bits and pieces nalang, right? You get a little bit of this is what's happening here. This is what's happening to the fishermen. This is what's happening to the seas, you know?

PADMA: Does that reflect a change in the way journalism is done? Or is it something else?

CRIS: You know, as a journalist, sometimes I think, mainly the fault lies on the editors. I think that maybe they should have- I'm not saying all, right, but you know, when you're following a story, somehow you stick to it, even if it's not news breaking anymore. For example, with the disaster, the typhoon. So it was a breaking story for like, 10 days, maybe a week, two weeks. But after that, as a journalist, and you're covering the environment, you should also try to find out what's happening elsewhere. You know, what the weather people are doing, the policy people are doing, or maybe just even going back to the same place. And what people do, right after a disaster, it's not just the politics of it, but it's how we have shaped our country.

PADMA: Right. That's so important. That perspective is so important, because one of the things we're seeing in the discussion on climate change is that people tend to focus on the drama. So the dramatic events, like you said, the disaster and the immediate aftermath. And then for the long haul, there's no one really following that story. And there's other things, which could be potentially more disastrous for us than the big storms. There are other things that climate change is doing already, like the bleaching of the coral reefs, rising sea levels. And even the change in how the winds are moving across the planet have an impact, but we're not paying attention to that there are no stories about that, because they're not as dramatic as thousands of people--

CRIS: Dying right?

PADMA: Yes.

CRIS: Yeah, so I think, but I don't know, I've traveled enough around our country, and sometimes the first question that comes into my mind is, why do we destroy? You know? Why do we destroy what's good for us? And where does that come from? Is it ignorance is it hatred of ourselves, you know, without being aware that we hate ourselves. Diba? But then you also see, you know, little golden pieces of hope, like one woman that I remember going up to Bantayan island, and there was this one woman, I think she was like a counselor of the LGU and suddenly she knew all the species of mangroves, and which kinds should be planted where. Like can you do this in your backyard? Can you do this by the shore? Can you do this by, you know, the coast and all that? And she knew that so, you know, there's always someone rising. To say we have to do something.

PADMA: And we need to tell their stories too.

CRIS: Yes, exactly. So nobody does that. Following up a story, or even just to write a story of a simple person, doing the simplest things. It always has to be bigger, but you can do that naman eh. In journalism, you can do that; you use a story of a person to show the bigger picture. Yeah, it doesn't always have to be big. Big, big, big, big. And then small.

PADMA: And numbers numbers numbers which is what you said earlier

CRIS: And numbers, yeah. Diba, So people, like when we were talking about it, it's like, when you see numbers and data-- a whole lot of data about what's going on, it becomes cerebral, so you can't really feel what this means. But if you talk about this woman, why did you become interested in the different species of mangroves? And she's not a scientist. You know, she's one of the counselors and for her, it was a battle to fight against the other counselors or even the mayor. I think I can't remember the story now, to convince them to really plant these mangroves.

PADMA: It's a really great story that we're not hearing.

CRIS: Something like that we're not hearing it, exactly. And she's in, you know, one tiny village in the very northern part of Cebu. But that's it, we should be aware of what we have in our country. Just because we're an archipelago, it doesn't mean we can't go from one island to another. We can't let the water divide us.

PADMA: It's supposed to be--

CRIS: It's supposed to bind us.

PADMA: --connecting us. It's our highway.

CRIS: Yes. So if you hear a little stories like that, and you say, "Oo nga noh?"

PADMA: So we can switch this around. And we've been saying what journalists are not doing. So all these things you're saying are things that journalists can do?

CRIS: They can do it. They really can. There's always a way. You know, I mean, if only I had a team, a newspaper, you know, and I would get a team of reporters to do things, but then I could easily say, you know, there's a story here, and there's a story there. But see, as it happens, I go to these places, because I wanted to go hiking, and bird watching. And then you run into stories like this, that you can't really write, I mean, you can talk about it a little bit on Facebook and with your friends. But that's, that's just a drop, it's different. I mean, writing a story actually means going there and talking to people. And if somebody said this, you have to find out if that's really true. So it's like taking a week of your time.

PADMA: In practical terms, is there support for that kind of journalistic work?

CRIS: Actually, not much. I think even the local papers don't have that much. Well, first, I don't know, because I don't know how the local newspapers are running their day to day stuff. But actually, they can do it if they really want to, they really can, they can find a way. I mean, I've seen other newspapers in other countries, you know, Malaysia, and Singapore, and Indonesia, and they can do something like that. And for example, now, we don't even have magazines. We don't have news magazines. And these are the platforms, but when I'm thinking "platforms," what it is is social media. But this is like one way for you to be able to write a longer story, because the disadvantage of writing daily news is that you're limited to 500-600 words.

PADMA: Or characters even sometimes.

CRIS Yeah. Whereas if you have a news magazine, you can do a long form. And we don't have that we don't have that outlet. We don't have that. And people don't want to read longer pieces. But actually, if you make the story interesting--

PADMA: They will.

CRIS: People will read it, diba? Pero kung panay statistics parate, wala na, parang "Ah! This is too much!" But you know, if you talk about it, if you just describe a place in this little village, coastal village in Bantayan and this woman, it could be interesting. It even has a history. Bantayan has a history.

PADMA: So let's hope that this can happen soon.

CRIS: There has to be- I think they have to be a lot more enterprising now. The journalist, you know. Just because there's a main story or political story, it's not always this story. Somebody can do that. There are always other reporters who can do that. But if you can go out and do other things, that will be really great.

PADMA: I like what you said, that it doesn't have to be breaking news all the time. Because sometimes all those pieces that you look at over a long trajectory can tell a really big story, when you put it all together.

CRIS: And you never know, you might stumble into a story that's really big. Right? That's just sitting there. But nobody's doing anything about it. Remember, this woman, this journalist who went to Africa, and found out that there was this famine? Diba, you know, things like that. I mean, just in Tacloban now, you can do a story on how all these business establishments are rising and why? Are they getting permits, just like that left and right? Is doing a reclamation project, the right thing? Did they get a permit from DENR, from the LGU? Little things like that.

PADMA: There's so much to look into. What about for novelists? Would there be a similar role? Would it be different for writers of fiction than it is for journalists?

CRIS: You know, the novel when I first finished it, they had to get a reader. That's the rule, when you send it to a press, or a university press. Their rule was that they would have to show it to a reader, right? And actually, the first reader who read my stuff, he dissed it, he really hated it.. And he was talking about how it was politically incorrect, because the voice of the rich girl was different from the voice of the poor girl. And why didn't I turn it into a big thing? Because the typhoon was a very political story. But the thing there is, in literature, there's no such thing as being politically incorrect. That's why it's literature. Right? It's how you tell this story. It's how you tell a beautiful story, or whatever story there is.

PADMA: And it's a space for breaking boundaries, which political correctness sets up.

CRIS: Yeah, and the second thing, too, was that, you know, the typhoon. And I said, if I write about the typhoon, it's going to be the same story that others have read before, right? And me as a journalist, why will I keep writing what I've always been writing? Kaya nga I'm writing literature diba, because I want to write something that I couldn't write in a news story. How it feels like to see the sun rising and setting, the sounds of the fishermen in the sea. You know, it's just the way they clack their oars against the hull of the boats, things like that. I want to be able to write about these things. The sound of the birds first thing in the morning. Why some kids killed the birds...

PADMA: The taste of puto, if it's made of with purple rice

CRIS: Yes exactly.

PADMA: That's in your novel too.

CRIS: Or, you know, just getting a papaya and eating it right there. And then. So what if it's political right away, why does it have to be apolitical? In fact, in the end, it is political already. You know, the fact that you're describing your country, that is political. It doesn't have to be, you know, here's the mayor, who symbolizes the good! And another mayor, or another person who symbolizes the bad!

PADMA: That's not interesting anymore.

CRIS: Yeah, we're in a gray area, we're always swimming somewhere. We're trying to find our way out, or through this maze. Both politically, environmentally, everything. So that was the readers' first reaction. And I couldn't sleep, when I got that and when I saw it. And so I had to show it to a friend. Now it was a matter of shaping the novel. But I still stuck to the idea that I want to be able to write the little things that people do. How do people look like when they leave church? You know, on a Sunday? How are they dressed? You know, how does the light come through from the stained glass, which was ruined by that typhoon? You know, I want to do that.

PADMA: I want to ask you for some words for young journalists that might be listening to this. And wrapping up everything you said about what journalists aren't doing and what they could be doing. Can you say something for young journalists that might want to pursue the story of climate change or the environment?

CRIS: I was just thinking, not just in terms of journalism, but also in literature, is that you have to be connected to something. For you to follow a story and-- see as a journalist, you already have to have that instinct, right? If you don't have that, sorry to say this, but there's no point being a journalist.

PADMA: Is it something that can be honed?

CRIS: Yeah, over time. And that's usually because of an editor guiding you, at least that's my experience. When I started as a journalist, there was this one editor who was hard on me. But I followed him. And then little by little, I learned to see what he was teaching me. And that's how I learned to follow stories. And I think that's what we should do. It's not just you know, oh, today I have to write this story. And I'm done. Bahala na tomorrow, the next day. And it's not like that, you know, there's more to be done. I mean, you should know what to follow. It's not just an assignment on a daily basis. It's not just so you can get a byline for today. Because really, at the end of the day, you know, you're only as good as your last story. So if you're just going to concentrate on one story and say, Okay, I got this story. And, you know, I've got my byline, you end, you're over. That's the end of the line for you. Because there are more stories, and you should look for them, or let them come to you. You know, and it only comes to you when you're open to things when you're connected to what's happening around you.

PADMA: So, about research, because as a novelist, and also as a journalist, research is such an integral part of the work process. How do you go about it?

CRIS: Well, basically, my advantage as a journalist is that you do a lot of research. But I've also learned that when I'm looking for a story, I don't keep googling. Okay, so you, I mean, if you spend too much time you get obsessed with that, looking at other people's stories, and it will influence you. And so when you go to one place, you'd be looking for a story that others already have. But what if you leave a huge space of not googling and leaving things open to adventure and the unknown and other possibilities that will guide you to another story or a better story, or even a big story? I mean, Google is wonderful. If you go to places to find out where you are, you know how to go from one place to another or to just get a definition of one word. But really, when it comes to looking for stories, Google is not the place. You have to find it on your own.

PADMA: Thank you. That's so interesting, because for many people, Google is a work tool. And that's the first place people will look.

CRIS: I think, as a journalist, or even as a writer, you should be proud that you have a primary source, that you're not just repeating what other people have. It's for journalists, it's great to get a scoop. We call that the scoop, right when you have something that others don't have. But how do you get the scoop? Do you get the scoop by googling? No you don't, right? You look for that story. You look for your own scoop. That will be googled later on, because people will realize you have something that the others don't. But Google is not the guide.

PADMA: And not the place to start.

CRIS: Not the place to start. Unless you just want to know the geography of the place you're going to which is what I use for geography. But other than that, I don't Google at all.

PADMA: Thank you.

CRIS: Yeah, you're welcome.

PADMA: Thank you for sharing your stories and insights with us, Cris.

CRIS: Thanks, Padma.