

[Book Journeys](#) Author Interview - June 14, 2013

Dr. Angela Lauria with Aimee Elizabeth, business coach and author of *Poverty Sucks! How to Become a Self-Made Millionaire*.

“Think of where you want your book to end and then work your way backwards with your outline, and then suddenly, it’ll be that much easier.” ~Aimee Elizabeth

Angela:

Well, hello everybody and welcome to Book Journeys Radio. As you know, every week on Book Journeys, we talk to an author about their experience of transforming; of the first time they held their first book in their hand, and today is no exception, we are talking with Aimee Elizabeth, the author of the bestselling book, *Poverty Sucks: How to Become a Self-Made Millionaire*. Aimee’s book has actually been in the bestseller list for over a year-and-a-half, uhm, number one on both paperback and Kindle versions on the same day, within three months of publication. Uhm, she has had an amazing, uh, an amazing story in... with this book and I’m really excited to share it with you, because, you see that... our, our goal here is to write books that make a difference and this is the exact kind of book that really is designed to make a difference, both in terms of how it’s... to talk about but how it’s marketed. Uhm, you can’t make a difference if your book doesn’t end up in people’s hands and I think Aimee’s done a great job with this book of tying in the integrity of the content with the need to get that content into people’s hand. So, Aimee, thank you so much for being with us and for sharing some of your wisdom here today.

Aimee:

Oh, thank you, Angela, It’s my pleasure to be here.

Angela:

Awesome. Well, tell us about *Poverty Sucks*. How did you come to write the book and, and tell us what it’s about... and I think we notice that from the title, but tell us a little bit about...

Aimee:

A little bit, sure, yeah. Uhm, well I started out as a broken, homeless, teenage girl at age fifteen, and (I refused to become a victim and get the victim mentality), so I was never on government or charitable assistance; no help from family or friends; I just worked a lot of really crappy part-time jobs, uh, “suck jobs” as I called them, uh, and worked my way through high school, and after several years of being just incredibly poor (I often had to steal food), I decided I’d had enough of being poor. I didn’t like it, it wasn’t fun, and I was gonna fix my life. So, I started my first business on a shoestring budget when I was twenty years old and I started it for just a thousand dollars. It was very successful, I kept it for nine years and then I started three more businesses and sold of and retired when I was thirty eight, and now I’m a multi-millionaire, real-estate investor, guest speaker, business consultant, and bestselling author of *Poverty Sucks* which I wrote because I wanted to help everybody else (with this horrible economy) see how they can create their own financial freedom.

Angela:

Wow. What a stor... what a crazy story. Unbelievable.

Aimee:

I know.

Angela:

Uh, do you have... do you have more of your story in the book or on your website, at all?

Aimee:

Yes, actually you can read the first chapter for free on my website. On the homepage, down at the bottom, there's a link, and that gives you more of the background on my personal site, but... but that's just the first chapter...

Angela:

Okay, so I wanted to... Oh, I see it... click here to read the first free chapter... So, everybody go do this right now. If you go to aimeeelizabeth.net, and let me spell that for you. It's a-i-m-e-e and then elizabeth, e-l-i-z-a-b-e-t-h dotnet (dotnet, not dotcom)... [aimeeelizabeth dotnet](http://aimeeelizabeth.net). Go to the bottom and you will see a link in blue that says: Click here to read the first chapter of *Poverty Sucks*. I seriously could spend thirty minutes just asking you about your experience growing up, which is what I want to do right now.

Aimee:

Okay.

Angela:

So it's... It's gonna... It's required reading for everyone on the call. Go read that chapter 'cause I can't ask Aimee those questions. That sounds like quite a story.

Aimee:

It was.

Angela:

So when did you get the idea to, to write the *Poverty Sucks* story? How did that... How did the idea to make it into a book come into...

Aimee:

Well, odd... oddly enough, I'd always wanted to be a writer since I was nine years old, but I just never knew about what, and I had a lot of ideas like I've just... what I'd done in my businesses where... they've marinated in my brain for about a decade or two, and then suddenly the timing is right, and with the... me being retired and the collapse of the housing market and the entire economy being in, what I actually think of as an even greater depression (I don't think it's just a

recession) - everybody suffering financially and they don't know what to do - the old job security of thirty years and a gold watch and a pension are long gone and never coming back, and I thought, *This is the book I need to write*. I need to write my life story to show that if a fifteen-year-old kid with no practical skills for a living, no job training (I couldn't even write a resume; I'd no decent clothes to wear)... If I could make it starting from there, anybody who's had a real job in life and any level of success (even if they were laid off or now foreclosed on their house or whatever) could certainly come back (if I came back from where I started) and I want to share my knowledge and expertise on how they could do that 'cause I want to help eradicate poverty worldwide if I can.

Angela:

Uhm hmm. Love it. What a... what a vision.

Aimee:

Yeah.

Angela:

Did you actually envision your book completed when you started? Did you know how it was gonna turn out?

Aimee:

Uhm, not exactly. Uhm, I tend to, uh, be more of a big-picture-person and I'm also a detail-person but I decide on the big picture first and then I figure out the details as I go along.

Angela:

Uhm hmm. And from the time that you got the idea this was the book you're gonna write until the book was in your hand, how long did that process take you?

Aimee:

About six months.

Angela:

Wow. Wow.

Aimee:

You... the outline, you write it, you edit it, you read it again a few days later and go, "Oh, this is crap. I... do this," you know, and then you go back and check for spelling errors, and, you know, just everything. So, I don't know if that's considered long or short. To me it didn't seem like that long 'cause it's a labor of love.

Angela:

Oh, very short. Very, very short.

Aimee:
Okay.

Angela:
So you were pretty clear when you went into it, what you were going to write. You wrote it that quickly; you turned it around that quickly. You had a very clear vision...

Aimee:
Yeah. It was my own story so it really wasn't hard. It wasn't like fiction where I had to imagine things. This was just my life, so it was just really... a little back story on my life... a couple of chapters on... on a winner's attitude vs. a loser's attitude so that you can choose to become a winner, and then the rest of it is just the nuts and bolts of how to do what I did, uh, in very easy-to-read language so that a third-grader could do it. I wanted to make it very user-friendly.

Angela:
Was that... was that... was that part of it difficult? Like, yu-uh... Clearly you hadn't broken your life up into steps that you need to for your book. Was it hard to kinda figure out how you did it and go back into it?

Aimee:
Uhm, the outline was the trickiest part. Once I had the outline, I was good to go. I kind of had my first chapter... kind of already written for a few years, but I didn't know where to go from there. And then once I figure out the outline, uh, you know, the rest came pretty easily because now you're just writing, well this, you know, you basically make an outline of twenty topics, which are your twenty chapters, and, you know, you fill in each step that you need to do in order to... to... create your financial freedom, and so... Once I had the outline, it was... it was a lot easier.

Angela:
And did you get help writing that outline?

Aimee:
Uh, no I did not. I wrote the outline myself.

Angela:
Did you... Did you work with a writers group or a friend or a reader, you know... What kind of support did you have on your journey?

Aimee:
Uhm, essentially none of that. Uhm, you... none of that actually occurred to me, or am I...

Angela:
Okay.

Aimee:

But I did try to find an agent, and that's a big chicken-and-egg thing because if you've never published before, no agent wants to take you on - no legitimate one, anyway... and if you don't have an agent no publishing house wants to deal with you... pardon?

Angela:

Yeah, I just think... I just want to stop there and explain to people 'cause not everybody understands how an agent works, but an agent is essentially risking their time and energy on you, so they want to take the best bet that they can take. So if you published three bestsellers, it's gonna be a lot easier for them to justify taking that risk on you than if you... just have a great book...

Aimee:

Absolutely, then you're a proven commodity, and same with the publishing houses. So, I did manage to find one agent willing to work with me, and I'm not gonna mention any names here, but she turned out to be a total con artist. She had been a horse trainer prior to being an agent... I'd been in business for years, and I can sell ice to Eskimos... She couldn't sell, you know, bread to a dying, starving man if she had to, and what really frustrated me when I... First, I was so excited she was willing to work with me. Finally, I thought I had a legitimate agent who loved my storyline and my book idea and she tells me that she wants me to write it from a self-help angle, and I'm, like, "No, no, no. I see this as business-finance." You know, if there was like a Suze Orman book or a Robert Kiyosaki or Donald Trump..." and she says, "No, no. no. It's much easier to break into self-help so you need to slant it that way." So I'm thinking, "Alright, she's the expert in the book field, I'll take her advice." So, my first version, I slanted it, as she'd requested, to the self-help thing, and I really wasn't pleased with it, but again, I was deferring to what I considered to be her expertise and I found out later about a lot of lies she had told me, and, uh, so... Anyway, she sends me all these rejection letters that she's getting from different publishing houses and they're all saying the same thing, "We're not interested in self-help at this time. Do you have anything business-finance?" Uh!

Angela:

Mmm hmm...

Aimee:

I wanted to smack her. Then she recommends I use her ghost writer for an exorbitant fee to fix my book to make it marketable, and uh, I said, "No, thanks. I can do that just fine because I originally wanted to make it business-finance and I took your bad advice and I'm not taking it anymore and, you know... So I rewrote the whole thing and I resubmitted it to her ('cause, apparently she did have some connections) and... But, I think her main money is just conning with the ghost writer and in collaboration with her, uh, who by the way, turned out to be her boyfriend, so, uh...

Angela:
Oh.

Aimee:

Anyway, I... I resubmitted my... my version of how I had originally wanted to write it, to her, and she told me it was not marketable in its current form, and that's when she offered me the ghostwriting thing, and I'm like, "Listen lady, I know sales, you clearly don't since you're not listening to what everybody is telling you that they don't want self-help. So why don't we just end our business relationship now because now that I've rewritten the book how I wanted it in the first place, I wouldn't accept a publishing deal on the other version 'cause I'm embarrassed by it." But she held me to my contract, "Oh, we still have six major houses looking at it," and I'm like, "Look, I also (again) know sales. If you don't have any answer yet, the answer is, no," huh.

Angela:
Right.

Aimee:

And uh, so, uh... Anyway, she made me wait out the contract, it was only six months, and as soon as I published on my own through Amazon, uh, I was the bestseller list within three months, and Amazon's royalties are about ten times what you get from a regular publishing house.

Angela:
Yeah.

Aimee:

Plus, a regular publishing house...

Angela:

I just wanna go back... Before we get into publishing, I just wanna go back to that story 'cause, uhm, it sounded in many ways like a specific story about your specific life. But in reality, as an author, there are about twenty different ways you (more than twenty) that points along the journey where this sort of thing could happen.

Aimee:

Oh, of course...

Angela:

And there's this balance (which I'd love your opinion on) on, uhm, getting expert advice (there are people who know more about books than you do; there are people that have experience you don't have) and getting taken for a ride and spending money that, really, there can't even be an ROI on because of the nature of the book.

Aimee:
That's right.

Angela:
There's so many, you know, there are so many places (as a new author) that you can be taken advantage of, that I... What advice would you give people in terms of how to not get taken advantage of?

Aimee:
Uhm, I would be skeptical of anybody willing to work with you if you've never been published, number one, because... it just doesn't happen - not with legitimate agents. They won't be bothered.

Angela:
And I'm gonna stop there because what a lot of my clients have said to me is... they feel they have an idea that's so powerful and so unique that somebody should take a risk on them because it's such a great story, and so...

Aimee:
And they may very well be right.

Angela:
Uh huh.

Aimee:
But... Ah, I'm sorry I didn't mean to interrupt you. If you want to... what you're saying...

Angela:
Yeah, I wanna hear your take on that...

Aimee:
Okay. Well, they mell be right... that they mean that their story is unique and needs to be told and that there's a market for it, but there's also so many con artist-agents out there who would stroke your ego, "Oh, yes, yes. That is the best story in the world. That does need to be published. We just need to tweak it a little. You need to send me money so I can polish it up or send it to these people for review," or - there's all kinds of lines. Anything that costs you money other than their ten percent for getting you a book deal, or fifteen percent or whatever the going rate is these days, you shouldn't be paying them anything. If they start asking you for money to fix your book, run.

Angela:
That's a sign. And let's talk about... So you... so you picked up on that red flag but you were locked into a contract, and there are, again, along the way, with the most dangerous being

publishing contracts, but there are many contracts along the way that one can get locked into as an author and what... what kind of advice do you give to people about contracts?

Aimee:

Always have a lawyer review your contract before you sign it, which I did, uhm, and if you think you can afford legal fees, there's a great service called Prepaid Legal.

Angela:

Really?

[It will] cost you like 17 dollars a month. They review contracts, answer questions... Uhm, in most cases, you can get a lot of legal advice for \$17 a month.

Angela:

Wow.

Aimee:

It's like practically free, as far as I'm concerned.

Angela:

Wow.

Aimee:

So, yeah. Have your contract reviewed. I knew I could be out of it in six months if this was a bad deal, and so I wasn't too worried about it, and I knew there'd be no financial penalty to me at all.

Angela:

So outprocess and financial penalties - two big key things to look into.

Aimee:

Absolutely.

Angela:

And so... let's just talk about your gut.

Aimee:

Okay.

Angela:

Uhm. One of the places; one of the contracts and relationships is working with an editor, and a lot of times, I talk to clients who feel that an editor (and there's different types of editors) but this is less likely to happen with somebody who's just checking your grammar. So they feel like the

editor is pushing their book in a different direction, which reminded me of the way your agent was...

Aimee:
Right.

Angela:
How do you know when to listen to an expert? It was like, "Hey, self-help sells better," and when it's already becoming somebody else's book, not yours. How do you balance that?

Aimee:
Well, I think it would first depend upon the credentials of an editor. I never used an editor; I self-edited. I used to tutor English, so I wasn't concerned about my skills with editing, uhm, and I tend to trust my gut and, also in my case, really didn't need the money, so, if I was wrong, it wasn't going to be a big deal. Uh, hahaha!

Angela:
Okay.

Aimee:
But other people are in different circumstances and they might not have the literary training to be good enough to edit, but on the other hand, every financial book I've read (and it's funny I've never read any until after I... retired)...

Angela:
[Says something unintelligible]

Aimee:
Yeah, it's kinda funny, uh, but I guess I had good intuition all along. But I find that books that I enjoy reading are conversational in tone. They are not grammatically correct, or perfect, or anywhere close. They're conversational in tone, they use everyday words, you're not running after your thesaurus every two seconds, and falling asleep because it's so dry and boring. It might be spot-on great advice but if you can't stay awake to pay attention to it, what good will it do you? You need to make it entertaining as well as educational if you're gonna do any kind of how-to-kind of a book and, you know... or, even if it's fiction, you want it to be entertaining to your audience, so you need to be more concerned about entertainment value than the "grammatic" correctness of it, as far as I'm concerned. So I think editors, really a little bit overrated.

Angela:
Hm. Fascinating advice. I know a lot of people who've felt like their voice was taken out of their book and...

Aimee:
Right.

Angela:
Voices are really, you know, an important component.

Aimee:
It is. It's extremely important.

Angela:
So...

Aimee:
I need to feel like it's my voice.

Angela:
Right, and you're the one who's gonna be representing it, so... you know.

Aimee:
Exactly. As your work and then they turn it into something else, it just feels wrong.

[Angela says something at the same time as Aimee and is unintelligible]

Angela:
Yeah. Exactly. Okay...

Aimee:
I mean unless they're paying me an exorbitant amount of money, then... then maybe I'll listen to 'em, but otherwise...

Angela:
And you're like, "Fine!"

Aimee:
Everyone's got an opinion and you know what they say about that. Hahaha!

Angela:
Yes. Uh, hm hm. Yes, indeed. Okay, so you started talking about how you ended up in publishing, that you started with an agent...

Aimee:
Right.

Angela:

Your hope was that the agent would get you a contract with a major publisher. During that time with your agent you realized that you not only didn't want to work with the agent but you probably didn't even want to work with a major publisher, and then? Tell us what happened.

Aimee:

give a five thousand dollar advance (which is what you'd be lucky to get for a first-time author), uhm, which isn't very much money... I mean, people would think it would be, and, they don't ever have to publish it. They can just hold the rights and let it die. [Angela speaks at the same time as Aimee and is unintelligible] And I don't think any author wants that. They want their voice to be heard and their story to be told and so, Amazon, the print-on-demand is wonderful because if you go through any kind of vanity press or anything else where you try to self-publish, you have to buy like, say, a thousand books just to get it down to a reasonable price, where you can have a markup to make, you know, some return. But Amazon, whether they buy one book or a thousand books, depending on the number of pages, you know, at maybe four dollars a book; three dollars a book - depending on how long it is - and if there's any artwork or whatnot - but it's, it's the same price no matter how many books they buy, and that's terrific.

Angela:

So you... would you recommend that? Would you do that again for a second or third book?

Aimee:

I actually have (for my second and third books) gone through Amazon and Kindle Direct Publishing. I even had an offer from Barnes & Noble to pick up my *Poverty Sucks* book, and I called them back and discussed it, and even the lady on the phone agreed I was doing better with Amazon and I should probably stick with them.

Angela:

Wow.

Aimee:

Yeah. Uhm hmm.

Angela:

So, here's a question that I have...

Aimee:

Okay.

Angela:

I would like the, uh, before-and-after pictures... the weight-loss pictures that you see, like on the cover of People's magazine or something, and I think with book writing, it's a less visual process but no less dramatic in terms of some of the doors that are open and some of the opportunities that, uh, that show up when you become an author, when you complete that transformation. So, I wonder if you have any stories you could tell us; the things that have happened in your life, because you were an author, that wouldn't have happened if you didn't have a book.

Aimee:

Uh, first of all, gives you a whole lot of credibility in your field. You could be the biggest expert in the world, but if you have a book next to you, all of a sudden, you're just looked at in a whole different way. So there's... and that opens a lot of doors for you. Uhm, I've also, through my experience as an author, it's drawn me to streetteens.org which is a Nevada charity for homeless and... Obviously a cause near and dear to my heart, so every dollar of a book sold on my website goes to street teens 'cause I wanna help the kids and I donate books there, and, and, so that, you know, brings out your, uh, your charitable side. You know, if you have a certain cause with your book and gives you great satisfaction that you're... that you're helping people. And I get success letters stories from people, uh, thanking me for the book. I find that actually more gratifying than the money, and, uh, knowing that I help people.

Angela:

you know, people tell me... authors tell me that the first time they get the... your... "Your book changed my life," you know. That's really what... that's really what it's all about.

Aimee:

It is. That's what it's all about. I mean, it's nice to make the money, but (and for me, I don't need it) so it's not that big of a deal. I mean, I still don't mind it, don't get me wrong, but, yeah, the helping people and the letters I get just warm my heart to no end, and uh, you know, it's just been a great thing.

Angela:

And what about the process has been different than what you expected? When you up with the idea to write a book, how you imagined your life would be as an author. What's the same...and what's different?

Aimee:

Okay, I think it's basically completely different because... and I think (probably with most authors) all you think of before you've written a book is writing the book and being done, and you think then, the process is over. No no no. Writing the book is the easy part, in spite of how hard it actually is (chuckles)... the promotion of the book is the hard part. That's where the real work begins and continues because you continually need to market your book especially if you're gonna self-publish so that it does stay on the number one, you know, bestselling author list and all that, uh, because that lends you credibility and leads to more sales. So you're always marketing and you're always trying to get your name out there and you're networking and...

which brings you into contact with a lot of interesting people. I've done a lot of radio interview, I've done some TV, uh, you know, uh, it's... it's been a very exciting adventure and I liken it to the Tom Petty song, *Runnin' Down a Dream... goin' wherever it leads... workin' on a mystery...* I don't know where I'm goin' but I know I'm on my way there and I like to joke that I'm somebody, just [that] nobody knows it yet (chuckles with Angela). Someday I'll be a household name. Not quite yet, but you know, more than just in my household (chuckles).

Angela:

Right, it really... into my house and you've actually had the opportunity to contribute some articles on some pretty well-known websites and you get your word out that way, right?

Aimee:

Yeah, I have, uh, bankrate.com, AOL Real Estate, Fox Business News, American Express Open Forum, I was featured on the You've Got segment for AOL, Huffington Post and I've also done a few roundtables with them as well, and, uh... Yeah, it feels good that people like that are listening to me.

Angela:

Yeah, that's...

Aimee:

And seeking out my opinion. It's very gratifying... and not from an ego point-of-view but just from a I-wanna-help-people point of view.

Angela:

Right. That's... that's why we do this.

Aimee:

Right. Exactly.

Angela:

Is there anything that, for you, had been disappointing, didn't go the way you thought, you know, was harder than you expected or just different than what you expected?

Aimee:

That... that would have to be the "agent" experience. But, you know, I've found with every business I've ever done, no matter how much research you do, you always come across some obstacle that you weren't expecting, or some problem, and you just fix it and deal with it and move on... and learn from it... and going forward you know better. And so I look at it like that. It was a learning experience.

Angela:

And... that reminds me of that... quote, "When we know a bit better, we do better."

Aimee:
Yeah. Indeed.

Angela:
Right.

Aimee:
It's a very good quote... a very good quote.

Angela:
So, if you... and I'm so sure this has happened to you, maybe even with some of the, uhm, kids from Street Teens dot org, but if you were talking to a young writer who wanted to become an author who had an idea for a book that couldn't quite seem to finish it, what is some of the advice that you might give to them? they're like, "How did you do it? I keep trying, but I can't finish it. I get distracted. How... "

Aimee:
When you say they can't finish it, can you be a little more specific, like, wha... at what point in the process would they be? Just with their outline... Just with their ideas... Having written half the book... Having written three-quarters of the book...

Angela:
Usually where I see people stuck, and do I believe this is as an example, is when they've written something, and it's usually twenty pages...

Aimee:
Okay...

Angela:
And they have kind of an outline, but they haven't really thought through with it...

Aimee:
They don't know where to go from there...

Angela:
Right, and they're just feeling like, every time they open a document, like they need to immediately take a nap.

Aimee:
Yeah, they're overwhelmed.

Angela:

Really overwhelmed.

Aimee:
Right.

Angela:
And can't seem to finish it; can't seem to get back to it.

Aimee:
That actually happened to me in the beginning before I knew where I was going with my book, like years, I mean, that's probably twenty years ago. I started a book once, with the same first chapter but I didn't know where I was going. I didn't know if it was going to be a biography or if it was going to be a fictional life-story based on my life story, or what it was gonna be. Uhm, so, I think they first need to figure out: What's the mission statement for their book? Is it... is it fiction and entertaining? Is it... Are you teaching somebody something? Uhm, if you're teaching somebody something, I think it's a lot easier, because then you break it down into steps. So go to the end first, What is my goal? What do I wanna teach them? Well, in my book, I wanna teach them how to become a millionaire. So, I work my way backwards. How did I do that? And then make your outline from that. Every step... every major step you took, and then once you have your... your twenty-subject outline, you know, divide twenty into two hundred... So basically, you need ten pages per chapter. So, you need to write ten pages on each subject matter and you might break, you know, on your outline, with each... of the twenty subjects... Just break it down into subsets of different subjects that are in that category, and then all of a sudden, it's just really easy 'cause it's just filling in the blanks of an outline, but with more detail, fleshing it out. But, uh, if you don't know where you're going, you won't get there. It's like leaving your house, hoping to end up on the Moon, but if you don't have a map you won't get there. (chuckles)

Angela:
Yeah...

Aimee:
So your outline is kind of your roadmap and once you have that, it's really easy 'cause you're like, "Oh, today I'm writing on this topic," you know, "tomorrow, I'm writing on that one," and if you don't have enough to fill your ten pages, do some research to help fill it out.

Angela:
Right. I can't stress that enough. So many people start by writing and think that way will sustain them but without your writing assignments, you will hit some... some pretty hard roadblocks that will kind of create a negative spiral, so...

Aimee:
Sure.

Angela:

So, you wanna... you might keep a positive energy moving forward and the way to do that is to have a really useful outline. I think the way you started your process is...

Aimee:

Absolutely...

Angela:

Fantastic.

Aimee:

And even when... It would apply to fiction, too, 'cause... Think of where you want your book to end and then work your way backwards with your outline, and then suddenly, it'll be that much easier. But still, I think fiction is much harder to write because you actually have to create your characters and situations. So, it's still going to be harder but the outline will make it easier if, you know, "Okay, this is the chapter where Glenda kills John with a knife," you know. (chuckles)

Angela:

Right.

Aimee:

You know? [It's] a lot easier to work from than just, "Duh, what am I writing today?" (chuckles)

Angela:

Absolutely. Well, that does it for us. Great advice. Aimee Elizabeth; aimeeelizabeth.net, a-i-m-e-e elizabeth (e-l-i-z-a-b-e-t-h) dotnet. Aimee Elizabeth, amazing to spend time with you today. I'm very excited for people to check out *Poverty Sucks: How to Become a Self-Made Millionaire*. Thank you for your advice today and, uhm, we will be back next week talking to another author about how, together, we are changing the world, one book at a time.

Aimee:

Thank you, Angela. (voice almost inaudible under exit music)