

LOVE PERIOD.

WITH REV. DR.
JACQUI LEWIS

Everybody Come Alive with
Marcie Alvis-Walker

Jacqui Lewis: Hey everyone. I'm Jacqui Lewis and I am the host of Love Period, a podcast produced by the Center for Action and Contemplation. This is our fourth season, and in this one we're thinking about how to reframe and reclaim Christian as a religion of love, as the religion of Rabbi Jesus. What about if we took it back to Jesus and took it back to love? What if we take it back to scripture that elucidates this beautiful movement of love and justice? Join us this season for beautiful conversations with folks across the spectrum to talk about what's love got to do with scripture and what scripture got to do with love.

My guest today is Marcie Alvis-Walker. She's the author of a new book called Everybody Come Alive, the title inspired by a Jimi Hendrix lyric, and she is also a prolific Instagrammer at a place called Black Coffee with White Friends. Marcie, I wish I had thought about that title first. That is fierce. She's a mom, she's an author, and she is just so full of wisdom as a black holy woman. She says every day, holy woman. You are going to be so intrigued by this conversation.

Friends, I am so honored today to have this conversation with Marcie Alvis-Walker, who is an author, a prolific Instagram post sharer, a mom, a partner. She's got all kinds of beautiful things happening and we both are authors published by Penguin Random House and we have the same publicist, which makes us sisters. Hey Marcie.

Marcie...: Hey, I love it when you say that we're sisters. I just get such a thrill.

Jacqui Lewis: We have so many things in common. Your background raised in a white context, Mike, I grew up in the Air Force base, which was pretty white, but this idea of all the ways that you are a bridge builder and a border crosser just made me excited to have this conversation. And your book, girl, your book is all the things. I love it. I'm so glad to have this conversation with you.

Marcie...: I'm so thrilled. I'm just so honored, truly.

Jacqui Lewis: So Everybody Come Alive, a memoir in essays. What made you write this book, Marcie?

Marcie...: I wrote it because I really wanted to showcase what it is to be black woman in holy. I don't hold a theological background as far as going to seminary or I'm not a paid activist or diversity trainer. I am a regular black person living a pretty regular life, and yet I don't often see that being represented. I think often people assume that we're all activists and we all are none of that. I was just a regular person whose life was interrupted when I enrolled my kid into a school that was a Christian academy and I realized that race was bumping up against them. My kid's also non-binary trans, and so although at the time they hadn't identified that there were things that we were going through with that and I really needed to trace my own history to figure out how did I land here.

And having the mother that I had who was the daughter of Jim Crow, who was mentally ill, kind of informed a lot of the decisions that I made as a parent and also the decisions I'm making in the world right now with my Instagram feed, Black Coffee with White Friends. And I don't share a lot of all of those things in a feed because, what is it, 2200 characters doesn't really give you a lot of room to humanize complicated people.

Jacqui Lewis: Right. Let's just talk a second about your feed though, because a lot of people will know you

from that and it is a very powerful space. Can you talk a bit about the way you share there and how you share in these essays?

Marcie...: In the feed I'm trying to show... It started out as a blog and what I really was trying to do was to show my white friends whom I was attending church with, who I was parenting with because our kids went to the same school that my take my journey, my outlook had a whole different set of history informing it and that it was just as beautiful and sacred and holy and blessed. And that was really the goal of that blog. And also to show my kid where I was in the world when things were happening, I didn't want to leave my kids without a story, without a narrative, without a way of understanding my own way of processing things. And so that is what I'm doing with that feed. I hope that I'm doing as in the book of Joshua, I hope I'm leaving stones so that people can see how God has brought us forward. And also where that is in the history.

I think it's very easy for us to believe that everything that we're experiencing these days is new and out of nowhere, but it's a continuing story and that's what I'm basically doing with the feed. Now what I'm not doing with the feed, again, is I am not sharing much of my own story. I purposely haven't done that. And the reason is because it's a complicated story. In fact, when I started writing the book, I wasn't going to write about my story, but I think I said something in a meeting about my mother and everyone in the meeting was just like, "Excuse us, can you go back to that? What now?" And so it became a lot more personal than I intended at the start of it.

Jacqui Lewis: I had a very similar experience writing *Fierce Love*. I got to a shout-out to my friend Paul Tough, beautiful New York Times bestseller, writer, reads my first six drafts and goes, "This is really interesting. Yet the stories you tell about your life are more interesting than this. How can you flip some of those stories in here?" Because stories change us, right? They absolutely do.

Marcie...: Right, right.

Jacqui Lewis: So you said I'm doing more personal in this book and what I love that I think I hear I want to talk more about is black woman, holy. I'm not a theologian, I'm not a seminary trained person. I'm not a paid activist, but I am black woman and holy, a regular church girl who is black woman and holy. Say more about those words. They are beautiful, powerful words.

Marcie...: I hope people also will see in the book. I grew up a dreamer. I read a lot. I was very much in love with the idea of... I remember watching Beverly Hills 9021 oh when I was a kid. I was young and I remember turning to my sister and saying, "Oh my gosh, can you believe this house? One day I hope to have a house like that." And my sister looked at me like, "What are you talking about? That world is nothing like our world." So when I'm writing these essays, there is that bit of that in there. But also I hadn't yet recognized that a lot of my story was so far removed from the stories that I was loving, *Anne of Green Gables* and all these different stories because of I had a Black history, I had a history, and the intersectionality of that meets up with being a woman. And there's even an intersectionality that meets up with being a Christian.

And I think that those things have made a very unique experience for me that I wasn't

recognizing always. I think I was taught at a very young age to not depend on my color of my skin and to protect it in the world, not to even allow people to acknowledge that of me. And I think it was because my parents came from Jim Crow, here am part of this first generation in my family to actually go to integrated schools. And my family assumed that the safest way for us to do that, me and my siblings, was to downplay our blackness, to blend, to acclimate to the culture. I remember my mom just being like... I remember I had a Dark & Lovely hair product T-shirt, and I really wanted to wear it to school.

And my sister warned me not to wear it to school, and I did and got a lot of ridicule and bullying of kids saying that dark isn't lovely. And so this book is really about how I've come to take back those things that have made me this beautiful impression of the Mago day and that without it, I'm not going to be whole and the world's not going to be whole because if we're brushing over parts of the image of God, how can we have a true picture of what God is or what love is? Even if we are saying that love can't be exactly what God breathed into each and every one of us and our uniqueness.

Jacqui Lewis: Oh, that's so beautiful. I'm grateful for your chocolatey beauty. I just want to say out loud PE too, people will be listening to this and might not see you. Chocolate is good. You have a story about how important your chocolateness was to your mom. Do you feel like telling that story right here or?

Marcie...: Yeah, sure. My mother, she got pregnant at 16 years old and she got pregnant so that she would not have to integrate to the white school in Boomer, West Virginia. She didn't want to go to the white school. She knew that the best thing that she could do was to get pregnant and then she would have to get married and she could just start her life as a wife and a mother. And so she went after this boy who she even thought, okay, and I'm also not going to get pregnant by one of these boomer West Virginia boys because I want to get out of the south. So she decided that she would get pregnant by one of the boys who would come to visit for the summer because that's a very African American tradition. You send your kids to visit family for the summer while your parents are working.

And so the dad whose name I carry, the Alvis and me, my mother was a beauty. And of course he fell hook, line and sinker. She gets married, she has four children with him. He's a very light skinned man and she decided that she wanted a child that was more her skin color. She wanted a child that was black, dark and lovely. And so she had an affair with a dark skinned man so that she could get pregnant and have this dark skinned baby. And I never met my biological dad. He died before I had that opportunity, but I don't even know if I really... My mom's just such an interesting character. I don't even know if it would've been a good idea to meet him. But she really did want to see something really dark and really beautiful in the world that she created that was hers and that's why she did it. But when she was alive, I asked her questions, that was all she wanted to say about it, and I didn't find out until I was 16.

Jacqui Lewis: I got to tell you, that story fascinates me so much. And in this season at Love Period, we're really trying to think about how to reframe and reclaim Christianity as the religion of love. And part of that is reframing and reclaiming the text that we call

ours. And so when you tell that story, what pops in my holy imagination is the God... Margaret Walker, her poem of creation. God stomping around and walking around and, "I'm going to make me a human." So I'm picturing this. I'm picturing your mother like the Mother God going, "I need me a chocolate baby. Let me see what am I going to do exactly to blow my breath, my holy breath in the lungs of the chocolatey people."

Listen, Marcie, the Bible has been used to decry our chocolateness, to make stupid claims about somebody looked at their father's nakedness and that's why the Black people are dark and we're supposed to be slaves because of white domination. Let's turn ourselves for just a minute to that text, the text that we call holy as Christian women and how the Bible has been used to whip black people and as opposed to liberate black people.

Marcie...: I do talk a lot about different scriptures in the book because so often we've used scripture to bring race into the conversation in ways that race could have never really been part of the conversation because race was a social construct so much later. Certainly there were caste systems certainly that existed, but you got to remember this is all happening North Africa, Middle East stories. So seeing black people just was not something that was problematic. It was more about tribe and culture and tradition and religion. But in the book I talk about things like how I had so many... I was in a Bible study with a group of white women. I was the only black woman in this Bible study, and they were debating Song of Solomon where the lover says, I am dark, but lovely. And another woman said, no, no, no. The text says, I am dark and lovely and kind of a wink and a nod to me and trying to figure out if this woman was black in this American tradition of being black.

And I thought it was really interesting that it mattered so much to them what color skin this woman had when I knew that the text was talking about her caste because she was a vineyard worker, she wasn't high-born and that's what she was talking about, that her son, her skin had been scorched by the sun because she had worked. She couldn't just lay around in palaces, people feeding her grapes. And so-

Jacqui Lewis: The one she picked.

Marcie...: Exactly the one she picked. So I think there's been so much of American culture of trying to find race. Even though these women were really trying to find race in a positive way, the hardest thing about it was that you're missing the context of caste, which could've taught us all a whole lot more in that instance than whether or not she was suntanning, whether or not she was black.

And I think it was because they really wanted her to be white because this was a desired woman. And they really wanted Esther to be white, and they really wanted Sarah to be white and the woman in Proverbs 31 to be white. And I think when they came across that scripture and they saw the word dark, they automatically equated it to our history. They're automatically thinking cotton and they're thinking tobacco fields. And the book deals a lot with the way that we have taken our faith and tried to squeeze something out of it that was never intended. I don't believe God's intention

ever was for us to use this Bible to find ways to justify our humanity.

I think these are connected stories showing how we are to love God and how we can love one another and a whole bunch of different circumstances through war, through famine, through family distress, through all these different things. But so often whenever I came into a Bible study, it complicated things if I was the only black person and something like the word slave or dark, or I remember being in a Bible study and the word Moabite came up and all of a sudden American history is being forced onto this text in a way that's not helpful for anyone.

Jacqui Lewis: Well, listen, Miss I'm just a regular girl, black woman and holy. You are doing some great wrestling with these texts. And I got to say, and I really appreciate that, Marcie. I do traffic and theology for a living. I'm always saying I want everyone in my congregation to think of themselves as a theologian in residence in their own life. I am a theologian in residence in my own life, and you are doing that so beautifully in this book and even also in your writing at the coffee table this way in which the wrestling with the texts. You interrupted your white friends at these Bible studies. But please, God give us more interruption is what I'm trying to say. Give us more cross-cultural, cross ethnic conversations. Give us more regular black, holy women writing books, putting words in the world to interrupt the hermeneutics that bring us to the place where we need to interrupt.

The Bible is not a text written in Europe, in Germany. It is a text wrestling with, as you said so beautifully earlier, the quale of civilization, folks all around the Mediterranean Sea, the North African Mediterranean, African and Semitic. When we read the genealogies, people that were God's people who didn't have a race but did have different shades of beauty who didn't have a race but did have different languages, different cultures, different understandings, and thanks be to God for the opportunity that you've taken to kind of cast new light on to reclaim our Bible as a text that can be liberative is what I'm wanting to say to you right there.

Marcie...: Yeah, the liberation. Yeah.

Jacqui Lewis: Because those people were so different from one another and because that part of the world is so multicultural, our faith says God chose to come into that context. And I think that's a powerful way to invite a diverse group of people to find love, to find love in the Bible, to find God's love in the Bible. So we are not Christian right now for the first time. The religious participation in the church in 2021 below 50%. I was talking to Robbie Jones the other day about all the stats that they do at PRRI and how Christianity has really fallen off and the Christian that grows is Christian, that is white, straight, Anglo evangelical type of thing. How can we do more and more to help with the Bible in all of its messiness, have meaning for people? I'm going to say your mother, your child, like my 88-year-old dad, black teens who are feeling disenfranchised. Is there work we can do to reclaim the Bible as a liberative book?

Marcie...: Absolutely. I think one of the things that I've been doing a lot of is I've been... I think one of the biggest problems for me was that everything I knew about the Bible, I had learned from white male teachers, for the most part. Those were the commentaries that were available. Those were the people who were setting how... If there was going to be a woman's Bible study, it was going to be decided by men how that was going to run and operate within

the church precepts, so to speak. And for me, my challenge has been to listen to as many different voices talk about scripture so that I can have different ways of looking at... Because there's just so much that you would miss. I have learned so much from my indigenous friends on their interpretation of this text. I've learned so much from Jewish friends about how they even, how they wrestle with how they're just far more open to the having conversation and even disagreement that that's part of the faith journey for them.

And I think we've just missed so many stories. We just don't want to hear them. I think it's really hard to have a story. You earlier were speaking about the curse of Noah on Ham. In the book I talk about the mark of Cain, and for such a long time I grew up believing that the mark of Cain was some sort of punishment that made Cain black, and that's why black people were able to be enslaved when in fact it took reading a Jewish commentary of that before I ever realized... I was reading, I think it was Rabbi Jonathan Sacks, and I realized that, oh my goodness, the mark of Cain was a protection, it was a seal of protection. It was love. All this time I had spent all these years. I'm 53, I was baptized in the Baptist Church in sixth grade.

And so all these years I'd heard that story to mean something about blackness and yet even growing up in a black church, and a lot of that has to do with who's teaching at the seminaries and who's writing the systematic theology books and who's correcting the text, so to speak, who, who's translating. So I think it's really important that we have different stories from different experiences because that's the only way that we're going to see God fully and all the glorious beauty that a creative God would be. I come from a family where the King James was the only Bible that we were allowed to read. That was it. You read the King James and I even recently was talking to my older sister. It's like, well, let me tell you some things about King James because I wanted to buy... I think I sent her a scripture and I think it was from my Inclusive Bible.

She didn't like the fact that... She didn't care about it being... It could have been from any Bible, but the fact that it wasn't from the King James, she needed me to go look it up in the King James. And I think-

Jacqui Lewis: Yeah.

Marcie...: Yeah. I think that we've made these decisions about who gets to touch and reflect on this text and whose reflection, interpretation, hermeneutic study, theology matters the most. In our country unfortunately, the text has been used so often to uphold white supremacy and that's who has had the most power. And it's unfortunate because then we miss out on all the ways that we are being called to be the church as a collective. Yeah, as a collective of voices and harmonies and experiences and also uncertainties. And I think the problem with having white supremacy so embedded in scripture in this country is that white supremacy doesn't allow uncertainty. And so we haven't allowed uncertainty with the scripture. And so there's very little imagination that's allowed.

Jacqui Lewis: That's like mic drop truth.

Jacqui Lewis: What is true about the book we call sacred is God is still speaking, God keeps speaking. Our Jewish friends really understand. You pick up a Tanakh and you're like, "How many rabbi's

thoughts are in this big book?” Here’s the book, and here’s what this rabbi said, and what this rabbi says about this rabbi and back over centuries even of reflection. And somehow white supremacy wants to make a canon that is closed and that is closed around empire, to be honest, the theologies of empire.

Let’s talk particularly for a moment though, Marcie, about... Now everything you’re saying I co-sign about the importance of more than one read, more than one voice. If we’re going to know who God is and we’re all created in the image of God, then we’ve got to have those kinds of folks at the table describing, helping us reflect on hermeneutically, theologically, ethically about who God is and what God wants for us.

But you start your book with this really powerful reminder, the story of a white person going to a black church and being welcomed. And that’s Dylann Roof going into Emanuel African Methodist Episcopal Church. I’m reading now from your book on a summer evening in 2015 in Charleston, South Carolina, Dylann Roof walked into Emanuel African Methodist Episcopal church. He was a young white man, slim and lanky. His hair with dark blonde or maybe lighter. It was hard to tell because it was unwashed, coated in grease. Girl, you’re a beautiful, evocative, beautiful writer. He seemed to belong to nobody. But even so, he was welcomed. Because what the black church does. She didn’t write that part, I’m saying that. But anyway, he sits in the room for the next 45 minutes, despite all his labels, I’m reading again, white, male, millennial, poor, the black parishioner saw that he was somebody’s child, somebody’s son, somebody’s loved one, holy and human. However, he did not see them in the same way. He returned their genuflection of kindness with hate.

When I saw the news that night of the massacre, I was reminded of that summer day long ago when a white man entered the church of my youth. And I realized that it could have been us receiving bullets that day. Why was this an important starting place for you, Marcie?

Marcie...: I hadn’t thought about it in so long when I was writing that essay and I thought, I remember being in that room and thinking, wow, why are we all so nervous? I was a kid. I didn’t understand why we were so nervous that there was a white man that came into our church, unannounced during service and it felt like a tornado had just torn off the roof. It was like we were suddenly unprotected. It didn’t matter that there were about 50 of us, not a big church, but this one man changed how we felt about ourselves in that space. Suddenly we weren’t safe. We didn’t feel safe. And then it took me thinking about Dylan Roof where I was just like, oh my gosh, that happened to us. The same thing happened. A man came into our church. We weren’t expecting him. It could have been a different story.

It really could have been. But the thing that was still true was that no one asked them to leave. I’ve heard people say, well, they should have known that they should have asked him to leave. It’s a church. It’s a church. There’s a reason that we opened the doors. Some of you who are old like me, you’ll remember back in the day the doors of the church are now open. We’re opening them to receive the weary, the loss, whoever comes through. Whoever the Spirit brings through, that’s what we’re receiving, right? So I thought it was interesting that so many people, when everything went down with Dylann Roof, felt like the church should have been more alarmed or alert. I’m not sure that they were not alarmed or not alert. But what I do know that they were is that they were being holy.

They were being Christ in that moment, in the same way that my church did back in the day when it happened to us. Immediately the men of the church came around this young man, they took them into the pastor’s office, they prayed with him and he continued coming back to our church for about a year or so. And then he just kind of disappeared, but very tense moment when it happened to us.

And I wanted to put that into context, particularly for white readers. I think white readers don't understand. I feel like white churchgoers don't understand that when we show up the only black person, they're not alarmed. They usually rejoice in that because they feel... The thing that they want to do is they want to be a missionary to you. They want to save you and bring you into the church and have this representation, but it doesn't work in reverse in the same way because it just doesn't happen the other way very often.

Our churches are the black church because that's where we went for sanctuary back in history because we weren't allowed to be fully black and holy in the white church setting, particularly the ones that had segregated seating or the ones who owned slaves. So I think I wanted to start in this place of identity and how we come into this world. We are just this beautiful reflection of the am Mago Day, this gorgeous reflection as babies of the Mago day, can't be any sweeter. And as we live our lives, slowly but surely, we accumulate these labels. We accumulate the label of race, of your economic status, of your educational background, whether you're blue collar or white collar, or if you're a hipster or if you are conservative or progressive. We continue to build on these labels. And then when we're in a room that doesn't recognize our labels or isn't familiar with our labels, the whole atmosphere changes.

And really, particularly in the church, we should be able to go into rooms and just be human to just be, be that. And I don't mean it in a colorblind way. I mean our full human self. So if I come, I shouldn't have to tuck my blackness beneath some secret pocket and suddenly speak the queen's English and not be able to be my full black self. I shouldn't have to quiet my femininity or who I am as a woman. I shouldn't have to hide these parts of myself in order to be accepted. And I've been in a lot of rooms where if I was the only woman they'll say, "Well, now you have to act like the big boys." And if you're the only black person, you have to assimilate into this white culture. None of that should be true. We should be able to come into these rooms being fully who we are because that's exactly what happens all throughout scripture.

And it's really funny that the times when people get themselves into a lot of trouble, in a lot of the Bible studies is when people decide, I am not going to be my full self. I'm going to tuck this little part of myself away. We see that with Abraham and Sarah when they're traveling and all of a sudden he doesn't want her to be his wife. He wants her to be his sister.

Jacqui Lewis: Correct.

Marcie...: Yeah. He wants to take that label away and it causes all kinds of problems. And then we have it again in the book of Esther. It's one of my favorite examples of it when Esther's uncle says, Hey, remember you might be in this palace for a reason, but Esther's trying to downplay being the Jewish girl that she is in that moment. And I think it was so much more important to them. The genealogies that you see all throughout the Bible, the way that they're identifying is more than just a name. It's also what that name represents in those genealogies. And they would take certain names out because they didn't want to identify with that person's story. But I think we've decided that there's only one genealogy that's important in the American church and that's being American. And that's really sad because we miss out on the beauty of all these narratives when we do that, if we can't fully be ourselves.

Jacqui Lewis: It's really true. And when you say the only genealogy that matters as American, really you're saying white. And because the genealogy that's American is like no such a thing. This was Turtle Island belonging to God, but inhabited by all of these indigenous people, these First Nation peoples who didn't think of it as belonging to them, who shared the earth. And honestly, this is Middle Church's work, Middle Church's, ongoing, multi-ethnic, multiracial, mini-gendered, mini-classes, freakishly

open and welcoming to all the identities that we're talking about, Marcie, so that we get to experience the holy in each other's stories and also to confess, the white church built itself with black labor on stolen land.

And the only way to crush the ongoing isms embedded in our theology is with conversations like this with work like yours. I'm going to say with Middle Church's commitment to being a multi-ethnic revolutionary justice leaning congregation and more and more congregations like that. That's the work I do on the side is to try to teach and train. And I'm always saying I'm on the nice white people tour to help white folks get in this conversation with us. And my book *Fierce Love* to try to call people in, to call people in, because we also just can't keep fighting the same fight. We've got to have some new strategies. I would love to just one, I just want to breathe with you. That was just a really beautiful, important exposition of what's happening. And one of the things that I would want to just kind of toss on the table, you are talking about holy black woman, regular holy black woman theologies that I think are liberative and life-giving.

I'm trying to think about how religion itself really means to bind us together. But over and over again, we understand that religion maims and hurts and keeps us apart. So let's you and I wrap by giving a blessing, calling in to the folks who will read your book or the folks who will read mine, or the folks who will hear this podcast, this beautiful Love Period podcast that our friends produce. Dream with us. You said you're a dreamer. What's your dream for the next little bit of time in human flourishing? And make it a blessing, and I'll do the same. And we'll wrap there, Marcie.

Marcie...: My dream is, and blessing that I would love to bestow onto the world is that everyone come alive to all the parts of yourself that have been dismissed, demeaned, forgotten. It would be a beautiful thing in this world for people to come alive to all that's been stolen so that we as a world, particularly in the church, can find more of God, more of the face of God, not less but more love stories that would probably just astonish us if we were to allow those parts of ourselves to come alive. And I mean that for however you're sitting in the world. So my blessing is for all those people who have had to shift or deaden parts of themselves that God already said was holy, and that they're able to bring those things forward and find true connection, true love, and true fellowship. That's my blessing and hope and dream for the world.

Jacqui Lewis: Oh, that's really beautiful. I feel that I turned my face up to the sun while you were saying that, and I feel like sunshine on my face from that Marcie. Friends, I would say to you whenever you hear this, whatever season it is in your life, if you can believe anything, believe in love, not Hallmark card love, not flowers and hearts love, although that's great, but love like the kind of love, a fierce protective love that our parents have for us on a good day. The way we know how to pull somebody back when they're about to walk into traffic or the way we would wade into feted waters to help bail our neighbors out in a flood time. The kind of love that we know happens when we're in a crisis as a human family and we work together to make it better. Love like that every day. Believe that that love is in you to share every day and also your birthright to have it coming your way. Love period, just love period, and everything else is commentary.

Marcie...: Oh, I love that. Thank you so much. That's beautiful. Beautiful.

Jacqui Lewis: And thank you, Marcie. The book is *Come Alive* and the author is Marcie Alvis-Walker, and you want to follow her in all the places and look for her, *Black Coffee with White Friends*. It's awesome. God bless you. Thank you so much for this conversation.

I am so grateful for that vivid, beautiful, heartfelt conversation. I've been wrestling for a long time now with how religion, which literally means to bind together how religion gave humankind license to hurt others, put people out, to leave people behind, to torture them, to maim them, to castigate them. And I write about it in my book, *fierce Love*, like how religion has both given humankind license to hurt people, to put people out, to leave people behind, even to wound and kill people. And at the same time, religion has inspired the most incredible acts of generosity, kindness, and morally courageous imagination.

So I'm thinking about how we get back to scripture as like script for life. It's been said that can inspire love, a public ethic of love that can heal our souls and heal the world. As I say in my book, *Fierce Love*, maybe scripture can once again inspire hope for liberation and human flourishing. We'll be thinking about that all season, and I hope you'll come back and join us.