

## Emily St John Mandel

[00:00:09] **Kendra** Hello, I'm Kendra Winchester. And this is Reading Women, a podcast inviting you to reclaim half the bookshelf by discussing books written by or about women. And today I'm talking to Emily St. John Mandel, the author of THE GLASS HOTEL, which is out now from Knopf.

[00:00:24] **Kendra** So many of you will know Emily St. John Mandel from her selling novel STATION ELEVEN. That book was incredibly successful. It was a finalist for the National Book Award and the PEN Faulkner Award, and it won the 2015 Arthur C. Clarke Award, among other honors. And it's also been translated into thirty-three languages.

[00:00:45] **Kendra** So I often wonder after such a phenomenal book and such a success, how does an author follow that up? How does an author go and to write another story? And what do they tackle? What is that like? So I was very excited to talk to Emily St. John Mandel, not only because I'm a huge fan, but also because I'm so interested in her writing process and the way that she approached her book. And I absolutely love this book. I love THE GLASS HOTEL. It is underlined within an inch of its life. There's just so many things going on. And you all know I am absolutely fascinated by non-linear structures and a wide cast of characters and a story that plays out over time. So it had so many things that I loved. And I'm calling it now, I think. This is one of my favorite books of the year. And I love what she did with it. So I couldn't be happier to bring you my conversation with Emily St. John Mandel.

[00:01:46] **Kendra** Welcome, Emily, to the podcast. I'm so excited to have you on.

[00:01:50] **Emily** Well, thank you so much. And thanks for interviewing me.

[00:01:53] **Kendra** I first was introduced to you, I think like a lot of people, through your novel STATION ELEVEN, which is just phenomenal. And for people who might not have read it, it was an incredible best seller, and it was a finalist for lots different awards, and it won things. And it just did very well all around. But you're back now to talk about your novel, THE GLASS HOTEL. So after STATION ELEVEN, when you sat down to work on this new project, how did you begin? And what did you know about this story?

[00:02:23] **Emily** I knew very little. I had to dive into some craft stuff right off the top. I never write from an outline because I've always been a little bit afraid that I'd get bored if I knew exactly how a book was going to end. But there are some pretty serious downsides to that approach. One of which is it can take me a while to kind of find the heart of the book to sort of figure out what the book is about. And that was definitely the case with THE GLASS HOTEL.

[00:02:49] **Emily** My original idea was that I wanted to write about a Ponzi scheme. It was going to be pretty narrowly focused on a white collar crime. You know, as people who have read the book might guess, I was kind of obsessed with the Bernie Madoff Ponzi scheme, which exploded in December of 2008. And so I'd been fascinated by that crime. And then I'd been wanting to write about that.

[00:03:15] **Emily** But then, you know, because I didn't have any kind of outline or guide that I was working from, it did end up going off into some kind of weird directions. You know, I didn't really set out to write a ghost story, but that kind of is what the book also is. There's that, you know, there is this criminal aspect, these people caught up in the

implosion of a massive Ponzi scheme. It is also a ghost story. When I sent an early draft of this novel to my agent a couple of years ago, one of the questions for her was, "Are there too many ghosts?" Because there are, like, six, which kind of worried me. So. Yeah. You know, it began as one thing and kind of morphed into another over time.

[00:03:55] **Kendra** Just thinking about all the underlines I have because I have "ghost" marked throughout the whole book. I'm like, look at all of the ghosts in the book.

[00:04:02] **Emily** Right.

[00:04:03] **Kendra** I really loved how you describe the book because there is this crime at the center, but it's almost like there are these characters whirling around it. I don't know, like the sun or something because there's such a wide range of characters in the book that are affected by the collapse of the scheme.

[00:04:23] **Emily** Yeah, it's true. There really are. And, you know, I think it's just kind of an area of interest for me as a novelist that I kind of like writing about groups of disconnected people, you know. And in *STATION ELEVEN*, you have a traveling symphony. In *THE LOLA QUARTET*, there was this jazz quartet in high school that kind of branched off in various directions in the ensuing years. And then in *THE GLASS HOTEL*, there are these people who are kind of linked in the worst possible way, you know, by this massive, devastating crime.

[00:04:54] **Kendra** Two of the characters that are affected by this are Vincent and Paul, and they're siblings. And so who are these two characters? And why are they featured very prominently amongst your large cast of characters?

[00:05:09] **Emily** As I mentioned, it did take me a while to kind of find the heart of this book and figure out what it was about. And it seemed to me that the most interesting character, at least for me, was Vincent. So I decided to make her the focus of the book. You know, she's not in every chapter, but the book kind of returns to her over and over again. The first and last chapters are Vincent. So she's kind of always there, even when I thought that it was going to be a book that was more narrowly focused on the collapse of this Ponzi scheme.

[00:05:42] **Emily** And one thing I would like to clarify at this point is that it's not actually the people from the Madoff Ponzi scheme. You know, this is not a book about Bernie Madoff or his family or his actual investors or actual staff. So the people are very different. And I just had this idea of a criminal, you know, somebody very different from Madoff, but who was committing the same crime. And I was thinking, well, who would he be with?

[00:06:06] **Emily** So I guess I'm kind of generally interested in the phenomenon of trophy wives who make these very mercenary arrangements. And we could call it prostitution, I suppose. But, you know, it's a way of making your way in the world. I don't judge it negatively. But yeah, I liked the idea of a trophy wife who is extremely intelligent, kind of had her own focus and her own life and her own passion—as we see video diaries of Vincent Banks—and was kind of self-educated.

[00:06:36] **Emily** So I had her as a major character from the very beginning. And then, to be honest, I ended Paul in, like, the second to last draft or something. He was a very late addition to the story. And a part of the challenge of this book is I did so many revisions, trying to . . . well, trying to make it good. To put the matter kind of bluntly. And there were

just so many of the iterations of this book and so many characters who were not quite Paul, but almost Paul. You know, certain aspects of his character. So. So, yeah. You know, he was a character who emerged pretty late in the game. I guess part of why he became such a major character was just because of his proximity to Vincent. You know, I'm just trying to establish a little bit of who she is in the family.

[00:07:26] **Kendra** And Vincent is one of my favorite characters in the book. She's just so vibrant. You know. I often will read characters. And to me, I have lots of color associations with characters.

[00:07:38] **Emily** Oh, how interesting!

[00:07:39] **Kendra** And to me, she's like this vibrant, red character on the page. And we loosely, like you said, follow her story. And it's in this beautiful, non-linear structure that goes from, I think, from 1995 to the near future. And I've noticed that you really like non-linear storytelling. So I want to ask you, what about non-linear storytelling draws you to that kind of method when you go to tell a story like this?

[00:08:05] **Emily** You know, if we're being honest here, I don't know if I know how to write a linear story. But I've written five novels, and they've all been non-linear. So it's kind of, I guess, it's a way of telling a story that I'm most drawn to as a writer. There's this feeling of putting together a massive jigsaw puzzle, which is kind of fun. You know, it means that the book has this almost frighteningly flexible structure. And you can reorder sections to make it a completely different book. And I kind of love that high-wire act, you know, of trying to find the book in this non-linear landscape.

[00:08:41] **Emily** It's also something that I'm drawn to as a reader. You know, I think a lot of writers will tell you . . . we're kind of writing the books we want to read. That's the case for me anyway. And I do really enjoy non-linear books. One of my very favorite novels of the last decade or two is A VISIT FROM THE GOON SQUAD by Jennifer Egan. And that book was so wild in its structure. You know, the chapter written in PowerPoint was just amazing. And that kind of thing is exciting to me. I really enjoy reading that. I guess that's just kind of style that I'm particularly drawn to.

[00:09:17] **Kendra** I love non-linear storytelling as well because there's ways you can drop in information at the times that works best for the story. So it's not like you're stuck in this linear way. You can hide things from the reader if you need to and then drop them later.

[00:09:33] **Emily** Yeah.

[00:09:33] **Kendra** One of the things I love about the book is you have like when this whole Ponzi scheme collapses, you have this receptionist, and she's really upset. And like someone tells her, well, you can actually have this as like your cocktail party story.

[00:09:50] **Emily** Yeah. You can walk away.

[00:09:52] **Kendra** Exactly. And then there's a scene later in the book where she is telling that story. And so I love the way that it is very playful with time in like how stories or how experiences in the character's lives become memories. And then those memories then resurface later in the character's lives, which is really well done. And I just have so many little underlines and tabs.

[00:10:18] **Emily** I love a well-loved book. Sometimes I'll be at signings, and somebody will hand me a book that has like 100 signature tabs sticking out of the margins. And they're like, "I'm so sorry—this book is so used." It's just like, Are you kidding me? This is amazing. Like, I loved to see that. So. Yeah, it's really nice.

[00:10:35] **Kendra** So we've talked to a little bit about ghosts. And I think that walks hand-in-hand with this idea of memory throughout the book. And you begin by planting the seeds of memory in like the beginning of the story, which is like, you know, in the character's past, as it were. And then it moves forward. And then by the end, it's a very fully fleshed out idea. So we have ghosts and playing with that idea of ghosts and memories and how our memories can haunt us.

[00:11:03] **Emily** Thank you! Yeah.

[00:11:03] **Kendra** Is that a theme that was there from the beginning when you knew you wanted to work with, you know, a story around this Ponzi scheme? Or was it something that came out as you were writing the book and doing the different drafts?

[00:11:14] **Emily** I would say that it came out as I was writing the book. I didn't mean to write a ghost story. But, you know, what I realized is there's something kind of interesting that I think can happen, which is that once you've written a few books, you start to realize that sometimes it's like your next book telegraphed you in the book you just wrote. So, you know, I'm still doing events for STATION ELEVEN, even though it came out six years ago, which is kind of crazy. But there are . . . it's in a lot of lectures and in conversation events over the years. One town, one book type things.

[00:11:48] **Emily** And a question that comes up all the time has to do with this very strange little set piece in one of the final post-apocalyptic chapters of Station Eleven where two characters are talking in the fictional airport. And one of them brings up this odd experience they both had where they were in an abandoned house, hadn't been entered for years. So dust everywhere. Except there was no dust in the child's tea set in the children's bedroom and no footprints leading up to that. So nobody could have walked over and dusted it. It was a child's armchair in the shadows in the corner. It was maybe moving ever so slightly. And, you know, the question that comes up all the time is, "Why is there a weird little ghost story in STATION ELEVEN?" And I have a lot of really plausible, eloquent responses to that. But the add the real answer, I think, is that I just really wanted to write a ghost story.

[00:12:44] **Emily** So I just found myself doing it here. I've always loved ghost stories. I've always sought them out. So, yeah, I think it was just something that, on some level, I've been wanting to do for a while and ended up doing it in THE GLASS HOTEL. And something that I found myself thinking about as that developed was, you know, when we talk about ghost stories, you know, as a term or as an idea, we tend to think of them in kind of a classical sense, as in the hooded spectral figure, sort of, you know, shining down the hallway of the dilapidated Victorian mansion. You know, that kind of thing. But it can be interesting to think about different ways of being haunted.

[00:13:26] **Emily** So there are a few of those kind of classical ghosts in THE GLASS HOTEL. I think in particular the people who Jonathan sees in prison. But then, you know, who among us isn't haunted by decisions that we've made or things we shouldn't have said. So there's a lot of that in the book as well.

[00:13:45] **Emily** An idea that also really interested me is this notion of the counterfactual life, or the counterlife. So that's a life you didn't live. You know, that's a life where you went to a different school or married a different person or emigrated instead of staying in or vice versa. And I kind of love the idea as those sort of counterlives being played out somewhere on some other level. And just the idea of your life being haunted by the ghosts of the lives you didn't live, which is also Jonathan's situation in prison, you know, as he becomes increasingly haunted by these sort of visions of a life where he escaped before he was arrested, and he's living in Dubai.

[00:14:29] **Emily** So one of the organizing principles of the book, once I'd gotten pretty far along in the revision process, was I wanted every section to be about hauntedness in some way and also to have money, that was another through line. If you're writing about a financial crime, obviously money's central to the story. So having that idea occurred as well.

[00:14:52] **Kendra** It was interesting seeing the parallels between the counterlife because the counterlife chapters occur, you know, periodically after the Ponzi scheme collapses. And he also has these dreams that almost connect with that ghost world, as it were.

[00:15:12] **Emily** Absolutely. Yeah.

[00:15:13] **Kendra** So what role did his dreams and his visions for himself play with the idea of haunting and then connect with there? Because I thought it was just very clever to connect those two things in the same—it was almost like they had some sort of connection or were in the same universe as it were, that we couldn't see.

[00:15:33] **Emily** Yeah, um, you know I wanted to make it a little bit ambiguous to the reader at first, where, you know, at first—I'll try not to do any crazy spoilers—but let's say that for the first half of the book, there's a lot of ambiguity in terms of whether the ghosts that he's seen in prison are sort of "real." You can use that term in connection to a ghost, that it might just be sort of a product of his deteriorating mental state. And with the counterlife, you know, that version of the life. . . . He does have the weird vision that he begins to have in prison, where he goes to sleep in his prison cell and has dreams about an opulent hotel room in Dubai, where he could have fled if he'd gotten out in time. But that goes back to that idea about the counterlife. Just the idea of a life that's kind of been lead in a parallel universe that's sort of haunting the life you're living now. So to me, it was just kind of a different kind of ghostliness there.

[00:16:28] **Emily** And something that I did want to kind of develop a sense of ambiguity there, where it's not clear how—I don't want to say how "real" that is; it's hard to use the word "real" when you're talking about ghost stories because what does that mean in that context? But . . . you know, are those just weird dreams and fantasies? Or, you know, is there some other reality in which he actually does live in Dubai? So, yeah, I was just thinking about different kinds of hauntedness there.

[00:16:58] **Kendra** And you mentioned how money was also a through theme. And I found that absolutely fascinating because when Vincent is with this man who is paying for all of her things, she makes a friend. And they have this conversation about money and how they both didn't come from money. Until they eventually, you know, when they found money, it was very exciting at first. But then it kind of became the new normal. And Vincent's friend says something along the lines of, "Money is its own country." And in the second half of the book, you have a man who's lost all his money in the Ponzi scheme. He talks about the shadow country, of working-class people, essentially, or people who have

fallen below the perspective of more affluent and privileged people. Can you talk a little bit about these two countries of money and the shadow country?

[00:17:52] **Emily** Yeah, sure. So, you know, I guess maybe I'm a little bit prone to thinking about everything in terms of geography and countries just because I did grow up in Canada and then emigrated to the US. But it did seem to me that money kind of creates these different countries in a weird way. I grew up in a very working-class environment. And, you know, it's a background for which I had a lot of gratitude because I grew up in a family that loved books, which is amazing. You know, I have no complaints, to be clear.

[00:18:26] **Emily** But in adulthood, I've been closer to people who grew up middle class or upper middle class. And the difference in terms of what they expect from the world and how they believe the world works . . . the difference between them and people who grew up in a working-class environment, it is profound. They really are like the citizens of two different countries in terms of what they expect and how they believe the world operates. And, you know, I don't mean that in any kind of derogatory way. I really adore a lot of people who did grow up with much more money than I ever had. But it is notable to me. It is kind of interesting.

[00:19:04] **Emily** And when I think about the sort of cushioning aspect of wealth, it does seem to me that it creates a kind of frictionless experience, you know, where you can kind of glide from one country to another without feeling a lot of . . . I guess "friction" is a word I come back to. And it's kind of a hard point to describe. But let me try to illustrate by anecdote.

[00:19:30] **Emily** So a couple of times in October, I flew out to Los Angeles, just for about three days at a time. I was working at a TV project. And I kept those trips pretty short because I have a four year old at home. I was always trying—you know, taking redeye flights back and forth—just trying to get home to New York as fast as possible. And on both those flights, I upgraded to Delta One because I've done so much travel for STATION ELEVEN. I have a crazy number of Delta miles. So I used those to upgrade to Delta One so I could work going to Los Angeles and sleep on the way home. And, you know, when you board an airplane in Los Angeles at night, and then you settle in for a five-hour nap in a completely flat bed with a comforter, and then you wake up in New York, it's like the luxury and ease of the experience renders the distance unconvincing. You know, I would wake up, and I would sometimes not seriously believe that New York was a different city from Los Angeles. It was just kind of one continuous experience.

[00:20:35] **Emily** So I hope that makes sense, but it kind of . . . I felt like that would probably just be magnified by an enormous amount of money. You know, if you were flying by private jet or if you always flew Delta One, probably your experience of life from one country to the next, or one city to the next, would probably not be very different. And, you know, I'm not saying that's good or bad. It's just a different way to live. But it did seem to me that having immense wealth would just kind of place you in a different country.

[00:21:11] **Kendra** And I found that very effective as Vincent moves from a lower income background to a more affluent situation. And then the other character moves from an affluent situation to a more impoverished situation. And I come from a working-class background as well. And so it was very interesting to read. There are these beautiful sections that I basically underlined pages of how this character, who also owes money, is describing this shadow country. And it says, "But there were citizens of a shadow country that in his previous life he'd only dimly perceived, a country located at the edge of the

abyss." And it always fascinates me when people from a lot of money discover what it's like to live in a totally different financial situation. And it's like they're discovering that, oh, these people exist, you know.

[00:22:06] **Emily** I know! It's amazing. They're like, wow, those people don't go straight from college with no debt to internships to great jobs. Like, how does that even work? Yeah, I know. It's amazing. They are very different cultures, you know, which again, I don't mean any derogatory way. It's just yeah, it's kind of a culture of money and a culture of not having money. And they are very different ways of experiencing the world. And then, you know, in terms of the shadow country, how often do we choose not to see those people, you know, who are really living on the far margins?

[00:22:39] **Emily** I live in Brooklyn. And my neighborhood, it seems to me to be pretty economically mixed. You know, there is a lot of money here. There are also a lot of working-class families. And something I like about it is you can't easily tell the difference from the outside. You know, if you walk by a house, it might have four apartments in it, or it might be a single-family dwelling.

[00:23:00] **Emily** But then, you know, there are these older men and women who I see walking the streets, going house by house, collecting cans and bottles, which they're trading in for change. And what I've noticed is we never really talk about them. We just sort of step around them. And it's not too much of an exaggeration to say we don't really see them, you know. I do find myself wondering who they are. And I don't have a way of speaking to them. They're coming from a southern neighborhood, like Brooklyn Chinatown. Like, you know, they don't. . . . Like when I've tried to say hello, they don't speak English, for the most part.

[00:23:41] **Emily** And, you know, like that's just kind of a class of people we're choosing not to see. And, you know, the same as when you're walking down any city street, and you choose not to notice the homeless person asking you for change. I think we do kind of ignore the shadow country because it's frightening. You know, we don't want to imagine that we could end up in those circumstances.

[00:24:03] **Kendra** Yeah, it's really interesting to see him navigate that. They end up in an RV, and his wife isn't doing very well. So he's always so concerned about, you know, if her health deteriorates, what is he going to do? And I think that really delves into like a topic that is going on in the United States right now about, you know, expanding Medicare and having stuff like that. And I found it just a very poignant moment in the book because, you know, you have other characters who weren't hurt as badly or are still affluent. And they treat him in a totally different way now that he's lost all of his money. And, you know, I found his story arc really fascinating because he goes from one extreme to the other.

[00:24:42] **Emily** Absolutely. And, you know, a lot of people lost everything in that economic collapse. They still haven't recovered. And I read a fascinating book on the topic. Let me see if I can look up the name of the author while we're talking. It's called NOMADLAND by Jessica Bruder. It's a really interesting nonfiction account of people who are living very much like Leon. I just hadn't really realized that there are an enormous number of people, like tens of thousands in the United States, who are kind of moving around the country in an itinerant fashion, working various jobs here and there and really living awfully close to the edge.

[00:25:23] **Emily** And, you know, I think we should be clear that not all of them are victims. Some people chose that life and prefer it. But it is notable, and I'm sure a fair number of them would prefer more stable houses. So, yeah, it's an interesting topic, and it's something that we kind of, you know, again, choose not to notice or choose not to think about to much.

[00:25:47] **Kendra** Shifting gears slightly, I want to talk a little bit about the title of the book, THE GLASS HOTEL. And depending on what edition of the book that readers have, there's the one is an island. Another one has this, almost like, pieces of glass, almost like, on the cover. It is very beautiful. But what is the glass hotel? It's almost like its own character in the book. So it's almost like, "Who is the glass hotel, as it were?"

[00:26:16] **Emily** Right. Who is that? You know, as I mentioned, I've done a lot of travel for STATION ELEVEN. Another way of phrasing that is that I've stayed in way too many hotels. To be honest, I think that hotel in the book just sort of came out of me imagining what my ideal hotel might look like.

[00:26:35] **Emily** It seems to me that the best hotels—and you'll find a good example of this in film, and West Anderson's "Grand Budapest Hotel"—they kind of exist outside of time and space, in the sense that they're kind of their own self-contained worlds. And I guess I liked the idea of a hotel like that—like a really beautiful space that kind of existed in its own temporal plane—be located in wilderness, that's just kind of an interesting juxtaposition and a place where I'd frankly want to stay. So, yeah, I was imagining my ideal hotel.

[00:27:10] **Emily** In terms of the title of the book, titles are hard. To be honest, I don't love the title. You know, I think it's kind of elegant, but it's not particularly memorable. Like . . . people who are working on the book will send me emails where it's like subject header: "At the Glass House." Like, oh my god, if you guys can't remember it. . . . But you know, I don't blame them. It's not a particularly memorable title. Yeah, titles are incredibly difficult. It's a bit of an exaggeration to say it's harder to come up with titles than it is to write the book. But there's something to that sense.

[00:27:41] **Kendra** My undergrad was in writing. And my teacher, one of my teachers, was always, "Writers suck at titles."

[00:27:50] **Emily** Right.

[00:27:51] **Kendra** "And you need to get over that." Very blunt. Like writing teachers are.

[00:27:56] **Emily** I know, I know. It's amazing. Or that thing where all the best titles are already taken. You know, coming up with a title for STATION ELEVEN was like, I wish I could name it "The Goneaway World," but that Nick Harkaway's debut. "The Long Goodbye" would be perfect. Again, rights taken.

[00:28:13] **Kendra** One of the things that's interesting about THE GLASS HOTEL is that since it is on this island situation happening, it's like it's a country unto its own. And since it is glass, a lot of the characters meet there and interact there. And it was almost like a parallel with that ghost universe or that dream universe where characters tend to meet, as it were. I love the US cover because it has this green and bluish fade thing happening, and it's very misty.



[00:28:53] **Emily** Yeah, I've always been fascinated by jacket art. It can be so beautiful. I love all three of the jackets that I've seen for this book, the different ones in the US, Canada, and UK. Something that's kind of fascinating to me is like 90 percent of the time, the person who tells me that, you know, a given edition is a favorite cover is from that country. So Americans are way more likely to tell me that they like the American cover better. Brits are way more likely to tell me that they think the UK cover is the best. It's kind of fascinating. My takeaway is my publishers really know their market. Yeah, it's kind of fascinating to me.

[00:29:31] **Kendra** Yeah, we interviewed the founders of She Designs Books about a year ago, and it's an initiative to promote women book cover designers. And it was really interesting to hear them talk about the process that they have of coming up with a book cover and how they do a market for the country, you know, that it's in. If they're importing from a different country, like, do they keep that cover? What's going on with that? And it's just a fascinating process. And I had no idea it was so complex. But I appreciate their work.

[00:30:00] **Emily** Absolutely. I always wish I could see all the other ideas that they had. But no one ever wants to show the author all the other ideas, in case we insist on one of them they don't like.

[00:30:11] **Kendra** It's like, what is your vision board?

[00:30:15] **Emily** Right. Yeah. That would be really interesting. Like, what font did you use?

[00:30:21] **Kendra** Well, I would love to talk to you about this and all of your other books forever, but we don't have the time. And you have a book tour to get to. I always like to ask authors on the show what books that they would recommend. Are there any other Canadian women writers that you would recommend or maybe just some favorites? Books that you have read recently?

[00:30:40] **Emily** Yeah, definitely. I would say one of my very top Canadian women writers would be Eden Robinson. I think she's based in British Columbia. And she had this novel MONKEY BEACH. It was something like 20 years ago. I think it got a lot of press at the time. It's just a brilliant novel, and it's one that I find myself thinking about a lot. You know, even though it's been quite some time since I read it. So yeah, MONKEY BEACH by Eden Robinson. A more recent novel that I really loved was THE LONELY HEARTS HOTEL by Heather O'Neill. Back of hotels again. But yeah, she's a really great writer. I love her work. So yeah, I would say that those two stand out for me.

[00:31:25] **Kendra** Thank you so much for chatting with me about THE GLASS HOTEL. I really appreciate you chatting with me. And good luck on book tour!

[00:31:32] **Emily** Thank you so much. Appreciate that.

[00:31:35] **Kendra** I'd like to thank Emily St. John Mandel for talking to me about THE GLASS HOTEL, which is out now from Knopf. You can find her on her website, emilymandel.com, and on Twitter (@emilymandel). And on Instagram (@emilystjohnmandel). And of course, all of Emily's information, including a link to the book, will be in our show notes. You can also find a full transcript of this conversation over on our website, readingwomenpodcast.com.

[00:32:01] **Kendra** Many thanks to our patrons, whose support makes this podcast possible. You can find Reading Women on Instagram and Twitter (@thereadingwomen). And you can find me (@kdwincchester). And thanks so much for listening.