

## Interview with Samantha Irby

[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 Samantha Irby, the author of *WOW, NO THANK YOU*, which is out now from Vintage. And be sure to check out our website for a complete transcript of this episode.

[00:00:27] **Kendra** I have absolutely adored Samantha Irby's writing from the moment that I read *WE ARE NEVER MEETING IN REAL LIFE*. I have requested that this would be a book club pick. I have shoved it into the hands of so many unsuspecting readers. No, actually, by this point, everyone is actually probably suspecting that this book will show up in my recommendations. So when I heard that Samantha Irby had a new collection coming out this year, I was absolutely thrilled. And this one is now after she has married her wife and moved out to a small town in the Midwest. And just what it's like changing her lifestyle and, you know, living in a house and caring for it. There's an essay on what it's like when she went out to Hollywood and pitched her own show and worked on someone else's show. I really enjoyed reading and kind of catching up with her story from where it left off in *WE ARE NEVER MEETING IN REAL LIFE*.

[00:01:23] **Kendra** And, you know, currently with the situation that we have right now in the world with self-isolation and the pandemic, I really think that this book is definitely something that will encourage people and bring some joy and levity to their life. And right now, for me personally, I find it really difficult to read really difficult books. But what Samantha Irby does is write about some difficult topics, or maybe . . . and then she'll break it up with something a little lighter. But always, always, always is it told in her traditional hilarious type prose style, where you feel like she's just sitting across from you and just telling you this story. And so I am so grateful that her essay collection came out when it did because it's definitely what I've been needing around this time. So I hope that you enjoy it as well.

[00:02:17] **Kendra** So Samantha Irby is a comedian author and blogger. She has a blog called "Bitches Gotta Eat." And she also writes about personal life and events and a lot of personal essays. And she also has three essay collections: *MEATY*, *WE ARE NEVER MEETING IN REAL LIFE*, and now, *WOW, NO THANK YOU*, which are all out from Vintage. So you should definitely check out all of those. She also wrote for Lindy West's television series on Hulu called "Shrill." And we talk about that a little bit. Without further ado, here is my conversation with Samantha Irby.

[00:03:01] **Kendra** Well, Sam, I'm so excited to have you on the podcast today to talk about your new book.

[00:03:07] **Samantha** Thank you for having me.

[00:03:09] **Kendra** My my face is just smiling so much. Like I'm pretty sure it's going to get stuck there or something.

[00:03:16] **Samantha** Well, good. I mean, that is. . . . I mean, if you were like, "I hated it and didn't laugh once." It would be a. . . . We'd be having a different conversation. So I'm glad.

[00:03:28] **Kendra** Well, I listened to the audiobooks, and I absolutely love them. And I just keep recommending the audiobooks specifically to people because I'm like, no, you need this in your life.

[00:03:41] **Samantha** Those cost more. So perfect. Please, by all means, keep directing people toward the audiobooks. That I truly appreciate.

[00:03:59] **Kendra** Well, I really love them because you have like . . . you read them yourself. And so there is very much perfect timing with those. And I feel like it literally makes the voice of the essays come alive.

[00:04:12] **Samantha** Yeah.

[00:04:13] **Kendra** They're just . . . they're just perfect.

[00:04:14] **Samantha** Thank you.

[00:04:14] **Kendra** Like some books, you know, you're just like, well, maybe the print is better. But like I would say, the audio is better in my oh-so-humble opinion.

[00:04:24] **Samantha** Thank you. I used to perform a lot. And I guess I still perform like when I tour and stuff and do readings. But I got really comfortable reading my stuff, even though like they stick you in a padded closet to record. And I think because I write in my, essentially, in my head voice—like the voice I would tell a story—it just is . . . it's easy for me. But I mean, the thought of someone listening to like, you know, three hours of my voice at a time is stressful. But I'm glad. I'm glad you can't tell when you're listening. I'm glad it sounds natural.

[00:05:10] **Kendra** Well, yes, definitely. So I first came across your writing with WE ARE NEVER MEETING IN REAL LIFE. And I adored the audio. And it actually stands as one of my most recommended books on the podcast of all time.

[00:05:26] **Samantha** Thank you.

[00:05:27] **Kendra** I feel like this is maybe a shrine, but it's on all my Twitter banners and like social media banners.

[00:05:34] **Samantha** That's really incredible. I mean, truly incredible. I . . . like when they first sent me the cat cover, I was like, oh . . . huh. Oh, this is what we're doing, huh? Okay. But then now, like seeing it places, I'm like, Okay, maybe someone knew what they were doing with the art direction on this. So I'm glad you have included it in your banners. They'll be . . . everyone at Vintage will be super excited to hear that.

[00:06:11] **Kendra** Well, this one has a neon cover as well. It's green, and it has a little bunny on it. Did you talk to them about making sure all the covers look the same? Or did they just do that all by themselves?

[00:06:23] **Samantha** Absolutely not. I think . . . you want to think that the writer gets a say in every aspect of the book. And I just, you know, they humor you a little. But like teams of people put this together. There's like a designer and an art director, and then sales gets a vote, and editing gets a vote, and then like many up-the-ladder of editors get a vote. So when they decided on the cat cover, the first one I did with Vintage, I was like, "Okay,

cool. Whatever." And then when they got MEATY, my first book, and decided to rerelease that . . . I mean, people had responded to the cat cover so well that they were like, "Well, let's just continue the kind of angry baby animal theme. Like, if you look really close, there's a hedgehog on the cover of MEATY, and he's scowling. And the bunny on the cover of this new book is sort of grumpy looking, too. That was their nod to me and my personality.

[00:07:36] **Samantha** But once they did the hedgehog, it was just like, "Okay, this is our thing where, like, disgruntled baby animals is going to be the vibe on all of these books." I'm like . . . it's a little misleading with a lot of kids who reach for my books. And it's like, "Oh no. Like if you can read, this is definitely not for you for another like, you know, fifteen years." But it is. . . . I mean, like the things you have to think about. . . . I don't know anything about publishing, really. But, you know, like what the cover. . . . "Is the cover Instagramable?" is probably, I'm sure, a conversation that people in office buildings are having more than they ever thought they would. I think we hit a sweet spot, and they just keep getting better. I really like the . . . that bunny is really, I think, my favorite of the three.

[00:08:39] **Kendra** It is definitely cute. He's like this little—listeners can go to our website if they want to see the cover of your book—but it's just really adorable bunny, like, sitting on his butt with his back feet in the air.

[00:08:53] **Samantha** And he looks kind of mad.

[00:08:53] **Kendra** It does!

[00:08:53] **Samantha** It was either going to be a bunny or a puppy. They sent two mockup covers. And we we decided that the bunny, like, looked a little madder and a little fatter. Those are really like my two requirements.

[00:09:14] **Kendra** You know, I always tell the story about how I picked my corgi because he was the portliest in his litter. And, you know, that's a real thing. They look adorable.

[00:09:26] **Samantha** I love fat baby animals. There's nothing better. I mean, a fat human baby is pretty great too. But a fat baby animal . . . high on the list.

[00:09:39] **Kendra** So WOW, NO THANK YOU is your third essay collection—because chronologically, before that was WE ARE NEVER MEETING IN REAL LIFE. So when you sat down to work on this next essay collection, did you have any sort of theme in mind? And where did you want to go with your next one?

[00:09:58] **Samantha** No. I mean, WE ARE NEVER MEETING IN REAL LIFE came out, and it did well. And, you know, my agent is like, "All right, let's start thinking about what we want to do for the next one." And I was like, "Oh, I don't have any idea." Like, this book just came out. I haven't done anything. So I didn't really. . . . I put together an outline that was like, well, here's . . . I mean, it essentially boils down to "I'm going to do more of the same thing, and it will still be funny. Do you want to buy that?" Because I had no idea . . . because I'd written enough of my past that it was like, "Okay, I'm done with that. We're not going to . . . we're not going to circle back again. So I'm gonna write the present." But it hadn't happened yet. So I had some ideas for things I wanted to write about . . . ideas like feelings that I had. Like, I had moved, so I knew I could write about moving and the process of trying to make new friends. I kind of had these broad ideas. And I was like, you know, are you interested in this? And they said, yes.

[00:11:14] **Samantha** And so I didn't really have any idea of what I wanted to do, and I didn't start working on it right away. We kind of picked future deadlines by which I would have everything turned in. And I maybe started working on the book like three months before that deadline. Like I've done a year, you know, doing nothing. And then it was like, "Oh, I got to write a book." But by that time, I had had some experiences. I had work in Hollywood a little bit, and I had this experience working on Lindy West's show "Shrill" and developing my own show and trying to make friends. So I had like, you know, here's what I've done. Here's what I've been thinking about. Here's what still stresses me out. And I just kind of like made a list of those things and wrote about them. I do very little planning. I do very little planning, which I'm sure gives my editor heart palpitations. But the book's pretty funny. So hopefully, she's not too mad about all of my shortcomings.

[00:12:27] **Kendra** You could just call it your artistic process.

[00:12:29] **Samantha** Yes. That sounds way nicer than sitting around watching reality shows until the last minute. So, yes, next time when I'm late, I'm going to be like, "Um, it's my process."

[00:12:48] **Kendra** So you talk about so many different things in this book. And one of them was writing the show with Lindy West and her show "Shrill." How was that different writing for a television series as opposed to writing your essays?

[00:13:04] **Samantha** Well, working on a show is basically like, you know, a bunch of people sitting in a room playing make believe. Like, you know, for the first couple of weeks, everyone's just throwing out ideas and possibilities. And you kind of watched the show take shape. And by the time you get . . . I was lucky. I mean, we were all lucky that we were assigned an episode. That doesn't always happen. Sometimes you're just in the writers room, and then someone else writes it. So we were all assigned an episode. And by the time you get there, it's pretty much decided as a group what's going to take place. You know, you have the bones of the episode pretty much put together. And then it's your job as a writer to go through and put the meat on the bones.

[00:14:00] **Samantha** So what I do in my books is truly, like, just me. It's like me sitting in my chair in the living room by myself with headphones on, writing about whatever I want. And with TV, it's not only like collaborative, it's so . . . it's not just your work. Like everybody, you know, once you turn your script in, it gets punched up by other people. And then executives and producers and all the people you never get to meet have a hand in it. And then finally, it ends up in the hands of the directors and the actors. So it's that process. I think it really like took the pressure off because it's not just me. It's like, well, I wrote that joke, but then Lindy wrote that joke and Dave wrote that joke. And, you know, it truly is like a group effort, as opposed to my books, which is really just me.

[00:15:05] **Samantha** And I don't know which I prefer, like the high pressure of it just being my thoughts in my voice or the like lower stakes of being in a group. I mean, TV is different because way more people watch TV than read books. So whatever you've made reaches a much wider audience. But yeah, it's basically. . . . The difference is like this is just me and my editor sort of helping to shape things. You know, she kind of like pulls back, and she can take a bird's eye view of something I've written if I'm too deep in it and help me fix it. But TV is like, you know, you sort of like make the thing. And then it gets molded by so many different people that it almost doesn't feel like it's yours by the time it hits the screen.

[00:16:00] **Kendra** And there are more people there to see like, oh, well, you have that reassurance. If I screw up this thing, someone will catch it because so many people are going to read it.

[00:16:06] **Samantha** Oh, yes! It is absolutely like, you know, "let go and let God." Like, you know, I turned the script in and I came to set—or I flew out to Portland to be on set for my episode. But like, no one is asking me about shots. No one is inviting me in to edit. Like it's very much like, Okay, well, I did what I could. And the rest of this is on y'all. Good luck.

[00:16:40] **Samantha** Whereas with the book, it's like . . . you know . . . I have people who read my things that I think would catch something, like, terrible or something that didn't make sense. Of course. But it truly is just like, "If you hate it, then you hate me because that's all me." You know.

[00:17:00] **Kendra** Well, I really appreciated the discussion you had about working in Hollywood and wanting to see different kinds of representation on TV that we hadn't seen before. And being someone who has a disabling chronic illness that involves their colon being a trash fire, I really appreciated how you mentioned that . . . about talking about, you know, living with Crohn's and what that's like. So I thought maybe you could talk a little bit about why you wanted to write about that in this essay collection and that kind of representation that you hope people will see about that.

[00:17:36] **Samantha** Well, I think . . . I mean, I've been doing it in my books since I've had books and on my blog, which I've had for, like, I don't know, twelve years or something. So it's like truly—apart from like actually being my physical . . . like in my physical self—it's been a part of my work for my entire career. And if I got to work on my own projects or make my own things, it would be important that . . . and maybe not always Crohn's . . . like my, you know, if it's about me, it's going to be about IBD. But I mean, I am . . . I have a lot of friends with invisible chronic illnesses whose lives are impacted by those illnesses every day. I feel like so many people are going through things, and we don't really see it. And it's not always tragic. It doesn't always involve like, you know, a cane or a wheelchair or a colostomy bag or whatever. There are lots of people like going through things. It's weird that it's still exceptional to see someone on TV with any sort of illness, let alone a chronic, invisible one. I think it's impossible to separate that part of myself from my work. And also, like it would . . . it would be like a real about-face, considering like my body of work would be like, "Okay, now we don't talk about like poop anymore." You know. So it just is like . . . it's natural for me to talk about. But it's still the exception to a lot of like the entertainment . . . well, I don't know how to phrase this in an artful way other than that we just don't see a lot of people on TV with a lot of illnesses that people are dealing with and like living their lives with. So the more we could get of that on TV, the better. The more people who get to see themselves reflected, the better.

[00:19:55] **Kendra** I really appreciate how you talked about . . . you reflect a little bit on like writing in your WE ARE NEVER MEETING IN REAL LIFE. And that's one of the books that I've given people like, "Do you want to know what my life is like? Here, read this please.".

[00:20:08] **Samantha** Mm hm. Yeah.

[00:20:10] **Kendra** So I really appreciate that because I feel like there's such an aversion to colons and poop in general. Anything related, there's like, "Ew, gross. Why would you tell me about that?" I'm like, "Well, because it hinders me from doing things?" Like, I don't know.

[00:20:26] **Samantha** Yeah! Also this idea that like you're the only person moving your bowels. I mean, everybody does all the time, multiple times a day. If you consume food, then you let go of that . . . wave. Getting around it is a trap, right? And like, the idea that I . . . that anyone should feel shame for something they . . . that everybody does is . . . you know, like a little bonkers to me. Like, sure, it smells. But everyone smells. And like in modern society, we have toilets. We have Poo Pourri. We have, you know, all . . . it's not like I have to stop and squat in the street all the time, although I have. I have done that. It's just like the stigma is so strange. And for me, it was just like, if I don't talk about this, then the only person I punish is myself. And why should I feel bad for a thing? You know what I mean? I don't want to lie and say I got to make a phone call six times when I just have diarrhea. You know, so there's freedom in talking about it. And then I just . . . I love to flip the table on people. Like I'm not going to feel bad. Tell me why you think I should feel bad about this. I mean, if you ever confront people in that way, like they don't . . . they're not going to give you a real reason that actually matters. So yeah, it's like, why not? Why not be honest about what you're going through? Like, I shouldn't have to suffer through this pain and also suffer through not being able to be honest about it.

[00:22:22] **Kendra** Yeah, yeah, definitely. And you know, there the small things that like, you know, you can tell when other people experience . . . like you have a superpower: when you walk in a room, you know where the nearest bathroom is.

[00:22:35] **Samantha** Uh-Huh.

[00:22:37] **Kendra** And you're like, Okay, I know where it is; we're fine. Or like checking in, like, Okay, where are the bathrooms in this place? I'm in a new place. I need to figure that out first before I sit down. You know. It was funny when my husband and I were dating, I was trying to explain to him what I had and what that would mean because I wasn't like, I'm not heading into this if he's not okay with . . . like, no. And so one day we were sitting, and a group of children ran by. And I was like, "Oh, look, that one looks like a little Samuel." And he's like, "That one! That little girl running to the bathroom. That one looks like you!" And that's what I knew. When he could make jokes about it.

[00:23:21] **Samantha** Yeah, yeah. Yeah! I mean, and truly . . . like when you find your people who get it, who don't, you know, make you feel weird, like, that's a lovely feeling. Like, oh, yes! I'll keep you. You understand me. Thanks.

[00:23:45] **Kendra** So you also write in this essay collection about moving to a smaller town in the Midwest after marrying your wife, and you have this life together. What was the process like writing about that versus writing about like your past and your single life? By the end of WE ARE NEVER MEETING IN REAL LIFE, you're in a relationship. So what was that experience like of moving forward from there?

[00:24:09] **Samantha** It's much more boring. And I'm trying to figure out. . . . I mean, and I feel like this is probably a problem for anyone who writes about themselves or their personal experience, but like trying to find things to write about that are interesting to anyone other than like the people who live in my house is different when it's, you know, just me spending most of my time here. And not that . . . I wasn't having like a Terry Bradshaw, like rip-roaring dating life in Chicago. But it was busier, and I was doing more. And there were more opportunities to like riff on things that were happening. The adjustment was like . . . One, just trying to . . . it's like, is it boring that I think there's a ghost of my dead cat in the house?. Or is it boring that I ordered blinds and don't

understand like . . . didn't know how to measure the windows? Or is there a way I can make that funny? It's just like trying to adapt to a new, slower circumstance. Being a person who writes jokes, it was a little like, Huh, okay. Rather than making fun of like, you know, people I see at the club, I've got to find some things in my own house to laugh at.

[00:25:41] **Samantha** And then there's like, you know, when you share your life with another person. I can't just be airing out her, you know, her business too. Like there's a thin line between like what's my experience and what is our experience and not wanting to be disrespectful. Like, you know, I mean, she knew what she was signing up for. But also, I don't want to abuse. So that was a little tricky. I don't know that it was tricky. It's just something I had to keep in mind when working on this book that I haven't really had to think about before.

[00:26:21] **Kendra** Yeah, it's like having to just like adapt to a new way of life. And, you know, as someone who works from home, like when you were . . . there's a section where you're talking about living in the house and like trying to figure out like, okay, what do I fix? How do I fix? What is this thing?

[00:26:37] **Samantha** Yeah!

[00:26:38] **Kendra** I stare at random parts of my house, like, how do I fix this? What do I do? How do you . . .? Where do you go to buy blinds? Like, what do you do?

[00:26:49] **Samantha** Yeah. You know, especially as a person who like didn't. . . . I mean, we just moved from apartment to apartment, and we were poor. So there was no like fixing things or buying things. Moving like . . . living in a house and having no concept of like, you know, that you need to change the furnace filter. I didn't know the furnace had a filter. Like how. . . . There was no class . . . I didn't take . . . I'm sure there is a class. I didn't take whatever class exists that teaches you how to be a person in a house where everything falls on you. But I am quickly and painfully learning how to live here. It's been a journey.

[00:27:38] **Kendra** Definitely. You mentioned a little bit about, you know, figuring out what to write about now that you've moved out to new place and different things. But when you sit down to write an essay, what does that process look like? Do you have an idea and you just go with it? Like, are you a person who writes a lot and throws a lot away? Like, how does that work for you?

[00:27:57] **Samantha** Oh, no, I don't waste any words. I'm very . . . if I write it down, it's got to go somewhere. I cannot . . . I cannot waste it. I don't do any practice writing. Like I just started . . . well, not just . . . but for a few months now, I've been writing this newsletter. That's like a good daily practice. But I write about the Judge Mathis TV show. So it gives me like material to riff on. I don't have to come up with something new every day. But if I sit down to write a thing, it's because I know what I'm going to do, and I know where that's going to go. I just . . . I mean, life is so hard. I do not believe in wasting thousands of words that could otherwise be sold or be posted somewhere. But usually I have an idea. If I have an idea of what I want to write about or something, there's either like a story that has happened—like a thing that's a beginning, middle and end that I can tell. Like there's one in the book about trying to make new friends since I moved, and that story had a beginning, a middle, and end. So I just sat down and wrote that.

[00:29:12] **Samantha** And then sometimes it'll be like, oh, I have an idea. Like, I want to talk about all the different ways that I don't know what to do with money or all of my bad

experiences with money. And then I'll think like not an essay necessarily, but like a grouping of ideas. And I'm going to figure out how to structure them and whatever. But I always know . . . if I'm going to write something, I always know how it ends. I don't start writing anything until I figured out how it wraps up. Like, I don't just want to write forever and ever and ever. I got to figure out the ending first and then write my way to it. Like anything you've read that I've written, I've known where it goes. And then I figure . . . then I like circle back and figure out how to get there. And usually, I don't have like a time . . . I write when the house is quiet. So a lot of times that's at like 9:00 when everybody goes to bed. I'll write from like 9:00 till 2:00 in the morning. Or if the house is empty during the day . . . I try to write during the day. I don't usually do that good of a job at it. And usually I write when I have a deadline looming. If I have time to work, then I do not work. I watch movies or shows or listen to podcasts or whatever. I shouldn't be admitting this. But no, if there's anything you read that I've written, it was turned in the day they told me it needed to be turned in.

[00:30:52] **Kendra** You know, I really appreciate you saying that because my undergrad is in nonfiction writing, and I always have to know the ending. And then, you know, I talk to authors on here. And they're like, oh, I just start with this idea, and then I write, and then I learn more about my characters, and then all this becomes clear. And I'm like, "How do you do that? How do you do that?"

[00:31:12] **Samantha** No. And how does it become clear? I don't. . . . And again, I'm willing to concede that I don't have the . . . you know, not everybody . . . not everything ain't for everybody. Not everything is going to work for me. And I'm willing to concede that, like, maybe I just don't have the brain capacity to do that. But like, it stresses me out to feel like I'm meandering my way through a piece without like a firm end point. Like I just . . . it like paralyzes me. I can't work on a thing until I've figured out how it ends. Like either the punchline or the last couple of sentences. Sometimes I'll write the last paragraph or an idea for the last paragraph and then just like hit return a bunch of times, so it's on another page. So I can't see it. And then just write until I get there. But yeah, I can't. If my brain is allowed to wander with no end point in sight, then it will shut the computer and turn the TV on.

[00:32:28] **Kendra** Well, before I let you go, I had to ask you this question because the first essay that I ever read of yours was your bachelorette application, kind of, essay. So I have to ask you, have you seen the most recent season of "The Bachelor"?

[00:32:44] **Samantha** I watched the beginning, like the first handful of episodes. And then I fell off because they're so long. I thought that Peter was so adorable. But like, I . . . I don't know. I watched up until that champagne thing, when they were like fighting because somebody drank somebody else's champagne. And it felt . . . when you can see the hand of the producer . . . like they're . . . I do not believe that it's real. But sometimes you see the hands of the producers a little more than others. And like it just felt so manipulated that I was like, I'm off the wall for watching this. So.

[00:33:31] **Kendra** You know, you were wise because the season with pilot Pete is just everywhere all at once.

[00:33:43] **Samantha** He is so cute. He's so cute. But I couldn't. I could not do it. I was like. I mean, and I love watching dumb stuff, but I felt like I was getting stupider, like, the more hours I devoted to it. So I had to tap out.



[00:33:58] **Kendra** So what is your favorite show right now?

[00:34:01] **Samantha** I just . . . we just finished watching "The Outsider," which I liked. I love Stephen King. But currently—and I've said this to a few people—I'm trying to like get everyone to jump on the bandwagon. I mean, I love like "Billions" and "Sucession." Those are my jam, but they're not currently airing. I think we're waiting for new seasons for both. So I've been watching this show "Evil" that comes on CBS. And it's so weird and so good. It's by the people who made "The Good Wife," which is also like my jam. But it's very good and extremely weird. And I hope enough people watch it that they keep bringing it back because I'm obsessed.

[00:34:54] **Kendra** Well, thank you so much for coming on the podcast, Sam. You have made my day.

[00:34:59] **Samantha** Oh, good. Thank you for inviting me!

[00:35:02] **Kendra** I hope everyone goes out and picks up your new book, WOW, NO THANK YOU. It is absolutely wonderful. And I hope that despite circumstances that you still sell all of the things, basically.

[00:35:15] **Samantha** I hope so. I mean, people don't have anywhere to go, and they probably need a laugh. So. Just saying. If they can read, they should read this. And then they can't read, they could listen to me reading it.

[00:35:28] **Kendra** Yes, exactly. Yes.

[00:35:32] **Samantha** Just a little levity in these bleak times.

[00:35:37] **Kendra** Definitely. Definitely what we need right now.

[00:35:41] **Kendra** I'd like to thank Samantha Irby for talking to me about WOW, NO THANK YOU. Which is out now from Vintage. You can find her on her website, [bitchesgottaeat.blogspot.com](http://bitchesgottaeat.blogspot.com) and on Twitter (@wordscience) and on Instagram (@bitchesgottaeat). And of course, all of Sam's information will be linked in the show notes. I'd also like to say a special thank you to our patrons, whose support makes this podcast possible. I'm especially grateful right now for all of your support. Patrons, past and present, I love you all. So thank you so, so much. You can find Reading Women at [readingwomenpodcast.com](http://readingwomenpodcast.com) and on Instagram and Twitter (@thereadingwomen). You can find me (@kdwinchester). And thanks so much for listening.