

#172 Burst with Mary Otis

Tue, Mar 28, 2023 3:51PM 34:36

SUMMARY KEYWORDS

book, writing, write, fiction, writer, teaching, people, mother, life, pursue, ritual, daughter, fascinating, mary, characters, story, read, campground, hear, thought

SPEAKERS

Michelle Glogovac, Mary Otis

 M Michelle Glogovac 00:01

You're listening to the my simplified life podcast and this is episode number 172. Welcome to the my simplified life podcast, a place where you will learn that your past and even your present. Don't define your future. Regardless of what stage of life you're in, I want you to feel inspired and encouraged to pursue your dreams, simplify your life and start taking action today. I'm your host, Michelle Glogovac, and I'm excited to share my stories and life lessons with you will taking you on my own journey. This is my simplified life. Hey, friends, welcome back to another episode. I'm your host, Michelle Glogovac. Today, I have the pleasure of interviewing author Mary Otis, whose book burst comes out today. It is a novel about a mother and daughter the trials and tribulations between that relationship. It has mental health and addiction related into it. It has the story of a mother who does her very best. And yet, it doesn't quite come up to what her daughter thinks is the best, or what could be the best. And the push and pull that is between these two individuals. It's something that I feel should be turned into a movie because you would want to see it. And therefore I think you're gonna want to read it. I love this conversation with Mary because we don't just talk about the book, we talk about her journey to becoming a writer, a writing professor, and what that looks like, what does it look like to write a book? What are her rituals? And these were questions that I hadn't asked an author before. And I've interviewed a number of them. So I really enjoy to get to hear what Mary had to say about her whole process and the difference in my process and what that looks like. So I know you're going to enjoy meeting Mary and I can't wait for you to read her novel burst. Hi, Mary. Hi, Michelle. I'm so thrilled to get to talk to you since you know I stalked you like literally in person looked at you watched you pointed you out to my daughter and did not introduce myself in person. So I am thrilled to get to talk to you today.

 M Mary Otis 02:22

Oh, it's so wonderful to be here. Thank you for inviting me to your podcast. I've been really looking forward to it.

 M Michelle Glogovac 02:28

M Michelle Glogovac 02:20

It is my pleasure. I read your book and absolutely loved it. I think it should be like not a Lifetime movie, but some sort of, it's got that movie esque feel to it to me. And I guess before we begin, we should introduce you. Before we dive

M Mary Otis 02:46

right in to that, because apparently a lot of other people feel feel the same way. And people keep saying Who would you cast as the mother and who would you cast as the daughter. First things first. I'm Mary Otis, I am the author of burst, which is a novel forthcoming from Zippy books in one week.

M Michelle Glogovac 03:04

Well, and when this goes live, it'll be your launch day. So happy launch day will be

M Mary Otis 03:09

the day. We're projecting into the future. Thank you. So very exciting. My previous book was a short story collection called Yes, yes, cherries, which was published by tin House books. And I've published a lot of other short stories, essays, and more recently, poetry, which is a newer form for me. I'm also a fiction professor. I've taught fiction at UCLA at many writing conferences, and I was the founding fiction professor, one of the founding fiction professors in the UC Riverside, low residency MFA programs. So it's all about the words from Hey, love

M Michelle Glogovac 03:48

it. How do you fiction fascinates me because I've just finished my first nonfiction book. But to me fiction, there's so much more, even though their stories in our heads, you know, that we can have play out? How do you put that even into on writing and paper? How do you teach that? I mean, it's so fascinating. There's so many different plots and different storylines. And you teach that on top of doing it.

M Mary Otis 04:19

It depends, you know, also on the level of sometimes I've taught beginning writers, so that's about helping people find what they want to write about. So because a lot of people come in with this kind of faulty idea that they have nothing to write about, which is never true. And so then, you know, it's about assigning exercises and, and trying to find what this particular student really wants to write about what's what's really the most urgent concern that they would like to put down on paper and usually, we can find that fairly quickly. If I'm teaching a graduate student who's halfway through a book. That's that's a different Matter and then you know, at that point, it might be about the revision, it might be about the structure. But for me, as a teacher, I'm always trying to get at what is the heart of the matter? What are you really trying to say? Because sometimes there's sort of, I don't know what you would call them this

stories that creep in, that seem like they're what you're trying to write, but they're not. And oftentimes, people are very influenced by favorite writers. So that's kind of, you know, a track they're taking initially trying to write like somebody they admire, which that's not really a problem. But sometimes it can be limiting, you know, people come in with with strange ideas that they they don't think that they're funny, or they don't think, you know, all kinds of strange limitations. And so I'm always trying to get to the the the original source of each person that is unique, and special. And for me, it's extremely exciting to foster that, and see it expand and flourish.

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Michelle Glogovac 06:00

I love that you said there's limitations because I've said it multiple times on the show that fiction, it fascinates me. And how do you do this? And I don't know that I could, and then I'm sitting here going, I probably could, if I really wanted to, I could probably write a fiction book, do you think about it,

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Mary Otis 06:18

about fiction is, in many ways, you have more room to move, because if you're writing a memoir, or nonfiction, you do need to stick to the facts. And with fiction, I mean, you can if you get to a certain point, you know, I definitely imagine a lot, I don't base a lot of anything on my own real life, although many little details, little experiences will get in there. And I don't even know what they are, sometimes till much later when I sort of reverse engineer it. For example, in my novel, The campground that's kind of based on a campground I knew growing up, but you know, I came from a very different situation, I have five brothers and sisters. And, you know, that was not my situation that the character is experiencing. But fiction affords a lot of freedom, you might you might be surprised.

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Michelle Glogovac 07:13

I love the visuals that you used in the book, because when you mentioned the campground, I know exactly, it took me right back to that spot. I could picture the picnic table, you know, walking to the beach. And it's funny because I also went to a campground as a child that had, you know, kind of forest like trees, and then you walked out to the beach, and there was the surf. And so it brought back those kinds of memories for me. But we had a tent, not a trailer. So it was

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Mary Otis 07:41

the trailer, we had a couple of 10s is big crowd coming down. So it's quite the opposite of my characters, Charlotte and viva. But, you know, those are very fond memories and very special memories and the opening of the book much later, you know, where they're barreling down this, this lane, this, the suicide lane, which is a lane that used to exist, where cars going in both directions could pass, very risky proposition they did exist in other parts of the country as well. And maybe they still do. But there was one, somebody that was a very bad accident with a van. And my mother was a nurse. And I remember she ran down, the campground was kind of up on

a hill ran down to the freeway to pitch in and help and it was very bad accident. And I remember how upset she was. And I remember hearing the collision. And so it's strange that that much later I realized, perhaps prompted this mother and daughter barreling down that lane in Cape Cod, even though that personally was not, you know, my situation, but it's funny how something based in reality of a strong emotional memory can kind of transmute and lead you to a different scenario, but it's embedded in there somewhere. Yeah. Kind of the magic of fiction.

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Michelle Glogovac 09:05

And how did you come about the whole mother daughter, it's friction, but there's so much love. It's like the true mother daughter relationship, per se, because I feel like mothers and daughters, there's always there's something that's, you know, there and you feel that and but there's so much love, you know, Viva loves her mom's so much and yet she tries to pull away. Where did that come from?

M

Mary Otis 09:34

Well, I think in the opening pages, there's a phrase you know, there are a society of two and they really are a society of two no matter what, no matter when things are going well. When the chips are down, you know, they they stick together through through thick and thin. I mean mothers and daughters, you know, it's an evergreen topics. It's you know, it's always it's always fascinating. It's there was a book when I was growing up called my mother, my Self. I don't know if you've ever heard of this book, I don't think so. And I do this book that way, like the prismatic exploration of these two characters and how they're similar how they're different, how they pull together, how they pull apart. And the character of Charlotte is based on kind of an amalgamation of a number of, of women and mothers I've met, she is unlike my own mother. But she's a fascinating character to me, who I'm very fond of, even though she's, you know, you would consider her quite flawed. But

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Michelle Glogovac 10:34

yeah, but I feel like towards the end, and we won't give it away, because we want everyone to go buy it and read it. But towards the end, you feel this pity for her. This sorrow of, oh, she's trying so hard, you know, buying the suit, and showing up wearing it and worrying about the stain. And, you know, and then to get turned away, just, you know, it brings tears to my eyes to think about it, because I could just feel what she was feeling.

M

Mary Otis 11:04

Yeah, yeah, a number of readers have told me that, that that particular, you know, connecting to that, and you could connect to it, even if you're not a mother, you know, being in that kind of situation where you're trying to do the best you can. And she, I think she feels, you know, outside of that group, she feels outside of the other parents, her daughter's not paying attention to her, kind of brushing her off, but she did try. And she did take the extra shifts, and she did come, you know, this is set back in the 80s. So she came on people's express that this

horrible airline is like, flying in a tin can, you know, so I think I respect her on that level, too. And I feel like with Charlotte, that the initial wound that she has early on in the book of physical wounds, that we won't say what that is, I think it mirrors her inability to express herself fully in the way that she would like to and she wanted to pursue painting, but she couldn't know partially, you would say, well, she had a daughter to raise. But I think there's other things that factor in her own ability to believe that she could pursue it. And so one of the things that I wanted to explore in this book was the idea of you know, when somebody is thwarted in a pursuit like that, especially wanting to be an artist, you know, it can turn in a very destructive direction, I have seen that sometimes. And it's, it's the same as you know, when Viva her daughter's finds this thing she loves and she pursues and she's very good at it. And she's able to reach a kind of transcendence within her art, which is the same as I'm sure you know, writing or painting, any art you practice, you can reach that, you know, sometimes when you're working, and I feel like the direction Charlotte goes is kind of like this false transcendence, you know, relative to alcohol and addiction, and, you know, trying to be in that place too, but not in not in a way that's healthier, that's going to help her as time goes on.

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Michelle Glogovac 13:11

I love that we can take this fiction but these fictional characters, and we're talking about them as if they're really real people, you know, we're relating to them. And I felt that for I love that. Let's talk about how you became a writer how you became a professor, like, where did this love for writing come? How did you make it your profession because I think there's so many people out there who would love to be a writer,

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Mary Otis 13:37

wonderful, thinks the world needs more writers. Um, it's it's funny how it happened, because I was always a reader and my mother very much encouraged reading and she read to us and, you know, we could always order as many scholastic books as we wanted, you know, I would, you know, have like, 20 books coming in. And, you know, I was always going to the library and always reading and later I worked at bookstores, as well. So I, I've always loved reading and I, I, I like school. I like academia was a good student, you know, so I can see how these things play out later. But um, I, the progression would be you know, I, I went, I was at Bennington, and at Bennington, I studied primarily literature, some French literature, a little bit of dance so enough to be able to you know, that would help me writing about dance. I haven't ever studied a lot of dance but and theater and then following that I graduated from the Neighborhood Playhouse, which is an intensive theater school in New York. And so I did theater and acting for some time. And it's a it's a perfect dovetail with writing because a character development, interior life dialogue. Although as a writer, you can you can be the set designer, you can be the director, and you can catch See yourself as a six year old, which you're never going to be cast as life, there's a lot more freedom. So I was kind of going through this transition period where I didn't think I was going to pursue that further. Or if I did, I thought maybe I'd go back to New York to solidly be in, in the, in the theater world because Los Angeles where I live, was instilled. It's more of you know, like a TV film, right. So, somewhere during that point, I had a friend who said, Have you ever thought of taking a writing class? And I said, No, I, I haven't. And he mentioned where he was taking a class, a local community college, Santa Monica College, and I know, oh, you know,

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Michelle Glogovac 15:44

I used to live down. I lived in Brentwood. So not far from where Zoomies Bookshop is I used to live there for a while.

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Mary Otis 15:50

Okay, so not far at all. Yeah, there's wonderful teachers there. And you could take a class, even if you didn't go to the school there. So you didn't need to be enrolled or the way this teacher led the class you, you could come, but you did not have to be like a full time student at that school. And so I signed up with this teacher Jim Caruso, because I liked his name. And he's, you know, been, you know, this hero of many writers, he's helped so many writers. He's just a phenomenal teacher, and a phenomenal writer, as well. And, you know, I had the good fortune to pick him. And so I started studying with him. And so that was pretty unexpected. You know, that was not the direction I thought I was going to go in. And not super long after that, I started to get a couple of short stories published. But even then I was thinking, Oh, this is something I'm interested in. But you know, I'm still transitioning to what am I going to do next, you know, did some temp jobs I worked briefly at a financial firm, you know, where they were offering me to train me to be a stockbroker, you know, is just, you know, one of those points where there's, you know, doors, different doors you could go through, and what's your, you know, fortunate to be in that position, if there are a few different doors you could go through. But writing became more and more and more important to me. And over the next few years, I became really serious about it, and started, you know, really writing a lot. And a few years later, yeah, I was placing short stories in literary journals. And one of those was 10 House, which is terrific 10 House books. And they came to me and said, Do you have an entire collection, and I said, I, I don't, but I have, you know, 5456 stories that have been published. And they said, they gave me a book deal and said, You need to write a few more stories. And that was my collection. So you know, that gave me a huge push to like this is you're going in the right direction. So that's kind of how that part started. And then I was offered a job to teach to help create this MFA program at UC Riverside, the low residency program, which, you know, those are very popular and a really a great model Benington does a low residency, Warren Wilson does a low residency. And these are great for people who do not, for whatever reason want to be pursuing their masters on a campus, you know, for any reason, maybe you're working, maybe you've got kids, maybe you just prefer to do it from home. And it's very rigorous, and you get a lot of private time with the teacher and then you, you also have your residency is twice a year for two weeks. So a lot can be accomplished. And it's a wonderful model. So that came really from writing and publishing. But I wouldn't have foreseen that, either. So

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Michelle Glogovac 18:43

isn't that it's so fascinating, you know, and it's interesting the way your life took that turn, I relate it to Vivas, because I can see some similarities there. Going into teaching and whatnot. But it's just so fascinating because I think that we don't know what really we're meant to be doing. And we're asked at such a young age, you know, what do you want to be when you grow up? Well, podcasts didn't even exist when I was a little child, you know? Who would have known?

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Mary Otis 19:13

Right? And you're so great at it, you know, but we didn't even know about it yet. You know, back in the day,

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Michelle Glogovac 19:19

yeah, I remind my children every day I go, you know, you can say what you want to be but remember that the job may not exist today that you will have in 20 years. And I think

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Mary Otis 19:29

any everything you do goes into the pot, so it's from from my viewpoint, anything you do, I mean, especially any other arts you practice will help the art of writing you know, will help serve you in that. But pretty much any, anything that you do any job you have, will probably help you develop skills that will help you in writing for example, I've taught some classes sometimes that were more like, you know, a eight week or workshop at UCLA, a lot of lawyers errs ended up being writers and they do a lot of writing. Yes.

M

Michelle Glogovac 20:03

You know, a lot of

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Mary Otis 20:06

people, I think, know that they have the interest of writing, but for whatever reason, life pulls them off, and they come back to it later. And I've seen that sometimes, which is wonderful, you know, to see people pursue it at a later point, when they kind of were not able to stay on that track. Early on,

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Michelle Glogovac 20:27

it seems like it's almost like a catch 22 Because there's people who should be writing who are getting pulled in these different directions. And then there's others who are like, well, I can just self publish. So here it is, even though, you know, not everything that's published should be published, I think. But you know, just like that every podcast should go live. Not every TV show should go. Right. So publishing lesson.

M

Mary Otis 20:50

I really, yeah, that's really interesting. Because self publishing, there's, you know, the proliferation of it. Now, there is some there's good self publishing. It's, it's definitely viewed differently than it was even five years ago. But I agree with you, because I have tremendous

respect for craft. And, you know, sometimes when I've met a student who's like, how do I get my agent? And they haven't written their first story? I think, okay, so why why do you really want to do this, you know, you might want to learn how to write first.

M Michelle Glogovac 21:22

Yeah, it's such a process to, you know, to map it out to figure out what you're writing. And you have to get so much done before you can even go down that path of, Can I get an agent? Look for queries? And you know,

M Mary Otis 21:37

you have to learn your craft? Absolutely.

M Michelle Glogovac 21:40

How long did it take you to write first? It's a little

M Mary Otis 21:43

hard to track it specifically, I was teaching quite a bit at that time, I would say maybe about six years total. But if you condensed it, I don't know, three years, you know, it was spread over time. But when I look at, you know, certain parts that I wrote, and I wrote them fairly quickly, but then I couldn't get back to them for a few months. So

M Michelle Glogovac 22:03

it's an in amazes me how long because Andrea was the same way. I think it was hers was four years or so to write her book, women are the fiercest creatures. And for my nonfiction, when I think I finished it, it was just over a year between the proposal writing everything, and I'm like, Oh, I would get so frustrated with myself. It took me, you know, that long to see it come to fruition. You know, I wonder if, if others look at that and go, Oh, well, I don't want to take six years to write a book.

M Mary Otis 22:34

Well, you know, I think it's case by case. Because I mean, that's wonderful. I've written things super quickly. I've written you know, I've written stories that I kept working on over two years, I've written a story in a week. You know, it's almost like project by project basis. And it's funny, I feel like the material itself ends up dictating, you know, what happens you hear sometimes about people who took 10 years on a novel, you know, was it Zora Neale Hurston wrote their eyes, Were Watching God, reportedly in six weeks. I mean, that's a wow, astonishing novel. And when you think six weeks,

M Michelle Glogovac 23:13

that's, that's amazing. Yeah, because I was hoping to write 1000 words a day, and some days, it was more in some days, it was a lot less.

M Mary Otis 23:20

That's a good goal. Well, that's, that's good. You know, as I said, I think the timing it will be when to what the project is itself. And I think a lot of times also teaching, I've noticed some people really like to get all the writing down quickly, you know, just get it down. I was just speaking with Andrea Dunlop, we did a podcast for book passage last Saturday. And so she was talking about how she very much likes to just get it down as quickly as possible. And I like to work more slowly. And I like to return to everything I wrote the previous day. And neither of those methods are right or wrong. Some people are very much to one extreme or the other. And then everyone else is in between. All you need to do though, is find a method that does work for you.

M Michelle Glogovac 24:06

I love that, yes, because I would not look back at my stuff until it was all all the way done. So I was like, I gotta wait.

M Mary Otis 24:12

That's a good method, you know, and if you have somebody try to talk you out of that, you know, don't do it. You know, you kind of have to know what, what works for you. And if somebody's forcing you to work a different way. It's like, you know, forcing you to write with your non dominant hand or something. So the main thing is for everybody, you know, to keep moving, don't get mired down for two months on a paragraph or something, but also to revise. So those are kind of like the two extremes. Like every once in a while. I've seen a student who's like I just I don't like to revise ever. It's like well, that will be a problem. Then also I've seen on occasion, somebody keep working the same piece, you know, for months and months and it's preventing them from going forward. So you always trying to, you know, almost work you're here Using all these metaphors hands and muscles, work your work your non dominant muscle, because there's times that I have just sat down. So I'm going to write straight through, because that's not my normal instinct. And that's good. It's just developing another, another muscle.

M Michelle Glogovac 25:15

When do your ideas strike you because for me, if I'm in the shower, that's when everything comes out. So I do have a waterproof notepad in the shower. Because that is when I will formulate sentences, letters, emails, and I'm like, oh, Instagram posts, that's where it happens.

M Marv Otis 25:32

Mary Otis 27:12

I don't know what it is about water. But I've heard that so many times, and I've had it happen to you know, it's something about the negative ionization, because when you walk by the beach, you know, you get that good feeling. It's the negative ions. But there's something about water, I've experienced it, I've heard it. For me. One thing that's always been kind of tried and true is, if I wake up in the middle of the night with an idea, that's usually something I really need to follow out. And, you know, I've, I've been at points where I'll remember this in the morning. And I think, no, you won't, so I always get up and write it down. Or sometimes I record it. So sometimes I get ideas in the middle of the night, I walk a lot, walking is very integral to my writing process. And I see a lot of things on my walks. And it's just, I just enjoy it. And I listen to music a lot. And I don't know what it is. But lately, a lot of times when I'm walking, I'm getting pieces and bits of things, even if I'm, you know, plastic music, which seems kind of counterintuitive. And I think, you know, when you're in a book, and you're pretty deep in a book, or a story or poem or whatever, it's almost like you're running on parallel tracks, there's your real life. But then you've got this secret side life of the project, and it will talk to you perhaps at any moment, you know, I've been at a dinner where was like, oh, excuse me, I need to use the restroom, I have to go get my notes that I thought of something while I was you know, ordering a bread basket. So I don't particularly always know how it's going to come. Of course, when you sit down to write, that's when you're probably going to get the bulk of things, you know, and I do when I work, I really like to try to carve that out. And I like it to be quiet. And I have my little rituals to set it

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Michelle Glogovac 27:22

up. What are your ritual like things because I noticed that when I sat down to write my book, it was I started a ritual, I could not just do it on my laptop and be wherever I had to be at my desk, which was very weird. As someone who works from home, you know, it's kind of a luxury to take your laptop, wherever, but I was like, I have to be right here.

M

Mary Otis 27:41

Well, you know, I think there's something to that, because you're building up an energy in that spot. It's almost like if you think of a church or a shrine and the energy that builds up there, or a football stadium and the energy that builds up there, I think going to that desk, you're, it's your creative energy is, is building in that spot. And for me, I mean, it's nothing fancy or anything, I just I like it to be quiet. I like to line up my notes. I sometimes listen to music before but not during, I sometimes read a couple poems, because poems are so often language driven. And then I just go dive in. So it's, it's nothing's especially unique. Or, you know, I have friends that really find a lot of inspiration riding in a coffee shop, or riding in a restaurant. So that would feed them. But like, for me, that would probably be pretty distracting.

M

Michelle Glogovac 28:37

The same, I probably end up putting conversations into the book. Because I love to eavesdrop. And it's funny you said you like it silent, because I found that I listened to Harry Styles on repeat so much that when Spotify came out with the year wrap thing, I was like in the top 20% in the world. It was sad but true. Your

M Mary Otis 29:01

biggest fan I am he wrote my book. You know, like when you're a kid, your bedtime rituals or any kind of ritual, you know, I like to Oh, I do like to light a candle. Sometimes I'm really into candles, but

M Michelle Glogovac 29:14

I love that little meditation,

M Mary Otis 29:16

anything to kind of mark out the space because you know, we're we're busy. And we're all doing a lot of things. And also, when I'm teaching, I feel like I'm holding other people's books in my head as well. So you know, sometimes when I'm out on those walks, I'm thinking about, you know, my student, Beth, and thinking, oh, you know what the, the story really should come from the grandmothers point of view. So it's sort of like I mean, their work too. So for me, it's really important to like draw a line around my own work. So you know, because it's like you're hearing a lot of different radio stations at one time.

M Michelle Glogovac 29:52

Yeah. Your students are so lucky to have you marry. I want to be a student. I'm like, I want to go take a class.

M Mary Otis 30:00

Thank you, well, I may be teaching the class down the road here in the years. So I will. I mean, I've actually stepped away from teaching in the last year, but I, a number of people have talked to me about doing a class and I planned to I wanted to, you know, have my book out and be able to take time with that. But I do plan to do classes, either at a venue or perhaps I might do one like this where we could, you know, meet, meet via the, the, the magic of zoom. Our last two, when I was teaching at the low residency program, the last two, or maybe even three residences we had, which, you know, usually, you meet with everybody, it's this very condensed time of, you know, lectures and workshops and guest authors, and you know, it's very enriching and very rigorous. And because of COVID, we had to do all of it through zoom. Oh, yeah. So that was pretty different. I still feel that we accomplished a lot, but it was, you know, it was quite different from from being in person, but you can still, especially with writing, you can accomplish a lot over zoom.

M Michelle Glogovac 31:06

I love that. And so burst comes out today. You can buy it, where everywhere. And where can everybody find you? Where can they follow you, your website, all that good stuff.

M

Mary Otis 31:18

www Mario's dot com, Mary Otis writer on Instagram, and Mary Otis, I'm on Facebook, it's I can't recall the exact address at the moment just my husband set it up. It's something like 167

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Michelle Glogovac 31:34

made it too hard. Well, congratulations on your book. And thank you so much for coming on the show and sharing so much of your knowledge. I really enjoyed getting to hear about your ritual and how you do it all. It's absolutely fascinating.

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Mary Otis 31:53

Thank you, Michelle, this has been such a pleasure to speak with you. Really?

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Michelle Glogovac 31:57

Thank you. Okay, friends, I don't know about you. But I'm ready to go write a fiction novel. Yeah, I want Mary to help me write that because I think it would be fascinating. I loved when she said that it gives us more freedom to do what we want within the book and with the characters in the setting. And it's truly fascinating to me, I don't know of another word that best describes what a novel filled with characters that aren't real, that you can just make up, you can have them be whoever you want them to be. It's just such a, an amazing idea that you get to do this. So I think that might be next on my list. If not a memoir, we shall see. I hope you enjoyed listening to Mary and what her process looks like. I think it's really unique to be able to hear that it doesn't have to be the same being a writer is something unique and in and of itself. And however you get to that point, whatever your writing rituals look like whatever your space looks like, is completely up to you. At the end of the day, though, you need to start. You can be a writer, you have it in you to write, whether it's poetry, a short story, a novel, a memoir, a nonfiction book, there's something inside of you that you can put on paper that people will want to read. So take that this week. Think about would you want to become a writer? Is there something that you want to put out into this world? Write down some ideas, start brainstorming and let it come to fruition? Don't be afraid because you deserve this. If you want to become a writer, then do it. Mary's book burst which is published by Zippy books is out today. Please go get your copy. It is such a great read. And I think everybody needs to read this because it was so entertaining and mind consuming. You really had to think about it and put yourself into these characters shoes and it made feelings come up that I didn't know would come up reading a book so I encourage you to go grab your copy today. It is a phenomenal read. And I am so grateful to Mary for sharing herself today with all of us