

## Transcript

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You're listening to the My Simplified Life podcast and this is episode number 217.

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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 while taking you on my own journey.

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This is my simplified life. Hey friends, welcome back to another episode. I'm your host, Michelle Glogovac. Today, my special guest is Boo Trundle. If her name alone doesn't wanna make you listen, then I don't know what will. Boo is the author of *The Daughtership*. And I read this last year. It is the most creative and genius work of art I have ever read.

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This book is unlike anything you will have ever read. And part of that is because it goes inside the characters' minds who are actually within the main characters' mind. So it's complex, it's complicated, and beautiful all at the same time. So I am so excited that I got to talk to Boo about her book, about her creative process and her journey.

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and how all of this came together. This book is going to make you think. And if you're looking for a simple read, this is not going to be it for you because there's nothing simple about the *Daughtership*, which is what makes it so beautiful and so unique and really showcases Boo's genius. I truly believe she is a genius because having the ability to write in the way that she does...

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along with being so artistic and drawing her own cover, it takes someone who is next level, which is exactly what Boo is. And I can't wait for you to hear how this all came together. So before I blabber on even more, let me introduce you to Boo Trundle. Hi Boo. Hi Michelle.

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I'm so excited to get to interview you. It's just been such a long time coming, so I'm excited to talk to you. Yes. Can you introduce yourself to everyone, please? Sure. My name is Boo Trundle, and I am a novelist. I live in New Jersey, and I just published my first novel, The Daughtership, in June. And that's how I met Michelle, through the writer's network on Instagram. I love it. And The Daughtership.

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It is, and I say this completely candidly, truthfully, like no other book I have ever read in my entire life. And it blew me away, it still blows me away because it's so original. It takes thought to read it, which is interesting, but you're a genius. That's truly how, you can't write this as a stupid person. You are simply a genius who wrote this book.

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So can we talk a little bit about what is the book about? And also, how did you get the name Boo? Because I'm sure everyone will wanna know that because I was curious when I met you too. Well, the name Boo, it's funny because the name Boo has its parallel in the novel with the main character whose name is Catchy. Because in the novel, the main character in her 40s, her name is Catherine. And also there are a lot of flashbacks to when she was a kid and everyone called her Catchy, which is this sort of...

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silly nickname for Catherine. And then everyone in her family is named Catherine. Her mother's named Catherine, her grandmother's named Catherine, but they all have different nicknames like Kitty and Kate. So that's also true for me. So there are autobiographical elements in the novel and that's one of them. So in my case, my name is Boo, but my real name is Elizabeth. And my mother's name is Elizabeth and my grandmother's name is Elizabeth, but my grandmother, everyone called her

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So when I was born and my mom goes by Betsy, so and you know, Elizabeth has a million nicknames, a million, Lizzy, Liz, Beth, Betty, Eliza, Lily, it's an endless list. So that's always been sort of something I found interesting. First, the idea of naming your child the exact same thing as yourself, which I always resented as a kid. I didn't like it. I just thought, couldn't you have just.

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come up with a new name for me. Like, why do I have to have everybody else's name? But that kind of carries the novels about legacy and sort of family shame and the way it travels down through the generations. So I just thought I would use the same device, which is you don't have your own name, you're named after your grandmother. And also in the South, there's just that weird habit of giving someone a name you never intend to use for them. Like Elizabeth wasn't my birth certificate, but.

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They know never called me Elizabeth. So I just wonder why even put it on the birth certificate. Isn't that funny? I think the same thing, like when you automatically shorten the name and you're like, well, that's not their name. And we did the same thing with Catherine, we call her Katie, but she's decided when she was five, she said, no, I'm Catherine. That is my name. It's a big girl name. We're going with Catherine. And I think it's great because I think it's so pretty.

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But it is funny and my niece is Elizabeth, they call her Lizzie. They called her Lizzie from as soon as she entered the world, it was Lizzie, which is hilarious. Her name's Lizzie Laylor. I'm like, what did you do to this child? Well, at least those are pretty normal nicknames. Boo is the kind of name that I constantly have to explain. Like in this, that's your very first question. And so when I named my kids, my daughter's name is Vivian and my son's name is Raymond.

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but they both have a very obvious nickname, Viv and Ray. And nobody needs to make up anything like Pokey or like Cece. It's just very obvious. I like that. So that's what I went for. Having been scarred with a silly little nickname that I had to always justify. But I love it. And I

told you when we met that it also reminds me of To Kill a Mockingbird. And so I love that. I love Boo and that. So I automatically just transferred that love to you too.

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Well, thank you. It was kind of an issue actually when the novel was submitted because originally in the novel there are, so there's Catherine and she's the main character of one thread, but then there's another thread, a sub-thread, which is about these children that live on a submarine. And one of the names of one of the children in the original manuscript was Scout, only because he is a Scout. He's like a little boy scout and he's also

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in charge, large and in charge, even though he's 15 in the book, but he's also weirdly modeled on, you remember that like weird Nazi mailman boyfriend from Sound of Music? Do you remember Liesl from the movie? She had like Rolf, her like weird. So the character in my novel is a bit fascist and very much a bully. So there's a kind of a Nazi youth element to him. So his name was Scout.

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But it had absolutely nothing to do with To Kill a Mockingbird, like nothing. But when I submitted the manuscript, the editor was like, I think we need to change his name because if your name's Boo and there's a character named Scout, everyone is going to think that you're making a reference. And since there is no connection, get rid of it. So I had to change his name. So I changed his name to Truett, but originally he was also named Scout. So, and I still think of him as Scout and it's hard to rethink. Like if you've written a book, it's hard to change the name in the last minute, you know.

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That was going to be my next question is how does that feel because you get attached to your characters I'm sure and you've named them like this is in your head. No all of a sudden it's changed It's like being told your child has to have a different name even though you've been calling them this name forever Like what is that? Like how does that feel? I'd kind of be pissed if I would be me

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Well, I was so happy to have a book deal, especially with Pantheon. And also my editor is amazing and I was just... I would have done anything she asked really. So it was no big deal. I was like, okay, sure, no problem. And I just threw Scout under the bus. And I still think of him as Scout though. So, you know, it's kind of, it is hard to change at the last minute, but you also have to think about phonics and how it sounds in your, like, as you, like my

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language oriented, fairly poetic. You know, there are a lot of places where language sort of takes over, where the language is more important than the plot. And so the way that the word sounds in every sentence, that's the hard part. So I had to, so I picked, at first I was just gonna do Scott because it's so much like Scout. But frankly, as a child of the seventies, I just, I knew so many Scots and I just.

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I didn't really think Scott was right. I just didn't feel right. It's not really imaginative enough. It's a little too... I was going to say it's not original enough. For your book, it wouldn't be, yeah, because your book is original. Yeah, it's too normal. So Truett has the same last syllable, like the same last consonant, I mean, T, like Truett and Scout. So it worked as a poetic element, but yeah, it was hard.

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But it wasn't hard, right? All you have to do is hit edit, find, replace. It takes two seconds and then Scout is dead. And True has been born, so really wasn't that hard. That's so funny the way you just put that. So let's talk a bit about what is the whole premise of the book? Can you explain it? Because if I explain it, I'm gonna be going off in different tangents. The elevator pitch. Can you do it succinctly? Yes, give it succinctly how you would put it.

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It is a story about a woman in her midlife whose hidden childhood...

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experiences are blocking her from fully loving, and fully loving herself, fully loving her children, fully loving her husband. And because she can't really fully love, she can't fully live. And the novel basically tracks her initial resistance to facing these inner children that are sabotaging her life, literally.

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She doesn't want to face them, she doesn't want to accept them, she doesn't want to know them, she doesn't want to deal with it. And then, you know, it's sort of like, is she going to let these unexplored psychic energies derail her or is she going to make peace with them? And then what will happen? So, you know, that so the question is what's going to happen? Is she going to face it? And if she faces it, how's it going to affect her life? I would say that's what the book's about. And so we get this point of view, not just from her,

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but from all of these different characters in the book who have different personalities and all of these personalities make up her, which is, it's so fascinating. And at first I was kind of like, okay, where are we going? Like, who is this? Who's this? And you're figuring out how to put it all together. And then all of a sudden I felt like it just clicked and it wasn't halfway through the book. It was before you were halfway through and it just went, oh, okay, I see where we're going with this. And it was

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profound and then I was like, okay, yes, now what's next? And you get to know each character and why they are the way they are. And I thoroughly enjoyed it. I, yes, I loved it. It was, I don't even know how to put it into words because it was so original and it was, it makes you think. You had to think as you read the book. It's not like some rom-com where you can just flip through it and you're done in one night.

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It was truly a, okay, where's this character going to go with this? How do they fit in? Oh, we're flashing back. Oh, we're going, we're in the present. It was incredible. So what was this like to write it? Because as I picture writing a novel and having the characters, you know, there's this one and they're going to be like this and there's this one and yours, it must've just been, you have a fascinating way of putting this together. So I want you to share how.

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you crafted this novel using your artistry, you know, while at the same time writing it, how did that all come together? Okay, I will answer that question first. I want to just sort of address, you know, this idea of like this book being a one of a kind, unique book and what you were saying at the beginning when you were just asking the question about how it's not, you know, it doesn't take half of the book to sort of figure out what's happening, but it's definitely

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not in the first 20 pages. I know that because I had someone come up to me at a party over the holidays and say, I mean, we were just kind of chatting before the interview. Like when you have a book come out, you just never know what people are gonna say. You never know how it's gonna affect people or what kind of, how silly people can be in like not.

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not understanding how it might hurt your feelings if they say something. This woman came up to me and she said, look, I'm just going to be... And I've had enough experiences now that I actually tried to stop her. I did try to stop her. She was like, look, I got to tell you something about your book. She was making a big confession. And I said, you know what? If it's negative, don't say it. I don't want to hear it because I have had that and I kind of feel it coming.

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all due respect, love you honey, but please don't say it." And she couldn't stop herself. So she said, okay, well, what I wanted to say was, she said, I read 20 pages and I put it down. And I was like, okay, that's like the worst thing you can say to an author. And, but like she said, I just didn't know what was going on. And so, first I just wanna address that, that there is a bit of that going on. I'm not gonna lie and say that you.

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that you could get to page 20 and still not 100% know what's going on. Someone wrote a review of the book that said, this book teaches you how to read it, which I thought was like a beautiful, I love that review and I think that's true. So like if you hang in there, the book shows you where to

go. The book will teach you how to read it. And I had another review that said, it's like the book is like a performance art piece.

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Which when I read it, I thought it was very funny. I mean, obviously there's a truth to that too, in the sense in terms of the process of the book that there are all these voices that wanna be heard and it switches back and there's a sort of chaotic energy to it in the beginning and then it kind of, then it gels and you're like, oh yeah, we're gonna see this through together. And I do think that makes the book, I call it a process novel, so that the process of reading the novel actually.

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replicates the process of the main character's journey on, not exactly, obviously, but it's a sort of parallel mechanism. And how did I do that? I don't really know. I mean, it just happened. It was, I did like take it apart, put it together, take it apart, put it together, take it apart, put it together. I rewrote so much of it so that in terms of the plot working and the mechanism turning, because there is a momentum, you know, nobody...

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I don't even like reading like experimental fiction generally that doesn't have a plot that I can just jump into and want to know what happens next. And I do think the daughter ship has that. I do think you want to know what happens next. It's just done in a very unconventional way. And I don't know how I did it. I mean, I know how I did it, but I don't know how I did it. So that's the first part.

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In terms of the craft of it, like I will say, I have uploaded a lot of stuff to Instagram. There's an interview on YouTube I did at the Princeton Library where I go into great detail about the crafting of it. But just in a word, you know, I did a lot of cutting, a lot of cutting up. So I would print stuff, I would cut it up, I would tear it apart, I would put it back together. I would tear it apart and then I would write into the gap. So the way I describe it is that...

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It's a vertical story instead of a horizontal story. So let's say a vertical story has a beginning, a middle, and the end, and it starts in the beginning, and then it goes to the end, like along a timeline. A vertical story, which I think this is, it keeps returning to some of the same themes and some of the same question marks and some of the same emotional truths, and it just goes deeper each time it returns to it. So I think of it as a vert, like almost like an oil drill, which is a theme in the novel, like a.

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an oil rig, like just with the just hammering down, hammering down, hammering down over and over. And every time it goes down, it comes up with something new. And that's how I would describe the storytelling. So it is different. It's a different kind of a story. I love the way you describe that. This is like my favorite question to ask authors is how did you write this? How did you come up with it? And I've never had an answer like that, anything close to it. So I love it. And it describes perfectly how original

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the book is because it's how original you are and your writing is. And then you have this whole artistry where you drew the cover. I love it. I love that you drew the cover. How did that, especially as a traditionally published author, how were they receptive to that? Did you already have it drawn out and you just present it and was like, this is what I think it should be and I want to go with it? What was that option like? Well,

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They asked me to do, my editor asked me to put together a Pinterest board, like sort of a vision board. She said, just put up images that you think are either evocative or something, a book cover that you think you like that might also work generally for the Daughtership, you know, an inspiration, anything visual. And I don't know, have you ever done anything on Pinterest? Yeah.

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Yep, a lot. Yeah. So I actually am not that active on Pinterest. I do know how to... I find Pinterest actually to be like really confusing, but I do actually have an artistic practice as you know. So I studied art in college and I've always done my writing and the art side by side. So I did have collages and paintings and as I was writing the novel, I also was Xeroxing photographs from like children's science books.

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I kind of slip them into the manuscript. I use images to inspire me often. So I had a lot, I have binders and binders of visual stuff that I could have suggested. And so I did put a lot of stuff on this Pinterest board and then I kind of edited it down. A lot of it was nautical because so much of the novel is set in and around the ocean. And I had that drawing that I had done at a writer's workshop.

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that I just came home from the Writers Workshop and I remember it. It was like August, I got home, I put my stuff down and I was just messing around. I just drew that sketch and I only had the JPEG for it. I had lost the sketch long ago. I don't even know where it is and it was nothing. That sketch took me three minutes to draw and I threw it up on the pictures board at the last minute because I thought, well, that's kind of fun, you know, and that was it. And didn't say anything about it.

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We didn't talk, the designer went to work, and then I met my editor a few months later for lunch. It was the first time I'd ever met her actually in person because this was during COVID and we'd been doing everything through the phone. And we met for lunch and she had her laptop. She said, I want to show you the cover. And my agent was there with me. And so my editor pulled up, she didn't say anything, she just pulled it up and it was that sketch. And I literally started crying. I started crying, I had no idea. I had no idea they were considering that sketch.

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And I was like so moved that something I drew was going to be on the cover. And she said like nothing, she said we tried a lot of other things, but nothing seemed as, you know, it's kind of light. It's a lighthearted, childlike drawing, but it's also, it does match. It just matches the book exactly. Well, of course, because I threw it, you know. So we struggled a little bit with the handwriting and the fawn and the...

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Yeah, it was done. It was just one and done, as they say. I was really, I'm very excited about that. I love it. So it was very pretty. I love it too. It's beautiful. And I love the colors and it does just match the book. Like it makes sense. So that's a great story. I hadn't heard that one. So that's that's an exciting one to be able to share too. And for it to all come together that way and be so surprising and just meant to be.

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Yeah, and then she asked me if I could give her the sketch because they wanted to make a new like high-res JPEG and or TIFF. And I, I tore, I spent an entire weekend tearing my attic apart. And I mean, every time I look, I did it twice, actually. I waited and went back and looked again. I couldn't find it. I never found it. So they just use the old JPEG and it worked out fine. But I did, you know, even in the process of looking for it, it brought up a lot of ideas and sort of

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You know, paper is a beautiful thing. Like, I know everybody keeps all their stuff on Scrivener and on apps and on digital, but just to reopen a box of old drafts of the book and old drawings and old notes and handwriting and all of that, it's like opening up a treasure chest. So it wasn't a waste of time, but I did look for it for at least 30 hours and never found it. I'm sure I'll find it when I'm 70 and I'm like trying to put together something for my son's wedding. Like...

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I'll find it. Or Viv or Ray will find it. What's this? Yeah. After I'm long gone. Yeah. Oh, look. Yeah. Or someone random will find it and it'll be worth a ton of money. Yeah. All right. The Anteats Road trip. Yeah. The original. I love that. So what are you working on next? I am working on a new book. I call it The Emotional Future. I don't know if that'll of course be... It's a working title.

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It's a new book. It's like I am using the same process I used for the Daughtership. So the process I used for the Daughtership started with an old draft. This is not my first novel. I started writing fiction in college and I'm 56. So it's been I've been writing fiction for over 30 years. And I even had an agent when I was 27 and started submitting manuscripts. So this is not my first completed novel. It's not the first novel that I agented. It's not the first novel that I sent to.

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many publishers, it's just the first novel that I sold. And that's really exciting for me. And also I'm glad, because I don't think the other novels, I don't think I had really arrived yet at my process or my style. But now that I have, so the way that I started the Daughtership was I took an old manuscript from the 90s, one of those novels that never got published, and I used it as a seed for the Daughtership. So you've read the book. So like in my original book, which I,

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submitted in the 90s. It was called Teresa breathe. And so the character Teresa is like Catherine and it mostly was just about her living in New York in her 20s and then going home and getting sober really. She's an alcoholic getting sober and meeting, you know, a guy, you know, so that was it. Right. And that was pretty much the whole novel plot. I mean, she went to rehab and all the stuff, but that's that little seed is still in the daughter ship. It's just only like

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part of two chapters, but that's where I started. And then I took that manuscript and I just ran it through the processor and kept what was good and got rid of what was bad and ended up only keeping a little bit. I did the same thing for The Emotional Future. I took another novel I wrote, which was called When the Children Were Babies, and I've taken parts of it and I'm using that as the seed for this next book. But I've been working on it for like four years, so it's pretty far along.

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And I actually kept a lot more of this one, I would say, a lot more of the scene, the world building. You posted some paintings on Instagram that I believe is for this next book. And they're just gorgeous. It was the nerve endings. And I was like, oh, these are so pretty. I can't wait to see the next cover. Oh yeah. Yeah, they're gorgeous. Thank you. You have a talent. It's not...

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When I say artistry, like you have this visual artistry, I know you have a musical background, you've got the writing, you're like the overall artist. You're not just good at one thing, you're good at a lot of things. Thank you for saying that. I truly mean it. I love what you're doing, because it's

so original. And you simply are original. From the name Boo on, you're just a unique person that I love that you're sharing all of this with the world.

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because we get to see that you can have all of these different aspects and facets to you and put them together in this beautiful way that, you know, I can't do it. So I appreciate and admire that you can. Well, thank you. Thanks for saying that. Yeah, the paintings of the nerve endings and the neurons, that's, you know, so it's called the the book's called The Emotional Future.

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And well, I was talking about world building, right? So when I talk about world building, what I mean is, from that novel that I never got published that I'm using as a seed, I've known how to write dialogue and build scenes for a long time. So, I wrote this book in like the, in the aughts, maybe 2000 when my kids were babies. So it's called, When the Children Were Babies, and I wrote it when they're babies, now they're 17 and 20. But I was...

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even though I had kids, you know, I was very dedicated to my writing practice. And so there's all these scenes like these people meet in a church basement to look at a contract, or these people go to a restaurant for lunch, you know, or these people are involved in a political action at a McDonald's. You know, so I took all that effort to describe the McDonald's, describe the parking lot, describe the car that the guy drives, you know, and so I'm using all that. So it's almost like I'm taking the world building and then I'm putting I'm loading it up with a different...

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emotional resonance, a different story. And so, and the process I'm using is I'm, like in the Daughtership, the designing principle was the submarine and will the submarine surface or will it not? Something super simple. And in this novel, the designing principle is the human body and how feelings are activated.

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how feelings really live in our bodies. And in a concept, and sort of the concept is that feelings are really, they're just kind of universality of feelings, right? So like, I could feel love, you could feel love, a 90 year old man can feel love, a nine day old baby can feel love. So like, what is love? You know, so I'm kind of playing with that as a designing principle is like, how do the human emotions evolve through the human? How do the human emotions make the human behave rather than how does

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the human behave. I don't know if that makes sense. It's more about the feeling than the person. I love it. Now I'm looking forward to reading this. Let's see if I pull it off. It's a little bit more unwieldy as a design principle. I have certain body processes that are part of the book and one of them is nerve endings, nerve receptors.

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taste, you know, warmth, you know, and mostly I'm talking about like wanting to be held, wanting to hug, hugging. And so when you, you know, and so I did some, I do very, as I said in my Instagram post, I do very rudimentary, like child level scientific research that an eight-year-old could understand. But yeah, so I've been studying nerve endings, which are fascinating, but very minimally, like it will not be, it's not, it's easy science. And it's also, I give myself permission.

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to use wrong science because it's a novel, not a science fiction. Don't you love it? I'm realizing how great writing fiction is because you can make shit up and that's okay because it's fiction. Yeah. I love it. Something we didn't talk about is the submarine that is in the book is a U-boat. I was so excited to read this after I had just been in the U-boat in Chicago. I was like, oh my God.

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I was like, I can totally picture this. It brought to life literally the submarine because I was in it. You have to go in it. I can't believe I wrote this whole novel and didn't realize there was a U-boat in Chicago. I didn't. Now you have to go. Oh, I should send you pictures because we have pictures of it too. Oh, please do. Yeah. Anybody who's gone to Chicago, seen the U-boat and you need to go then read the daughter ship. You'll be like.

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Oh, wow, yes, I'm here with all of these characters. I'm so glad. Because it totally puts a new perspective. I love it. Well, yeah, I did watch the movie Das Boot a couple of times, which is set on a U-boat, because really my book takes place inside. It's very claustrophobic, and Das Boot really captures that in the film. And then the sense of like...

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there being no air and the air is running out. Like there's so many things about submarines that are very symbolic for psychic pain. I did go on a U, there's a U-boat in Connecticut at the submarine museum. It's in Groton, Connecticut. And it wasn't a U-boat, but it was like an American from that same period. So it was probably similar. But now I'm jealous that you've been to the actual U-boat.

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We did, yeah. It was big on my son's list. You have to see it. I know guys love some men. I would say that of the men that I've spoken to or seen reviews, a lot of the men who have responded to my novel are very turned on by the submarine. Like... My uncle, who has passed away, he was the navigator on the Nautilus that first went under the North Pole. Oh, wow. Really? Yes. And I've got a National Geographic that...

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shows him in it. And I think about it, I'm like, what the... And his wife didn't know where he was going. They weren't allowed to tell. Was that a nuclear submarine? Yes. Yeah. Well, you know, it's funny is that my mother's second husband, like my... I don't have a call to my stepfather because they got married when I was like 30. So it just, it didn't feel... I didn't know what to call him. He's like my mother's husband.

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He was a admiral on nuclear submarines. So it's possible that they were in service together. Yeah, he was a nuke admiral. Yeah. It's very possible. So he must have been a captain. I don't know what the difference is, but at some point he was obviously a captain. So I'll find out. My grandfather was an admiral in the Navy as well. And they both knew, and actually my uncle roomed with Jimmy Carter. And in Jimmy Carter's book, he mentions my uncle.

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Nice. So I'm sure that, yeah, we'll have to connect some more on these ones. Yeah, we won't boy the listeners. We'll do that off the air. Yeah. We'll do our ancestry.com somewhere else. Well, I don't have genetic. I don't have real ties to that. I just have like by marriage and he passed away a while ago, but. Oh, okay. We'll figure it out offline. Where can everybody find you? Where can they read *The Daughtership*? Follow along with what your next project is.

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Most of my energy online in terms of social media goes into my Instagram. I mean, I'm on every platform and I check them and I kind of post here and there. I feel like I've sort of been one of those people that I haven't really slayed on any platform, but I am on every platform. So I don't know what that means. But like you said, you know, you were talking about how you think I'm very original. Original doesn't play that well on social media. You know, you need to kind of jump in and like be.

32:50

in a certain niche or mindset. My mindset is pretty quirky. So I have not dominated yet on TikTok or Instagram, but I'm there. And as far as the book, you can find it everywhere. And I'm pretty sure it's really physically still at Barnes & Noble because I've seen pictures of people have sent me of it sitting right out there on the fiction shelf at Barnes & Noble. So go down to your local brick and mortar if you have one.

33:15

and or buy it online and it's everywhere. I mean Pantheon is my publisher. It's part of Penguin Random House. They have amazing distribution. So it really should be no trouble to find it. I've heard that the audible is very good as well. I've listened to like the first 15 minutes. It was hard for me to, you know, it was kind of like seeing myself in a mirror. So I only listened to 15 minutes, but it, you know, it sounded really great and people have loved it. So there's also audible.

33:41



Excellent. Thank you so much, Boo. I appreciate you coming on and thank you for putting such beautiful words and work into the world. Thank you, Michelle. Thanks for having me. I really, really appreciate your enthusiasm and positive energy. It was really fun to talk. I absolutely love Boo's story and it serves as an inspiration for every one of us that you don't have to fit into any kind of mold that you can create something that is unique to you.

34:10

and others will fall in love with it. You can pull from your experiences. You can use your other artistic abilities, not only writing, but the way you draw, the way you pull things together. That's what makes you you and that's what makes this book so incredibly unique. I hope you go out, buy *The Daughtership*, learn more about Boo. She has another book coming out shortly.

34:39

and I am so excited to see what else she creates.