

Novel Dialogue 3.1

Public Books Trailer—Nick Dames, John Plotz, and Aarthi Vadde

Transcript

Nick Dames

Hello to our Public Books 101 subscribers. It's been a minute, but we're excited to return with a new Public Books podcast this spring. Starting in February, we're partnering with the podcast Novel Dialogue to bring you a series of conversations between novelists and critics, and guests this season will include Chang-rae Lee, Damon Galgut, Ruth Ozeki, Colm Tóibín, Shola von Reinhold.

I'm here with John Plotz and Aarthi Vadde who are the impresarios of Novel Dialogue and Aarthi and John, can you tell us a little bit about the podcast?

Aarthi Vadde

You should go first, John. I always go first.

John Plotz

Anytime anyone calls me an impresario, I definitely want to go first. OK, so thanks Nick, you know this is a terrific partnership between Public Books and Novel Dialogue, I think. And basically Novel Dialogue arises out of the sense that novelists and literary critics and scholars actually spend a lot of time in one another's worlds, and know one another really well have lots of great conversations with one another, but those are rarely memorialized so our notion was to put a critic and a novelist, often friends, though not always together in a room and become the fly on the wall and just record that conversation.

AV

Yeah, that's right. So, John and I are hosts and facilitators and this season we're bringing other wonderful scholars into the mix to also curate the series, season three, with this partnership with public books. So we'll be introducing Emily Hyde, Chris Holmes, who are wonderful scholars of modern 20th century literature, Tara Menon who's a Victorianist, and Sarah Wasserman, who does contemporary 21st century American literature and digital culture.

JP

So for example, Charlie Yu, who wrote *How to Live Safely in a Science Fictional Universe* speaks with Chris Fan, who's an old friend of his and in the conversation which I was the third wheel for, Charlie talks about ways in which Chris has actually inspired his work by peppering him with literary references over the years. So it's that kind of behind the scenes or paratextual encounter that we think the podcast does really well.

ND

And that kind of taking these private or maybe even secret conversations public is something that Public Books is in some ways dedicated to. So we're really, really proud to be partnering with you guys this season.

JP

That sounds great, and so if it does sound interesting, you should navigate on over to noveldialogue.org to subscribe, though you'll also always be able to access it from the Public Books homepage itself. And yeah, we are so excited that this season marks a time of sort of new editors and facilitators and especially this partnership with public books, which we're incredibly excited about.

AV

And look out for our new signature question, which we'll be unveiling. Coming soon, everywhere

JP

That is an irresistible teaser. Wow Aarthi, you're the you're the impresario of teasers.

ND

I don't know it yet, I'm curious. Yeah, I want to know.

Chang-Rae Lee in Conversation with Anne Anlin Cheng

Transcript

Sarah Wasserman

Welcome to Novel Dialogue, a podcast sponsored by the Society for Novel Studies and produced in partnership with Public Books, an online magazine of arts, ideas, and scholarship. I'm Sarah Wasserman and I'm one of the hosts for season three. You'll be hearing from a few hosts this season including Novel Dialogue's fabulous founders Arthi Vadde and John Plotz.

Today I have the honor of welcoming Chang-rae Lee, who will be in conversation with the scholar and critic and Anne Anlin Cheng. I doubt listeners to this podcast need an introduction to either of today's guests, but I have the good fortune of introducing them anyways. Chang-rae Lee is the author of *Native Speaker*, winner of the Hemingway Foundation PEN Award for first fiction, as well as *On Such a Full Sea*, *A Gesture Life*, *Aloft*, and *The Surrendered* which won the Dayton Peace Prize and was a finalist for the Pulitzer Prize. His most recent bestselling novel is *My Year Abroad*, published in 2021 by Riverhead Books. Also in 2021, Chang-rae won the Award of Merit for the novel from the American Academy of Arts and Letters. He teaches writing at Stanford University.

Anne Anlin Cheng is professor of English at Princeton University, where she is also affiliated faculty in the program in American Studies, the program in Gender and Sexuality Studies, and the Committee on Film Studies. She is the author of the *Melancholy of Race: Psychoanalysis, Assimilation, and Hidden Grief*, as well as *Second Skin: Josephine Baker and the Modern Surface* and most recently *Ornamentalism*. You can also find her writing in the *New York Times*, the *Huffington Post*, and the *Atlantic*.

Before I get out of the way and let Chang-rae and Anne do the talking, which is my real job here, I want to note that the two of them have some institutional overlaps. Chang-rae was Professor of Creative Writing at Princeton and director of Princeton Program in Creative Writing, and Anne received her Masters in English and Creative Writing from Stanford. I mentioned this because place in Chang-rae's novels, the quiet suburban town of Bedley Run in *A Gesture Life*, the near future labor settlement of B-Mor in *On Such a Full Sea*, or the frozen yogurt shop in a town that sure seemed a lot like Princeton at the beginning of *My Year Abroad*, is central. Through his breathtaking prose, Chang-rae brings forth both familiar and strange new places to life.

But with that, I shall now recede into my place, the background and turn it over to you, to Anne and Chang-rae. Thanks so much for being here.

Anne Anlin Cheng

Thank you, Sarah.

Chang-rae Lee

Thanks, Sarah.

AAC

Hi Chang-rae, so good to be talking to you. Thank you for making the time.

CL

Oh, wonderful to connect with you again, Anne.

AAC

Well, you know this has been such an extraordinary year in well, you know in all kinds of ways. Just so you know, recently I've started to really sort of compulsively list things that have gone wrong. You know, a pandemic that is hitting the entire world targeting especially weak and vulnerable, environmental disaster, creating fire on one end of the US and flooding on the other. There's you know, African Americans being killed every day, there's Asian Americans being attacked on the street, there is, you know, sort of, you know, January the 6th, the insurrection of the capital. It just, there's so much going on that makes me feel like we are living in a dystopic future. So I was wondering whether, well just sort of generally I'm curious, how has the pandemic and everything else influenced the way you write? If it has, you know I don't know.

CL

Well, I don't know about you, but you know probably when it first happened last spring, I guess when we were all under lockdown initially, I had a lot of trouble and it felt very similar to the time after 9/11, I remember. After 9/11 for about six months I was in the middle of a project and all of a sudden everything, every dimension seemed to skew and to warp, and so nothing that I was writing seemed to have any traction or the gravity, it was just kind of floating there. And I think that I kind of felt the same way. I think we all did, been quite unsure of our footing. What, you know, as the litany of things that you've just mentioned, I mean, there are plenty of bad things going on anyway. And then this was the crowning thing that I think really made us feel unmoored.

And I've always tried to, you know, in some ways my work has been about unmooring and being unmoored. But in my life I've always tried to moor myself, quite rigidly. Both out of fear and uncertainty and, but also kind of hoped that you'd find something in that mooring. And I guess it took me a while to get back to it, you know to the work and to what I was really caring about, really interested in. And I think that's always the challenge for us writers is, it's not that, you know, you can write about anything but, and if, you know, you can write decently about anything, but if you're going to write in a worthwhile way about something, as I always tell my students, you have to really understand why you care.

AAC

Yeah, that's true. I mean I have to say, one thing I realized during the pandemic was that one is lucky if one could just find things to do that feels meaningful. I mean, actually, that was, that just seems like, it's in some way such a basic thing and so difficult throughout it.

But just, I want to sort of figure out the timeline here a little bit, because you know, *My Year Abroad*, your new novel just came out, but when did you finish it?

CL

I was doing the last bit of editing during the pandemic, just at the beginning. So the book had been pretty much finished, the story and nothing really major changed so it was a book that I took, frankly, took quite a bit of time from about five years of writing on and off, and so it was a strange, I was happy that I wasn't trying to generate new material after that point and just looking back on things. But curiously of course, because the book is, well, it's both about a certain kind of peripatetic yearning and a lot of movement, but it's also a book that that includes a lot of cloistering and whether it's choice or not remaining in place, And so as a reader of the book I sort of became fascinated with the book as maybe something that you know, I don't know, maybe I was connecting with something that was happening in

our world, maybe something that was connecting in terms of you know, all the things that not would go on, but were going on anyway. Our sense of being siloed, I think, over the last four years and our wish, a wish to go away.

AAC

I was sort of curious for *My Year Abroad*, what was the hardest thing about this particular book for you?

CL

This book, it surprised me I think because of the way it ends up ranging and you know that, I didn't conceive of it as a book that would spread out as widely as it does. I knew that there was going to be an adventure tale. And I knew that there would be a domestic part of the novel where people were in some sense, you know, anchored. But I didn't know both of those, the poles of those experiences in context, I didn't know the scale of that in each area. And then I didn't quite understand, even though I thought about it a lot how those two things would integrate and then unify in some way, and so I think that was the, that was probably the toughest part for me. I understood the characters early on, I understood some of their concerns early on, but how I brought in the world, I suppose, and that's always the question, right? I mean, it's the context of a novel, the setting, if it's the setting, or a certain kind of psychic setting, that's the part that readers I think sometimes think, oh, he'll just fill that in as a kind of stage backdrop. But it's of course not. It has to be completely integrated and relevant to the action, to the mindset, to the spirit of the people inside of it or in front of it. So it's not that it's background or foreground, it's just it's part of the atmosphere.

AAC

Well, given the scope and given the movements, the many different pieces and many different characters, this is a dumb question, but I'm just so curious, do you actually, are you one of those people who do like note cards? How do you keep track?

CL

Yeah, a friend of mine, actually who read the book asked me a kind of related question, he said, you know, Tiller, who's the narrator of the novel, he has so many little observations and asides and little thoughts, and my friend enjoyed those. He said, but there's so many of those. Do you just have a list of things that people think about? And then use and then look for a place to fit them in. And I said, you know, I'd be much more organized and much less insane if I did have that list. But, and a lot, you know, just happier. But I don't and it's just something that, and it's the same that goes for, say, plot or you know little episodes. And this is something that I've always kind of not embraced, but maybe just accept it and maybe embraced later in my career, particularly with the writing of *On Such a Full Sea*, my last novel, which is very episodic, again a kind of adventure tale. And I guess my aesthetic process includes a certain kind of headlong rush into whatever comes next, which actually would fit very well with this book.

AAC

Right, right.

CL

But that's taken me a long time to feel comfortable doing and to try to quell defeat all the fears that are associated with that kind of well, I guess purposeful escape and getting lost, you know and that's something that I guess it's hard to explain, it's just to really convince people that that's the way I do it, but that is.

SW

I wonder if I might jump in and ask a follow up question to Anne's because I agree with her that to some degree, every novel you write feels like it's in a different genre, something I really admire and it's interesting to hear you talk about the adventure novel because we might also think about *My Year Abroad*, of course, as a food, riff on food writing or riff on the great American novel, but it seems to me that so many of your books have both what you're talking about this kind of epic sweep and braiding lots of different strands together, whether it's place or time, but you know you also work on the granular, especially with detail at the sentence level. But I'm curious if you like to read those kinds of books. Do you like to read or teach your students novels that have a certain kind of ambitious sprawl to them? Or do you like something completely different from what you write?

CL

Well, most of my reading is, a lot of my reading, especially fiction, is actually associated with my teaching and so to be honest, I don't read as much fiction just for my own pleasure as much as I'd like. But, and that reading is typically short stories strangely, you know so. And, just, that's because my students, that's what they're working on. And in some ways, you know, for the purposes of class or workshop, short stories are, you know, just much more available in so many ways for discussion, for a concentrated discussion. So, it's interesting that your, you know, your question is interesting to me because I focus so much as a teacher and as a reader in the granular, and in, you know, a scale that in which and I love this, I love teaching stories. In fact, I love teaching very short short stories where my students and I can look at the whole thing all at once. And in the sense of that it's this perfect little world, perfect, of course, in quotes.

But what I do when I what I write is in some ways cast all that off. I suppose with the, you know, these longer form stories that I've always worked on and always loved working on, I think it's a certain love of the imperfect, the love of accident, the love of mayhem. And even if it's a quiet book and a very controlled book, say you know with a character who's really circumspect and meticulous and careful, I think that's when I look even more inside more deeply for that mayhem. Often maybe expressed in some kind of darkness, some kind of secret, some kind of madness.

AAC

I was thinking about how, at least in cinema how the Asian continued to be associated with capital in some intense way. So, on one extreme you have *Crazy Rich Asians*, right where, what, so conspicuous consumption is, it's sort of like the euphoria of conspicuous consumption. And then on the other spectrum might be something like *Parasite*, where it is the utter degradation, right? A result of capitalism, and the agent is somehow, you know either the euphoric symbol or the parasitic, degraded figure. And in your new book, in *My Year Abroad* I was thinking about how capitalism has swallowed up the idea of cosmopolitanism, right so that you know, so that there's a way in which cosmopolitanism is really nothing but an expression of capitalist desire, right, or fulfillment. I mean it's the same with *Crazy Rich Asians* because you look how *Crazy Rich Asians* and you think, oh you have these super cosmopolitan Asians who are almost nationless in the sense that they can go to Europe, they can go, you know they educated in Britain, they, you know, they lived in Paris, etc. But it turns out like all their values are turned out to be basically like Gucci and Dior, cosmopolitanism is just basically like Western capitalism, and so I'm sort of curious like in how do you think about the possibility of a kind of global citizenship. Is it even possible in the world of *My Year Abroad*?

CL

Well, it's been hijacked by, you know, that street I remember walking in Amsterdam. Of course you know we know why we think we go to Amsterdam, right? We want those, the beautiful canals and the houses and you know that old world feel. But there's this particular street where I happened to be staying in Amsterdam. It was just a friend's place, and it was just that street. It was the same street with Gucci, Prada, Valentino. And I saw the same street of course in Venice when I was there this past, in fact I think that it must be the same developer. So we have this veneer of cosmopolitanism. But in fact it's very, very provincial, but provincial of course, at elite, you know, super, super rarified level. And I think you know going back to what you said before about a certain kind of optimism. I think particularly Asians too, the way Asians are represented and the way that we see ourselves is that we're sort of like, maybe this is an offshoot of the model minority notion, is that we're sort of optimized capitalists, you know, tools, right, and that if we're not as we see in *Parasite*, then we're utter failures, degraded, degenerate, you know, less than.

AAC

Yeah, live in the basement.

CL

Yeah, literally, live in the basement. So I don't know that that kind of, what we know of as cosmopolitanism now. Which I think ultimately, I think the hope of course is that ultimately humanistically, it's about a certain kind of brotherhood, right, that if we're nationless the best side of that is that we can speak across politics and, but I think that again is in huge risk, that I don't know that that's possible anymore. I don't know what else, I don't know how we get back to that though. And that's something that I think is a real anxiety in a lot of my work actually, and particularly in *My Year Abroad*

AAC

Actually, listening to you, it suddenly occurred to me that there is actually a moment in the novel where I think we get a vision of something that is, bond or community, but not capitalist, that is kind of like a resistance to all that. It's short lived. It's very temporary, but it's basically the community kitchen table that Tiller—

CL

Yes, that's right. Well and because, well, you know his, Tiller's, you know sort of adopted son I suppose, Victor Jr. He's the, you know, he's the child chef prodigy. And you know, people have asked me a lot about that section. Like, you know, it's interesting, but why did you go into all this food stuff? And I always say that it's not so much about the food. I mean, food can be fun and it can be literally savory, but ultimately, what is food about, right? Food is about being human. Food is about understanding that you know in a materialist sense, you know, the philosophical materialist sense, and the physical, in terms of physicalism, that that's all we are. And that's the way, food is the medium by which we can connect with each other and that's the only way I think, it's sort of a sad commentary, I think, about bringing people together. But it's also the most essential and basic one, the foundational one, and I guess I wanted, you know, after all the things that Tiller has gone through in the course of his travels with Pong, his issues with his family, his issues with himself, I think I wanted him to again get back to very basic kinds of activities and modi where he's trying to connect up with something that is actually real, that is undeniable, that can't be parsed, or really philosophized to some abstractness.

AAC

I think it's, I do think it's very important in the novel because you know, if in the capitalist world which is mostly the world in the novel, you know you're eaten, you eat or you be eaten right? Those are the two options, and so I think the table right, that he creates where he doesn't get paid for it and he doesn't, you know it's just, you know, it's actually, and of course it couldn't last forever, but still, having that moment, it's you know, it's actually a very, I actually found that I needed those moment in order to sort of survive what was to me very harsh about a lot of the world, right, in which he lives.

And so one of the things I wanted to ask you to do, I was going to ask you to read a passage because it is well, for several reasons. One, because it is a really beautiful example of the way in which your prose is on the one hand lucid, but on the other hand, incredibly layered and evocative. And it also addresses the other thing that I think is very, what I found very hard about the book, which is Tiller's sort of transcendental orphan-ness, or homelessness. I know he still has his father, but he is a character who's really unmoored, you know. And what's behind that, I'm worrying is the haunting of his mother. And so I was wondering if you could, do you have your book with you?

CL

Yeah I do, I do.

AAC

Oh good, I'm so glad. So I would, I was going to ask you to start on the bottom of 64.

CL

Mhmm, I got that.

AAC

And then go to the main, you know the end of 65. If you don't mind.

CL

OK, sure.

“Val nodded, though she was clearly unsure of what that meant, tech- or metaphorwise. I wasn't sure, either, though I was already screening the one random picture of my mother that my dad left up for a while. He and my mother didn't have many photographs on display anyway, and most of those were just of me. This one of her was on the kitchen desk for a while after she split, a shot of her solo, taken during my first couple years. (I know because you can see the front part of a stroller, with a sky-blue-socked pixie foot at the corner of the frame.) One day it was gone and I hardly missed it, like what happens when a huge tree comes down after a storm; you think the bright new hole in the sky is never going to get filled, but then a few days later everything has somehow recalibrated and it's as if the tree never existed.

Anyway, in the picture she was kneeling, as if she was retrieving a rattle I had dropped beside the stroller, and for some reason Clark thought this would make an interesting shot. Which, to be honest, it is: she's wearing jeans and a slate-gray blouse with the sleeves rolled up, and her hair is wrapped in a blue-and-white-checked bandanna, which I don't recall her otherwise using, and she's got these huge round dark sunglasses on though it's clearly not a sunny day, the backdrop more like the color of her blouse. She's not looking at the camera but gazing errantly past the picture taker, maybe to the horizon, and the funny thing is—this even when I was staring directly at it—it was tough to be sure it was truly her. In fact, you could wonder if this person was trying to veil herself in the way a person in witness protection (ha ha) would, not just with the obscuring costume of the glasses and bandanna but

with an expression to the world that wasn't gleeful or glum, keen or disinterested, and only remarkable in that it was thoroughly, totally null. And although I can conjure her in various moments, those moments have steadily melded into one another to the point that the whole has become this mash, she's become a woman made of her woman-versions stacked in ghosted layers, this final misaligned image that flickers in and out, in and out, in a self-perpetuating cycle.

I guess we each construct our own purgatory, so this must be mine."

AAC

That is just so, it's so exquisite, so painful, you know, the picture that no longer exists, but that he still remembers so clearly and then within the picture his own fragmentary presence of foot, you know. The mother's already absence in the picture. It's just so exquisite and of course the connection to Val with the witness protection. But, you know there's a way in which, you know it's, and you know Tiller's very like unsentimental as a speaker, and yet throughout this novel and most intensely here, but all throughout the novel, the figure of the mother haunts, you know, Tiller, making you think that you know, she's the shadow behind Val, she's the shadow behind Pong, she's the shadow behind him, you know, running all over the world.

So anyway, I don't really have a question about it. I just want to observe that this is one of the, it just an exquisite example of the ways in which you capture this, you know, the psychological depth of a character who is not so interested in telling you about his psychological death

CL

No, he's resisting it the whole time, and he has this agreement with Val not to, you know, talk about family, but of course you know, as any reader, as, you know, student readers should know is that whenever a character says something like that, that's exactly what they want to talk about the whole time. And this scene, I hadn't read it, you know, since I probably wrote it. But it haunts me a little bit, because I think that's how I think we all remember our lost ones, you know, that they flicker in and out, but of course, they're always there, and that's the you know, it's the thread or the specter of actually flickering out for good that is so unsettling. And maybe it makes us hold on so, so much tighter and this is something for Tiller, particularly, of course, is that yes, this is the chasm. This is the initial unmooring that in which everything, his whole world, even though he doesn't wear it on his sleeve, it's the thing that sets him off into his life in this story that, with such imbalance.

And I didn't want to, again, I didn't want to go into it as much as I think you know maybe a different writer that I would have. Maybe because I've written about my own mother's mother and losing my mother so often during the years, but I did want it to be there, as a another world in this other world, you know, a companion world to the world that we see. This is the hidden one.

AAC

And that's what's so exquisite, right? That you feel the presence of that other world, the shadow of it, its formative, as a kind of formative grief, though never explicitly or elaborately, you know, foregrounded, but nonetheless incredibly haunting for its own spectrality. So it's really beautiful and for me that is one of the more haunting passages as well.

CL

Thank you.

SW

I was going to ask why, because I do, I love this passage, too because I think in so many of your novels you somehow manage to bring together disinterested or repressed characters with this exuberant prose. It almost feels like a magic trick that those two things can work together. But when you were talking about this passage and reading it today you were talking about feeling haunted by it and one question that often gets asked in the podcast more generally is you know, about your relationship to your own books once they're done, you know, do you have favorites among them? Can you stand them? Do you look back and think, Oh no, I could have done this differently. What happens once one of these novels comes into the world aside from haunting you, perhaps?

CL

Well, I try not to let them haunt me because I try it. Frankly, I don't think about them very much until I have conversations, but I think that's just a self-preservation mechanism. Because as you know, both of you, I mean, you know as writers, thinkers, there's so many things that we'd like to revise, to edit, to go back, especially, you know, as a fiction writer, it's just endless. The choices are endless to begin with in originating these things, and then they, even that infinity is multiplied when looking back. So it's just inviting madness, but for me I think I've tried to take the longer view, a kind of orbital view on my work and not to say I just, I'm not trying to be falsely modest or anything like that. I just, I see it as just these little scratches that I did once and then I'm moving on.

And I think that's the only way that I can continue to write new work. I think that if I think too much, and I know if I think too much about how things turned out, it would be impossible to generate new ideas and new energy. I feel as if you know my job is to kind of, you know, like as Nietzsche said, "to love fate." To love what happened. Not love, like you know, adore, but just accept it. Truly embrace it and just put it away and see what happens next.

AAC

Can you tell us what you're working on now?

CL

Well, I'm working, yeah I'm working on a story set in the 70s. A kind of an auto, you know, semi-autobiographical novel. It's a novel, it's not a memoir, about a young Korean American kid and his family. New immigrants in the New York area, and a little episode that happens in their lives one summer. It's this little, a little book but I've always wanted to write about that time and that, I guess the mindset that we had and the feeling that we had as a young immigrant family, before, you know we were educated, before we made it, before all those other things, when things were, when life was quite you know, I guess quite arresting every day. And so that's what I'm working on now.

SW

Wonderful. It sounds great, yeah. We hope you, for the sake of the readers, don't look back at the old books, but do look back to the 70s, I guess it's the paradox here.

But in closing, so Novel Dialogue always ends the show by asking a signature question and this season a signature question is the following. It's if you could snap your fingers and suddenly have one extraordinary new talent, what would it be?

CL

Well, I've always, always, always wanted to be a painter. I always thought that that would be amazing. I'd always thought also being a great musician, but I love the idea of silently creating

something that has just exploded visually, and I wish I could, I wish I could draw. I wish I could paint. I wish I could do those things and maybe that's, it's something that I would never I thought I'd be interested in learning I was younger, but maybe I'm much more visual now, maybe because I like to sit around and just look at things. And the more you look at things, the more you realize that there's so much detail. There's so much intricacy and not just to represent it, but to imagine new kinds of complexities would be cool, visual.

SW

It seems so unfair, Chang-rae, what our listeners can't know is that Anne is sitting in front of a virtual background which is her own artwork so.

CL

Oh wow! Well I was gonna ask about--

SW

We have we have an artist among us making those of us who wish we could draw or paint long for it even more, which feels in keeping with the spirit of longing and yearning from today's conversation.

AAC

Yeah, well you know something, Chang-rae, it's funny that you said it because you know for me it's being like therapy. It is being able to be quiet and concentrate and really look, but an activity in which I have no ego, like it's not like writing, I have no stakes in it, and so it is, it's very peaceful for me. And also, it's really fun to create something with your hands, you know.

CL

Exactly, it's very tactile, and because that certain kind of lingual articulation is a different thing, right and something non-lingual, you know, and tactile is amazing. So yeah, good for you.

SW

Well, thank you so much to both of you for your time and your insights today. In parting, I'll remind listeners that Chang Rae Lee's latest novel *My Year Abroad* is available in bookstores everywhere. That's brick and mortar and online bookstores, and we are grateful to the Society of Novel Studies for its sponsorship, to Public Books for its partnership, and we wish to thank Duke and Brandeis Universities for their support. Hannah Jorgensen is our production intern and designer, Claire Ogden, our sound engineer, and James Draney, our blog editor. Thanks so much for listening. Be well and keep reading.