

JANIELLE: Hey everybody, this is Jan.

CARSON: And Carson.

JANIELLE: And this is a departure from the norm... A departure from the stasis, if you will! Yes, so as we've been working on Untitled Dad Project over the past four years, we've had conversations with folks who have some sort of expertise or a really interesting point of view on the project, and I came to them with questions, and they gave me really cool answers. But not all of those conversations had a space in the narrative themes that we have for each episode. You know, "Chapter 1: Inciting Incident," and then "Genre," "Plot," "Script," etc, and we wanted to do something with those.

CARSON: Yeah.

JANIELLE: So in the spirit of radical honesty, here are some great conversations that we like that we want to just give to you for free.

CARSON: Yes, we're calling them minisodes. So some Mondays you'll have a full chapter, and some Mondays you'll get these really great minisodes.

JANIELLE: Today's minisode I'm incredibly excited about. It's an interview that I had with Nora McNerny, who is *the coolest*. I interviewed her way back in 2017, which is an ERA AGO. When I interviewed Nora, I was trying to figure out: How am I gonna write and make something while I'm still feeling really shell-shocked and in the midst of my own grief? And I had kind of some larger questions behind these questions, I don't think I ever really asked her, which were kind of: What am I doing, like, making something out of my worst life stuff, and how do I talk to other people about this thing that I'm doing? And also, am I insane for trying to make something while I'm still feeling stuff?

CAT: Yeah, at this point, a lot of people were giving you the feedback of like, "Oh, you don't want to go *there*. That might be really detrimental to you. What are you doing?" And Nora is a person who has taken her grief, and some really horrible things that have happened, and made them into art, and talks to people about it on a regular basis.

JANIELLE: She's essentially an expert about making stuff authentically, and maybe also, like, delusionally, while you're still feeling bad stuff.

CARSON: Yes.

JANIELLE: For those of you who don't know her background, she wrote a book called *It's Okay to Laugh (Crying is Cool Too)* about her own experiences with grief (which she'll touch on in this conversation), and she also helps others share their stories about the worst moments of their lives in the podcast, *Terrible Thanks for Asking* (it is wonderful).

CARSON: We're big fans.

JANIELLE: Also like our show, it's so much more fun than you'd think based on the description. In the years since I spoke to Nora, which again was 2017, she's got a bunch of stuff to add to her introduction, so I'm going to add it for her here: She started another podcast called *Cafeteria Christian*. She founded a non-profit that you can check out called *Still Kicking Co.* And she's got more BOOKS. She has *The Hot Young Widows Club*, which just came out, and *No Happy Endings*.

CARSON: Which I have started, and it is VERY good.

JANIELLE: Is it? I, I pre-ordered both on Audible, and so they're sitting there, and I am saving them for when I most want to have one of those, like, open-faced laugh cries.

CARSON: Yeah, it'll do that.

JANIELLE: I'm just waiting for-- I think a plane would be great, just freak everyone out.

CARSON: Oh my gosh.

JANIELLE: She also has a killer TED Talk, which is, like, *dream*, AND bigger dream, she's met Rupaul. Like, she's been on Rupaul. Like, three cheers for Nora's career since 2017. You go, Girl.

CARSON: Yes.

JANIELLE: So here's a conversation with Baby Jan, just beginning to figure out how the eff she's going to make this project with the wonderful Nora McInerny right, I think, the exact moment before she got way too famous to ever talk to me again. I caught her. We'll talk to Nora McInerny after this break.

[AD BREAK]

NORA: I'm Nora Macinerny. I am the author of the memoir, *It's Okay to Laugh, Crying is Cool Too*, which is about my dead husband, Aaron, and our marriage, and then also his death. And I'm the host of the American Public Media podcast, *Terrible, Thanks for Asking*, which talks to people about the terrible things they're going through, uh, and wants an answer besides, "Fine." So I don't know, my whole career is just talking to people about shitty stuff.

JANIELLE: Talking to people about shitty stuff.

NORA: Yeah, having the conversation that you don't want to have. Yeah.

JANIELLE: And so the reason I wanted to talk to you is because what I found in your work is... I consider you sort of an expert, quote unquote, on, on mining, uh, personal grief, and sort of frankly and honestly saying, "Okay, I'm going to use this and make something bigger than myself from it." Does that feel accurate to sort of how you think of TTFA?

NORA: It's maybe not how I think of TTFA, but it's an accurate description of what the work is, certainly.

JANIELLE: Hmm. How do you think about TTFA?

NORA: I mean, I... Yeah, I guess I think about it the exact same way. I just have never been good at elevator speeches, or speaking succinctly and clearly, so this'll be a fun podcast for all your listeners.

JANIELLE: I know I'm the same way. I can't, I have a really hard time with the elevator pitch for this. And so where I start is usually like, like if you want to role play with me, just like ask me what my podcast is about.

NORA: Yeah, um, hey, so what's your podcast about?

JANIELLE: Oh, okay. So, um, okay. So my dad died. The Dad I never knew, but always planned on reconciling with. And then, uh, I started drafting him an email saying I wanted to-- a reconciliation, trying to reach out to him. And while I was still drafting that email, uh, he was declared dead on my birthday, and then I found out that no one in his life knew I existed. So I went to all his funerals as, like, the surprise bastard controversy of 2015.

NORA: Oh my God!

JANIELLE: And so that's where it starts, because I have to give you all of that before I can like jump in to defend the--

NORA: Yes, I feel you, I feel you. Yes. Because your life, your life became your work, and your life also led you to the work that was worth your life, and worth spending your life on. So I get it. Also, why have *you* not been on TTFA, is my question.

JANIELLE: I know! I'd be happy to.

NORA: I... same. When people ask what my podcast is about, I'm like, "Oh, I talk to people about the worst things in life and you know, ask them how they really feel about it. We get to like the heart of, of what these real life experiences are, are like," and they're like, "Why would I want to listen to that?" And I'm like, "Well I don't know, cause something bad is going to happen to

you.” And they’re like, “Why are you, is there anyone else at this party I could talk to?” And I'm like, “No, I've cornered you. Cause I am socially awkward, and I don't want to talk to, I don't want to have to meet more than one person tonight. So you're stuck with me.” And um, yeah, my work, this work, *Terrible, Thanks For Asking*, did come out of my losses, and in a way... God, you're good. You're good at summarizing, because it is my way of expanding beyond, uh, my grief. And the only thing that has offered me any relief from my sorrow has been to step outside of it and towards someone else's experiences. I was always using writing as a way to sort of make sense of the things that were happening in our life and the things that, uh, were happening with Aaron. My husband died of brain cancer. My Dad died of cancer right before him. I miscarried the last baby I would ever be able to have with Aaron while he was, while he was dying, and while my dad was dying, and I wrote about, I wrote about all of it. And, and I think at the time I would tell people like, “Oh, I'm just, you know, I'm writing this blog or I'm writing these, you know, posts, because it's easier than sending a mass email or texting people.” But like, no, I wanted to be seen. I didn't want people telling this story all over town as if it were, oh God, like something to whisper about. “Oh, she's such a sad story. Oh, such a tragedy.” Yes, it's sad. Yes, it's a tragedy. And also it's not everything. And until you go through it, you don't know how to do anything but pity a person, and nobody needs your pity. Nobody needs to pity you. You don't want that. You just want to be able to say, “Oh my goodness, this is, this is what my life is. My life is that I was my dad's secret, and uh, he died, and I spent my birthday at a bunch of, as if funerals weren't awkward enough, I also had to announce myself.”

JANIELLE: Yeah.

NORA: You don't need people to be like, “Oh honey, I'm so sorry.” You need people to be like, “Whoa, tell me, you tell me how that feels.” Because when we pity people were saying, “Oh, this feels bad, so I feel bad for you.” We're not leaving any space for people to, like, actually tell us their experience. It totally stops that conversation.

[MUSIC]

JANIELLE: The gesture of this podcast is me trying to figure out how to make a piece of art out of this and how to, uh, finally tell my own story in which I'm the protagonist and kind of reconcile with what this dad character is, because like exactly to your point, like... I don't know how to write the blog posts that you wrote. Cause I, I sort of feel like you need to know, know someone to grieve them. Maybe not, but--

NORA: I mean tell that to everybody who was balling about Prince.

JANIELLE: That's true. But I would say people have a great-- Like, fans of Prince have a stronger relationship with Prince than I do to my father.

NORA: Yeah. I think, I think, you know, you said that death calls our bluff. I think that's true. I, I, it does, and death also it... Yeah, it just reveals everything. It reveals everything. Like, yeah,

death doesn't care that you didn't know your dad, because you are not just grieving your dad's body. You are not grieving, uh, who he was as a person. You, right now, are letting yourself feel the grief that you did feel when you were a little girl, that you did feel when you were a teenage girl, which is, like, your dad's been dead for a long time. You know? He's been-- And then he, and then he would resurrect himself in the form of a card, and you would feel like, "Okay, all right, I got a dad." And then he'd disappear again, and you had to learn how to, like, protect your heart, aow you just get to be sad. And now, you know, when you, when you go to a funeral, and you see all these people, they're all crying. It's like, we're crying for the dead person, sure. We're crying for so many things. It's like this feeling. You can hear about one sad thing, and then finally let yourself feel so many other layers of sadnesses that you haven't been able to access.

JANIELLE: I'm thinking about your work specifically, Nora, and around how, like, in each episode, like, people come confront, like, grief or pain or death or trauma, and whether or not they wished for it themselves or we would ever wish it for them, it did something to them that is interesting enough that it makes something compelling that they want to share with other people. So there's... I guess my question is, I have a question inside this, is: Do you feel like telling people's stories, or creating a story, or um, coming up with, like, a meaningful mini arc for somebody in the course of an episode, does it sort of redeem all of that, that pain, and that chaos, and that grief?

NORA: You know, I don't know. I don't know. And I think that that, that's certainly not a conscious intention when we're creating these, and when I'm talking to people, it isn't like, "Okay, but this has got to mean something," because I don't know that it always does. I think sometimes bad things happen, and they're just a bad thing. They're just a bad thing. And we... The more we try to force a meaning onto it, the worse it can feel. When people say, you know, and it doesn't have to be as aggressive as everybody's least favorite sentence, which is like "Everything happens for a reason," or you know, "God doesn't give you more than you can handle." The fact is you are as strong as you need to be, and as strong as you are forced to be in, in, in most things in life, and you can find meaning in those, but it's not a requirement. I really don't want to reinforce this idea that a requirement of suffering is that you, you are the better for it. You know, I think, I think that that's so much pressure for you to, to say like, "Well shit, you know, so first my dad abandoned me, and then did it again and again and again, and kept me a secret, and then he died. And this, these are the highlights of those, of that experience." Like maybe that could just be a shitty thing, you know? Maybe it's just a shitty thing, and it made you stronger, or it made you, uh, more guarded, or, but it doesn't have to be-- Anybody who's trying to force you into finding, uh, the meaning behind it all may be pushing you too hard just for their own comfort.

JANIELLE: Hmm. Yeah. I think in this instance, *I'm* the one who's trying to force a meaning. I so desperately want things to not just be senseless. And that's one of, like, the wonderful, tricky, sort of, like, Slytherin things about art, is that like all of a sudden, if a tragedy happens to a character that you care about it, it, it kind of feels like it means something by default.

NORA: Oh yeah. And also it's like life without any suffering is not life. It just isn't. It's like we are... I don't know, that, that, that struck something in me. So I get it. I get that feeling like... The, the interesting people we know are not the people who have had no difficult experiences. Those people, like, bore us, you know? But it's also only a matter of time until they join us, because it's inevitable for everybody. And I have, I think one of the things that I struggled with was this pressure to find meaning in Aaron's death and my dad's death. And I've found, um, none except that the, you know, the fact that life ends is what gives it meaning. You know, the fact that, that it's here, it's a limited time only. Okay? It's a pumpkin spice latte in, in the fall. This is, this is why things matter. But I don't get meaning from my life because Aaron and my dad died. It's because of who they were and how they loved me. And so like what they gave me, I get meaning from. Losing them will just be a fucking shitty thing.

JANIELLE: Yeah, um, I've been really torn, uh, really, really torn between this sense that, like, what if my story is that some-- is that you don't always have time? You aren't, you aren't guaranteed that time. You might not be the character in the movie you think you are. What if my story is just: you don't always get time, and bad things happen, and they matter, and that's sad, and uh, and you're not alone.

NORA: Yeah, I feel so-- But, Girl, learning that you are not always in the movie you think you are, that is a huge lesson, like--

JANIELLE: Yeah.

NORA: We have no idea what movie we're in at any given point. Okay? It's kind of like Helena Bonham Carter. I think she just shows up wearing something goofy and is like, "I have no idea what's going on. I'm just going to be myself. On."

JANIELLE: "I'll just do me. I'll just do me." Whether it's Harry Potter, whether it's a rom-com, whatever.

NORA: "Yeah, you guys write this around me, because I'm just doing the one thing I know how to do."

JANIELLE: Julia Roberts too. I feel like she just shows up and is just Julia Roberts, and, like, I love it.

NORA: Truly, yes, and, and God bless her for it. God bless both of them, but yeah. We're not in the movie we thought we were, we never are.

CARSON: Let's take a break, and we'll come right back.

[AD BREAK]

JANIELLE: Okay, I'm curious about, so, so you're one of the people, only people I know who, who, like me, when we have to describe our project like at a cocktail party or whatever, the chance that we'll have to end up talking about the people who have died in our lives is pretty, is really high.

NORA: Very high. Yes. 100% chance.

JANIELLE: Much higher than everyone else. Yeah. Um, and look, when I looked up, uh, I looked up an article that was talking about, like, the podcasts you should be listening to, and TTFA was mentioned. And the first line said like, "Nora Macinerny, her husband died, and then a week later her dad died, and then she had a miscarriage. The podcast is great." And I was like, that's, that's what they lead with. Like, they lead with your loss. Um, does that ever hurt?

NORA: Um, at some point, uh, no, it doesn't. At some point, it just becomes a story that you're telling about somebody else. And then sometimes-- it doesn't hurt to read those things. It, it, sometimes I will have the realization of everything that has happened, and it will truly be like, I just heard this news for the first time, and I will be doing something ordinary. I won't be reading about my podcast or like talking about my podcast. I would just be hanging clothes up in the closet and think, "What the fuck happened, and how am I still here?" And in order to survive in this world, we are able to, and make it possible for ourselves, to sort of separate, like, a little bit from our brains and just be able to say, "Yeah, I didn't really know my dad growing up, and then he had died before I had chance to reconcile with him, and turns out his family didn't know about me." That's a series of jaw dropping-- I wish you could've seen my face as you were saying it. You know, I was like, uh, like... my first reaction I was holding in, I want to like, "I want to laugh so hard right now," which is my default reaction to bad news is just to laugh as hard as-- it's, so it has made many funerals uncomfortable for me, for other people, not for me. I feel fine about it. But, um, but you have to be able to, to, to get through life, be able to just say that, because you, you can't break down in hysterics at every dinner party, or you're going to end up like me where I don't get invited out at all. Like, so...

JANIELLE: Yeah. I, so I find myself insulated in the way that you described, that kind of like helpful disassociation, um, that I have in my, in my toolbox.

NORA: Yeah.

JANIELLE: Being able to hover over myself.

NORA: Yeah, a little bit. And it's like if you tell it, and you're in it every time you tell it, um, best wishes, like, that's going to be exhausting. I don't know.

JANIELLE: Like, I can disassociate, and I can talk about the project. Like, if you send me in to pitch, I can be like, "And it was on my birthday," you know? Like really, just like totally, um, live

in just like exactly what you were saying. Like the laughter, how absurd it is that this is my life, and then every so often, someone will make an offhand comment, and I'm, I don't have my armor up. Like, we'll be working on this. And I have, like, the most wonderful director in the world, and I feel like she gets constantly shocked and surprised, cause I'll be talking really, really frankly and irreverently about death, and the funeral process, and it was so funny. So I can talk like really frankly about that. And then one time she, like, in passing was like, "Oh yeah, that's the thing about a deadbeat dad," and the words "deadbeat dad" felt like a stab in my heart. Like the, the funeral I can talk about, and like tell, like spin it into like a standup set, and just, like, the phrase "dead beat dad," which like objectively he was, if you looked up the dictionary, it just... It's just crazy to me. And I guess what I'm wondering is like, I don't know many people who are making things out of their personal grief and trauma and, and talk about it quite as much as I have to right now. And I'm wondering, like, if you have any advice about it or, um... Tips, tips for, uh, for letting your grief be so next to you. Like it's a friend while you're making art.

NORA: Um, I don't know. I guess if you think about it as armor, you're just going to be so... I think, like, you have to just sort of let those things happen. Like I, we did this story that's coming out next week and... reading it, uh, out loud, you know, like I did the interview, I cried during the interview, I wrote the, I wrote the story, and then I had to read it, and I was hysterical. So, yeah. Like, so I don't know, but it's like, that's, that's who I am. I'm able to do that because of what I've been through, and not everybody can go there or be there and, and that's fine. Like I'm, I'm fine with that, you know? Like it's, and, and you're working with somebody, too, who like understands this, and, like, you're still learning about yourself. You're still learning about this experience and what it means to you. And we can't, I mean, as far as I know, again, a real therapist might disagree with this, but it's like, I don't know if it's possible for us to... We're not computer programs. We can't just be like, "if this, then that," like "if this happens, then I will always react this way, and this word will make me react that way." Like, it's, it's just not that simple. It's so, it's so not, and that's what makes it interesting. That's what makes it heartfelt.

JANIELLE: Yeah. I, I think what I like about what you were describing about being able to access that place, that we're reading a story that's important can make you feel as much as you felt. That sounds like a gift, when I think about you being able to do it. So--

NORA: Yeah, I think so too.

JANIELLE: So maybe I can think of mine as a gift, too. Like, um, here's the free gift of my actual grief, not my, um, performed polished grief.

NORA: Yeah. Yes. Precisely.

JANIELLE: That's lovely. I like that.

[MUSIC]



JANIELLE: Do you ever decide when you're like at these cocktail parties, or wherever it is that you might be, and people ask what your podcast, do you ever sort of like take a, a, a side door into it? Like to make it easier for everyone? Or do you kind of live and relish the idea that this might change the entire atmosphere of the room?

NORA: Um, sometimes I relish that.

JANIELLE: Like, "Just wait, like three, two, one. Well..."

NORA: Yeah. Sometimes I do. And mostly, I mean, like, you know, sometimes you just, like, decide, like, whether or not something is, is worth it. Like whether or not like the audience is, like, worth going into it with, you know. Um, but like, it's a part of who I am, you know? Like this is what I-- What I do is a part of who I am, what I do is because of what I experienced and, like, I just... So, yes. Basically.

JANIELLE: I do, too, sometimes, especially if I feel like the, the, the room or the conversation is going to stick really strictly in the, like, superficial.

NORA: Yeah.

JANIELLE: I have this morbid curiosity of like, "What's going to happen when I make this so real? And I ask everyone to look at just, like, the sheer reality of my open nerve endings."

NORA: Oh God, yes. Also sometimes, it's like sometimes you just, like, meet someone, and there have been a couple of times where like, you know, especially when Ralph was really little, and I could tell people were trying to figure, you know, looking at us like what the story was. Like looking at my hand, looking for a ring, and you know, and there's nothing wrong with not ever being married and having a child. There's nothing wrong with being divorced and having a child. There's nothing wrong with having the person you love die. And, um, and just like, I could just tell where their curiosity lied, and I was like, "Well, this is going to ruin your day, but here we go."

JANIELLE: Yeah--

NORA: Because if you're a stranger asking me where my child's dad is, uh, like one: Why do you assume he has a dad?, and two: Wait 'til you, wait 'til you hear the answer.

[MUSIC]

JANIELLE: So each of the episodes is going to be, like, me asking someone, "So from your expertise, how can you help me figure out how to make a meaningful story out of this?" So I talk to, like--

NORA: I was like, "Well shit, you can't." Um. Well here's, here's what I will say: you don't have to conclude it with like, this is not a five paragraph essay that you're writing in ninth grade. So there may not be-- There might be an end, but there may not be a conclusion.

JANIELLE: Ugh, which is the point of the whole experience with death, right?

NORA: Yeah. There we go. Look at us, we're just cracking things open.

JANIELLE: That's great. This is a helpful workshop. Um, no, but yeah, that's, that's the thing I keep coming up to. Like I was just monologuing, I go in the box, and I-- I go in the coffin, which is also ironic that we call it a coffin. So I enter the coffin, I speak into the microphone, um, Carson's in my, in my head, and I was, I started realizing, like, "Oh, this is like, this is the end of Serial, where we think we'll find out if Adnan did it." And it turns out, like, the point is: Information is weird and hard, and truth is hard to find. And isn't that part of being a human, right? Like, which is not satisfying.

NORA: Yeah. And also, the only, the only person who could give you anything, any sort of conclusive information, would be your dad. And guess what? He probably didn't have it either.

JANIELLE: Yeah.

NORA: You would have met him and asked him, and he would've been like, "Uh, I don't know. I mean, I tried sort of, uh, I don't know," like, and it would have been probably less satisfying than what you're creating here.

JANIELLE: Huh, yeah. That's true.

NORA: But the fact that he's dead, you get to sort of pretend as if he died and took it all with him, and you would have had that moment. You don't know if you would've had that moment with him. You know? You could have sent him a beautiful letter that he never opened. You could have made a call that he never answered. You could've showed up and found that knowing him was worse than not knowing him. So, at least this way, you, you get the final word.

JANIELLE: Hmm. Yeah. Wow. I hadn't thought of it like that. Yeah, he might even be a more interesting character in this format than he was in real life.

NORA: Probably.

JANIELLE: Huh. Yeah, what even is the end? Like, what is the conclusion? And the conclusion is that it ended. Like, that is the point, and the story is probably, like, stiller and smaller, but that doesn't mean it's less meaningful.

NORA: Yeah, that doesn't make it not meaningful.

JANIELLE: I'm curious, um, do you find that you're like a better advocate for grief, and like have a healthier approach to grief when you're working with someone else on *their* story than you are maybe with your own?

NORA: Yeah, I'm way more compassionate with other people than I ever was with myself. You know, I was like, "Bitch, get over it. We got to go," like, "We got, we got a kid to feed, we've got a mortgage to pay. You got to get up. You gotta keep, you gotta keep going." You know, and I wanted to, I wanted to just show everyone how good I was at it. And that's why I just like telling her, I'm like, "Slow down. You don't need to rush into the meaning portion of the, of the evening. You know, you don't need to, you don't need to do anything, just like take it easy. Like, take your time with it, because it's not actually going to go anywhere. No matter how fast you try to speed through it."

JANIELLE: Do you find in your, in your experience, cause, cause you have just such a really, like, lovely and intimate, like, side door into people's lives, that they, like, they invite you into. Do you find that people are good at telling their own stories when it comes to grief?

NORA: Um, yeah, I think so. I think if we give people space, and we give them, uh, like the capacity to actually tell it and not just tell, you know, the rote, uh, chronology of events. But to talk about the actual experience of it. Yeah, I found that most people are.

JANIELLE: Yeah. I've gone through all of my, like, uh, "things to make sure you talk to Nora about before you get her off the phone."

NORA: That's good. You're more, you're more prepared than I ever am, so good job.

JANIELLE: I have the only, um, the only, last question is, oh, this is-- Look at me. I have my shorthand. Okay. The question is, did you start creating while you were still hurting?

NORA: Fuck yes. Oh my God. I wrote Aaron's, I wrote the book about Aaron's and my relationship while, like, in the six months before he died.

JANIELLE: Oh, I didn't, I hadn't realized that.

NORA: Yeah. Oh yeah. Like I, and I'm still hurting, so yes.

JANIELLE: Yeah.

NORA: Yeah.

JANIELLE: I, the, the, the little arrow off of that question... My shorthand is, "Is it okay I make while still hurt?"

NORA: Oh my God, yes. Duh. It's the only time to do it. It's truly the only time to do it. There's enough resources out there, and enough things that are made from, like, a comfortable distance. Being in something is also a perspective. Okay?

JANIELLE: Okay, cause I worry that, I worry that it's, like, a little too, like, masturbatory, a little too like, because I am a gaping wound, that I'm just like sitting in here poking inside this gaping wound, and don't have, like, enough perspective to make it, like, right or good.

NORA: But that is a perspective. Having your, your, you know, hand over your eyes is a perspective. Like, you know?

JANIELLE: That's true, it's all a perspective.

NORA: Yeah. It's all a perspective. Perspective does not mean distance. I don't know why we think it does.

JANIELLE: Okay. Okay. Then I'll write down, "It is okay I make while still hurt."

NORA: Yes.

JANIELLE: Um, is there anything else that we, you'd like for us to talk about while we say-- I don't know how much time I actually have with you.

NORA: No, but I wanna, I wanna-- We have to interview *you* next.

JANIELLE: Thank you so much for your time, Nora. I so appreciate it.

NORA: Thank you. And what a cool idea. Very cool idea.

JANIELLE: Hey, thanks!

NORA: Yeah.

JANIELLE: Oh, I love it. Thank you so much. Nora. Thank you so much for your time.

NORA: Thank *you*.

JANIELLE: I can't wait to listen to next week, and I can't wait to, um, um, share my story with you when I, whenever we can.

NORA: Then when you listen in next week, just imagine me sobbing my fucking face off.

JANIELLE: Oh, I will. I'll be sending you so much--

NORA: And just being like, I mean, can you like, why are we even doing this right now? So, um, all right.

JANIELLE: I will. Well bye, Nora. Thank you so much. Talk soon. Bye.

[MUSIC]

CARSON: Thank you all so much for listening to our first ever minisode! Most Mondays you're gonna get a full, new chapter in your feed, but every once and a while, you're gonna get one of these! If you wanna check out Nora and more of her stuff, which you absolutely should, you can find her podcasts, they are: *Terrible*, *Thanks for Asking* and *Cafeteria Christian*. And you can find her books, they are: *No Happy Endings*, *The Hot Young Widows Club*, and *It's Okay to Laugh (Crying is Cool Too)*. Next week we've got a new chapter: "Chapter 3: Script." We're gonna talk with the Reverend who officiated Janielle's dad's funeral, and it goes some directions that I don't think either of us expected.

CARSON: UDP is created and hosted by Janielle Kastner, our production team at Spoke Media is me, Carson McCain, Kelly Kolff, Lauren Floyd, Evan Arnett, and Will Short. Our executive producers are Alia Tavakolian and Keith Reynolds. Thank you to Hans Byuto at *Terrible*, *Thanks for Asking* for saving our butts when we could not find the right audio for this interview. Thank you to Hannah Meccoc Ross who scheduled this interview, and thank you to Nora Mcinerny. See you next week.

[EASTER EGG]

JANIELLE: Kitty Cat, you still recording? Oh my God, I LOVE her.

CARSON: Good!

JANIELLE: Ugh, I wanna be Nora when I grow up.

CARSON: That's how I feel, too.