

[00:00:00] <music>

Annie: Hi friends! Welcome to another episode of That Sounds Fun. I'm your host. Annie F. Downs. I'm so happy to be here with you today.

Hey, thanks for telling your friends about the show and inviting people to listen along. It just means so much. I love making new friends and y'all are making a way for that to be possible. So thank you so much for when you take time to share this show with your friends. Today is one I think you're going to love sharing.

But before we dive into today's conversation, I want to tell you about one of our incredible sponsors. This show is sponsored by [BetterHelp](#). What's the last thing that you got really curious about? Was it a sport you weren't super familiar with in the Olympics or figuring out your family's ancestry maybe, or maybe it's something a little more personal. Maybe you got curious about why you react to certain situations the way that you do.

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Intro: Today on the show y'all get ready to laugh. My longtime friend Lyndsay Rush is here. But you may know her better from her Instagram accounts, Rush Bomb or Mary Oliver's Drunk Cousin. You heard me right.

Lyndsay is hysterical and found herself writing poems on social media that eventually turned into a book deal. And this week, Lyndsay's very first book of published poetry releases called *A Bit Much*. Lyndsay and I became friends over a decade ago, and it has been so much fun to see her superpower gift of words and wit turn into a book that we can hold and read. I just love, love, love this conversation. I think you will too.

Here's my conversation with my friend, Lyndsay Rush.

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Annie: Lyndsay Rush, welcome to That Sounds Fun.

Lyndsay: Thank you for having me.

Annie: What an absolute treat.

Lyndsay: This feels like it's been years in the making. You've just been waiting until I had something cool to say.

Annie: Every conversation we've ever had, people wish was recorded. They wish. They wish.

Lyndsay: They do or they don't. You know?

Annie: Lucky for them. First time. First time on the horns. Every other time was just to ourselves. Isn't that true? I don't think we've ever... No, I don't think we've ever recorded live. Lynds, we need to tell the world we've been friends since 2009.

Lyndsay: I was thinking about that last night, I was like, was it? I couldn't tell if it was nine or eight. I think it's nine.

Annie: Let's talk about how we met. I was living in Nashville, you were living in Chicago. Wait, first, can I say your hair color is perfect?

Lyndsay: Oh my gosh. I'm back to my roots. I don't call it anymore. What?

Annie: That is just your hair.

Lyndsay: This is just my hair.

Annie: Lyndsay, your hair is like the perfect ashy brown blonde.

Lyndsay: I know. Thank you for not saying mousy, even though I'm like, you know, mice can be hot.

Annie: Yeah.

Lyndsay: Thank you.

Annie: Jenna, when you get to pull quotes, I want you to leave with mice can be hot. Thank you. Lynds, what made you quit dying your hair? And then we'll talk about why we're friends. Well, not why.

Lyndsay: I liked it. This is the level of importance, it has been set, then friendship.

Annie: Yeah. Yeah. Yeah. Yeah.

Lyndsay: I just slowly but surely stopped. And then I haven't ever looked back. I was just like, what if I just was myself?

Annie: Okay. This is such a big conversation, right? Because women in our age bracket... I'm in my 40s. You can express-

Lyndsay: Same.

Annie: Yeah, you are also in your 40s. And the conversation around me so much is what colors our hair, how wrinkly is our skin, how is my body changing. Is this perimenopause? I mean, I am the girl who cried perimenopause. That is for sure. Because I'm like, my left ear isn't hearing like it used to. Is this perimenopause?

Lyndsay: Right. Like it's like 99 degrees in Nashville and we're like, Oh, hot flash.

Annie: No, the world is hot. Okay. So how are you deciding what your yeses and nos are when it comes to what we want to do with our aging and with our hair and with our faces and our bodies and our nails and-

Lyndsay: Thank you for bringing up nails. Let's make sure to circle back to that. That's a huge part of our shared interest. I actually write about aging a lot and think about it a lot in terms of... I feel like what society talks to us the most about would be the outside, of course, because that's what you can make money off of.

I was thinking the other day that I was like, no one can make money off of telling me to be more content or to be happier. Well, I mean, happier they can, they've tried. But just to like infuse more fun in my life or delight. So I was like, what?

Annie: And like "be happy with what you have" does not sell.

Lyndsay: Yes. Nothing. We're not going to be seeing those messages a lot. I feel like I'm at an interesting part in my career and then my life that I think any milestone I've always thought in my brain, make sure you're the hottest you've ever been. When I got married... I feel like the thing was like, if you're achieving anything, make sure it also shows. Like it looks like it.

Annie: Like if you see a big exciting thing coming, make sure your body is as hot as possible. Wow. Yeah, Lyndsay.

Lyndsay: Everything like winds up. The book comes out next week and I was like, Oh, I forgot to get hot. Like, I don't feel like I'm like as fit as I would... I didn't do any of the things that I would have sought.

Annie: You also birthed a child. So, dear everyone.

Lyndsay: That is true.

Annie: You did birth a child.

Lyndsay: I did. I did do that. I birthed a child.

Annie: Before you worked out, you birthed a person.

Lyndsay: It does impact a few things. But I just found that so interesting that that was in my brain. When, as you know, way better than I do, how much work goes into publishing a book and how much of an achievement that is that in my brain, I'm like, What am I going to look like in on my book tour? What does that look like to people? Does it look like I care? Did it look like I earned that? Just such an odd thing. I don't know.

I think that would have been true, I think, if I was 25 as well. But I think specifically with aging, you sort of want to, you know, keep up and look something.

Annie: So does the pressure change? You've gotten married more recently than some of our peers. And so does the pressure... this is just a thing I can't know yet. Does the pressure change of how you need to look when you get married? I'm still in the "catch them if you can" category. So I'm still like, I got to look 21. No, I don't. I don't. Dear listener, don't panic. But you know what I mean?

I think some of my narrative in my head is that I'm pushing up against in this conversation is I have to look a certain way because I'm not married yet. Does that change when you get married or does the sentence just change?

Lyndsay: I just think the audience changes. So you're like, I now-

Annie: Oh wow.

Lyndsay: And sometimes that audience is myself. You know, we're, I guess, 40. We're middle-aged. That's the category. I don't think I thought a lot about what that was like and trying to bridge this gap between how I feel, how old. I think I'm perfect. Like, do you have an age in your brain that you just sort of like stopped counting?

Like, I think I'm 37. I just feel 37 more than 41. 36 or 37 is just like sort of when it felt... the numbers felt big enough and substantial. And I was like, I love my 30s. Who cares. And then I just still catch myself to be like, wait, no.

So aging has been very funny. And I think there's different things, of course, whether you're single or in a relationship, but it doesn't... it feels less, but different, if that makes sense.

Annie: I hope to give you an update someday about switch. My plan is to give you an update someday about it because I just am so interested... Of course we're watching single women older than us go through this. I'm not watching it up close and I'm not watching it in my field of women aging, unmarried and talking about it.

I almost feel like I got my binoculars on versus able to text someone and ask them. I'm more like, How's Demi Moore doing this? You know.

Lyndsay: Like, what's going on over there?

Annie: Why did I pick her? Tell me why I picked her. Demi Moore. I can't know.

Lyndsay: Because she's the most relatable because Demi Moore-

Annie: Obviously. Because she married Ashton Kutcher. Of course. Now I understand. Now I've worked myself to it now. I don't know.

Lyndsay: It makes all the sense in the world.

Annie: And also go back until 25-year-old us who were friends... Well, 30-year-old us who are friends of like, I don't think this crossed my mind. I think being hot crossed my mind. Figuring out how to age well, just wasn't on my radar. And now I think there are people that are 30 that are thinking about it.

Lyndsay: Well, yeah. I think you and I were not at 30... The word Botox wasn't even in our vocabulary.

Annie: No.

Lyndsay: It wasn't like-

Annie: It was far away rich person thing.

Lyndsay: So it was a rich person thing. And in my brain, it was like in your 50s, I think if you had asked me. And same with even like lasers and chemical peels. Even a skincare

routine, Annie. I'm certain that and now TikTok is telling 26 year olds like what retinol are you using? You know, there's just a totally different-

Annie: I saw a college student doing preventative Botox on TikTok, on a reel that was originally TikTok. And I thought, "That is a phrase I do not have in my body, preventative botox." But also dear anyone listening who's doing that, that's not wrong. We're not saying it's wrong to do. It's just nothing that we had conceptualized as 30 year olds.

Lyndsay: It's just the whole conversation has changed. I can't imagine what that would be like to have that sort of... well, because then it's just the message over and over again. It was like, the worst thing you can do is look your age. That is wild.

Annie: That's wild.

Lyndsay: I had a friend say the other day on the topic of cringe, just semi-related that it was like why... she said, "What is so bad about being the product of your time?" Like what is cringy about the fact that we were born in the early 80s? It is just a fact. We are a product... It's just weird that we're assigning a negative quality with something we can't change. Which then I think tells you like, be younger, think younger, act younger.

The value is set behind us, which I don't believe is the truth, but is definitely what we're hearing. It is strange and tied to that. I got married late in life. I got married at 36 and I had a baby when I was 40. So we meet parents at parks, many, many of them who are a decade younger than us. And I have a youthful spirit.

Annie: You do.

Lyndsay: I wear crop tops. I cosplay as someone young just by the fact that I'm a ridiculous person. You as well. And I find it so funny that I don't think they're like, She's 41. But they're like, "Oh, I graduated college in 2015." And I was like, "Oh, gadzooks." I didn't know that they mean it like that.

Annie: I was probably having a retirement plan in 2015.

Lyndsay: I made a joke to a bartender the other day about your... I think you'll remember this new story. Baby Jessica who fell in the well.

Annie: Yes, who fell in the well, of course.

Lyndsay: And then he wasn't born. He was baby Jessica, basically.

Annie: He was baby Jessica. He could have been. Right.

Lyndsay: And I was like, Oh my gosh, my pop culture references are 40 years old. Like what's...

Annie: Right.

Lyndsay: I think it's weird when you... and I think I feel this way because I was single for so much of my 30s is that I'm like, I think any adult that does not look like they're fresh out of college I'm like their peer. And then to be like, I could be 20 years older than... I mean, close to 10, 15, majorly older than them still doesn't compute. And I think that's what's funny about your 40s and probably fun, especially if you are child-free and not married and weren't in your 20s and 30s that you're just like, wait, we're still just hanging. What's up, guys? What's up youths?

Annie: 100%. That is 100% what happens with me is I think, wait, we're not that different. Right? And then I'm like, Oh, sorry, you're literally the age of some of my friends' kids. Okay. Okay. Okay. Okay. This is going to be different.

You have a book that came out this week called *A Bit Much*, a poetry book, which we are going to talk about. But one of my favorite... I read them all. One of my very favorites is reverse aging the easy way.

Lyndsay: That's one of my favorites too.

Annie: And you made this list of like hunt for four leaf clovers, place glow-in-the-dark stars on your bedroom ceiling, sing yourself to sleep. It's a beautiful list. It's what got me thinking about this. But how do you make these? Do you sit down in one sitting and write this whole poem? Or do you have like a hundred notes on your phone and you're going, Oh, for that list of defined age, I need to add putting stars on your ceiling. Tell me a little bit of the process of a poem like this.

Lyndsay: These are like... I call them listicle poems, like list poems. I think professionals call them long-line poems. But basically, if you're listening to this, picture a paragraph and the words are all sort of divided by... what are these called?

Annie: Each idea is divided by a backslash.

Lyndsay: A backslash. A karate chop.

Annie: Oh my gosh. Each section is separated by a karate chop.

Lyndsay: For sure. Speaking of karate chop, that reminds me of something from the early 2000s. Do you remember when every job was like looking for like a rock star or like a design Ninja? That just reminds me of Ninja. Like when that language was... Is that like 2004?

Annie: I feel like we're coming up with poems you're going to write. Like I forgot to be hot. I forgot to get hot. I need you to write "I forgot to get hot."

Lyndsay: Yes.

Annie: Please write that.

Lyndsay: I have to.

Annie: And then this one like are you still looking for a Ninja? Or was that just your dad when he was running the company that he's turned over to you?

Lyndsay: Was that just when he said, you know, it's a fast-paced environment, which meant you're going to work 70 hours a week?

Annie: Which just meant he didn't have boundaries. Yeah, we get it.

Lyndsay: Just meant you didn't get healthcare. Anyway, the backslash, the Ninja chops. I usually write it all in one sitting and then I'll get in that headspace sort of. And that reverse aging the easy way was a headline I saw on one of those grocery store checkout magazines that show like before and afters of like weight loss and certain things. And "easy" was in italics. And I was like, "What is the easiest way to reverse aging?"

The whole poem is basically about play and delight and all the things. The way it ends is one of my favorite things I think I've ever written. And it talks about being 80 and cutting sandwiches into fun shapes. And I think the line goes like "all my life, they tried to convince me that play was something I ought to outgrow". Like the idea that... Anyway.

Lyndsay: In light of all the talk about aging, that's been my focus lately is like, how can I be childlike inside and less worried about looking like a hot hottie on the outside. That's also like not to say that I don't care and get-

Annie: I'm stronger now than I've ever been in my life.

Lyndsay: Right. It's just a different... I think the reason behind it has shifted.

- Annie:** I'm really interested... Oh, sorry. We need to do what we said we would do. We've been friends for forever because you made friends with some of our friends in Nashville and then they invited you down. Is that what happened that they invited your group of friends down?
- Lyndsay:** Yes. And it's Nicole [Sepik?]. Nicole's childhood friend, Adam, lived here.
- Annie:** That's right. That's right.
- Lyndsay:** So we met Adam the first time we came to Nashville. And then the second time we came back, they were like, "You have to meet our friend Annie.
- Annie:** And "you" was like you and crew of girlfriends.
- Lyndsay:** Mm-hmm. I feel like you invited us to a Sunday dinner or something-
- Annie:** Yeah, I think so.
- Lyndsay:** ...and we just barged in. And then my two friends in Chicago and I were like, "Let's move." And so we moved to Nashville in 2010.
- Annie:** But literally for that year of 2009, me and Betsy and Marissa, our little crew, we were like, Half of our primary friend group lives in Chicago. And for that season, we were going back and forth so often. I've never been to Chicago. And then I was like, "Well, now I go to Chicago because three of my closest friends live in Chicago." It was so fun, Lynds. It was so fun.
- Lyndsay:** It was a great, great time. And I'm so glad I moved. God, what a different city it was back then! But I thought-
- Annie:** I'm curious how much you want to talk about Chicago to Nashville, to Chicago to Nashville. I mean, you kind of left not wanting to come back.
- Lyndsay:** Yeah. I lived in Nashville for about three years, and then I missed it. Did I say the right city? I lived in Nashville for about three years. Yes. And then I missed Chicago. And so I moved back and I was like, "I'm going to study comedy writing and improv." And so I went to IO in Second City in Chicago and just lived alone for the first time. It ended up being a really formative part of my adulthood and I think something I have to do by myself. Because I had been in a sorority in college, then moved to Chicago with friends. Like, you just are in this gaggle for a long time. And it's like, "We're doing this and we're doing this." And I was like, "What if I did this on my own?"

And then was there in Chicago for about seven years, and then reconnected with my now husband, who was still in Nashville. You know this. Saying this to the people. And moved back in September of 2020. You know, the high time... 2020 what a great year was for all of us. Very casual. Nothing was going on.

Annie: It was boring. We were like, Come on back, the world's very boring.

Lyndsay: Come on back. We've got nothing to say. And then I love it. So now I've been here four years.

[00:20:45] <music>

Sponsor: Hey friends, just interrupting this conversation to tell you about one of our incredible partners, [Liquid I.V.](#) Okay, I know we're all trying to drink more water and stay hydrated. One ritual you can add to your fall priorities to help you with that goal is daily hydration and energy from Liquid I.V.'s Hydration Multiplier +Energy.

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Okay, now back to our conversation with Lyndsay.

[00:21:59] <music>

Annie: I would love for you to talk for a minute about switching neighborhoods. You were really thoughtful when y'all moved back to build a different life than you had here the first time. I can imagine that would be very helpful to people even if they're just living in Buffalo and they moved to the other side of Buffalo or if they are living in Dallas and they move to McKinney or whatever. You could come back to the same city and rebuild a life that you actually wanted that was not the life you had the first time you're here. Will you talk about that for a minute?

Lyndsay: Yeah. It was difficult for me when I thought about moving back. This was where my boyfriend, soon-to-be fiancé husband was. It made more sense for me to come here than for him to come there because he's an engineer. I am a writer so I can work from wherever. It's like the curse... You understand this. The curse of the curse and the blessing of being transient.

But all I had in my brain was Lyndsay from 2010 who I no longer really felt like. And then I was like, "This is an entire city there. You don't have to..." I think my brain thought, You have to go back and be exactly who you were, be exactly where you were. And that didn't feel in alignment. So then it was like, Or pick a different neighborhood that maybe feels more like who you are today and then touch base with the... You know, I think I thought there was gonna be like a mob of old friends that were like come back into this exact setting.

Annie: And probably thinking we were exactly where you left us too.

Lyndsay: Of course.

Annie: Of like, This crew still exists as I left it. I don't want to be vacuumed back into that. And that didn't exist and you did... I mean I think you came back and rebuilt a really beautiful life that is who you are.

Lyndsay: Yeah that's so true because it is very — what's the right word? — uncharitable towards people from your past who also imagine that they have been stuck in time because of course they have not. And some people will be exactly who they were and that may not fit anymore. But I think it's also to go, So much can change... I think because I have a bit of that people-pleasing nature in me and I am conflict-avoidant that I was like, oh what am I gonna do?

Annie: I can't see him in the grocery store.

Lyndsay: Like, everybody be cool. And then it was not the case at all. I have a tendency to make things really big in my head. I mean everybody has things that scare them, things that intimidate them, and these worst-case scenarios. And then it just was a very peaceful experience and... I don't know. I feel like people find their way back to each other that align and then it makes sense. And you can also be friends with people on new terms. You know what I mean?

Annie: That's right.

Lyndsay: Like, you and I don't see each other every single day like we used to but we see each other. We are in a relationship. You know? So you get to-

Annie: We also don't sit in Portland Brew every day. We aren't writing for... what was that we were writing for, Lynds?

Lyndsay: Oh my gosh.

Annie: Not group on. It was the other one.

Lyndsay: Oh my gosh, the daily thing?

Annie: Yeah. Lyndsay-

Lyndsay: Living Social.

Annie: Living Social. It was a group on type thing and they had hired Lyndsay and then they hired me and we sat at a coffee shop every day and wrote ads for sales around the world.

Lyndsay: Like group discounts.

Annie: Yeah, group discounts. Oh gosh.

Lyndsay: Remember they hired [Raleigh?] too.

Annie: Yeah that's right. Oh, yeah. That's exactly right. I think it's been really beautiful to watch from my seat because I have really been encouraged... When I was little I remember... I don't know why I remember this so profoundly. I remember turning off Sesame Street and thinking when I got home I could turn it back on.

And in the TV of the 1980s you couldn't. Now today you can turn your TV off and turn it right back on and where you left it which I almost think is a bit of disservice to humans. Because what is actually true is when you leave something it does not stay stagnant. And I deal with that in Nashville and New York. I want everything to freeze in time while I switch cities and then unfreeze. And it doesn't.

So I've watched you be very brave and I've watched you be very honest and it is... For someone who labels himself conflict-avoidant, I've watched you for the last couple of years really be willing to make the sacrifices to have the life you want. And so I just really honor that. It's been a beautiful thing to watch.

Lyndsay: Thanks. I really do feel like my 30s and my 40s... like getting older I think has been wonderful.

Annie: Oh I've loved my 40s.

Lyndsay: I don't feel like I talk to many people who disagree. It seems to me that there's something in the letting go of it maybe.

Annie: Yeah, that's right.

Lyndsay: I don't know. It's very liberating.

Annie: Tell me what made you write poetry instead of prose. You were always going to write a book. But why poetry instead of prose, for this one at least?

Lyndsay: Dude, I don't know. It was an accident I think. I try to like figure out when I started doing this. And I remember the first time I did it I was in the shower and I was visiting Caleb's hometown and his childhood home for the first time. I was in the bathroom that he grew up in and I was looking at this... It was still the same wallpaper, these tiny little lighthouses and I was overwhelmed with the history and the meaning. I was like, "I cannot believe I am looking at wallpaper that my husband looked at when he was a kid."

Annie: Oh, wow.

Lyndsay: Something about that... It sort of wrote itself in my head and I got out of the shower and I like wrote stuff down. And I looked at it afterwards and I thought, I think I just wrote a poem. Because I've written... You know when you're a kid you write funny... I always wrote funny rhyming stuff or you know, at the end of a girl's trip I'd write it up in a thing in college. But this felt different and then I just was hooked and I kept doing it.

Then I eventually started a separate Instagram for it because it felt like sharing it on my personal was too personal, thinking of my relatives and high school. I know that not not everyone here is my target audience for this and so I don't really want that feedback. And I need the freedom to play around. So then I started a dedicated Instagram for it and it just picked up a lot of traction. And then-

Annie: I mean a lot of traction. Dude.

Lyndsay: In a really short amount of time. And then-

Annie: It's Mary Oliver's Drunk Cousin, right?

Lyndsay: Yes.

Annie: How'd you get that? Why is that it?

Lyndsay: When I was starting and I was picking the Instagram handle... so I have a branding and marketing background and I was like, "I have a handle that says to people what this is." Like if this is for you or not for you. Because I was like, Lyndsay's poems is not going to elicit any emotion right off the bat or telling anyone anything about my work.

So Mary Oliver is an iconic poet who writes a lot about nature but a lot about small things. I think she's the one that says practice the art of being astonished. She's very curious, takes little things, and finds meaning in them. And I thought, "I like to do that but just about like Doritos and my dog and other things." And so I was like, "I'm like her cousin. And then I was like, I'm like her drunk cousin because I'm a little irreverent and a little blasphemous, I guess.

I typically don't think that liquor jokes... alcohol jokes are not my favorite. Just like bathroom jokes. They feel like-

Annie: You really don't like bathroom... No fart jokes for Lyndsay Rush. No, ma'am.

Lyndsay: Do not. Do not. Don't even say the F word. That's the F word to me.

Annie: That's the F word to you.

Lyndsay: It just felt funny to me. And so I was like, "I'm just gonna do it." Because I couldn't think of any other descriptor for cousin that was as funny. And then it's a very memorable-

Annie: I mean, celebrities... Like actual big celebrities repost you all the time, Lynds. Who was the first one that you had to like, Oh, this isn't what I thought it was gonna be. This is suddenly a bigger thing."?

Lyndsay: It was Michelle Pfeiffer to whom the book is dedicated.

Annie: That's exactly right. Yes, you dedicated it to Michelle Pfeiffer. And then you put "you know why" like y'all have a secret. And maybe you do. Maybe you and Michelle Pfeiffer have a secret friendship that I do not know. Are you sending her one? Did you get her address?

Lyndsay: The team has been working on it and we have like a couple avenues that's trying to get to her.

Annie: Good. Okay.

Lyndsay: She doesn't accept any DMs. She's now posted two of my poems to her feed, to her main hole-

Annie: Oh my gosh.

Lyndsay: Well, her, or whoever runs the account. But let's just say it's me-

Annie: For all we know it's her.

Lyndsay: It's my health fife. But I thought it would be very funny. I couldn't figure out how to dedicate it earnestly. And then I was like, what if I do a joke and then this way people who get it get it and people who don't are gonna be like, what is happening here? Why? What? Do you know why? She probably doesn't know why is the truth.

Annie: And she'll be like, Ooo, who can know.

Lyndsay: She'll be like, Ooo.

Annie: Yeah. She'll be like, That's really funny.

Lyndsay: She's a cat woman. She'd have time.

Annie: That's been one of the most fun things is people who don't know... I like seeing your stuff in the 'discover' tab. It's not our friends or celebrities or just the celebrities in our world, though a lot of our friends who have big audiences share your stuff. It is in my 'discover' tab and I'm like, Lyndsay, this is crazy. It is so fun.

Lyndsay: I know her. She ran out of gas at my house. Oh, no, that was Nicole's house.

Annie: It was Nicole's house. But I'm with you. An interesting observation I made reading your book and I was curious if this is overt or covert in your choosing to write poetry. When you write... when anyone writes prose, not you. When prose is written, there's a "do you agree with me or not"? There is a "I am telling you to do something and you're either going to obey or you're not".

And prose, because of its shape, doesn't often leave space for conversation. I think poetry much like you as a person is very "what could this mean? What might I mean with this?" And we don't have to agree and we can talk about this and we can "so let me submit a poem to you that's saying what I'm saying without having to make it three paragraphs and make it a definitive thing." Is that a little bit true in your writing?

Lyndsay: 100% true. But I've never thought about it exactly that way but that feels really really true to me I think especially when it comes to heavier things, I found it easier, through humor and then the art of poetry, to say, "I submit this to you. What say you? But also don't tell me." Because you can read into it what you want. Or I'll have people say, Does this line mean this? And I'm like no, but that's so cool. It's like a lyric to a song when someone's like, "I heard this and this is what that means to me. I think it helps because it helps me explore those heavier or deeper topics with a little bit of artistic distance, I guess. Because sometimes I don't even know what I'm saying.

Annie: Jenna, that's another pull quote. "Sometimes I don't even know what I'm saying."

Lyndsay: I don't know. But all-

Annie: I'm sure you guys are hot too. So who can know? Who can know?

Lyndsay: I mean have you all seen [Vivo? 00:34:31] lately.

Annie: Oh, hey, speaking of aging well, Vivo.

Lyndsay: Someone was talking about... do you remember *The Great Mouse Detective*, that mouse?

Annie: Yes.

Lyndsay: Basil?

Annie: Yeah, Basil is his name.

Lyndsay: Basil is also hot.

Annie: Yeah, you're not wrong.

Lyndsay: You heard it here first. I'm sure you feel this way when you write sometimes is something will come out of you and then you'll have to be like, what did I mean? What was that? That's another fun part of writing in this way is that it's just sort of quick and jokey and turns a phrase and stuff. And I'm plopping a bunch of stuff down and then going, Ooh, that meant that. And then, maybe I'll just leave it and see what happens.

Annie: Are you writing every day? How often are you doing poems for Mary Oliver's Drunk Cousin? Are you saving some even now for another book?

Lyndsay: I think so.

Annie: Good. I hope so.

Lyndsay: This has been the craziest. Publishing a book is crazy. It is so much-

Annie: I mean you've walked every one of them with me. We'll share it today when everybody hears this. My very first book deal, you stood with me when I signed it.

Lyndsay: In PB.

Annie: In Portland Brew. Poor coffee shop.

Lyndsay: Yeah.

Annie: But it's been a wild journey for you.

Lyndsay: It has been very cool and very fun, don't get me wrong. But there is so much involved that I did not know and so much work and so much else that's going on. And to think of doing that while also trying to maintain and or grow the Instagram account and then think about... You know this. They're like, what's next? And you're like, Oh my gosh, this book...

Annie: It's out today. Let me breathe.

Lyndsay: I don't know what's in here. Speaking of that though, I turned in my final edits on the manuscript the day before Dawson was born because they said the timing of it all was you either do it then, like at the end of July, or while you're on maternity leave. And in hindsight bless that I didn't do it with a newborn because my brain was a bunch of scrambled eggs.

But I feel like I sometimes don't know what's in this book. I've re-familiarized with myself as I'm doing interviews because I was like, Oh, we included that one. Oh, I was 20 months pregnant. I would have taken that out. Just kidding.

Annie: Skip that. No.

Lyndsay: Dog ear it. But I write almost every day still and then I probably post... and then you get into this place where you want to keep sharing new work because people are excited by it. You have to hold on to some new work for the new book and you also have to promote the book. And then people are so sick of hearing you talk... or I feel like they are. They aren't.

Annie: They aren't.

Lyndsay: But you're harping on the same thing. It's like, has anyone else pre-ordered. And you're like, Yes.

Annie: Okay. But remember the algorithm. You've got to remember the algorithm is not for you. No one is seeing it as much as you're seeing it.

Lyndsay: That's true.

Annie: So keep telling. Keep telling. Keep telling.

Lyndsay: No one is seeing it. Full stop. Algorithm. I love the algorithm.

Annie: I love the algorithm of every social media platform. No one is seeing it.

Lyndsay: We have decided to stop showing your post to people. But I have this... it's probably a bad habit or I don't know. I don't write unless I want to.

Annie: No, I think that's right.

Lyndsay: I have the privilege of having a lots of different jobs. But I mean poetry specifically... or it just has never worked for me to like sit down and be like, Now you're doing it. So I because sometimes I'll get an idea and I'll write several of them or several halves and then I'll revisit.

So it's very chaotic but it is all in one document. My goodness. No no-

Annie: Really?

Lyndsay: It's on one-

Annie: You keep it running in one document?

Lyndsay: It's hundreds and hundreds of pages.

Annie: It have to be.

Lyndsay: I make emergency copies of it all the time. So it's like emergency copy of poems.

Annie: Is it a Google Doc?

Lyndsay: Uh-huh.

Annie: Dude. I mean, that's one way. That's one way. I'm telling you I have pictured you having hundreds of notes on your phone. That's what I thought this whole thing was. You just handed your phone, sent to St. Martin's, and said, "Grab what you want. Take what you will. Here's the notes section."

Lyndsay: Take what you will. That does seem like something I would do. And I know a lot of people do it that way but somehow... and then now I can keyword-search. I'll be like, "Potato chip," and it'll be like 20,000 results.

Annie: All of them.

[00:39:12] <music>

Sponsor: Hey friends, just interrupting this conversation to tell you about one of our incredible partners, [Hiyah Health](#). Now listen, some, like my sister, may call me a helicopter aunt but I just want my nephew Sammy to stay as healthy as possible. And we are big fans of Hiyah Health around here for all my MiniBffs.

Most kids' vitamins are filled with five grams of sugar and can contribute to a variety of health issues. So we love Hiyah Health because it's the pediatrician-approved chewable vitamin that is made with zero sugar and zero gummy junk. Hiyah Health comes in these really cute glass bottles that are reusable and your kids get to decorate them with stickers.

And right now the bottles are available in Barbie pink with a limited edition Barbie unboxing experience including a Barbie bottle and Barbie stickers. That is adorable. And you have got to check out their new kids probiotic and nighttime essentials too.

We've worked out a special deal with Hiyah for their best-selling children's vitamin. You get 50% off your first order, you guys. To claim this deal you must go to [Hiyahhealth.com/thatsoundsfun](https://hiyahhealth.com/thatsoundsfun). Go to Hiyahhealth.com/thatsoundsfun and get your kids the full body nourishment they need to grow into healthy adults.

And now back to finish up our conversation with Lyndsay.

[00:40:34] <music>

Annie: Okay, I want to bring up a couple of poems that I want people to read. Page 197 you did 2023 and me. Lyndsay, I mean, there's so many good ones. But it's all about-

Lyndsay: This is what we were talking about. Sort of, right?

Annie: Yeah. Whoever you're itching to become, start now. Pretty sure big calendar made up when the year starts, so why not make up for lost time and consider today your new year. I love that one. I just love that one. Will you talk a little bit on 233, Stillness and Silliness. How did you figure that out, that they're one letter apart?

Lyndsay: Annie, this poem is my little runt that no one cares about. And I love it so much.

Annie: I love it so much.

Lyndsay: I don't know because I also feel that way about applause and applesauce but this makes up for a better poem. That'll be the sequel.

Annie: Applause and applesauce. Please put that one in the next book. But I'm sorry no one cares about this one that they've told you yet. Because everyone when they get to page 233 is going to love this.

Lyndsay: Yeah, stillness and silliness.

Annie: Will you read it to us? Do you mind?

Lyndsay: I will. I'd love to. Stillness and silliness almost look like the same and maybe that's because they both ask you to let go and have the courage to be at home with yourself.

Annie: Freaking brilliant. Dude.

Lyndsay: Well, and one comes very easily to me and the other doesn't. And you have to guess.

Annie: Yeah, dear everybody, guess what Lyndsay and I... Of those two, stillness versus silliness, we think we got one on the lock.

Lyndsay: One is a work in progress. Although I've done a cross-eyed thing a couple times on this interview that I'm apologizing for. I've been like-

Annie: Well, it's just what your brain does. What do you think? Yeah. You're just rolling your eyes.

Lyndsay: I've been trying to be silly and going cross-eyed for some reason. So let me know if that works for everybody. Okay, we can talk about this one or not but boo, about the evangelical church.

Lyndsay: Oh, yeah. What page is that?

Annie: 95. When I read this one my thought was, this is you doing that thing of saying in poetry what might be hard for you to say in prose but saying it in a way that gives me some things to think about and our friends things to think about. Are you scared? And I also feel teary talking about it because I love you so much. But talk about how it is to write about spiritual things and really hard things in a way that is available to everyone. Sorry.

Lyndsay: No. I think that's so sweet. There are a couple poems in this book and I wrote also one about my dad that I'm scared... There are a couple pieces in this that I'm nervous about being out in the world but I also felt like it was okay to be courageous or... You know, Ann Lamont says if they wanted you to write nicely about them they should have behaved better. Isn't that sort of exactly right?

Annie: Yeah, that's exactly right. That's how I feel about every ex. I'm like, you chose. [00:44:07] This story could have gone very differently.

Lyndsay: I'm just reciting the facts.

Annie: Right. I've got receipts in my text messages. If you didn't want me to share them, don't write them, you know?

Lyndsay: I'm simply a court reporter reading it back to the judge.

Annie: That's right.

Lyndsay: I think what is the scariest is writing about something that I don't yet know all the answers. Like I don't really know the answers to which is a ton of stuff. But specifically writing about faith or politics or things that are very sensitive and personal and definitely... I think people from one part of my life and people from another part of my life and trying to marry that, that has been the scariest thing because I'm like, wow, I'm publishing this in a book.

But like you're saying, it has also been really liberating to be like, this is just how I feel right now. This is truly the impact that that evangelicalism had on me as a kid and a teen and the way I'm grappling with it now now. In one of our descriptions of the book, my editor put... I don't think it's on the back. I'm looking. Oh yeah. It says, "From questioning whether to have children to roasting the patriarchy and challenging what it means to age gracefully..." She had initially put "dismantling the patriarchy," and I was like, "I'm not doing that. I wish I could."

Annie: Don't have the time.

Lyndsay: I was like, "I simply do not have the words." So I'm like, I'm roasting these things. I think that's like the best way for me to think of it because you roast something you loved once. And you have to know a lot about it in order to tease it and poke it and have doubts in it. Do you want me to read it?

Annie: Yeah.

Lyndsay: Okay. This is called Boo! with an exclamation point. "The spookiest haunted house I've ever been to is an evangelical church. Everyone hides behind a mask, there's at least one main ghost and the entire thing hinges on a bloodbath. Wouldn't you also be scared if you were taught that you are powerless to save yourself? Question mark.

Annie: As you can imagine, I had lots of thoughts as I read it. But one of them was I appreciate your courage to say what you feel today and I appreciate you giving us insight into how some of our friends may feel and how I may feel some days. It's just insight. Anytime we get to read someone else's book, it is insight into what they're experiencing.

So that one stood out to me because I was like, "I want Lyndsay to know that I am, among other poems in your book, I'm grateful for that one and what it let me wrestle with too. Which is the gift of poetry versus like had you written a prose and talked about the church we sat at together, I'd have been like, Well, Lyndsay, but but but. Poetry removes personal a little bit while being intensely personal.

Lyndsay: I actually wanted to talk to you about this. I think the idea of... Anything non-fiction, in your genre as well, there is such an interesting line between this is autobiographical and this is a persona. Same with being online. And I think it's obviously different for poetry versus memoir, essays that are personal because you're definitely being like, I am writing this.

But a lot of times it is me saying that, it's young me thinking that, what I think someone else is thinking. So I'm like, this isn't necessarily how I feel right now. This is how I have felt or this is... I think people can sometimes mistake that for being purely autobiographical and just exactly... And you're like, it's also just... and some of it is, especially when I'm being funny, some of it is just heightened for the bit.

So you're like, No, I'm not sleeping in a bag of Doritos. I wish but like-

Annie: What I do... Available? Interested. Yeah, yeah, yeah.

Lyndsay: You know who could sleep in a bag of Doritos? A mouse.

Annie: A mouse. Hot. Gets hotter. Just gets hotter. I think that's it because what'll happen to me, the comparison I have is someone will pick up *Looking for Lovely* that published in 2016, and think that is me today. It's the same thing. The downside for me is it is prose and it is in line and it is stories with details.

But you're right, the freedom... as I read *A Bit Much*, I kept going, "Man, what an invitation poetry is giving me." I don't do poetry really. I don't know how to read it but yours is so readable that I was like, Oh, this is giving me so much to think about. I'm really grateful that you chose this genre for now. You may do prose in the future, you may do poetry forever but it suits you, Lynds. It suits you.

Lyndsay: Thanks, Annie.

Annie: Let's talk about nails for a minute. What are you doing for launch week of your nails?

Lyndsay: So the cover of the book has a sardine tin filled with confetti because of course. Very classic. I was going back and forth, I get sent now sardine... and sardines are having a moment. So I will give the St Martin's press design team... they trend-casted.

Annie: Yeah, well done them.

Lyndsay: ...sardine girl summer. I've been calling it Fish Bish summer.

Annie: Sure. Sure. Love that. Everyone sends me, you know, sardine shirts and all these different things but I'm gonna say this. I don't like sardines. I don't like to eat them. I'm not-

Annie: There's not fish in here. There's confetti, everybody.

Lyndsay: Thank you. Everybody, read a book. Read this book. Any stores-

Annie: [inaudible 00:50:14] Right now.

Lyndsay: Right now. I think I'm gonna do confetti but I'm going to do... I bought individual circular-

Annie: That match this exactly.

- Lyndsay:** ...decals. Pretty much. And I'm going to do them individually, doh doh doh.
- Annie:** So the world should know you do your own nails. This is the difference. I take those designs to a person and you sit at your kitchen table for 11 hours or something-
- Lyndsay:** Hours.
- Annie:** ...and do your own designs. Has that changed with Dawson? Has that changed with the 1-year-old.
- Lyndsay:** Oh my gosh. The designs have gotten simpler. I'll tell you that. I've pared back a bit. I do remember the first... like when I did my nails for the first time after he was born, he was three months old. No, it was earlier than that. But it cost me an entire newborn nap. Like a three-hour nap. And I remember I was like, was it worth it? And it was. But it was also like, you could have slept. You could have done a lot of things. But I was like, I'm an artiste first and foremost.
- Annie:** Thank you. It's just another palette. It is another palette for me.
- Lyndsay:** It's just another palette.
- Annie:** Okay, you get to do confetti. I can't wait to see 'em. What's the base color? Is the base color going to be the blue or are you going to do white?
- Lyndsay:** I think I'm just going to do like a sheer pinky something. Because I think they're going to be pretty saturated except for I might do... one nail might just have like a tip of confetti because I thought that would look cool as a contrast.
- Annie:** Listen, I am living for French tip design stuff right now. Living for it.
- Lyndsay:** Like the timelessness of a French. It is maintained... Speaking of aging gracefully-
- Annie:** Listen if you want to ask the French, ask how they do their nails. They've sorted it. I think today I'm gonna go get... because clearly for our friends watching, I'm losing nails as we speak. I think I'm gonna go get a peach with a burgundy French. Very fall, yeah?
- Lyndsay:** That's lovely.
- Annie:** I feel like that's very fall.

Lyndsay: Didn't I see that you did a couple manicures ago? You did the chrome butter. Didn't you? Buttery yellow chrome?

Annie: Yes.

Lyndsay: I really loved that.

Annie: Thank you.

Lyndsay: I didn't ever do it this summer and I wish I... the timeline didn't add up.

Annie: Listen, people don't understand.

Lyndsay: Did you see my notes on Dawson's birthday?

Annie: That's right. They don't understand. Talk about getting hot for an event. Nothing leads me to cleaner pastures than my nails. I schedule. You have to work it backwards. You're like, what are these going to look like on this day?

Annie: How long do yours usually last when you do your own?

Lyndsay: Almost three weeks.

Annie: Okay. See that's the downside too is because I can't... I'm not paying to go every single week. I would live to have nails that match my outfit. That would be the dream but I don't want the stickers. I don't want the press-ons. I want it to stay.

Lyndsay: What's the new thing? I'm gonna call it what I know it's not.

Annie: Okay.

Lyndsay: I want to say it's russle dussle manicure and I know that's wrong but it's like dizzle sizzle. There's z's. And it's a new thing that you can do yourself. No lamp or anything. But you have to use their nail polish. I can't wait till I find out what it is.

Annie: I can't wait to figure what it really is. Because it's razzle dazzle to me now or zizzle dazzle, whichever you want to choose.

Lyndsay: But... Oh yeah. Hizzle? Nope. But it apparently lasts for two weeks but it's normal and you can take it off. Something to look into.

Annie: That's interesting. I love the design part of it so much, and I love doing it. But then I go to the nail salon, I'm like, Can I get a different design on each nail? They're like, Yeah, for \$10 a nail. And I'm like, See you never.

Lyndsay: I know.

Annie: I can't do that. Some people choose to use their budget. I am not choosing to use my budget that way. I support all of our friends listening, who choose to use their budget for that or preventative Botox. I support you. It's not how I'm choosing to use my budgets to do my nails like that.

Lyndsay: I have a memory that will never leave me of being... I think I was 25 and my sister Emma and I had just gotten pedicures, and we were at our church in Chicago, and Emma had gotten a flower design on her big toe. And I was like, "That is so ugly, Emma. I will not do that." And I got regular. And I remember this really hot guy was like, "I love your..." He couldn't have said, I love your big toe, but-

Annie: Let's say he did. Let's say he did.

Lyndsay: He said, Nice toes. And he was talking to Emma, not me. And in the back of my brain, what if that's the reason I do nail art now? Because I was like, Well, I'm never gonna have Naked Nails again. No one liked my big toe.

Annie: He didn't say it to me.

Lyndsay: Also, it's called a dazzle dry, the manicure.

Annie: Dazzle Dry. Okay, we're gonna call it dazzle nails, but Dazzle Dry.

Lyndsay: I did Google razzle dazzle nails? question mark.

Annie: And it got you to Dazzle Dry. Do you have question marks on the end of your request, on your googling? Did you really do them?

Lyndsay: Oh, no. I'm-

Annie: I was like, Is that something I don't know that if you add a question mark, they're like, "They're trying to think of something else. This isn't it."

Lyndsay: They need extra help. I did a little SOS emoji.

Annie: Please search my brain. What do I actually mean? What did I mean to say there? Okay, Lynds, what do we not say that we have to say?

Lyndsay: I don't know. *A Bit Much*.

Annie: *A Bit Much* is the title. It's available right now. People can get it wherever they want to get it.

Lyndsay: I did the audiobook with my own voice.

Annie: I can't wait. Great. I will download that. That's really good. Okay, you did the audiobook. Okay, well, the last question we always ask, because the show is called That Sounds Fun, Lyndsay Rush, tell me what sounds fun to you.

Lyndsay: I was thinking about this, and I was torn between... Well, I was gonna say what I'm saying. A party sub. I've never been at a party with an actual huge party sub.

Annie: What is your sub of choice? Would you do turkey? Just a turkey sub?

Lyndsay: Oh, no, no, no. I would do like an Italian. I want some mortadella. I want lots of different stuff in there. I want pickles. And I sort of want us all-

Annie: Just sitting around it.

Lyndsay: Yeah. I know that probably you cut a party sub and people then just come take slices. But I'm picturing all of us standing at a hall bar-

Annie: Like a short ski.

Lyndsay: Yeah, like a short ski. I don't think that's right.

Annie: I don't think it's wrong.

Lyndsay: Emotion.

Annie: I don't think it's wrong. I think it's worth a shot. I think we say-

Lyndsay: It's right in here.

Annie: ...take a bite and then we'll cut it. Everybody, lift it up and take a bite, just for the memes of it. Because at some point you're gonna accidentally 101 Dalmatians somebody or what's it... no that's not it.

Lyndsay: *Lady and the Tramp*

Annie: *Lady and the Tramp*. You're gonna Lady and the Tramp somebody.

Lyndsay: That would take so long on the party sub.

Annie: No. But I'm thinking if I'm sitting across from Jimmy Neutron, who I've never met, and we're just... it's only going to be the width of the bread, not the length of the bread.

Lyndsay: Well, now we've got a speed dating event. Now we've got parties.

Annie: What's the name of it though? What's the name of it?

Lyndsay: Oh my god. Sandwich.

Annie: Substituting.

Lyndsay: There's relationship-

Annie: Dating. Relationship. A sub sandwich.

Lyndsay: Sammy. Love.

Annie: We're gonna get there. Everyone's gonna listen-

Lyndsay: Let's Fall In Loaf.

Annie: Let's Fall In Loaf. That's exactly it.

Lyndsay: No, no, A Meat Cute: M-E-A-T.

Annie: Ooh, there it is. It's A Meat Cute. And the subtitle is Let's Fall In Loaf. Let's Fall In Loaf. And then they sign up. And then they sign up. Do you know there's a new speed dating? You probably don't, because you're out of the game. And I'm glad you are. I love your husband. Even though I accidentally tried to ruin it when y'all first... I don't remember it as long as y'all do. But apparently, the first time y'all were having an up-close conversation, I walked in and broke it up, and I did not mean to.

Lyndsay: And you did not mean to. It was where everyone kept their coats and we were about to slow dance.

Annie: It's where we kept the coats at a party and y'all were gonna slow dance. That's right. And I came in and made you leave or something. I'm so sorry.

Lyndsay: You were like, what's up? I mean, it was just crazy. You were just having fun. You thought we were all dancing.

Annie: Oh, Lord. Okay, so how did we get there? Oh, I love your husband. Speed dating. Shuffle. Have you heard of it? Shuffle dating? It is nine men and nine women, and you sign up and you go to a bar or a coffee shop, depending on what you sign up for. It's only in like five cities, and you are prompted. It's speed dating but there's no host, because their research showed that the host was influencing whether it was working or not. And so there is no host. It's all hosted on your phone.

So someone texts you and tells you the guy you're looking for is wearing a green shirt and has black hair, and then you sit down-

Lyndsay: Oh, you're not all sitting at a table, you just go find them in a bar?

Annie: Yeah. 18 of you were at the bar or at the coffee shop or whatever. Your phone gives you a prompt. They want you to talk about that prompt because they're like, if you like each other, you're gonna go back and do the where are you from, what are you doing? And so they literally, like, ask yourselves, what would you put on a subs. Like talk about the prompt. And then your phone lights up and tells you when you're done, and tells you the next person to go find, and you meet all nine. And then after-

Lyndsay: Do you literally have to tap someone on the shoulder and be like, "You're in the Red Hat. You're my next date.

Annie: They're getting you too. So they're looking for you too. Right? A couple of my friends have done it and have really liked it. I was supposed to do it in New York, but it was when I tore up my knee, and so I missed that.

Lyndsay: Ooh.

Annie: Cool, right? So then afterwards, you check or x. You say which of these men would you like to meet again? They do the same. And then you and then you get an email and they say, Here's your contact of that person, here's who said yes to you. And if you don't get any matches, they go, "Hey, you didn't get any matches. What can we do? How can we help? What was off for you? So it's like speed dating but without a host.

Lyndsay: What did they say the host was doing that was throwing the whole thing off?

Annie: The personality of the host. I've listened to one of the podcasts from the show, the personality of the host was either making it great or not great. Or if it was like a super hot dude, but he's not one of the nine, you know. And so removing a host and having it... And the other thing is, it's \$25 to go. If you don't show, they charge your card \$50 and you're blacklisted.

Lyndsay: Oh.

Annie: And so you show. Because they have it perfectly paired nine and nine, or seven and seven. So you have to show, or they charge you double and then blacklist you. So when I tore my knee, I emailed and I was like, "I'm not not showing. I'm not in this city."

Lyndsay: "Please. I want to shuffle."

Annie: I said, "Do I need a doctor's note? I get your doctor's note?" Anyway.

Lyndsay: Did you show like a picture?

Annie: Yeah, that's right. This sounds better. Meat Cute sounds better?

Lyndsay: Well, a party sub... at least there's a party sub in at least...

Annie: Yeah, that's right.

Lyndsay: ...you get a snack.

Annie: You get a snack. Lyndsay Rush, I love you. Thanks so much for doing this.

Lyndsay: I love you. Thanks for having me.

Annie: I can't wait for everybody to get to read this book, *A Bit Much*. It's gonna be awesome. It's very, very good. So well done, my friend.

Lyndsay: Thanks.

[01:01:19] <music>

Outro: Oh, you guys, isn't she awesome? Oh gosh, I just... What a fun conversation! What an important conversation. And we don't talk about poetry enough around here, and so I'm really thankful. I'm really thankful that we got to have this conversation. The invitation to what poetry can be for us.

Head over to social media, tell Lynds thank you for being on the show, and grab your copy of *A Bit Much*. And remember she is on a book tour. So check out Mary Oliver's Drunk Cousin or Rush Bomb, either account will tell you where she is touring.

And if you like this episode, I think you're gonna love Episode 856, with fellow poets Audrey Elledge and Elizabeth Moore. If you have any questions from this episode, drop them in the Q&A box on your Spotify app, if you're a Spotify listener like me, or you can send them to us on Instagram @thatsoundsfunpodcast. We'll try to answer them there.

If you need anything else from me, you know embarrassingly easy to find. Annie F. Downs on Instagram, Twitter, Facebook. All the places you may need me, that is how you can find me.

And I think that's it for me today, friends. Go out or stay home, do something that sounds fun to you, and I will do the same. Today what sounds fun to me is being out in LA for the weekend. I am here, LA. I'm so glad I get to do some work things, get to see some friends, and get to meet one of my Vandy bros, brand new babies. Oh man, what a treat to be on the West Coast.

Y'all have a great weekend. We'll see you back here on Monday with another hilarious woman. Y'all get ready. Leanne Morgan is here on Monday. You do not want to miss this.