

## Interview with Kyle Lucia Wu

[00:00:11] **Kendra** Hello, my name is Kendra Winchester. And this is Reading Women, a podcast inviting you to reclaim the bookshelf and read the world. Today, I'm talking to Kyle Lucia Wu about her novel WIN ME SOMETHING, which is out now from Tin House. You can find the complete transcript of this episode over on our website, [readingwomenpodcast.com](http://readingwomenpodcast.com). And don't forget to subscribe so you don't miss a single episode.

[00:00:35] **Kendra** So today I am so excited to talk to Kyle about WIN ME SOMETHING. It is this beautiful, quiet novel with so much heft to it. And I really, really loved reading it. It focuses on Willa, who is a biracial Chinese American woman who is a twenty-something nanny for this white family in New York City, and they are very well off. Willa grew up in a household where her parents divorced and then remarried, and so they have kind of new families so that she never feels completely part of one or the other. And throughout this novel, she's really looking for a place to call home, a direction to take her life. And she kind of feels stuck in this in-between space. There's a lot of beautiful character dynamics in this book. There are so many food mentions in this book. And I really appreciated the way that Kyle is able to evoke these very deep and thought-provoking characters in such a short amount of space. The book is under 300 pages long and has such a deep impact. And I just fell in love with it in so many ways. And I didn't really know a lot of details per usual because I don't like to know a lot of details going into the books, but I was so delighted by it.

[00:02:07] **Kendra** So a little bit about Kyle Lucia Wu before we get started. So Kyle Lucia Wu is the programs and communications director of Kundiman, a senior editor at Joyland, and teaches writing at Fordham University, The New School, and Catapult. She has received the Asian American Writers' Workshop Margins Fellowship and residencies at the Byrdcliffe Colony, the Millay Colony, Plympton's Writing Downtown Residency, and the Kimmel Harding Nelson Center. WIN ME SOMETHING is her first novel. And without further ado, here is our conversation.

[00:02:43] **Kendra** Well, welcome to the podcast, Kyle. I'm so excited to have you on.

[00:02:54] **Kyle** Thank you so much for having me, Kendra. I am so excited to be here.

[00:02:58] **Kendra** So your book just launched. How are you feeling with everything that's been going on?

[00:03:04] **Kyle** Yeah, it's really . . . it's been. . . I guess it's been two weeks now. It's been a really exciting whirlwind of a time. I feel really grateful because I got to do some in-person events, you know, with . . . they all had COVID safety restrictions, but I just felt really grateful I got to actually connect with people in person because I've seen so many of my friends and authors I love doing fully Zoom tours. And I love that I got to have a mix of online and in-person events. And it's been really nice to be able to meet people in real life. So I'm really grateful for the experience so far.

[00:03:43] **Kendra** And you've had some great conversations. You had an event with, I think, T Kira Madden. And she's a huge podcast favorite of ours. And just so many other authors. I think K-Ming Chang—has that already happened? Or is that happening?

[00:03:59] **Kyle** Last night, I did an event with K-Ming Chang. And in the event with T Kira Madden was really fun because it was Pik-Shuen Fung, who I know you've had on the podcast. It was T Kira, Pik-Shuen, Yanyi, and me all together at one event. So that was, yeah, it was very fun.

[00:04:16] **Kendra** Well, that is . . . that is really exciting. I feel like you just have been having like a bunch of parties with your friends, you know, celebrating your book. So that must be pretty great.

[00:04:25] **Kyle** Exactly, exactly.

[00:04:27] **Kendra** So this is your debut novel. And I always like to ask debut authors, how did your book finally find a home? And what was that process like for you?

[00:04:39] **Kyle** Yeah, it was definitely a long process for me. You know, I've been working on. . . . I started this book about seven years ago. And for me, I, you know, I queried for agents in two rounds. So the first round, I didn't find an agent. And I got an agent, you know, in the second round, which meant that after I first sent it out, you know, I . . . I took my novel back. And I had some rejections. And I had some agents who gave me feedback and said that they would look at another draft, you know, which wasn't something I really knew about happening, you know? And so then I took my novel and worked on it again for about a year. And then when I . . . when I did sign with my agent, I also sent out the book in two rounds to publishing houses. So between all of these rounds, you know, there was a year of revising. So it took several, several years to get the book to where it was. But when I had this version and we sent it to Tin House, which was. . . . We hadn't sent it to them in the first round, and I was really excited to send it in-house because I always like the books that they did. And I just really connected kind of right away with my editor, Maisie Cochran. And Elizabeth DiMeo, who's another editor, worked on my book a little bit too. And getting to talk to them was just so wonderful. And I really felt like they got the book. So it was a bit of a lengthy process to get there. But I really felt confident that it . . . I had found the right home.

[00:06:11] **Kendra** And it's . . . the book is set around 2013 and into 2014. Is that when you started the book?

[00:06:17] **Kyle** I started the book in, yeah, in 2014 or 2015. Mm-Hmm.

[00:06:26] **Kendra** And so your character Willa is this very introspective, quiet protagonist. But it's very deeply thought provoking. For you, did this story start with your main character.

[00:06:41] **Kyle** Yes, for this project, I would say definitely started with the main character in that I felt like I really strongly knew Willa from the beginning. And I really understood what I wanted to explore through the character. But it took me longer to work out the structure and how the narrative would look and to really land on the right intention. So I do feel like I began with character for this project.

[00:07:10] **Kendra** She is a biracial Chinese American woman who feels kind of caught between these two worlds in that her parents divorced and then they have new families. This is an incredibly multi-layered family story because she's also nannying for another family and kind of trying to find the home she's never had with them. And there's so many different families. I love family novels. And I've never actually read one where you have a

single character who's essentially part of three different families and trying to figure that out. What was that like for you writing within all of those overlapping dynamics?

[00:07:43] **Kyle** So I think that it came a lot more naturally for me because I did grow up in a blended family, though my family's actually bigger than Willa's. And so perhaps even more complicated. But for me, this was what family was, was all of these different houses and all of these different people and all of these different dynamics. I grew up very aware that that wasn't normal or conventional, so I was always very interested in other people's families and what normal—so-called normal—families looked like. You know, I was always very interested in what other people's families did at dinner time or what they, you know, what their families looked like at school events. And I was always aware that my family wasn't conventional. But for me, you know, what's normal was growing up with all of these different family structures and all of these different households and going back and forth. So I think it wasn't so much a balancing act as it was just trusting what I had seen my whole life.

[00:08:39] **Kendra** Well, it's so effective. And I felt like the families almost provided foils for themselves, particularly her mom's family and her dad's family and how . . . how they compared and contrasted. And one of the things I love about this book is how it's this . . . it has this quiet strength to it. And it's not trying to be flashy. It just stands on its own two feet so well. Is that something that you aspired to? Like, that kind of mood or feeling in the book?

[00:09:11] **Kyle** I definitely was trying to grapple with the idea that a story that wasn't flashy or was shaped in the way that we are used to a narrative being shaped or maybe wasn't hinging upon one of those familiar climaxes. . . . I definitely was trying to make a story exist without one of those things. I feel like I had seen a lot in my stories, you know, college and graduate school and all these workshops that a lot of the time, people wanted the same plot that were in everyone else's stories to occur in mine, wanted the same familiar things that would be interesting or "worthy" of storytelling. And I just always felt conflicted by that because I felt like there were lots of different things that are worthy of a story. And, you know, it's not always death or like a breakup or just these things that we're used to stories hinging upon. So I tried to be really true to the existence of someone like Willa, who feels like her life is in this unnoticed, maybe gray area and trying to make that seem important and worthy of a story as well.

[00:10:22] **Kendra** It reminded me a lot of like how Alice Munro has these very just everyday characters. And they just do things. And it's amazing. And I was reading your book. And I was like, I am completely engrossed in this book, and right now they're just making food. Or there's like a party for a holiday. And I'm like, I need to know what happens next. And I'm like, could I tell you what the plot of this book was? Probably not, but I loved it. Like, you know, I . . . I don't know. I just think that's such. . . . It looks very easy, but I imagine it must be way more difficult—because you do make it look so easy.

[00:10:57] **Kyle** Thank you so much for saying that. Yeah, no, that's . . . that's really lovely to hear. I mean, I think the difficult part for a lot of it was just maybe trusting myself of the things I wanted to write about might be interesting to others because I don't think that I always. . . . I didn't always receive validation for that. So it definitely was a journey because I started this book seven years ago. I was obvious. . . . I started this book a long time ago. And I wasn't. . . . I definitely didn't have faith this whole time that people would want to read this book or be interested in it or riveted by the scenes that I was riveted by. So I think that was one of the hardest things about it.

[00:11:37] **Kendra** I'm glad you stuck to your guns and just went for it because these are the kind of books that I find myself leaning towards because most people's lives, I feel like—or a lot of times, I should say—people's lives aren't that dramatic as they might be in fiction. But they're still worthy of a story, of being a novel. And this is, you know, this is such a . . . like a millennial story of someone trying to live in the big city. And housing costs are everywhere. And she becomes a live-in nanny to try to, like, figure out what she wants to do. I mean, I'm about the same age as Willa. I'm assuming you're around the same age. So was that something that you really wanted to address? Was this like millennial catch-22 where you're kind of stuck in this new kind of society where it's like the rules have changed and you're just trying to trying to make it? I guess, if that makes sense?

[00:12:35] **Kyle** I was definitely thinking about Willa's proximity to real life as being in her early twenties and someone who's worked in a lot of these service industry jobs that aren't necessarily what we see as like the path to adulthood. She's worked at a coffee shop, at a restaurant, and as a nanny. And she's not quite sure where to go. And I mean, I definitely felt that I'd worked a lot of these types of jobs when I was that age, when I was in my early twenties. I think being in New York, a lot of people are doing that, so you don't feel as outside of the mainstream. But you still . . . you still have this nagging thought that like this isn't exactly what adulthood was sold to you as. But also it's like, how do you get on that path? How do you move toward that path from outside of it? And you know, I did work as a nanny for some time. And I remember. . . . I was never a live-in nanny. And I nannied for several different families. But I would often meet live-in nannies because we . . . either children we would nanny for would be friends or, you know, we would, we'd see each other. And I just remember being so, like, interested in the fact that they lived with the families. And I mean, what a shortcut. What a dream to not pay rent in New York City, you know? So I was always very intrigued by what their lives would be like. And I always had a sort of envy for it, even though I . . . even though I knew that . . . that it wasn't like all that, you know, it wasn't plainly a dream to live with this family that you work for. But I found it so interesting because, you know, just rent and housing is such an anxiety when you're a young person. Or . . . it's honestly still an anxiety of mine. So rent is such an anxiety that I think to get that taken care of just felt like, wow, what a dream.

[00:14:29] **Kendra** And one of the things that I really loved about the book was Willa's relationship with the girl that she's nannying, Bijou. And this girl. My word. I . . . she's just so delightfully precocious, but in like this very oblivious way. And she loves food. And I loved how you use food in this book and how, you know, the fact that there's a lot of commentary on class with the food that Bijou was interested in making and you know what her palate was like. And there's just so much going on there. What was that like for you, writing food? I mean, I'm assuming you really love food as well, and that's something that you wanted to include in the novel.

[00:15:17] **Kyle** Yes, I do love food. And I always find it fun to write about food. But I think that what I was thinking about a lot was that, you know, food is such an essential part, obviously, of life, but also of family life in terms of like sharing meals, cooking with your parents, these things that we imagine. And I . . . These things that I imagine that Willa felt she was missing because she didn't grow up with this family who ate dinner around a table every night. And then I . . . and then she gets to this house. And she's nannying for this child who knows so much more about cooking and meals than she does. I think that when you are a twenty-something in a big city, it's easy to get away with not cooking, you know, a lot. You know, there's all this takeout. And it's not really a part of the culture when you're young. But I feel like it highlights . . . it highlights something that she feels is kind of an

insufficiency of hers because she doesn't know these essential basic things about, you know, how to feed herself, how to sustain herself. And I also thought that, you know, what I mean . . . when I . . . I mean, I just think with children in general, it can be really funny what they pick up and what they excel at and what they don't know. So Bijou is both like very grown up and also so much a child. And because she's grown up with so much privilege, she's had so much access to things that Willa hasn't had access to. So I just . . . I liked that food was a way to highlight this contrast between them in this way that I think was also really layered, like there's so many complexities to what food means.

[00:16:59] **Kendra** Yeah, and I deeply, deeply felt that. As part of my disability, I have a very restricted medical diet. And as soon as you can't eat something and you find yourself being invited over to dinner parties or just, you know, out to go, I don't know, go to a restaurant. . . . Like, having to be like, okay, where are we going? Is there something I can eat there? And once you realize that, then food kind of clicks as a very particular part of our social rituals and how we connect with each other. And you could see that. Like, her dad takes her to a restaurant, and they connect over the food. And I feel like there's so many dinners in this book that provide key moments where we learn more about her families, like her mom and her stepdad eating octopus . . . octopi? Octopuses? What is it?

[00:17:47] **Kyle** It's actually both, I think.

[00:17:49] **Kendra** Okay. Saying it out loud, I'm like, wait, what is it? Anyway. So I felt like that was deeply communicated in that she was almost like there was this parallel journey with food going on with her own struggle with her identity and her sense of belonging.

[00:18:06] **Kyle** Yeah, definitely. I'm really happy that it came across this way. And I feel like food just can be. . . . It can mean so many things. And I feel like it means different things in different scenes. And it can reflect so much more. And I'm happy. It was something that naturally came out in the beginning. But then I felt like it worked in the book, so I intentionally tried to swell it a bit more.

[00:18:33] **Kendra** Yeah, I really . . . I feel like I could chat with you about food, like, this entire interview. So I'm trying to, like, rein myself in a little bit. But I wanted to talk for a little bit about her . . . kind of her sense of looking for a place to belong, feeling like she doesn't belong in either side of her family with her parents' new families that they created after they split. And her . . . she's nannying for this woman named Natalie. And Natalie on the surface is this, you know, white, more liberal or progressive woman. And she's trying to get her daughter to experience all these different things. But then you also have the fact that she still says racist things to Willa. And she still has these behaviors, but they're not as direct. And it's like these microaggressions that combine to create this toxic part of this job that Willa has to experience. So for you, what was that process like writing that?

[00:19:38] **Kyle** Yeah, I wanted to focus on this experience of growing up around microaggressions rather than things that were more explicitly racist because I felt that . . . I feel that the confusion of growing up in—or just existing, actually, I shouldn't just say growing up—I feel that the confusion of existing around this kind of microaggressions is very confusing, especially if you don't have real context or real information. And I feel like now, today, most people know what microaggressions are. But this is actually a really recent development that it's made its way into the mainstream. So one of the reasons I specifically wanted the book to be set in 2013 rather than present day was because I felt that it was much more believable that a family who was, you know, liberal, like you say,

just still would feel like they were liberal and fine, but wouldn't really understand that some of the things that they were doing could be hurtful to this person that they employ.

[00:20:47] **Kyle** And because the book was so much about gray spaces and being in the margins, I felt that it made sense to focus on microaggressions, which are also kind of like in these gray spaces because they're often not. . . . They're sometimes committed by people who are, you know, really well intentioned. And then that can be a defensive of things like that sometimes. You know, people say, oh, they didn't mean it that way. Or, you know, that wasn't intentional. And, well, is that a defense? And what does it mean? And how does that actually protect the people who are experiencing them? I feel that it's just further muddles, you know, this field of how Willa knows how to interact with the world, how to engage with people. How does she know who's on her side or not on her side when she can't quite tell what the impact or the intention or if anyone else hears what she's hearing—because I think one of the things about microaggressions is that they can go really unnoticed by a lot of people. Not you, not whoever is experiencing it, you know. But sometimes you're the only one who feels that impact, and no one else seems to feel it. It's very difficult because you're like, am I the one. . . ? Is this in my head? Did that really happen? You know, is my reaction right? And then it leads to this whole other sense of spiraling. So I was trying to capture just that confusion and the experience of living amongst things like that.

[00:22:15] **Kendra** You mentioned spiraling. And it almost . . . it adds to her feeling of being unmoored, of not having a direction for her life and this constant pressure she feels when people ask, oh, what are you going to do after this? Like, she's trying to figure all of that out. But at the same time, these people that she lives with—who she wants to, like, create a kind of family with—are still hurting her in these ways. And it just makes her reconsider things. And I feel like any time she gets settled or begins to feel secure in that place, something else will happen. She's like, oh, right, these folks don't really get it either.

[00:22:51] **Kyle** Mm, yeah, yeah. I definitely. . . . I think that's a good way to put it.

[00:22:56] **Kendra** I found her experience, Willa's experience, as living as a twentysomething trying to figure out what you're going to do—I felt it very relatable in the sense of trying to find your direction. But I've always had family, you know, to lean back on. And she doesn't feel like she has that. And so figuring out what to do in these spaces is like a whole new world for her. And I felt like she could never find a place to rest. And that kind of made her. . . . It's almost like she was emotionally exhausted from just not having that safe space to kind of process things. Was that something that you were thinking through as well as she was kind of . . . as she's trying to figure out her life moving forward?

[00:23:41] **Kyle** Yeah, I liked how you put it as, like, she doesn't have a place to rest. Something that I was thinking about is how because Willa grew up with this kind of fragmented family situation that she didn't feel like she had this kind of safe space to grow from. You know, family is the first place that we develop our identity or this place that we can hopefully feel is a stable kind of springboard for everything else. And so I wanted to explore what it would be like if she didn't feel like she had a foundation really to grow from. And I feel like that's reflected in a couple different ways because she both feels that her family situation didn't provide her this stable place to rest, you know, and stable place to grow from. But she's also really confused about her identity, you know. And so she also doesn't feel like she has this stable sense of who she is in that way. And I feel like a lot of people sometimes can take for granted that everyone begins from the same place. You

know, everyone begins with having this sense of stability, this place to rest, maybe the sense of support. And I mean, Willa's certainly not the least supported person, you know. Of course, she has her own privileges as well. But I wanted to just explore what it was like to not be growing from that same place and how that would affect like her moving forward and continuing to grow.

[00:25:10] **Kendra** And Natalie I found is a very interesting character because, you know, sometimes she's compared to her siblings who are really much more upfront, we'll say, about some of the things that they do that are questionable, to put it mildly. But Natalie also makes these assumptions that Willa is starting from this place. Like the assumption that, oh, what are you going to do next? Are you going to go get your doctorate? Are you going to do this? And the assumption that she has that support, that she has money, also. You know, like, there's this circumstance where she gets like discounted Mandarin lessons and like fifty dollars a lesson is like nothing to them. And she's like, what? Like, you know, just assuming that she would do it. And I felt like there were just so many different parts of her relationship with Natalie. And I kept wondering, I was like, why do you like this woman so much? Like, why do you want to. . . ? And then you're like, oh, but she wants. . . . She's searching for that. And so as a reader, I felt like there was definitely a dialogue almost that you create with the reader of, like, making them think through this as well, which is, I guess, a long way to say that it's very thought provoking.

[00:26:24] **Kyle** Yeah, I think. . . . Thank you so much. And I feel like there. . . . I've . . . I've experienced kind of that first phenomenon, you said, where Natalie seems to think that Willa's coming from the same place as she is because I feel that I've had a lot of jobs where I've. . . . There's, you know, these interacting classes, you know, in retail, restaurants, you know, as a nanny. And I always noticed that like there was this force where the person who was the customer or the guest would speak to sometimes like . . . like they wouldn't know to tailor sometimes their conversations or expect that you knew what they were saying. And you would kind of feel this pressure to agree and be like, oh, yeah, of course. Like, yeah, that . . . that bar that serves like twenty dollar martinis down the street, of course I've gone there before work or something. You know? And I would notice that sometimes there was this idea that they couldn't realize that these things weren't . . . weren't accessible to us. And especially if they were people that we saw a lot or that we interacted with a lot, like in these jobs where, you know, Willa knows them really well. And these lines start to blur. And I think there is just this pressure that you should be from the same world or that you know all of these things, that you have the same language.

[00:27:44] **Kyle** So it's . . . I always thought that was kind of an interesting tension in these places where there are, you know, class frictions or people from different classes interacting quite familiarly. And yeah, with Natalie, I think it's just this idea of not just who she is exactly, but what her life represents, you know. So much stability and ease and wealth. You know, these things that anyone would covet when you see them up close, for sure, and when you see like what what these trappings of her life have brought to her, just such stability and ease. So I think that there is. . . . Yeah, I think that Willa is not quite sure, either. You know, that is the back and forth, like you say.

[00:28:34] **Kendra** I really love Willa as a character. And I find myself, I don't know, making something that she made or was trying to learn how to make in the book and thinking about her and her experience. And I'm from a working-class background, so that is just something I deeply connected with—is there is this assumption that you have the funds or the social connections or whatever it might be to do that. And I feel like all of these

different things are balanced in such a way that it's just so well woven together. And it's not like . . . for some books I really love, but I can see their moving parts. But I felt like your book was just so well woven together, you get to the end and you're like, how did I get here? And that is a great feeling because you know you've been fully sucked into the book and consumed by the story.

[00:29:23] **Kyle** Oh, wow, that's such a beautiful compliment. Thank you so much.

[00:29:27] **Kendra** So I wanted to quick ask you about nanny books because there are so many different kinds of books, right? Like, so you have some that are almost like thriller adjacent. Then you have some that are obviously literary. Some are mysteries. So you wrote this book. Was that something that you were conscious of as you were writing the book? That you were kind of writing—I don't want to say this—but like a "nanny novel"? Like, what was that experience like for you? Because there were some pretty big books that came out recently that have been really buzzy. And so your book is kind of coming out after those, if that makes sense.

[00:30:05] **Kyle** Yeah. I mean, it's. . . . It was, of course, I had to be aware of the genre, you know, of the nanny story and the expectations for it. But I think that I always knew I wasn't really writing into the expectations version only because of the obvious difference in that my book is not super like plot driven with one of those transgression-focused climaxes that happens. But you know, of course there's, you know, there's a . . . I think . . . I think that I thought of my book more as kind of like a work and family book more than specifically a nanny novel only because the nanny genre seemed to imply such a different plot than mine was. But that's okay as well, you know. But I did. . . . You know, there were certainly times when someone would say, like, oh, we're passing on this book because we already have a nanny novel. You know, those things always happen with any books that have similarities. And you know, I think like Kiley Reid's *SUCH A FUN AGE*, I read that. My book was already written by that point, but. . . . And her book is so different from mine, you know, in terms of like, tone and plot. But I really . . . I felt like she was doing a lot of things that were really interesting to me as well and talking about the race and the class dynamics of her working for that family. But just from such a different angle.

[00:31:29] **Kyle** I definitely was aware of the like narrative expectations of writing a nanny novel and just what people expected from it. So I feel like people really expected that there would be something climactic that would happen. Usually it's like a sexual transgression or some sort of, you know, maybe the nanny and the father or something like that. But I really wanted to focus it away from a typical transgression like that because I feel like these stories about employees who maybe, like, make a mistake, and then they write this fate for themselves—like, that kind of takes the agency away from the employer because then the the employee has done something wrong. And then it's there. And things are, you know, kind of their fault. And I feel like Willa is so wrapped up in how is she behaving? And how can she earn her way here? How can she stay and be the best nanny? But I kind of wanted to just display that a nanny in this world is a temporary position. So actually, what Willa does might not matter too much anyway as long as she doesn't do anything too bad. She's never going to earn her way into being like Natalie, this person she covets. Like, there's no path to there. So I kind of wanted to demonstrate how that's a little bit of a fantasy, you know, a meritocracy-based fantasy and how that Willa's indulging in this fantasy, but it's ultimately not true.

[00:33:07] **Kendra** And I felt that that was something that was important to the book as I kept reading because it's about just a . . . It's like telling the story of just kind of an



everyday person and what her experience was like, but also pointing out that her story is equally worthy of telling, like we talked about before. The book had a certain tone and mood to it from the beginning. And I was like, is there something going to happen, like, big that happens? But you stick through it. And through the whole book, I thought it was incredibly successful that way, which is why it reminds me of Alice Munro because Alice Munro was like, I will write about the most mundane people in existence, and it will be great.

[00:33:47] **Kyle** Totally. Yeah, no. I love. . . . Thank you. I love that comparison.

[00:33:52] **Kendra** Okay, so some fun questions for the last two. The first one is, you have so much food in the book. What is something that you love to cook when you decide, okay, this is . . . this is the thing I'm going to make today?

[00:34:08] **Kyle** Oh, that's such a great question. I feel like my favorite thing to cook is mapo tofu. I love cooking Sichuan food in general, but I've always loved mapo tofu. And it's actually incredibly easy to cook, which is something I never knew until a couple of years ago. That's kind of my favorite thing. My comfort meal is making mapo tofu.

[00:34:32] **Kendra** And the last question is, what books would you recommend to our listeners that you think they might enjoy?

[00:34:39] **Kyle** Oh yeah, I would love to recommend some books. I'm reading Jane Wong's poetry collection right now called OVERPOUR, which is super, super beautiful. And I just finished THE ATMOSPHERIANS by Alex McElroy, which I think this novel came out in the summer. And it was such fun to read. I read it over two plane rides on my book tour and really, really loved it. And I'm still recommending everyone GHOST FOREST by Pik-Shuen Fung, which came out in July and is just really one of my favorite books of the whole year.

[00:35:17] **Kendra** Walt, thank you so much for coming on the podcast. I really appreciate it. And I loved your book. And good luck on the rest of your book tour.

[00:35:25] **Kyle** Thank you. Thank you so much for having me. I'm such a fan of your podcast. It's been really great to talk with you. Thanks for preparing such wonderful questions.

[00:35:34] **Kendra** And that's our show. I'd like to thank Kyle Lucia Wu for talking with me about her new novel, WIN ME SOMETHING, which is out now from Tin House. You can find her on her website, [kyleluciwu.com](http://kyleluciwu.com) and on Instagram and Twitter (@kylelucia). Many thanks to our patrons, whose support makes this podcast possible. This episode was produced and edited by me, Kendra Winchester. Our music is by Miki Saito with Isaac Greene. You can find us on Instagram and Twitter (@thereadingwomen). And thank you so much for listening.