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MBS ([00:00](#)):

I still remember reading my first Nicholson Baker book. It was the *Mezzanine*. And over it's 150 pages, it chronicles a man writing an escalator up from the ground floor to the Mezzanine. Nothing else happens, and yet the world of minutiae is revealed via the text and also via endlessly digressing footnotes, shoelaces and straws, and whether to say yes or no to a bag for carrying the milk home. These are all things we talk about in this short escalator ride.

([00:36](#)):

What's extraordinary about the *Mezzanine* and is also true about another one of Baker's books, *A Box of Matches*. So spoiler alert, man tries to light fire in the morning using a box of matches. Both of these books slow down the pace of life to a pace where all the details get noticed.



[\(00:56\)](#):

Suddenly, I'm seeing things and noticing things, and feeling their texture and noticing what I'm noticing. Now for someone like me who's a little bit in my head and a little bit dreaming out into the future and a little bit moving too fast, these books feel a bit like bullet time in the Matrix movies, only with the detritus of everyday living zipping past, or not zipping past, rather than needing to choose the red pill or the blue pill.

[\(01:29\)](#):

Hey, welcome to Two Pages with MBS. This is the podcast where brilliant people read the best two pages from a favorite book. Madeleine Dore is someone who reminds me of myself. She is a great author, and she's a great asker of questions, but her questions are a bit different than mine.

Madeleine [\(01:48\)](#):

I like to ask obvious questions of people. I've always been drawn to asking someone what they've had for lunch, and what time they wake up in the morning, and what their days look like, because I think that there's so much that can be revealed in those mundane details.

MBS [\(02:02\)](#):

Madeleine's made a career out of that. She's talked with important people about how they cope with the ebb and flow of their days. And all those answers ended up in her best selling and I might say brilliantly entitled book, *I Didn't Do the Thing Today* with its subtitle, *Letting Go of Productivity Guilt*. Now, you might think that this means Madeleine has it all figured out, that she knows the rules of life. And honestly, I was keen to find out exactly what they were. So Madeline?



Madeleine ([02:31](#)):

I don't know if I know the rules, actually. I've often felt like you can spot someone, often; it seems like they've been given the instruction manual or the rule book, and they can almost... You look at their career trajectory and you think, "How did they know to do that? And then followed by that thing and then the next thing, and how did it all perfectly stack up? And how did they see this ladder in front of them and know how to climb it?" And I feel like I've just been flailing instead.

MBS ([03:03](#)):

Yes. I know what this feels like. And I've also come to realize that often the flailing, the lack of knowing the rules, is permission or maybe it's necessity to experiment. It's not hard to cross a boundary that you don't know exists. And in fact, not knowing the rules can be a source of liberation.

Madeleine ([03:24](#)):

I've been very quite profoundly aware of the rules that I've imposed on myself and slowly learning how to unlearn those because I think they're the ones that are quite unnecessary. We can have a lot of expectations placed on us, or pressures placed on us, and they can be difficult to extract from. But the rules that we make up in our own mind are the ones that I think we can experiment with.

MBS ([03:46](#)):

It's a challenge to get to the heart of the rules that we've internalized and made capital T, the truth. I'm holding one up to the light right now about my own work ethic. I'm wondering what is the rules I have around that and where do they come from? I asked Madeleine what rule was most liberating for her to break?



Madeleine ([04:07](#)):

I think maybe what's really resonated, or maybe where I've seen a really big shift in myself is recognizing that as humans, we can have this tendency to put our worth in places that are outside of us. And one of those places is very much our work. And I think I've really managed to untether my sense of self-worth from what I do. And so that means that I'm no longer having feeling this need or urgency to fill my time just so that I can be seen as being productive, or I don't need to prove my worth through achievements or the sense of ambition.

([04:54](#)):

And it's just made everything a lot more spacious, and interestingly meant that I have more awareness of what actually the things that matter and creating space for those things. And I think that rule of maybe it's validation from other people, I've just tackling that one area of seeing it in my work means that I've been able to maybe start seeing where else that pops up and how it can pop up.

([05:26](#)):

And also our relationships. We can put our sense of self worth in whether we're chosen or whether we're loved and how we... Or whether even people pleasing with strangers. I think that that's maybe one that it takes a lot of work-

MBS ([05:44](#)):

That's very helpful.

Madeleine ([05:44](#)):

... and it's still a work in progress. But yeah.

MBS ([05:48](#)):

Was there a process that helped you with that? Because I've felt the challenge of that, not entirely about external validation, but certainly about having my sense of self entangled in the work that I do. Am I working? Am I producing? Am I creating? And finding that surprisingly difficult to untangle, or perhaps naively



thinking it was going to be easy to untangle, but however you want to frame it. I'm curious to know what the journey or the process was for you to come to that sense of self?

Madeleine ([06:25](#)):

Yeah. Well, perhaps two things. And the one answer is years of psychoanalysis has been incredibly illuminating, and being okay with circling around the same patterns again and again and again. And seeing that that's actually how change happens is bumping up against the same thing. That's one approach, but that's again, quite a investment of time.

([06:50](#)):

But I think also seeing so clearly that I'm not alone in many of these [inaudible 00:06:57] stumbles and interviewing so many people about their days, and seeing that they also encounter things like perfectionism, or self doubt, or struggle with productivity guilt and all of these things.

([07:10](#)):

Starting to see that there's this shared experience and that not being alone means that you can give yourself permission to really investigate those experiences and find your own way with things. And seeing that there's some, I suppose, patterns collectively. And when it comes to the doing, really seeing that things are recycled. In the end, instead of finding a secret from interviewing people about their productivity and routines and what they did, it revealed that actually there's these cycles, and we can start to identify our own process and our own cycle and allow for those.

MBS ([07:56](#)):

No, I was part of a mastermind group for many years, and in many ways the most powerful thing that group did for 15 years was every time I moved into the part of the cycle that was me going, "What's the point of it all? Is it all hopeless? I've got no ideas, I've got nothing. I am nothing." They're like, "Michael, we've



seen this so many times. This passes in a week. Talk to us again in a week's time and you'll be fine." And I was like, "I think that might be true, actually." Now I remember it.

Madeleine ([08:26](#)):

I love that. I think that's what breeds trust, isn't it, in yourself?

MBS ([08:30](#)):

Yeah. Which is like, you know what? You can trust yourself to be a mess at this stage, and you can trust yourself that this, too, will pass.

Madeleine ([08:38](#)):

Yes, exactly.

MBS ([08:41](#)):

Madeleine, what book have you chosen to read for us?

Madeleine ([08:43](#)):

I have chosen the book, Encyclopedia of An Ordinary Life, by Amy Krouse Rosenthal. Is that all I say about that for now?

MBS ([08:53](#)):

Well, you can say anything you want about it. But I mean, how did you come across this book? I mean what called you about it?

Madeleine ([09:00](#)):

I originally encountered Amy's work, I think, through her TED Talk, which one of them is titled, Seven Notes of Life. And it introduces this experiment that she did where... Well, she made a video that went quite viral at the time, which was called, 17 Things I Made.



[\(09:20\):](#)

And then she put this call out to people to come together to create the 18th thing. And she was maybe expecting that a couple of people would arrive or maybe a handful. And hundreds of people arrive to make this 18th thing. And there's video footage of it. And together they made music, and they made someone's day, and they made the most of what they have.

[\(09:45\):](#)

And so it was this theme of making. And I remember seeing this introduction, and then the actual Ted Talk goes on to share these wonderful lessons from life. But I thought, "Oh, you can just do these joyful things in the world and bring people together and have these experiments that are participatory, and like a movie scene. And you can bring that into your own life."

[\(10:12\):](#)

And I was just so beautifully touched by that. And so then I became obsessed with everything that Amy has done. She had written over 30 children's books and made many more of these experimental films and written unconventional memoirs.

[\(10:27\):](#)

And so an Encyclopedia of an Ordinary Life is, I've stumbled upon that and it's probably my most highlighted, cherished book. And I think what's really touched me about Amy is that when I read her book or go back to her experiments that... She's now passed. She died of cancer in 2017, and is well known for a modern love column that she wrote called, You May Want to Marry My Husband, which was published just 10 days before she died.

[\(11:01\):](#)

But I think that returning to her work always makes me so acutely aware of our mortality and also of what it means to be someone who's a live person. It's that Howard Thurman quote, which is, "Don't ask for what the world needs. Ask what makes you come alive and go do it, because the world needs more people to



come alive." And I think that Amy Krouse Rosenthal is one of those people that came alive while she was here. And if she can remind us to do the same, it's an incredible gift.

MBS ([11:35](#)):

Well, that is an extraordinarily beautiful introduction to this book, so thank you. I mean, you haven't even read it yet and I'm already moved, so thank you.

Madeleine ([11:44](#)):

Yeah.

MBS ([11:45](#)):

I'm really looking forward. I mean, I know this is an unusual book as well because it's structured like an encyclopedia, so it's not paragraphs of pro's, it's different from that.

Madeleine ([11:45](#)):

Yes.

MBS ([11:54](#)):

But I'm excited to see how you've curated two pages from this wonderful book. Madeleine, over to you.

Madeleine ([12:00](#)):

Thank you. It is a collection of thoughts and experiences. I've just selected a few from different parts of the alphabet essentially. And so this first one is called, Busy.

([12:15](#)):

How You Been? Busy. How's work? Busy. How's your week? Good. Busy. You name the question, busy as the answer. Yes, yes, I know we're all terribly busy doing terribly important things, but I think more often than not, busy simply the





most acceptable knee-jerk response. Certainly, there are more interesting, more original, and more accurate ways to answer the question, "How are you?"

[\(12:34\)](#):

How about, "I'm hungry for a waffle." "I'm envious of my best friend." "I'm annoyed by everything that's broken in my house." "I'm itchy." Yet busy stands as the easiest way of summarizing all that you do and all that you are. I'm busy is a short way of saying, suggesting my time is filled, my phone does not stop ringing and you, therefore, should think well of me.

[\(12:55\)](#):

The next one is called, Change. This money was left here intentionally and is specifically for your use. I know it's not much. Perhaps just enough to treat yourself to a cookie, a coffee, a lottery ticket, donation to the homeless, a new pair of socks. In any case, I hope it changes your day for the better. All I ask in return is that you let me know how you spend it. You don't have to sign your name. And a prepaid postcard is included. Enjoy.

[\(13:20\)](#):

Every week for close to a year, I left an envelope containing this note, some loose change, and a stamped postcard addressed to my PO box for a random stranger to discover. I'd like to say that I set out to do this for purely altruistic reasons, but more accurately, I did it because I'm easily bored, easily amused. And the experiments such as this inject a morsal of suspense into the week. That, and I really like getting mail.

[\(13:42\)](#):

Next one is called, Happiness. I'm turning left. Look, everyone, my blinker is on and I'm turning left. I'm so happy to be alive, driving along, making a left turn. I'm serious. I'm doing exactly what I want to be doing at this moment, existing on a Tuesday, going about my business, on my way somewhere, turning left. There is nothing disconcerting or unpleasant or unfortunate about this moment. It is exceptionally nice, plain, and perfect.



[\(14:10\)](#):

This one's called, Returning to Life After being Dead. When I'm feeling dreary, annoyed, and generally unimpressed by life, I imagine what it would be like to come back to this world for just a day after having been dead. I imagine how sentimental I would feel about the very things I once found stupid, hateful, or mundane.

[\(14:29\)](#):

Oh, there's a light switch. I haven't seen a light switch in so long. I didn't realize how much I missed light switches. Oh, and look, the stairs up to our front porch are still completely cracked. Hello, cracks. Let me get a good look at you. And there's my neighbor standing there fantastically alive, just the same. Still punctuating her sentences with, "You know what I'm saying?" Why did that ever bother me? It's so endearing.

MBS [\(14:53\)](#):

Oh, that was so good. Thank you.

Madeleine [\(14:58\)](#):

Thank you. It's so incredible to share these words.

MBS [\(15:00\)](#):

Where's the magic in these words for you, Madeleine?

Madeleine [\(15:07\)](#):

Again, I think it's really about that coming alive feeling. And truly, I think encountering Amy Krouse Rosenthal and that permission to experiment with life and to remember that you're alive while you're living it was really so empowering for me. And so something that I took into my own experiments and my own, I guess, playfulness with my day, I hope, when I can remember to. But it seems like how did Amy remember to do this?



[\(15:36\)](#):

I guess it's also, I think, it's so clear that there's an ability to see the good and beautiful in things and other people. And I think when we do that, the things and the people around us reflect even more beautiful things. I think that final part of returning to life after being dead, I think that that's a beautiful experiment in and of itself, and it's something that we can get to the end of the day and say that it's a failure because we didn't do certain things.

[\(16:10\)](#):

But if we could reflect on that day as if we're reliving it coming back after we're no longer here, how would we judge the day differently? And I think we would find these small good things and appreciate them. And also, I think be more patient with other people. I think that there's so much that we can get caught up in terms of, I suppose, perceived hurts from other people and we can lament those things.

[\(16:36\)](#):

But in that one example, it really for me illustrates this idea of the Hanlon's razor, which is, I'm sure you're familiar, that never attribute to malice what's adequately explained by stupidity.

MBS [\(16:48\)](#):

Stupidity, yeah.

Madeleine [\(16:50\)](#):

Yeah. And so it's this beautiful, these generous assumptions there. If you saw your neighbor's annoying quirk, you'd maybe have more patience for it. And maybe when we make more generous assumptions, things tend to work more smoothly. Even if you go to a restaurant and if you go in, they're grumpy and annoyed and like, "Oh, well why are they being so rude?" But if you think, "Oh, well they're really busy and they're focused and they're not intending to be rude to me," you can shift the whole experience I think.



MBS ([17:17](#)):

Madeleine, what's the relationship between playfulness and routine?

Madeleine ([17:24](#)):

Well, that's really interesting. It's almost reminding me of how you can plan for spontaneity. It's got that interesting combo because in some ways if you do have a routine and you have those kind of decisions made for yourself each day, it means that you have a greater capacity for focus and attention for novelty because some other decisions have been made.

([17:52](#)):

And so maybe the relationship is allowing yourself to... You've got that routine, and then you can make room for the playfulness. But I think that sometimes it can go another way where the routine creates such rigidity that you leave no space for playfulness.

([18:09](#)):

If someone has this every morsel of the day planned, then a phone call from a friend can be seen as an irritation. Or a spontaneous invitation is an automatically a no because you've got this other kind of idea for the day. And so we can also sometimes not leave space for that playfulness, I think. I think it's an interesting tension that I think we need to see which part of the scale we might be on.

MBS ([18:39](#)):

No, it's funny you talk about that kind of planning for spontaneity. I'm just realizing that it's basically, probably 35 years ago since I did my first ever self-help, self-development course back in at Canberra. And I was 17 or 18 at the time, and it was about how to be spontaneous.



[\(18:59\)](#):

I got so much grief from all of my friends for so long about that because they're like, "What a ridiculous title." But I'm like, "But there's wisdom in that, which is you create space within which you can play through the structures that you use."

Madeleine [\(19:13\)](#):

Yeah. Can you remember anything that was a tangible way to be more spontaneous?

MBS [\(19:19\)](#):

I can't remember much about the spontaneous lessons, but it was the first time I was asked to draw your life story. You know that exercise where you're like, "Okay, tell your story, draw your story," and what do you notice from that? And so in some ways it felt like the first time I'd been asked to look at myself from outside myself and go, "Who the hell are you, Michael?" A question that I'm still unable to answer today, but it's an interesting question to continue to sit with and watch me change and not change in terms of who I am and what I do.

Madeleine [\(20:01\)](#):

Yeah.

MBS [\(20:03\)](#):

That's going to lead me to the question I want to ask you, Madeleine, which is, I know you said at the start you are in a process of transition and in some ways reinventing yourself at the moment. How do you know what's essential about who you are, and how do you know what's transitory?

Madeleine [\(20:23\)](#):

Oh, I should have known that you'd just asked some brilliantly-



MBS ([20:27](#)):

Impossible questions?

Madeleine ([20:28](#)):

... complex questions because you've just put so many beautiful questions into the world for us all. No surprises there. But I suppose... Okay. It's interesting because I guess I don't see this period as a reinventing of myself, more of just a continuing on as myself. And so I think it's such an interesting question that you put before about who are you?

([20:57](#)):

And I think that it just takes a long time to become who you are. And so it's not as if I'm aware of what I'm shedding or what I need to hold onto, I'm just learning about it, I suppose, and bumping up against it again and again; the ugly parts as well as the parts that you're proud of. And so I don't think even... I don't know if you can actively know what you're shedding or when, because it just... You change slowly. Yeah. Impossible.

MBS ([21:36](#)):

It's an impossible question. So sorry about that.

Madeleine ([21:39](#)):

I love it though. It's such a nice way to probe and just say something that might surprise you and you're like, "Oh, okay. Yeah."

MBS ([21:47](#)):

I loved what you said earlier when you said change happens by bumping up against the same things time and time again. And part of what that opens for me, Madeleine, is perhaps it's wrong to think about essential part and transitory part, but it's like what are the repeated cycles that you keep noticing?

([22:12](#)):



The patterns about who you are in relationship to others in the world that you keep noticing? And maybe that's what becomes most essential about who you are rather than being something just about you and you alone. It's always about who you are in relationship to the world and to others.

Madeleine ([22:12](#)):

Yeah.

MBS ([22:12](#)):

I don't know.

Madeleine ([22:40](#)):

Yeah. Yeah. I don't know either. But it's interesting to think about.

MBS ([22:43](#)):

We'll just grasp our way into the midst of existentialism here.

Madeleine ([22:45](#)):

We can just let the podcast can just be you and I being like, as we think about it.

MBS ([22:54](#)):

You're not reinventing yourself. I love that adjustment, which is like it's more just continuing to be who you are. And it's also true that you've stopped doing a number of things that you were known for: podcasts and blogging, and were very successful about. When was the moment, was there a moment where you knew that it was time to stop doing those things?

Madeleine ([23:25](#)):

Yeah, I think it was quite clear because the book is such a nice bow to those projects. And it's interesting because I had long had the goal to write a book. So as when I started my project, *Extraordinary Routines*, I as a writer, naturally I



wanted it to be a book. And so I remember that whole process of pitching it a couple of times, and even had a publisher who was interested and they said, "Okay, well just get me a sample chapter and we'll go from there."

[\(23:56\)](#):

And I was like, "Great, I'll give that to you in two weeks." And then two years later, I still hadn't written that sample chapter. And I would lament. I was like, "Oh, why aren't you doing this thing? Why aren't you just writing this book, this sample chapter?" And I'd feel so guilty about the fact that I hadn't done that and I would think that I'm wasting time and all these sort of things.

[\(24:18\)](#):

But actually, that was all part of the process in, I was still investigating, I was still learning. There was still more to uncover in this pursuit of finding the answers about productivity. And I hadn't completed it yet, so I wasn't ready to write the book.

[\(24:38\)](#):

And so continuing on the interviews, even though it felt like I was not writing the book, was the very thing I had to do to be able to have the resources and the insights to write the book. And so I learned that there was, sometimes we do need to be patient with things and they take a lot longer than we think. And often they're better off for it.

[\(25:02\)](#):

And so I think that allowing that to complete that whole cycle meant that when I had written the book, I was like, "This is done. This is complete. This is where I got to, and this is everything I've learned from this project." And there it is.

MBS [\(25:23\)](#):

Ta-da.





Madeleine ([25:25](#)):

Ta-da. I think, again, back to sort being inspired by Amy Krouse Rosenthal, it's things are just experiments and projects and bits and pieces, and we don't have to... We're not tied to anything forever. And we're allowed to wrap that project up if we feel like we've learned what we needed to learn from it.

([25:42](#)):

And same goes through a relationship. If it feels like it's met its end, that doesn't mean that it's a failure just because it's ended. And so I think I just embraced that ending eventually. And so now it's like, okay, well what's next project? And that can be an interesting space because I think we're so often asked, "What's next for you?" And it's sometimes we just don't know. And so allowing that to bubble up in and of itself I think is another process to be patient about.

MBS ([26:13](#)):

What's coming to me is the metaphor around things need to be ripe before you pick them. And that publisher noticed a green peak, and you're like, "It needs more sunshine, it needs more time."

Madeleine ([26:28](#)):

Yes.

MBS ([26:29](#)):

And all right, how do I ask this question, Madeleine? It's in my head. It's another impossible question, but it's something-

Madeleine ([26:35](#)):

I love it.



MBS ([26:36](#)):

... along the lines of, you're in the process of waiting for something to ripen now. How do you hold the space for the sun to shine and for time to pass for that new thing, whatever it is, to ripen and be ready to be noticed by you? Because it's a quite discipline to be able to be patient for that.

Madeleine ([27:06](#)):

Because it can induce a bit of panic. Can't it?

MBS ([27:08](#)):

Exactly. I'm panicking on your behalf even as we speak.

Madeleine ([27:13](#)):

Yeah. I think that trust is one part of it. I think if you have the foundation of trust that something will inevitably bubble up. There's this one, I remember listening to a podcast and I unfortunately can't even attribute it, but it was this one line, the host was having... I think it was called Millennial, the podcast.

([27:36](#)):

And she was speaking to her boss and having a bit of a freak out about the project itself, the podcast. And what if it doesn't work out? And what if nothing happens, and what if it's terrible?

([27:45](#)):

And the boss just says, "Well, you've got to drive in you and that never goes away." And I heard that line and thought, "Oh." I paused because that's the thing that doesn't go. The project can come to an end, but you might have your curiosity, your drive, your kindness.

([28:05](#)):

These things are inherent and they don't go away. And so if you trust that, then something will come. And so I think having that curiosity as this thing... Maybe



this goes back to that beautiful impossible question you had: what to hold onto, and maybe it's those things. And so I think that's what I hold onto.

[\(28:24\)](#):

And also just remembering that each moment, we can rush to the next thing or panic that it won't come, but then we miss this moment. And so, we might look back in five years and think, "Oh, remember that time when I was able to just have some time and space to think about the next thing? Why did I lament that now that I've got so much going on?"

[\(28:45\)](#):

And I think people say that a lot about parenting. It's rushing through those early stages and then missing it when it's gone. Maybe that's very human, but that's another thing that I just try to remember. What if this moment changes? What would I appreciate it rather than feeling the panic.

MBS [\(29:04\)](#):

What, if anything, are you ambitious for, Madeleine?

Madeleine [\(29:10\)](#):

Well, maybe having a life that's more playful and experimental. Yeah. I have such a tendency to compare myself and so I could go down that rabbit hole of comparing myself to Amy Krouse Rosenthal. But to live that is just, how beautiful? Yeah. And I don't know if I'm quite there, but I think it takes a lot of courage to put out these experiments and you're are open to so much potential rejection as well. "Hey everyone, come and meet me in the square in Chicago, Millennial Park."

MBS [\(29:51\)](#):

The tumble weeds tumble pass. You're like, okay.



Madeleine ([29:52](#)):

Yeah. I don't know. And also at the same time, I can't do that because I'm myself, not Amy. So it's about, I guess becoming the most alive version of yourself. And even discovering what it is that makes you come alive, I think that that's still something to think about.

MBS ([30:11](#)):

Madeleine, I've so enjoyed this conversation. Thank you.

Madeleine ([30:11](#)):

Thank you.

MBS ([30:14](#)):

A final question I've got for you is what needs to be said that hasn't yet been said in this conversation between you and me?

Madeleine ([30:24](#)):

Oh, we said so much that surprised me. I suppose one of the little entries I wanted to talk about was this idea that the change where, and you had that experiment of leaving the change with the postcards. And I thought that was again this beautiful inspiration for experimenting with your day.

([30:46](#)):

But I love this idea of even this small thing, "I hope it changes your day for the better." And I think we overlook as we rush through our own lives that these small acts of kindness, they can really change someone else's day, and then that spreads.

([31:05](#)):

Even sometimes when you might be in a bit of a grumpy mood and you're walking down the street, but someone smiles at you, you just think, "Oh." You



can't help often but smile back, and then you are the one smiling at another stranger who's walking by.

[\(31:17\)](#):

And then that's that beautiful ripple effect of kindness begets kindness. And I suppose all those things tie in quite beautifully together about having those generous assumptions and remembering to be kind. And not to say there will be times, not to be Pollyanna, I don't think we all walk around being kind constantly, but remembering to be, and not delaying that kindness when we do remember, I think can be really powerful.

[\(31:42\)](#):

And so much of our days are emphasized by how much we do when... That "busy," that busy badge of honor. But I think, yeah, if we measure the days by those moments of connection, I think that could be a nice reframe.

MBS [\(31:58\)](#):

I don't know about you, but I want to be an alive person. What I'm taking from this conversation, and I really, really want to remember it, is that I have permission to experiment with life. Madeleine said it right after her reading, "You're alive while you are living." Now, that would sound like [inaudible 00:32:26] nonsense if it was on a bumper sticker. But here in this conversation, it just struck me as a deep truth.

[\(32:33\)](#):

Let me ask you: what experiments do you want to run just to keep your aliveness alive? What's your version of leaving the change in the envelope, the unexpected gift you have to give the world?

[\(32:48\)](#):

Thanks for listening. If you enjoyed this conversation with Madeleine and I suspect you did, I were two to recommend for you from the Two Pages Archive, which is now getting pretty big. One is Mason Currey, who is also a writer about



the patterns authors and creators go through. That interview is called, Fragile and Fleeting.

[\(33:07\)](#):

And then a more recent interview with Andrea Small, *A Beginner's Guide to Ambiguity*. She works at the Stanford d.School. And her book is about ambiguity, and I love that conversation.

[\(33:18\)](#):

If you're wanting more Madeleine, and who wouldn't, I'd suggest you go to [madeleinedore.com](http://madeleinedore.com). So it's a little tricky the spelling. Madeleine is M-A-D-E-L-E-I-N-E-D-O-R-E.com. Madeleine Dore. And she's just gone through this interesting process of reinventing herself. She just started a new newsletter, which I subscribe to. It's *Madeleine Dore On Things*, and I would recommend you get that. It's thoughtful and wise and detailed and yet universal at the same time.

[\(33:53\)](#):

Thank you for listening. Thank you for recommending and sharing the conversations. Just picking one episode and sharing it with one person is a wonderful way for us to slowly but surely grow our listener base. And thank you if you've taken the time to give us a review on any of the platforms: stars or words, it's encouraging for me, and it's also encouraging for others that they know that this podcast is a podcast worth listening to. You're awesome. You're doing great.