

Transcript for Episode 416: “Suicide Attempt: Moving Forward With Hope” with Author Bill
Konigsberg

Please note: This transcript has been lightly edited to remove filler words or sounds.

Bill Konigsberg

At that time, I believed that I was a screw-up, I believed that I would never amount to anything. I believed I wasn't loved. All of those beliefs had me handcuffed. I didn't feel like I had any agency at that time. And I just wanted to explore that. In this book, I have a huge desire to sit with people and to be with people who are struggling. And I think this book is my way of getting at that, just saying, “You think this now, but your brain is maybe not being so kind to you.

Chad Moses

You're listening to the To Write Love on Her Arms podcast, a show about mental health and the things that make us human. I'm your host Chad Moses, and in each episode, we'll be talking about the things that can often feel hard to talk about, like depression, addiction, self-injury, and suicide. We'll be sharing stories and exploring big themes like hope, healing, and recovery. If any of the topics we discuss or the stories we share feel too heavy for you know, that it's OK to pause, to restart, or stop altogether. As we discover new stories, we hope to remind you that your story is important.

[music playing]

Chad Moses

In our final episode of season four of the To Write Love on Her Arms podcast and to close out the Another Day With You campaign, we're going to be talking to someone who attempted suicide at the age of 27 and went on to write a book inspired by his own experience. That person is author Bill Konigsberg and that book is titled The Bridge. In our interview, you'll hear about Bill's chronic depression which led to an attempt, and how writing the book became a way to dispel the lies his brain was telling him while encouraging readers to realize how valuable and interwoven their lives truly are.

Along with The Bridge, which is available in the TWLOHA Online Store, Bill is the author of five young-adult novels, which have won awards including the Stonewall Book Award, the Sid Fleischman Award for Humor, and the Lambda Literary Award. He currently resides in Phoenix, Arizona, with his husband, Chuck, and their two Labradoodles, Mabel and Buford—who you might hear barking in the background during our conversation.

Please keep in mind that this episode includes a detailed description of Bill's suicide attempt. If this subject is too much for you, it's OK to refrain from listening or to return to it when you have adequate support in place. And as we close out the month of September, which is Suicide Prevention Month, we hope you'll continue listening to and having these initially tough

conversations. Talking about, writing about, and addressing things like suicide is how we foster awareness and challenge stigma. And we can't thank you enough for finding the time and energy to tune in and join us. When we say we're glad you're here, we truly mean it.

So without further ado, I'm your host Chad Moses. Let's get started.

[music playing]

Bill Koenigsberg

My name is Bill Koenigsberg, I am the author of six novels, *The Bridge* is my sixth. I've been writing novels for young adults for 13 years. While the bridge is a young adult novel, what I'm getting as feedback is that it's not just a young adult novel, it's actually just a novel about people. But I live in Phoenix, I have a husband and I have two labradoodles. And if they start barking in the background, I apologize for that.

Chad Moses

That's our own fault for not inviting them into this interview. I know that went through a different PR channel. But Bill, it's an honor to have you. Thank you for your consistency and writing. I totally agree that as someone who is not a young adult, I thoroughly enjoy the process of working through your latest book, *The Bridge*. As we mentioned in the intro, the book has a lot to do about suicide, about suicide prevention, about what it looks like to grow up with questions of "Do I belong here?" And I don't imagine that that is entirely fictional, that that is entirely a hypothetical kind of worldview that you are operating in. Would you mind sharing a little bit about any sense of personal connection that you have with the topics of suicide and suicide prevention?

Bill Koenigsberg

Yeah, you know, this is an intensely personal novel. The first five books I wrote all dealt with LGBT subjects because I'm a gay man. And this is a departure in that that's not at all what this book is about. And really, it was another coming out because I came out as an author who's dealt with chronic depression by writing this novel. And really, the impetus comes from when I was 27, a suicide attempt that I had when I was living in Colorado. I was dealing with depression that I didn't even really understand at the time yet. I've been dealing with it for a decade, at least. I was in great despair. And I just didn't have any support. I didn't know what support I needed, I don't think. And one evening, I took pills—I'd stolen pills from a boyfriend and I downed a bottle of pills. And right before I nodded off, I got scared. And I called a friend who is a doctor because I was afraid actually of what would happen if I didn't die. And so I passed out while on the phone with him, but he called 911 and that saved my life. So I woke up in a hospital having had my stomach pumped. That experience, well it was a turning point in my life. It's something that will always be a part of me. And you know, I think with *The Bridge* I really wanted to write about depression and I guess I would say some of the lies that my brain was telling me when I'm depressed, because I do think that I can speak for myself, but I think it's fair to say that other people—that this resonates with other people, that our brains tend to lie to us

when we're depressed. So I wanted to get at that. You know, when I was depressed, my brain told me that it wouldn't matter if I were here or not, that it wouldn't matter to the world. And really, that's what this book is about. It's about dispelling that lie and showing in the best way that I knew just how important each of our lives are and how intertwined we all are. What I did to make that work, and I don't think this is a spoiler, but basically, the story of *The Bridge* is about a boy and a girl who meet on top of the George Washington Bridge. They're both 17. They're both depressed, and they're both there to end their lives. They interrupt each other. And basically, what happens next is, they are sitting 100 feet apart, across from each other, with one leg over the ledge each. And what happens next splits the world into four different realities. So in the first reality, the girl jumps and we get the story of the boy's decision not to jump and we get the aftermath of the girl's choice as well. And when that story is over, we go right back to that first moment. And this time the boy jumps, and we get all of those realities. And find that the third one, we get a shorter story in which we find out what happens when they both jump. And the world and the story goes deep into the future where we meet people we haven't even met before—some people who we have, and we see what happens to them. But we also see how it impacts people they didn't even know, who didn't even know them. And finally, in the fourth and my favorite story, they both decide not to jump and the connection that is created between these two people is life-changing and life-saving for both of them. So that's the story. And that's where it comes from.

Chad Moses

I'd love to reflect this back onto you before we get further into the novel, *The Bridge*. You mentioned that this attempt of suicide happened when you were 27. Were you actively writing at this time?

Bill Koenigsberg

It actually is pre my writing career. And I think it was one of the reasons that I was depressed, was that I just felt aimless. I just didn't know what I was here for. And I was working a job for the phone company in Denver, and I- there's nothing wrong with working for the phone company, it just wasn't my passion. And so this happens before all of that. And really one of the major things that came out of it when I woke up the next day, and I had a chance to think "Well, what now?" One of the thoughts was professional and what I did was applied, I was a big sports fan all of my life, and I don't know what had stopped me from doing this before but I just thought, you know, "I have one life." And so I applied for a job, an entry level job at ESPN, and got that job. And that really was the beginning of me having a writing career at all. So it was an interesting turn of events, I guess.

Chad Moses

Yeah, that's wild. And again, just another rabbit hole to dive down—and this may not make the final edit—but I'm curious now as someone, a lover of sports, a lover of words, of journalism, of storytelling: This is such an amazing time in the world of North American sports where narratives of LGBTQIA+ individuals coming to terms with their identities within the context of a culture that hasn't been welcoming of these identities, on into mental health. You know, we see all the time about players who are retiring from their craft or needing to take a step back. We

know of suicides, we know of depression, we know diagnosed mental illness. Naomi Osaka, has just recently been in the news for caring for her mental health. I can only imagine, looking now back at 27-year-old Bill, seeing what these steps have led to. And I hope you feel validated. I hope you feel like you're now taking steps into a world that is incredibly interested in your passions, your lens, your abilities to communicate. I don't even know that's a question, but I hope you can receive some of that applause.

Bill Koenigsberg

Well, I appreciate it. And one thing that probably is interesting is that fact that I was the first openly gay person at ESPN. In 2001 I came out, well, by writing an essay about what it was like living or working in the world of sports as a gay man. So I was right at the beginning of that conversation. And I think that was part of my depression, too, was feeling that there was no place in sports for a person like me, that there was no possibility here. I think that slowly after my event at 27, I made some choices that were good choices. And then that were, some of them were brave choices and they helped me get where I needed to be. And now watching where we are, it's just thrilling to see the world change. You know, it's just beautiful.

Chad Moses

We just want to express our gratitude—me personally, on behalf of this organization, and surely, on behalf of anyone that has come across your words—just how thankful we are that you survived. So you've kind of pivoted that piece of the conversation into good decisions, into choice, into agency. And that's right on the heels of you talking about your journey with depression where there were untruthful voices that were kind of driving the decisions, driving the choices. Anyone familiar with this podcast knows my personal belief of suicide being the fatal result of a restricted perspective, that if you don't have a space at the table for the more truthful voices, then how can you make a better decision? Would you mind sharing a bit about that piece of intentionality of drawing out these imaginative journeys into every potential outcome based on an individual's choice?

Bill Koenigsberg

Really that idea of agency was so front and center when I was creating this. And I really thought that drawing out all of the possibilities was the best way to get at that lie. And there were so many lies that had me crossed up at that time. I believed that I was a screw up, I believed that I would never amount to anything, I believed I wasn't loved. All of those beliefs had me handcuffed. I didn't feel like I had any agency at that time. So really, this comes from a place of, you know, the miracle happened for me, you know, that where I was able to get to a place where I saw agency and I saw choice. And I just wanted to explore that in this book. I have a huge desire to sit with people and to be with people who are struggling. And I think this book is my way of getting at that, just saying, "You think this now, but your brain is maybe not being so kind to you."

Chad Moses

This desire to be present with people walking through life, that shows through so plainly in this book. Some of the most magical moments happen when there isn't a ton of external drama but

as people are sharing a space—what is said, what is not said. And and I really believe that your book does such an incredibly artful job of showing that a single suicide, it doesn't end just one story. It radically shifts all stories, people that we haven't met, people that we should have met, people who are already present in our lives and just what happens afterwards. I mean, I think a lot of that is a gift of maturing, of getting older, of realizing that this world is nuanced. Was that something that was helpful in your journey of imagining conversations that could not be had, had you not woken up after your personal attempt?

Bill Koenigsberg

I think I think that's a fascinating idea. I don't know that I ever had that sort of monologue or dialogue in my head, but what really helped me was seeing it from a different perspective. While I was writing this novel, early in writing this novel, a dear friend who's an author, lost their daughter. Her daughter died by suicide. And I admit, even as an older person—I'm a 50 year old man—I still come at this issue from the point of view of a young person because that's when I was feeling these feelings. So what that really did was it made me delve into what that feels like and how it doesn't end, and how my friend's life is forever changed. You know, she's done an incredible job of asking for support and working through what she is working through. But I mean, it's, it doesn't, it's always there. It's just always, I mean, that's what I have begun to understand. And I spoke to some therapists while writing this, as research, who told me, you know, you just sort of rearrange your life around this trauma when you are a survivor. And that fascinated me. So I wanted to write about that, too.

Chad Moses

Yeah, no, and I think you did, you know, a good bit of justice to what those therapists had mentioned. In a recent podcast episode, actually an episode that's part of this campaign season for World Suicide Prevention Day, we had a guest speak about the loss of her son to suicide. And she mentioned a sense of feeling judgment that her family received due to naming suicide as her son's cause of death in the obituary. She noted that that was, you know, probably spoke to a lot of social pressures, a lot of cultural pressures, what should be said, what shouldn't be said. And that was just simply stating a fact—the reason why her son isn't here. She thought it was worth going there, that sense of discomfort to at least be honest with what's happening. To turn that towards your world of the fictional, of a novel. What kind of pushback did you get as you were writing this? Did you have voices saying, “Hey, maybe maybe stick to some other trauma, maybe don't go there”? Did people anticipate any danger in you continuing to flesh out this story?

Bill Koenigsberg

In terms of pushback, there were individual moments of pushback where people expressed their own feelings about whether they would want to read this book. And you know, saying, “Maybe I might skip this.” We were very, very, very aware of—both me and my publisher, Scholastic—of the gentle concern that we needed to show as we're writing this: that there are pitfalls in talking about this subject. And in fact, one of the reasons that I wrote this book was that I felt that the last major book of record on this subject, in the young adult world at least, is perhaps *13 Reasons Why*. And I thought that that was a really problematic book. And if I had kids, I would

not want them reading that book as a way to start this discussion. And I just wanted a book that would help us have a starting place for this discussion. And that mother that you talked about, I think that's exactly right. We have to, we have to name it because we have to get past this taboo. I believe we need to talk more about suicide, not less. And it's just when we do talk about it, one of the things I learned as I wrote this book, was when we do write and talk about it, we have to show the full picture. We cannot tell a part of the story and think that it's okay. So that's something that I learned as a writer. I haven't gotten any pushback since it's published other than friends who said "Nah, I'm going to skip this one." You know, for some people, it's just triggering and I understand that.

Chad Moses

I would definitely say to anyone out there that is curious about the book: for us, for *To Write Love on Her Arms*, we are very judicious and, you know, kind of toeing that line between talking about something and talking about appropriately. I do feel, and I know Becky, our editor, feels that this book is one that—while it doesn't shy away from harsh realities—it is also invitational. It invites you to, like you said, just kind of sit with some questions, to sit with some emotions and to really kind of buy your brain that time. You know, when you're triggered you have this fight or flight response. And this book is an invitation to do neither, to maybe, let's just take our time as we figure out what a choice could result in. I reckon for most of the people out there, especially young adults, this book will probably not be their first exposure to the idea of suicide. But I do think it may be one of the most nuanced takes on the topic. So going back into the life of Bill, what were some of your first sources of information regarding mental health crises, regarding suicide?

Bill Koenigsberg

My introduction to it was my mother, who was an adolescent psychologist. So I grew up with somebody who was keyed into this subject. And I think, to her credit, did a really good job of framing for me issues about self harm, and, you know, depression. As I think back to my life and what I would do if I were a parent—personal opinion—I think this book is a warm hug. I mean, it's truthful, but it's a warm hug. And in the end, it's a hopeful book. Had I had a chance to parent myself at that age, I probably wouldn't have put me in psychoanalysis. I think what I would have done—I mean psychoanalysis is very impactful and it did help me in many ways—but I think what I needed at the time was support. I think having a counselor of any sort who just listened to me would have made a huge difference in my life. And I think that having a parent who is a therapist made a lot of this field very clinical to me. So if anything, this book is sort of me translating some of the clinical knowledge I have into something that feels more emotional.

Chad Moses

So that's really interesting, and perhaps a bit unique, that your introduction to mental health was something that a parental figure was kind of broaching. I know, in my life, that was probably the one topic that was off the table. Not that my parents weren't equipped for it, but they were way more focused on what's going good, you know, "We should focus on what's good." So not only having a parent that is comfortable talking about this, but also is able to talk about, you know, brain chemistry and growing bodies and human development and how all this plays into that. Do

you recall other avenues for lessons, be it music or television or film? Any other kind of well of public discourse into mental health as you were growing up?

Bill Koenigsberg

You know, the truth is, very little. I really can't remember that much. And some of it may be that I'm 50 and my memory is not what it used to be. You know, the world of young adult fiction did not exist when I was kid. So we didn't have books about issues. We were reading old dead white people and their writing. So we weren't getting at some of like, the teen issues in the same way we are now.

Chad Moses

And then in what ways do you feel like this book, *The Bridge*, either endorses or challenges what many of these introductions are two conversations of suicide?

Bill Koenigsberg

I don't want to, you know, put in a box, any sort of other responses. I would say that what felt different while I was writing this book for me, was the unflinching truth of it, that I was simply going to go in and I was going to show people what it felt like for me when I was a teenager and was dealing with chronic depression, and depressive thoughts, that I was going to just go right in there and do it. And I think that that is probably what is special about the book, in some ways is that it feels extremely authentic. That's the feedback I get, anyway.

[music playing]

Lindsay Kolsch

To Write Love on Her Arms has always sold t-shirts as a way to help fund our mission. But the products we sell in our store do so much more than help us financially. Each piece of merchandise is a conversation starter. It spreads the TWLOHA message to someone who may not have found out about us otherwise. So whether you wear our shirts, hats, hoodies, or rain jackets, we want to thank you for bringing a message of hope and help wherever you go. To see our latest styles, head to store.twloha.com now and use the promo code `PODCAST20` to receive 20% off your entire order.

[music playing]

Chad Moses

You have described this book as a book about hope, a book of hope. How would you define hope?

Bill Koenigsberg

I think hope is that spark that makes us move forward when all around is dark. You know, that's how I experienced hope.

Chad Moses

We have a friend, a dear friend, Joanna Kandel, and she's very active in the world of eating disorders. And one of her sayings that I really have come to love over the past year is this idea that you don't recover to utopia, you recover to normal. And that theme definitely rang loudly in my ears as I was reading the book, even when the, "right decisions" were made, it didn't make the life of the characters instantly perfect or even necessarily objectively better. Would you be able to elaborate a bit on your view of balancing an expression of hope and experiencing reality?

Bill Koenigsberg

As a writer, I suppose that I think my most important job is to tell the truth. So telling the truth and not having it be so rosy, not going to utopia, was very important to me. And I think one of the ways I did that - slight spoiler alert - Aaron, the boy in the novel, is put on an antidepressant that kicks him up into a hypomanic state, which actually happened to me when I was younger. So I know what that feels like. That's a perfect example of wanting to show the truth because not being truthful is dangerous. In that case, you know, Aaron going from zero to 1000 is actually as dangerous as his depressive episodes, the hypomania. So I wanted to go in that. And I think that when we talk about balancing hope and reality, I'm not sure that I see it as a balance as much as the truth. You know, I think that hope is the truth. All of those lies that our brains can tell us, if we uncover the lies, you know, as I said, "It doesn't matter if I'm here or not." The truth is it did matter. It did matter. This book isn't written. If you had told me at 27 that one day I would be an author talking about, writing about depression and suicide, that my books were out in the world, I would have said, "That's not going to happen. That's garbage." And here we are. So what is that other than, you know, moving forward with hope? You know, we just don't know what's coming.

Chad Moses

When was there that switch between, "This world would be better without me" to taking steps in that direction to waking up saying, "I want to be here, but it's still hard"? When you started to catch glimpses of this spark that you mentioned called hope, was that a matter of hours? Was it days, weeks, years? Is it still a constant search for that spark?

Bill Koenigsberg

Well, I think it ebbs and flows. Certainly, I got it for the first time, pretty much right away, the next morning. I remember being in the hospital and thinking, "So what now?" And just sort of, for the first time, evaluating my life and who I had become and what my choices had been. And that felt, in some ways, very freeing. Just a different way of looking at things than I had ever looked at. But it was very hard to come back from that, it was a huge struggle. So I would say it ebbs and flows. I mean, during the pandemic, I mean, I was in a really good place for most of the time that I was writing this novel. This novel came out in the middle of the pandemic, in September of 2020. And at that time, I was in a deep depression again, I think a lot of people were. So that feeling of hope disappeared from me for a while. And what I had to do was use the tools that I have to just keep going. Because I know now even when it hurts, I know that my brain isn't telling me all the facts. And so it hurts, and I mean, depression physically hurts. That's how it

feels to me. And so I would just have to kind of accept the terrible pain, and know that it wouldn't always be there.

Chad Moses

We started this interview kind of trying to figure out how to place a genre on this book. You said this was young adult, but this is actually kind of just more of a human book. This is, I think this conversation plays it out super plainly and clearly. You are a 50-year-old talking to a 35-year-old talking about several 17- and 18-year-olds. This is incredibly, intimately relatable. It almost doesn't matter when this story was placed in the lives of these characters. But we do hope that anyone knows that this is not a conversation that is tied to an age demographic. We know that the risk of suicide increases with age. There is this sense of poetic injustice that's specifically tied to youth. We know, like, turn on the news. Whenever you see a story about suicide prevention, I'm gonna say 9 times out of 10 it's about youth. But I think that what you have done so well in this book is not saying this is a youth problem. Because there are other characters who aren't young, who aren't high school students still trying to figure out how to be better parents, how to be better co-workers, how to be better community members. To that end, which character - and struggle asking this because I would hate for there to have to be a spoiler alert attached to this - as you were writing this, which character did you feel the closest proximity to? Which characters, I guess, seemed the easiest and most difficult to write?

Bill Koenigsberg

I think people read the book and hear that I'm a 50-year-old and immediately think that I'm Michael, who is Aaron's father. And that makes a lot of sense, but it's not true. Michael is almost everybody's favorite character. He's a wonderful father, he's trying, he's really trying. But I related most to Aaron and Tilly, and in different ways. It was like, they both suffer from depression but in very different ways. I could relate to both. I think that Tilly feels extremely unloved and unwelcome in her home. And as a child of divorce, dealing with my father's side, I felt that way. You know, so that's me as Tilly. And I think Aaron's the closeted gay boy, you know, he doesn't, attempt suicide or nearly attempt suicide because he's gay. He does it and he's gay. So I make that distinction, because I don't, I didn't want to write another book that was about LGBTQ suicide. I've read that book. This is a kid who is well adjusted, but he is still dealing with that among the other things, but I think his depression is chemical. For the most part, I think that the way that his neurotransmitters work without medicine is not quite right. And that's certainly how it feels for me. That's my life.

Chad Moses

In your research for this book, did you come across any kind of surprising avenues for hope and resources that you were unaware of before you began writing it?

Bill Koenigsberg

I learned a lot, because I spoke to a lot of different people while writing this book. I spoke to grief counselors, it was one particular area that I was really not up on. And, boy, that saying that you meant about, "You don't go into utopia," that was really part of what I learned. It was very useful to me to understand the process for people dealing with suicide in their family and children. So I

learned a lot, but I don't know that I would say, yeah, nothing really took me to a place that was entirely new.

Chad Moses

It strikes me that so much of writing, you didn't start on page one on day one of writing with a completed story that you were, or a complete grasp on a truth that you were hoping to put out there. But a lot of this was the process of it, or at least that's the impression that I'm getting is, you start with some characters you find compelling and then you kind of see where life leads you. Would this book be different if you started writing it today? I guess, how has the last 18 months changed, or maybe didn't change, how you would tell the story now?

Bill Koenigsberg

You know, I don't have regrets about how the story is told. I think that it's just about right. Every time I sit down to write a novel, it is an utter struggle. I just, my process is struggle. And so when you said if you had to write it again this chill went up me, thinking "Please, no." You know, it was a, it was the hardest book I've had to write. And at the same time, knowing that, as you said, what you said is true. I had no idea where it was all going when I started but the path it took is just about right for me.

Chad Moses

A bit of a more lighthearted question. If you were to make a new friend over some cafe coffee and a doughnut, what doughnut would you be reaching for?

Bill Koenigsberg

Oh, the vanilla cream filled donuts. Those are my favorite.

Chad Moses

Absolutely. I would dare say that any stage of life that you are walking through, a Boston Cream will be the best for conversation. And yes. When you get around to reading the book, you'll hopefully smile at that question. Before we sign off here, I'm wondering: if you had a chance to communicate to someone outside of the book, outside of the printed page, what would you say to encourage them staying another day?

Bill Koenigsberg

I would say that the reason I stay another day is because tomorrow is when the magic happens. And I believe that to my innermost self. I don't know if it's tomorrow, but it's certainly not before tomorrow. And we stay because I want to see what happens next. And I'm so grateful that I have been able to see all of the things that have happened in the last 20 years. It was not so clear, at a time, that I would.

Chad Moses

That's awesome. Thank you so much. Have you, in the aftermath of this book coming out as people send in notes of gratitude, maybe pictures of them reading the book, what have been

some of the most beautiful and perhaps surprising responses that you've seen from people who've read the book?

Bill Konigsberg

Actually, the one was by an adult who read it and said, “Had this book been out when I was a kid, I would have walked around with it, always. My two books would have been *The Outsiders* and *The Bridge*.” And I really liked that. That was a beautiful thing to hear, you know, to connect, to have somebody connect so deeply with a book like that is everything an author wants to hear.

[music playing]

Chad Moses

We want to extend a massive thank you to Bill for joining us on the podcast, for sharing his words on our blog, and for using his experience to bring both awareness and insight to the topic of suicide. We're grateful for your vulnerability and kindness, and we hope your work continues to reach those who need and deserve that “warm hug” you mentioned.

For links to all things Bill, please check out the show notes.

And to the person listening, whether you've tuned in since season one, joined us at the beginning of this season, or just popped in for this episode, we can't express our gratitude for your presence enough. Our ultimate hope is for you to feel acknowledged, understood, and cared for as you navigate your own journey of mental health. The goal behind this particular season was to inform and educate, but also to put names and voices to different mental health challenges, to have them be more than just part of a hushed exchange. These are not events or hardships that we need to hide from or be ashamed of. These are human experiences. And we thank you for holding that belief with us.

Here's to another day together. Here's to another day with you. We'll see you next year for season five.

[music playing]

Chad Moses

We hope this episode has been a reminder that your story is important, you matter, and that you're not alone.

If you're struggling right now, know that it's OK to reach out and that there are people who want to help. Part of our mission is to connect people to the help they need and deserve. You can find local mental health resources on our website, twloha.com. That's T-W-L-O-H-A.com. And click FIND HELP at the top of the page.

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