



'Maybe making comics is a way of trying to recreate what happens when you're dreaming': an interview with Roz Chast

Vera J. Camden^a and Valentino L. Zullo^b

^aDepartment of English, Kent State University, Kent, OH, USA; ^bDepartment of English, Ursuline College, Pepper Pike, USA

ABSTRACT

In Spring 2025, we met with Roz Chast, 2024 recipient of the National Humanities Medal and 2015 National Books Critics Circle Award for Autobiography for her graphic memoir, *Can't We Talk About Something More Pleasant?* Chast is known for her *New Yorker* cartoons as well as her long-form comics works including *Going Into Town: A Love Letter to New York* and *I Must Be Dreaming*. When we spoke with Chast, we learned about her early relationship with comics, we shared our love of *MAD* magazine, and we even met her birds! She reflected on the relationship between comics and dreaming and other media such as film, the intrigue and limitations of generative AI, and some of her favourite cartoonists, including our fellow Clevelander, Derf Backderf. Chast described the process of making *I Must Be Dreaming* while offering a sneak preview of her forthcoming collaborative work with Jason Allen Katzenstein, *Two Sad Kitchens*.

ARTICLE HISTORY

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Vera Camden and Valentino Zullo: Hi! We're both a little bit nervous because it's so great to meet you, someone we've admired for a long time, and now we're here.

Roz Chast: I'm nervous too.

Camden and Zullo: Okay, this is a good start: all nervous wrecks. Seriously, though, this is exciting. Thank you for doing this.

Chast: Oh, my pleasure.

Camden and Zullo: We want to start with an introduction to you. We've really been loving re-reading your works. One of the things that we were struck by is the cartoon in *The Party, After You Left* titled 'A Note on the Author' (Figure 1) You draw yourself as a little girl reading, but on closer look you are not reading benign comic books but instead are reading about different types of diseases like 'Lockjaw Monthly!' That's one of our favourites. Can we start there? Can you tell us more about that little girl? Of course, that



Figure 1. A young Roz laying in bed reading books. 'A note on the Author.' from *The Party, After You Left* by Roz Chast. Reprinted with permission.

image would not be amusing as a kid, but you make it amusing, how did you learn to do that?

Chast: I don't know. I guess for a lot of people in difficult situations, unpleasant, uncomfortable, and maybe worse than that, humour is a way to distance yourself. As

Mel Brooks once said, 'Humour is just another defence against the universe.' It wasn't like a conscious decision, like this is awful, so I'll become a cartoonist. It just gradually happened.

Camden and Zullo: Has it always been that way? Were you a real wisecracking kid?

Chast: No, not at all . . . Mostly everything was overwhelming. My parents, school, other kids . . . Do you know who Frank Modell was? He was a wonderful *New Yorker* cartoonist who worked in the '50s, '60s and '70s, mostly.

Camden and Zullo: Not well. His work looks familiar.

Chast: Once he and I were talking about our parents. He told me that when he was a kid, his father had a horrible temper. And at some point in his childhood, when his father would start screaming at him, instead of being 100% terrified, he started becoming aware of his father's furious facial expression. The same thing happened to me with my mother when I was about 11 or 12-years old. When my mother got mad at me, her face would sort of get this EXPRESSION. It wasn't that it was funny. It was more like: whoa, there's that thing she does with her eyebrow she gets when she's mad! Look! There's the mouth! When you notice the way something looks as much as the emotion you're feeling, it sort of creates a little distance. And eventually, you can use that expression or whatever in a drawing. So, I always drew, always, from when I was little.

Camden and Zullo: And clearly you never stopped. Do you still have any of the childhood stuff?

Chast: I do. Not much. I have a few things. I'm a big thrower-outer. Maybe too much.

Camden and Zullo: When did you find your way into comics? Or do you remember what your earliest inspiration to create comics was?

Chast: I discovered Charles Addams when I was young and immediately loved his work so much. I was about eight or nine, something like that. When I was little, my parents were friends with a group of Brooklyn schoolteachers like themselves. Most of these other people were childless, as my parents had been until their mid-forties, when they had me.

Someone in this group discovered that Ithaca, NY, was a nice place to get out of Brooklyn in the summer. Cornell University gave courses, there were lectures, there were concerts. You could rent married graduate student housing for very little money. There were parks, too. So, every summer, they used to go as a group up to Ithaca. When my parents hung out with their friends, they would park me in the browsing library at the student centre at Cornell. The browsing library had a section that was all cartoon books. I remember being obsessed with the Charles Addams books, with *Monster Rally*, *Black Maria*, *Addams and Evil*, *Drawn and Quartered*. Fell in love. Obsessed. And then later I discovered a little later *MAD* magazine, which made me like—

Camden and Zullo: We had taken bets on *MAD*!

Chast: *MAD* was the first place I saw pop culture being made fun of. Even as a kid, I had a feeling that there was something weird about the ads I saw on TV. To look at a magazine where the ads, the TV shows were made fun of – even though I didn’t know all the references, there was still enough in it that I felt, oh, kindred spirits.

Camden: Yes! I think it gives you power, you know? I had a similar experience with *MAD*. From watching *The Days of Wine and Roses* I remember being quite traumatised. So, I’m watching this quite beautiful, amazing black and white film, but it was way more than I should have been watching at age 8. And I was kind of haunted by it. And then my older brother’s *MAD* Magazine shows up. And they turn the movie into ‘The Days of Runnin’ Noses’ about kids that couldn’t get enough potato chips.

Chast: Oh, that’s funny. Alcoholism was shifted to the potato chips. I’ve never seen that.

Camden: They’re like ripping these potato chip bags apart, and the potato chips are flying everywhere. So, I mean, it was a moment of pure liberation. All right, enough about me, back to *MAD*!

Chast: I also remember Don Martin. I mean, he made me laugh and laugh like a nut. And I loved all their fake ads.

Camden and Zullo: So, the ads, that was the thing.

Chast: The ads. And then I loved Starchie and Bottleneck, instead of Archie and Jughead it was Starchie and Bottleneck. They were juvenile delinquents, and they had acne. My mother didn’t let me read comic books when I was little, so I would read them at friends’ houses and I would look at them and they were sort of interesting, but even as a kid, Archie felt like this is another planet because I was in Brooklyn, and this was Riverdale High School or something. It was suburban and I guess I had this vague idea, well, maybe it’ll make more sense to me when I’m a teenager because I just didn’t know anybody like this, but you know *MAD* magazine did a pretty good job at putting it in a different light.

Camden and Zullo: *Archie* portrays a different world from Brooklyn, a different planet. *MAD* was the great equaliser. Okay, so , we’re both so interested in your work, *I Must Be Dreaming* (Figure 2), but before we get to that, what is it about comics and dreams? From Jack Kirby to Jack Kamen and many others, now Roz Chast, there is a history of comics and dreams.

Chast: Winsor McCay, of course.

Camden and Zullo: Right!

Chast: Well, I have always been interested in dreaming; it’s such a strange thing. I have been interested since I was a kid. Why is it that when I go to sleep, these stories unfold and I’m not making them up? They’re coming from me, so why is it such a surprise the

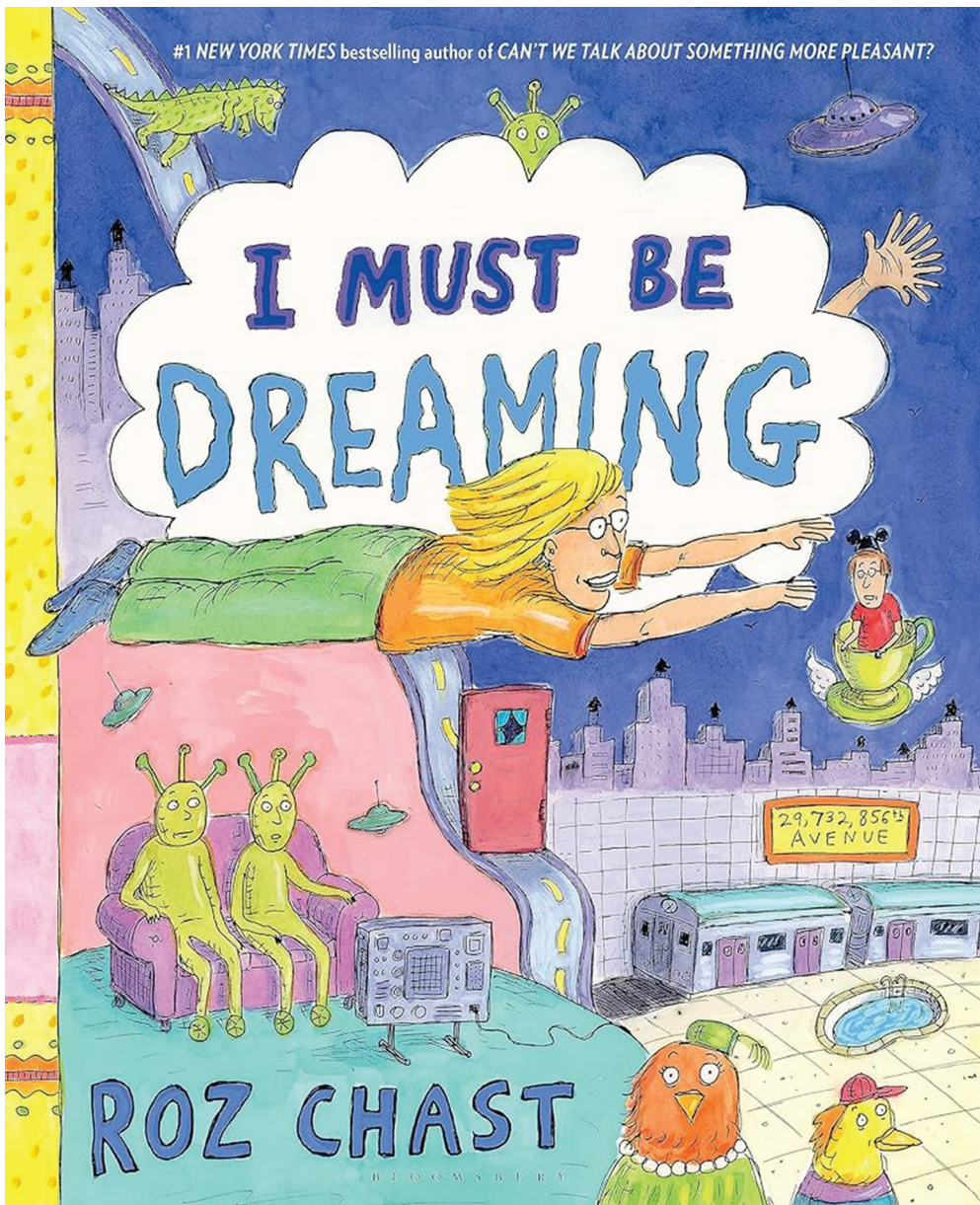
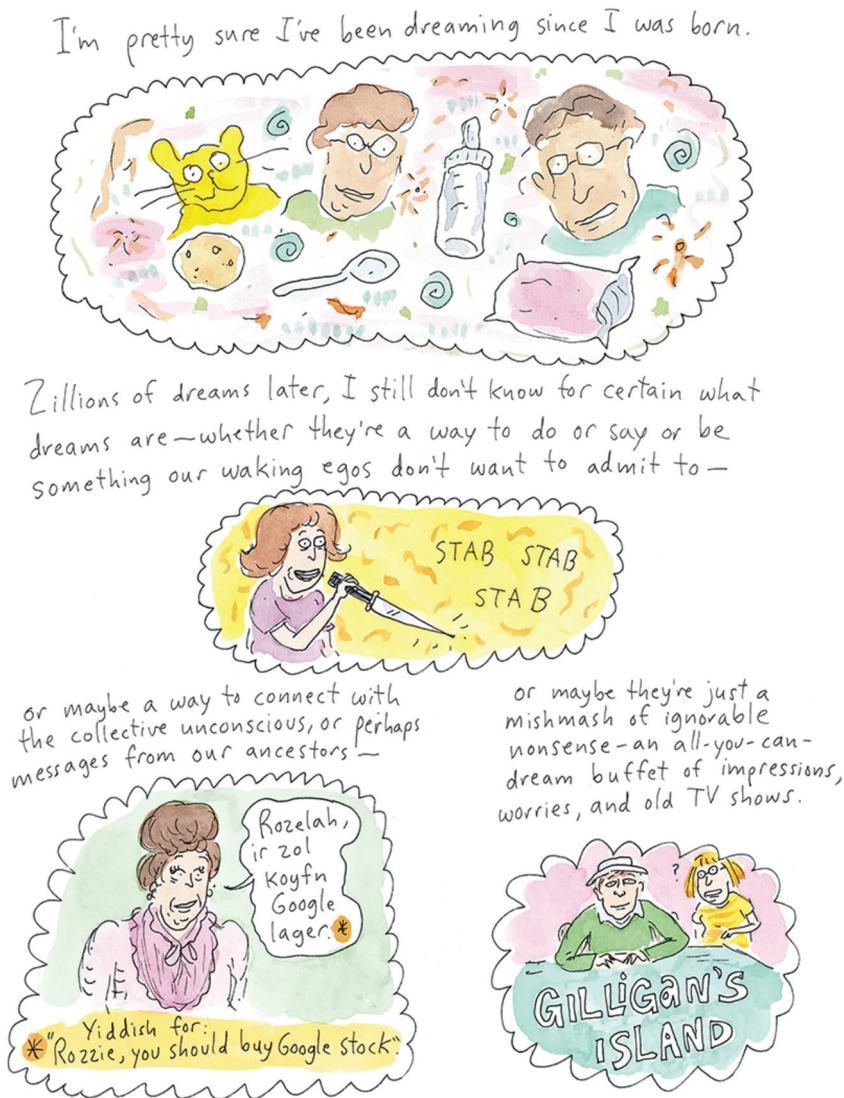


Figure 2. Roz Chast flying in her dreams. Cover of *I Must Be Dreaming* by Roz Chast. Reprinted with permission.

way they unfold? And yet I have no control over what I dreamed. Why do I have them? Why even have a nightmare? Why can't I control what I'm dreaming? And what does all that mean? Why dream at all? Who is dreaming and why those dreams? And so that has always been, since I was a child, since I noticed I was dreaming. First, I noticed that I woke up, and yeah, last night I dreamed, blah, blah, blah. Why? So, it's always been interesting to me (Figure 3).



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Figure 3. Chast reflects on why she loves dreaming. From *I Must Be Dreaming*, p. 7 by Roz Chast. Reprinted with permission.

And sometimes they're funny, right? Have you ever read anything by Harry Wilmer? He's a Jungian, and he wrote two wonderful books about Jung. They include little cartoon illustrations that he himself drew. He wrote *Understanding Jung* and *Practical Jung*, which are both great. They're good, interesting books that even somebody who never studied psychology can understand.

Camden and Zullo: So, they're very accessible?

Chast: Yeah, very accessible. He writes about humour and dreams and the possible connection between the two, as did Freud.

Camden and Zullo: I wonder if some of your interest is in how these stories that come up that you're creating still surprise you. Is that also linked to your own interest in perhaps where your creativity comes from?

Chast: I think that too. Both are a mystery.

Camden and Zullo: You brought up Winsor McCay and there are so many others, but do you have a sense of why comics and dreams? What do you think? Why do comics and dreams go together so well?

Chast: Maybe making comics is a way of trying to recreate what happens when you're dreaming: this unexpected sort of connections that you're not thinking about with your conscious mind (Figure 4). With comics, it's just one way among many of trying to illustrate and describe something that happened in your life. You're not only writing about things that happened or things that you're thinking about but you're also drawing it. It's a combination of words and pictures. It's the same thing with dreams. You're creating, but it's words and pictures together, and you're not 100% sure why you've chosen those words or those pictures . . .

Camden and Zullo: Perhaps dreams and comics are the same thing in that way – they bring together words and pictures. We are always thinking about that in relation to comics, that the form is a reuniting of the visual and the verbal.

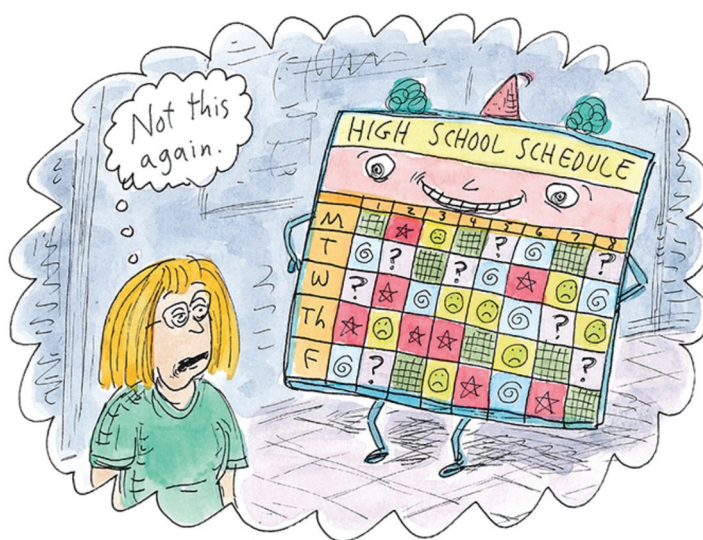
Chast: Movies too. I mean, it must have been so amazing to people who saw the first movies. It's like a parallel reality, kind of. Now we're just immersed in it, but back a long time ago, depictions of visual imagery were rarer. Most people, maybe they had a religious icon on their wall or something, but they didn't usually have paintings or mirrors or anything.

Camden and Zullo: Dreams are the one place where image and word are already connected for all of us. Of course, many of us have pictures in our head and we put them into words, but in dreams, they already there together, which is an interesting thing.

We both work clinically, and when working with patients, a lot of patients want to disavow a dream. They sort of feel like it came from Mars or something. They don't ask – like you were – where did these come from? People will be talking about Aunt so-and-so and they're angry at her as if she was there doing something. I say, "but you put her there. You were the director, you were the script writer, you were the costume artist, you were the editor, you created this."

Chast: They must recognise it.

RECURRING DREAMS



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Figure 4. Chast depicts a recurring dream of being in high school. From *I Must Be Dreaming*, p. 15 by Roz Chast. Reprinted with permission.

Camden and Zullo: Exactly. It's theirs and when they do, they can look at it in a new way. It's like that moment, which you described where you sort of had something that allowed you to see your mother's face and it gave you a way of managing what must have been really frightening, right?

Chast: My mother was scary. She was scary, you know, as was Frank Modell's father, you know, to be a little kid and not know what you did wrong and to have this adult sort of like coming at you, it's terrifying, you know?

Camden and Zullo: But if you can draw it, even in your mind, draw it—

Chast: I still do that. Sometimes if somebody is rude or weird, it's like, you know, fine, it's material.

Camden and Zullo: It's so clear from your work – and we think that it must be what makes people crave your work in a way – but you really have a way of getting to the aggression. We were talking to a friend just this weekend bragging that we were going to talk to you, and she said she had just shared one of your recent cartoons about garden gnomes with her family where the third gnome says, 'The world is falling apart, and you're gardening?!?' it's just very freeing. It makes people want to check in like, 'what is Roz doing now?' It's so relatable but freeing like the *MAD* strips (Figure 5).

Chast: Yeah, I mean, everybody feels like they want to get back at somebody who did them wrong. There are the people who say: 'just let it go and rise above it!' I'm like, no. I cannot, I will not. You feel free to rise above it. I need to feel like somehow, somewhere, it's like I've 'addressed the issue.'

Camden and Zullo: Very funny. So, getting back to dreams, Oscar Wilde said that the scariest words in the English language are, 'I had a dream last night.' What do you think of that?

Chast: See, I disagree. It makes a good quote, but I disagree. I also I like to hear about people's diseases. I like to hear about that. I want to hear what it's like, what were your first symptoms? How did you know? When did you find out?

To me, the most boring things are, I don't know, somebody going on about how they just had this great golf game, or they bought a new car, or, you know, they're redoing their kitchen. I mean, I'd much rather hear what did you dream about last night? Or, oh, your elbow hurts, and then you went to the doctor, and it turned out to be—? I want to know. That's more interesting.

Camden and Zullo: Well, that is an artist, right? But it is an artist because it is the artist who wants to know what's going on in the body or what's going on in the family. They want to know and they're going to listen.

Chast: It's much more interesting than like, oh, now you're really into running. Really ? that's cool.

Camden and Zullo: That's great. So, the most the most frightening sentence in the English language perhaps for us is: 'do you want a tour of the house?'

Chast: Much worse sentence.



Figure 5. The animal kingdom offers their resolutions. 'New Year's Resolutions in the Animal Kingdom' from *The Party, After You Left* by Roz Chast. Reprinted with permission.

Camden and Zullo: We also wanted to think about the thought bubble in comics with you. What interests you about thought bubbles? In comic books, published mostly by Marvel and DC, there has been a move away from it. And while we obviously understand

you are doing something very different, we do want to hear your thoughts on the thought bubble and how you use it.

Chast: The world that I write and draw about is very different from the DC superhero world. I don't think most of the people reading those comics are interested in what's going through Batman's head, which might be like, 'oh, I didn't do my laundry.'

Camden and Zullo: The thought bubble takes us into the character's head, precisely.

Chast: Also, that superhero stuff is for an international audience. They're a very impersonal art form. The fewer words you use, the more appeal it's going to have. If you have a lot of action and buildings blowing up and stuff like that, you don't need words. I'm more interested in like a silent conversation going on between two people and maybe there are thought bubbles above their heads. I'm not trying to appeal to an international audience. If it does, great, but that's not, you know, my job.

Camden and Zullo: And in the dream book, your dream book, just in terms of technique, there are thought bubbles: there's a big one on the cover. But there's also some where you have many, many bubbles opening – you'll have, for example, a more angular or misshapen circle, it shows some anxiety ([Figure 6](#)).

Chast: Yes, and that's an anxious thought.

Camden and Zullo: Right, you're using the bubble to talk about feeling.

Chast: I am sure Lynda Barry was talking about this also with comics, but you can make up your own. I mean, everybody knows what thought bubbles are. There are certain basics, but you can sort of invent your own little iconography too. It goes back to a different kind of drawing, too.

Camden and Zullo: It's somewhere between a picture and a script.

Chast: You can express a lot through typography and your line.

Camden and Zullo: Even in graphic narratives – not just in superhero stuff, but even in graphic narratives, there is currently a kind of an imperative to have – the fancy term is diegetic horizon – the narrator convey the thought of the character through a line above the panel.

Chast: Oh, yeah.

Camden and Zullo: And it really has taken the place of the thought bubble, even in narratives. And we really love the thought bubble because we're interested in the immediate experience of thought. Like you said, like two conversations going on in thought.



Figure 6. Chast depicts a dream about a plague. From *I Must Be Dreaming*, p. 88 by Roz Chast. Reprinted with permission.

Chast: I feel like when you're making comics or I should say when I'm making drawings, I'm very much in my own head.

Camden: And that comes through. And I think one of the things we're so interested in is how psychological the works are, but they are not presented in therapeutic or clinical language.

Chast: I will leave the therapeutic speech to the professionals.

I don't know if you could hear, I have a parrot. And if you hear these odd sounds in the background, that's her. She's an African gray. And when I'm on the phone or when I'm doing a Zoom, she's like a toddler and she starts talking.

Camden and Zullo: Could we see her? is she portable?

Chast: I will bring her in, but I bet she gets quiet.

Camden and Zullo: Thank you, this is fun.

Chast: [Speaking to the parrot]: Hi, baby. All right.

Did you hear the hello?

Camden and Zullo: Yes, we heard something distant. I heard a distant—

Chast: Let's see—[the camera shows Roz] —that's me—

Camden and Zullo: There she is. We see her.

Chast: Okay, that's the African Grey. And this one, this one doesn't talk. She's just a nut. This is Jacky.

Camden and Zullo: Hi Jacky.

Chast: Can you see her?

Camden and Zullo: Yes, we can. It's really sweet. Oh, I remember the parrots from some of your work.

Chast: Yeah, I like birds a lot. We have a bird feeder outside also.

Camden and Zullo: Very cute, they're very sweet. How long have you had parrots?

Chast: I had parakeets when I was growing up. My husband did too. We've had birds for a long time, like maybe at least 30 years. But the African Gray is I think 21. And the caique is, let's see, about 13. We'll probably pre-decease the gray. They have a long life. They're like turtles. They're great. And they're funny and they talk. My Gray made up a joke. It's a bird joke, but it's a joke. So: when you get a bigger bird, you must teach them something called the 'step command.' You must train them to step on your fingers when you say 'step' or 'wanna step?'. Otherwise, you have a bird that's out of control, which makes the bird anxious and makes you anxious. So, I got her to learn the step command. When my son was around 11, we were playing checkers, I was teaching him checkers. And I thought, it would be funny to teach her to say 'wanna play checkers?' She never got that. But one day, she said, 'wanna step on a checker?' It cracked me up and I laughed,

and I said, 'that's funny.' And then she put the whole thing together: she looked at me and said, 'Wanna step on a checker? Ha ha ha ha, that's funny!'

Camden and Zullo: That *is* funny!

Chast: And it's so weird. It's like a whole set piece and she put it all together. I mean, it doesn't obviously make any sense 'wanna step on a checker?' but it's a pretty good question. I mean, it's a dream question. Like, it sort of makes sense, but it doesn't.

Camden and Zullo: I'm convinced that we underestimate all animal capacity for language and everything else. And I would say, yes, this bird knows that you're a humorist, this bird knows that you crack up over things and that she's going to make you crack up, you know, and she also that you're trying to train her. Then she says, okay, I got it. Let me show you.

Chast: Yeah, yeah. They're good birds.

Camden and Zullo: So, we know you are a big fan of Derf Backderf, who is for us a fellow Clevelander. Do you want to talk about Derf?

Chast: I think he's a great storyteller. He's an amazing draughtsman. I love the way he draws. *My Friend Dahmer* really got to me. I just thought that was amazing. I just think he's great. And his book *Trashed*. There's one thing that it still makes me laugh and laugh where I guess there was some – and I may be getting this wrong – but there was some kid that had taunted him when he was being a garbage man and he sees the kid again, and he tosses this like giant bag of garbage at the kid and then realises it's not the same kid. And he said, oh my God, it's like this kid's not the same kid. And of course, the truck is like driving away at, you know, 40 miles an hour. He doesn't have a chance to explain. And for the rest of his life, this kid is going to be thinking, what? And that's really, that's gonna make me laugh and laugh and laugh. Yeah, you gotta think about the what the heck? It was like a bag of garbage. A giant bag of garbage. Like the garbage man threw at you at like random. What did I do? Was it something I was wearing?

Camden and Zullo: So funny!. And then how does Derf carry that around for the rest of his life?

Chast: Yeah, yeah, I know, I know. I traumatised a child. Well, maybe the kid will see it someday. Oh my God, that was me.

Camden and Zullo: Each cartoonist is going to have their own way of drawing. And one could imitate it, but it is so much a signature style. Maybe it's unanswerable but is there something about Derf style's that draws you? Because it's not like yours, obviously.

Chast: No, they're very different. I like the way he draws people. I think they're funny. There's something of Don Martin in it. Maybe in the way the arms and the hands bend sometimes. I don't know why I'm attracted to one style and repulsed by another. I can

only say I don't like overly fussy styles. I don't even know how to explain it. I know that there's a certain very admired comic – I'm not gonna name it – but I can almost not stand to look at it because everything about it hits me the wrong way.

I'm fascinated by how completely plastic this medium is. Some people are incredible draughtsmen, and then there are some like me. I don't have any illusion that anybody's gonna say, wow, now that's draughtsmanship. For me, it's more: does everything work together? All cartoonists I know make cartoons because they really need to do it. They feel that this is the best way that they have of expressing things that they think or feel or think are funny and want to draw about for whatever reason.

One thing about drawing cartoons is that there's no grown-up money in it. There's barely any other kind of money, but there's certainly no grown-up money, so you are kind of free in a way to figure out what kind of cartoons you want to draw. Years ago, I was working on an animation project for a network, and it was a very different experience from working on your own on spec. I worked with a partner and a team of animators. Every week or two weeks, we had to meet with the suits from the network who were funding us. They would see what we had done and then give us notes. This is because there was money involved in it. Animation is expensive. When you're working for a network, you have a lot of people, they want to make sure that we make this work for an audience and for a network. When I'm drawing or embroidering or whatever, I'm not thinking about any of that stuff. It's a whole different thing. You're doing it pretty much for yourself and you hope that you make enough money that you don't wind up living in a homeless shelter. So yeah, drawing on your own, you get to try to figure out the best way you can to tell your story.

If I'm drawing cartoons, I want to be drawing something that I think is funny and not trying to pre-guess what somebody else thinks is funny. And I've been very fortunate that the *New Yorker* allows me to do that.

Camden and Zullo: One comment on *Can't We Talk About Something More Pleasant?* (Figure 7). We love your use of the photograph in there, and how you quite literally draw us in by cartooning the camera in your hands (Figures 8 and 9). It really has an impact like in *Maus*, Spiegelman puts in the photograph of his father finally, after we've had this whole unbelievable labyrinthine journey into the world of the cartoon figures.

Chast: Photos do have an impact, although now it's gonna be interesting with AI. And I don't know, I think that's going to be kind of interesting to see what happens.

Camden and Zullo: What do you think about generative AI? Do you have any thoughts about how it is going to affect comics? You don't have to share, but since you mentioned it—

Chast: I've fooled around with it just for fun, not for work. I asked AI via the free version of ChatGPT to make me a horse with six legs. And it came back with a horse with 12 legs that was so hilarious that it made me laugh and laugh. But there are things that it can't do yet. One of them is to create an image of a wine glass where the wine is filled to the brim. As you know, it's only culling from the images that are already out there. I can show you

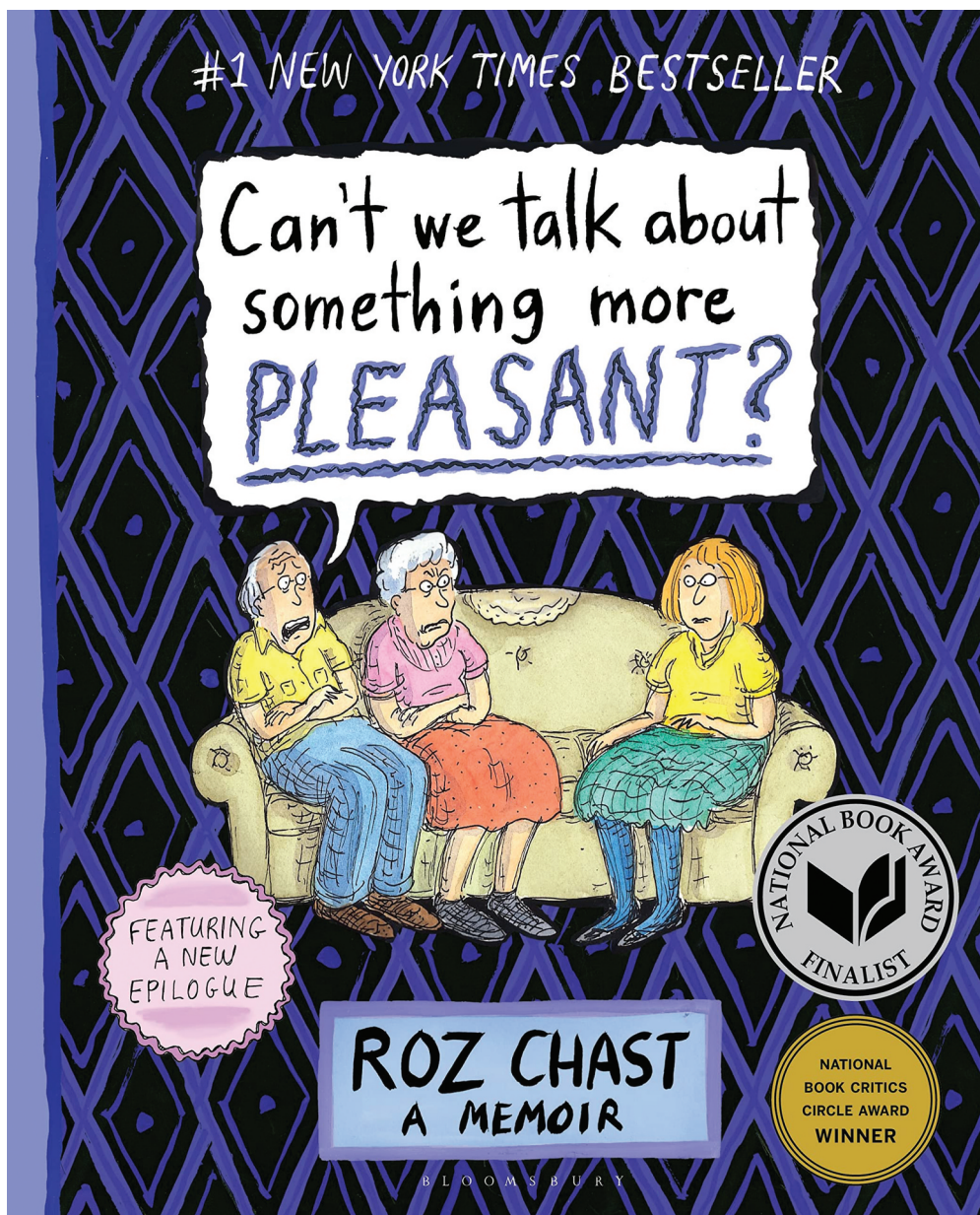


Figure 7. Chast on a couch with her parents. Cover of *Can't We Talk About Something More Pleasant?* by Roz Chast. Reprinted with permission.

on my phone. I've been trying to get it to create this, and it's come up with some really messed up photos.

Camden and Zullo: [looking at the AI generated photos] I hope you cartoon these. I really do. That's so funny.

I began the massive, deeply weird, and heartbreaking job of going through my parents' possessions: almost fifty years' worth, crammed into four rooms. If I wanted mementos, it was now or never.

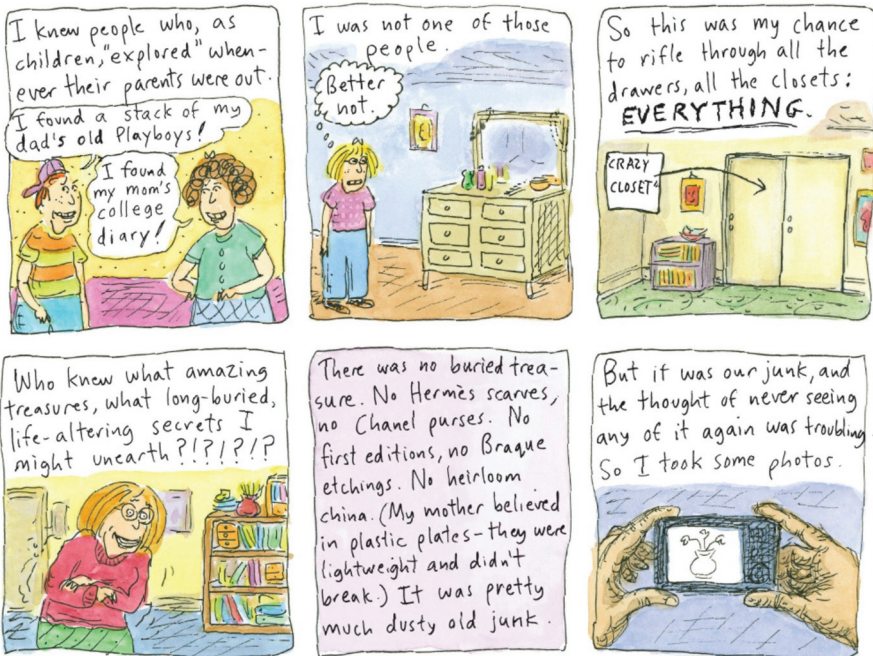


Figure 8. Chast reflects on cleaning out her parents' home. From *Can't We Talk About Something More Pleasant?*, p. 108 by Roz Chast. Reprinted with permission.

Chast: Oh, wait a minute. Let me see if I can find the horse . . . I got into a fight with an AI bot. I asked it for a picture of a wine glass filled to the brim. It gave me a picture of a half-full glass of wine because it can only cull from the images that are already out there. So, I said, 'no, no, no, the brim is the top of the glass. I want the wine to go up to the top of the glass.' And it would go, 'OK! Here you go,' and give me another picture of a half full glass of wine. This went on and on. I got fed up and was like: fine. Put three horses in the glass

My mother's glasses - all from
"before my time."



Stapler from my childhood
Guess it still worked.



Museum of old Schick shavers.



Figure 9. Photographs of some of Chast's parents' things. From *Can't We Talk About Something More Pleasant?*, p. 109 by Roz Chast. Reprinted with permission.

of wine. It put three small horses in the wine. And I said, 'Make the horses giant.' I wasted like a half an hour on this just making it do these absurd things that it didn't really want to do. In fact, at the end of the conversation, the bot said somethingso funny and weird – something like, 'it was fun to create these surrealistic images, maybe next time you'll just have flowers in a meadow.' Maybe I was making it nervous, too. I feel like I'm just skimming the surface of this topic.

Camden and Zullo: Right. We probably all are.

Chast: It will get better. It's going to have an impact, I'm sure.

Camden and Zullo: And it is already. But it's so interesting what you're saying, though, about how it can only pull from the images that are out there already, which is so contrary to where we began this conversation talking about dreaming. So, it's like, in other words, generative AI can't dream. Right? And that's the interesting thing.

Chast: Right, right. It cannot. I mean, that's the other thing with dreams, that sometimes the imagery is day residue and that's one thing. But also, sometimes in a dream, there are these very complex sort of landscapes and buildings. I don't know how those things are built. I couldn't draw these things. And sometimes there are things that I haven't seen, that are totally unfamiliar. Jung wrote about being in his father's library and his father, I think was a minister, he would give sermons and there were religious books in his father's library. Maybe there was imagery from that. Jung had this dream about going to a basement and there was a throne and there were things he's never seen before.

He and Freud broke off because of – what did Freud call it? 'The swamp of mysticism.' If I had to choose one person, I'd want to read more of what they wrote, it would be Jung.

Camden and Zullo: And is it because of the mystical streak or because he's more creative?

Chast: Both!

Camden: I think your parrot making a joke is mystical.

Chast: It is.

Camden and Zullo: Alright, some fun questions. First, you mentioned a book you're working on. Can you tell us about that?

Chast: Yeah, it's a collaborative book. I'm working on it with another *New Yorker* cartoonist, Jason Allen Katzenstein, and he has become a friend, and we are creating it on our iPads, so we can easily email the images back and forth. It started out with a conversation we were having about our pathetic kitchens. And so, the book is called *Two Sad Kitchens*. I've collaborated on books before but never like this one. The iPad makes the collaboration very seamless. He can draw a panel and then email it to me and then I can draw myself in and do the next panel and then write where I want him to draw himself in.

Camden and Zullo: We also like to ask what people are reading. We talked about Derf, but what are you reading now? Or who do you want to get back to? Maybe Jung?