

Hey there, beautiful! 🌈 Before you dive in, a quick heads-up: this transcript is a super close-to-verbatim buddy from our podcast, but it's got its quirks! We didn't call the grammar cops on it, so you might bump into a typo or two. But hey, that just adds character, right? 😊 Embrace the wild side of language and enjoy the read! Happy exploring! 🚀



Heather Hach and "The Trouble With Drowning"

Carmen Hecox: I'm Carmen Hecox, your host and personal development coach. And speaking of living life to the fullest, today's guest is a master class in that very thing. A woman of many talents, Heather Hach pinned the screenplays for the beloved movie like ['Freaky Friday'](#) and ['What to Expect When You're Expecting'](#) and has dazzled the theater world with her Tony-nominated and Oliver-winning creations, ['Legally Blonde the Musical'](#). Now, between her days as a magazine editor and a laugh-out-loud member of an improv comedy troupe, her unexpected but unforgettable role as a judge on MTV's ['The Search for the Next Elle Woods,'](#) Heather's journey is nothing short of awe-inspiring.

She has faced her set of challenges like her time at ['Caroline in the City'](#) and ['Dilbert'](#) - but the universe had big plans in store when she clenched the [Walt Disney Screenwriting Fellowship back in 1999](#). Fast forward to today, and she's not just a screenwriter, but she's also an author of a youth-adult novel, *Freaky Monday*, and diving into the world of adult fiction novel, she brings us *'The Trouble With Drowning'*.

Joining us from her vibrant home in Manhattan Beach, filled with her husband, two dogs, a golden doodle, and a quirky pug, please give a warm welcome to the incredible, the vivacious Heather Hach.

Heather Hach, welcome to Create the Best Me.

Heather Hach: Oh, thank you for having me. It's so good to be here.

Carmen Hecox: Um, can you tell the viewers who you are?

Heather Hach: I am, first and foremost, uh, professionally a writer. I have been a screenwriter for about 20 years. I moved out to Los Angeles after a awful divorce and trying to reinvent myself and become a screenwriter, and it worked! I won the Walt Disney Screenwriting Fellowship in 1999, and I've been a writer ever since.

I wrote '*Freaky Friday*,' '*What to Expect When You're Expecting*,' and because of that work, I got to become the book writer for '*Legally Blonde the Musical*.' So, I worked as librettist for '*Legally Blonde the Musical*.' I've also written a YA novel with Mary Rogers called '*Freaky Monday*,' but I'm here to promote my debut adult novel it's called '*The Trouble with Drowning*.'

Introduction and Heather's excitement about her new book

Carmen Hecox: And let me first say congratulations on your upcoming book, '*The Trouble With Drowning*,' without giving away too much. Can you give us a brief overview of the plot?

Heather Hach: Yes, it is a psychological thriller, so I don't want to, uh, give out all the secrets. But it's basically about a woman. She's had kind of a troubled life. She's been in the foster system, and she's on scholarship at the University of Arizona for writing. And she starts dating her first love, who is also the son of one of her heroes, a professor.

So, it's sort of the life that she's always wanted. And when that relationship falls apart, she also falls apart. And when he starts dating someone new, it's the nightmare. You do not want your ex to start dating. And so, she wants to not only push her from her perch but replace her completely.

Carmen Hecox: Oh, my goodness, that sounds so thrilling. I can't wait to read the book myself.

Heather Hach: Thank you. It's a, it's fun. It's a slow burn, but it was super fun to write.

The Art of Storytelling

How did your journey with screenwriting influence the pace and structure in *'The Trouble With Drowning'*?

Heather Hach: You know, I always say every medium is different. You have to kind of use different tools, but ultimately, your job as a writer is the same thing. You are telling a story. You are taking the reader or the viewer on a journey via a character who's going to go through some changes. And you just have to lean into the gifts of every medium.

And so visually, as a screenwriter, you are trying to write to create images and feelings in the reader's head. And that's essentially what you're doing as a writer as well. You are trying to allow the reader to see, basically, the movie that you're creating on the page. So, it's just a lot of subtleties of, um, for example, I think in a screenplay you tell more. And in a book, you show more through subtleties of character. So, I had to kind of, I'm still having to undo a lot of that training and a lot of that writing style. But ultimately, you want to tell a story that engages people and brings them in and have it relatable and have it move and keep the pacing alive.

Carmen Hecox: What aspects of the novel writing did you find most liberating as compared to screenwriting?

Heather Hach: Uh, it was just so wonderful to really go into the heads of the characters and to let them breathe and to luxuriate in the details of a novel. Um, you know, brevity is everything in a screenplay and moving a scene along and making it as tight as possible, but you get to breathe in a novel. And it's those little details, as a writer, and that's what I'm interested in in life are those funny details that really make a person interesting or make a situation interesting that I'm trying to comment on.

So, it was just very liberating to have the luxury to indulge a bit more in the language.

Carmen Hecox: Were there any particular scenes or characters in *'The Trouble With Drowning'* that were inspired by your experience in Hollywood or Broadway?

Heather Hach: That's a good question. Um, I wouldn't say necessarily inspired by anyone I've ever met. Um, I definitely saw people like actors sometimes would

float in and out of my mind as I Would have fantasy file of Taylor Swift could play Eden. Um, but no one in particular. It's all a creation of me and my imagination.

Carmen Hecox: That's a great one. How do you hope *'The Trouble With Drowning'* will resonate with both fans from your screenplay to your new readers?

Heather Hach: Yeah, I think it's a different, um, totally. It's kind of different for me. I mean, a psychological thriller is not something that I'm known for, but I love them. I'm a huge, you know, Hitchcock fan, and I absolutely adore reading psychological thrillers because they're just such a wonderful escape.

They're so much fun. And I really hope that people will see there's commonalities in my characters, in some of my humor, I think will come through. And peculiarities that I always kind of observe. Um, but I think it will be a big departure from what I'm normally known for. But I still have the hope that it has my signature fun.

I think my pieces all have a sense of fun and of celebration. And I want it to be really entertaining. I want it to be worth your time.

Carmen Hecox: Yeah, well, you're known for funny. I mean, most of your work has been funny, entertaining, make people laugh. And this book's more of a thrill seeker.

Heather Hach: Yeah, there's laughs within it for sure. Um, but yeah, it's darker. And comedy is what I love the most. I did improv comedy for years in Denver with Comedy Sports, um, an improv comedy troupe. And ever since I was a kid, like, making people laugh is such a delight. It's, it's such a win-win. I just always, as a kid was like, okay, I feel good making you happy, and you feel good laughing.

This is a, this is a wonderful exchange. And, um, I just knew it was a way to kind of create a niche for myself as a child. So, it's always something that I've been obsessed with, Saturday Night Live since I was a young child and comedies. And I think it will always be in my work, no matter how dark it may get.

Carmen Hecox: So, tell me this, personally, on the personal side, are you a funny person?

Heather Hach: Um, you know it, funny is subjective. Like, I can watch a scene in a movie that I think is the funniest thing in the world, and someone else may not agree with me, and my daughter shows me things from TikTok or YouTube that I'm like, I don't understand why that's funny anymore. Um... You know, my friends who have a similar sense of humor that I do will tell you I'm hilarious, but probably not everyone thinks I'm funny, but you know, it's just, it's a value in my life.

I mean, I don't; if you can't laugh, I don't know what the point of being on this planet is. Like laughter gives context and heart connection, and I love crafting comedy. I love thinking about what makes things funny. I love; it's endlessly, endlessly wonderful. Um, and I'll never stop. If I ever stop laughing, I've, I'm not here anymore.

Carmen Hecox: You've achieved great success in Hollywood and Broadway; what motivated you to venture into the world of novel writing?

Heather Hach: You know, I think COVID was like a huge midlife crisis for the world, and everything felt like it was falling apart, and it was very terrifying to live through that unknowing and destabilization. So, I really went back to reading compulsively, which is what I did as a kid. I was always a huge, huge reader, and I got such joy from Little House on the Prairie and Nancy Drew. And then, as a teenager, Stephen King and Judy Blume. And I just read all the time, and it was my escape and movies and TV as well. But I've always been a huge reader. So, when COVID happened, I was just looking for escape and comfort. So, I just started reading compulsively, and it was, I've always been a huge, huge reader. I write down every single book I've ever read since like 1991.

Um, but it became my therapy. It became a context of my day. Like my son and I at two o'clock would have what we called a read date on my bed, and we would both read at two. And it reignited my love of books in such a kind of fanatical, obsessive way.

And, as I was going through COVID and really struggling to make structure and get through this strange time of having everybody in the house and the world falling apart. I was like, I'm going to write that idea I had 30 years ago, and I just started writing. I read a few books on writing um, novels because it's a different form.

But I just intuitively, you know, I know how to write, and I was had such fun doing it, and it became everything to me and my escape valve for dealing with COVID.

Carmen Hecox: How do you think your background in screenwriting and theater shape your narrative voice in *The Trouble With Drowning*?

Heather Hach: I think I see what I wrote very visually. I'm definitely a fast-paced writer. I really want people turning the page in the same way that I want them turning the screenplay. Um, so I think that this would also make a really great limited series or movie. Um, so I think that it's really lent. My writing is very visual and very evocative, and I think that, um, that sense of play and of scene is apparent on the page.

Carmen Hecox: And I was going to ask you that question. If you saw this book potentially being on stage, as a screen, as a play, or possible movie.

Heather Hach: Yeah, I think it would be a great movie or a limited series. Um, unfortunately, with the writers. I'm in the Guild, the Writer's Guild, my wonderful Guild, and we're on strike, and I don't see any end in sight, and I can't go out with anything because I would obviously love to be attached, um, as one of the co-producers, and, um, I'd love to help write it. And we can't go out with it right now, so it's kind of a bummer. But I still think it would have a great life, like as a Netflix series. It's kind of an update of '*Single White Female*,' you know, '*Fatal Attraction*,' '*Gone Girl*.' it has a lot of elements that are kind of in the zeitgeist.

Carmen Hecox: So, perhaps maybe after, in the future, there's that potential?

Heather Hach: Knock on wood, be lovely.

Carmen Hecox: Can fans of your screenplay expect an Easter egg or nod to your previous work within this book?

Heather Hach: Sort of. I did name, I love musicals. There's a lot of music. Actually, if you go to my website at [HeatherHach](https://HeatherHach.com), there's a Spotify link for all the music that I've selected, um, that's in the book itself. Um, I sing all the time to myself. I just I adore music, and I don't know what I'd do without music or laughter.

So, I named a pug; one of the characters has a pug, and I named it Don Lockwood, which is the name of Gene Kelly's character in *Singing in the Rain*, which is one of my all-time favorite movies. And I always wanted to have a pug named Don Lockwood. Um, it's not the most popular choice in my house, so I got to have my dream through a character in my, in the book.

So, there's a little bit of a nod to musicals and that people will definitely identify with.

Carmen Hecox: Well, you do have a pug, personally, don't you?

Heather Hach: I do. I am a pug person. My grandparents had them. And apparently, the third word I ever said was hectic, the name of the pug. I love them. They're hilarious. They're like having your own Muppet. I mean, they just have the strangest face, and they, they do say that, that pugs are the court gestures of the toy breed.

They just have a great sense of timing and comedy. And I'll always have a pug.

Carmen Hecox: Oh, they're cute. I think they're cute.

Heather Hach: God's little weirdos.

The Complexity of Being a Woman

Carmen Hecox: Both *Legally Blonde*, the Musical, and *Freaky Friday* feature strong, multifaceted female characters. How has your experience writing these women influenced the protagonist in your novel?

Heather Hach: I'm just interested in women's stories. And I'm really interested in it, you know, kind of commenting on what we're going through right now, um, it's really complicated to be a woman. I think that's why *Barbie* resonated so on a lot of different levels. But one of the reasons it resonated so incredibly with everybody is, or most people is because it really gave voice to how complicated it is to be a woman in this world today.

And there's just a lot of contradictory information about what we're valued for and what people want out of us. And Always kind of walking that tightrope of

satisfying everybody. I mean, I think that just always trying to take care of everybody and always trying to make everybody comfortable is just such a female, um, perspective.

And I'm really interested in women's stories that are empowering and not; maybe it may be in a more, um, unconventional route, like Elle Woods on paper would not be seen as the most traditional feminist heroine, someone following her ex-boyfriend to college. That's not the best choice, but her mistake ended up leading her to where she needed to go and to find her own strength.

So, I'm also for looking at the bestness that it is to be a woman, and Kat is not a Uh, linear character. She is a mess. She is had a troubled past. She definitely battles with mental illness, and she's struggling. Um, but I have great sympathy for her, and I really wanted to give, uh, a humanity to a messy character, to a complicated character.

And I'm interested in exploring what it means to be a woman today.

Carmen Hecox: Yeah, well, but I think you also did that with Freaky Friday when the mom and daughter just switched places, and you gave the daughter a perception of what it's like to be a mom, how difficult it is, the um expectations that, society, that our family has on us.

Heather Hach: Yeah, I, yeah, and, and how different the all those expectations are and how much we think we understand what the other is going through when we have no idea. I mean, that was, it was so fun to come up with the test character for Jamie Lee Curtis's character in Freaky Friday was she was literally a psychologist who was helping people and thought she knew everything, um, about what it was like, you know, how to help someone and, and what it was like to be a teenager.

And she had no idea. And I actually wrote a, uh, a storyline that didn't make it to the final, um, film that I wrote that the character of Stacey Hinkhouse, which was the popular girl, which Dawn Hinkhouse was the most popular person in our middle school. Um, so I named her after Hinkhouse. Um, but I had it in the one of the original scripts that Tess's character was actually helping Stacey Hinkhouse with problems.

And so, you know, Anna got to see that the woman that she thought had it all perfectly in, uh, you know, in school, didn't. And so, I don't know what happened

in the iteration of it didn't make it, but I thought that was a really interesting idea. Yeah, people are not what you think, and everyone's going through something, everybody.

Carmen Hecox: What was it like to work with Jamie Lee Curtis?

Heather Hach: Well, it's, she's wonderful. Everything you could ever hope she would be; she is. And it was supposed to be Annette Bening, and Annette dropped out at the last second, so literally, they called, I think, Jamie Lee on a Friday afternoon, and she was on set on Monday. Uh, and what else is really weird is that my mother looks so much like Jamie Lee Curtis and that to the point my mom has like a canned response.

To anyone who tells her she looks like Jamie Lee Curtis, she always says, Oh, it's the body. You know? So, it's just weird that, like, the woman that, the mother character I wrote, ended up being played by the actress everyone said my mom looks like.

Carmen Hecox: Is your mom anything like the character on Freaky Friday?

Heather Hach: Um, not really. No, my mom isn't, she was a very happy to stay home and was a stay-at-home mom, and she loved that and very happily married and loved that role. Um, I always wanted to work, and she was totally supportive of that. I always knew as a little girl, I'm like, I'm going to work. I always knew I wanted a family, but I wanted to have a job.

Writing a Novel

Carmen Hecox: How does the creative process in developing a story for the stage differ when you're envisioning it for the pages of a book, like a novel?

Heather Hach: Well, there's just a technical aspect of, I, like, for example, when I first started writing *Legally Blonde*, I sort of forgot that, oh right, you're not a screenwriter now. You can't just cut the action and move it to another scene. You have to have this thing called the set that you have to be very conscious of and, um, contain the movement.

So, you're, ultimately, you're always seeing characters in your mind, whether they're playing out in real life, and you're trying to capture what a camera would see and or what a reader would see in that scene that the camera would capture. But then you would also try to write the action that happens on a stage.

But you're ultimately moving a scene forward, moving characters forward, and how are you telling this story and going on this journey with these characters? And how is the story honoring the change that the character will go through and the challenge that they will face?

Carmen Hecox: Yeah, because I think it's a little more complex because I always tell my daughter this whenever she's trying to write something; I said, you know, she's like, the teacher sent this back. It's not right. And I'm like, pretend like the person that you are writing for cannot see. So, you have to paint this entire picture for them.

Heather Hach: Right, right. You have to create a world.

Carmen Hecox: And so how is that different from screenwriting? Because I think screenwriting, it's like there's already images there.

Heather Hach: Well, you have to be the camera. You have to set the, you know, exterior, interior. Where is this scene? And every every writer is different. Like, a lot of, there are some writers who really believe in total brevity, that they don't want to paint very much, and then there are a lot of writers' screenwriters, who are a little more detail-oriented, and a little bit more, precise, and, uh, give more, more depth to the setups, for example, and the scene. But you lay out everything as a screenwriter, and as a novelist, you lay out everything. As a Broadway book writer, you're working so collaboratively with the lyricist and the director and the composer that it is a, you know, you're always in working with other people so closely, and a novel is just all in your head.

That's what one thing that I loved about writing this novel, too. It was all of my world. I didn't have to talk to any producers or have any notes, or have anyone weigh in. I just got to do exactly what I wanted to do and create the world I wanted to create. So that freedom was just intoxicating and so much fun.

Carmen Hecox: Yeah, I would think that it was a little more easier because you're not seeking approval from anyone. The approval is you.

Heather Hach: Yeah, it's at once easier and harder because, of course, collaborating with people is always pleasing other people is always difficult, but it's also great to bounce off ideas. And when you're stuck, you know, you can help each other. Get unstuck. And I always say when you're stuck in writing, it generally is that you don't know what the characters want.

And one thing to tell your daughter, for writing too, that's the biggest question I always ask myself. Whether whatever form I'm with, what does the character want? What's the intention? What's the motivation? And that that's underneath every single scene.

Carmen Hecox: Great, have you always loved writing?

Heather's early days: Crafting stories in second grade

Heather Hach: Yeah. Yes. I actually, I should. Grab it if I could find it. I, in like second grade, they gave a writing, um, lesson, and it was great because you got to write it, and then the secretaries typed it up, and we got to illustrate it, and they bound it. So, it looked like a real book. And most of the kids, you know, we were like seven years old, did three or four pages, and mine was like 32 pages with chapters.

Carmen Hecox: In second grade?

Heather Hach: Umm, "Leroy the Lion." And it's actually pretty good. I mean. You know, I, I was, it's not great, but the way that I, it was obvious that I was a huge reader, because, you know, he said with feet, you know, it was, there was like, you could tell that I, I was emulating what I was seeing. Um, and I've always been a storyteller.

I mean, actually, I was a huge liar as a little girl. Um, And not in a great way. Like it wasn't like, oh, I have a pony. It was, that's not my real father.

My best friend's mom thought that my dad was not my father for a year when I was like five.

Carmen Hecox: Oh, my goodness.

The art of storytelling: From tall tales to genuine narratives

Heather Hach: I've just always been a tall tale. And then I quickly learned that you can't tell lies, and it just gets you into a lot of trouble. I wasn't being. I was just bored with real life. I thought it was more interesting if, you know, I had a brother in jail.

Carmen Hecox: Oh, my goodness, so was it difficult?

Heather Hach: So now I get to change it in a very more productive way - my desire to live in another reality.

Carmen Hecox: I guess it was kind of difficult to decipher what was really your life and what was stuff that you were; it was your storytelling.

Heather's process: Observing life and jotting down inspirations.

Heather Hach: Yeah, I, I just, this is the way my brain works. I just always, and it's a gift. I always tell people, you know, a lot of people come up and, oh, I want to be a writer. I want, I love to read. I love to write. And I always say, yeah, be a writer because one of the best gifts about being a writer is that every situation is potentially interesting.

And you can go to a car wash and be stuck waiting for your car. You can go to the grocery store. And if you're watching the details and you're listening to people, and you eavesdrop. And you're curious about what, how people are acting and motivated and the inherent funny that exists in just real life and just moments that you can see in at Target.

Like it's such a gift to be able to be that engaged and interested, I get information every day on dog walks, you know? Every detail is potential fodder for story.

Carmen Hecox: So, do you have like a bank, so, let's say you take your dog out for a walk and you see something and you say, oh, there's a story there. Do you, do you jot.

Heather Hach: Or a weird neighbor. Yeah, yeah, or I have a little notebook by my bed at night. Like last night, I couldn't sleep, and I was just thinking of this new idea I'm working on, um. Right, you know, getting up and writing down, writing everything down. And I love using that time of sleep too because a conscious, unconscious mind, I think, is very creative, and I love dreams, and I get a lot of information from dreams and um I, I work things out in that twilight of consciousness um and in bed often.

Carmen Hecox: I always get mine when I'm in the shower. I don't know what it is - sound of the water.

Heather Hach: Wherever you get them, driving. It's usually, I love walking. I love taking my dogs on walks, and I love there's something about that frees the mind when you're in activity. When you have another part of your brain that's being kind of preoccupied, then it can allow sort of a creative flow. And that's why, like, when I'm, if I'm stuck and I sit down at a computer, it ain't gonna happen. Take a shower, go for a drive, uh, watch a great movie, whatever you have to do to just pull yourself out.

Carmen Hecox: So, tell me, when you decided I'm going to write this book, did you know exactly the book is going to be about this?

Heather Hach: I knew the basic character. I knew the basic conflict. I knew the sort of general storyline, but I really didn't have the ending completely figured out. I kept changing the ending, um, over and over and over, and I knew I wanted kind of that big dramatic ending that a lot of these psychological thrillers because I started obsessively reading a lot of them. Um, that big, oh no, oh shit moment, you know, um. I didn't see that coming. Moment. So, I knew where it was going, but it was really fun to let... I like to also let the characters lead me in different directions if they need to. Um, I can't really hear them talk unless I let them talk in my head on the page and not in an outline form. I don't hear them as well.

I hear them when I'm actually in the work itself, and it's like having aliens invade your body because they talk to me, and I have to spend time with them to get to know them and to hear.

Carmen Hecox: And did you know all the characters that were going to be involved in your book?

Heather Hach: For the most part, yeah, for the most part, um, but they took me on different journeys.

Carmen Hecox: Were there certain parts that you took out because they just didn't quite work out?

Heather Hach: I mean, the ending I kept fumbling with, um, and I don't want to, I'm not going to tell any you anything about

Carmen Hecox: No spoilers.

Heather Hach: it just, it was hard to get right. It was hard to nail down and, um, the timing, the, the drama, it just, it was, it was tricky.

The challenges and joys of completing a writing project.

Carmen Hecox: How long did it take you from start to finish to actually say, I'm done? This is amazing. This is the baby.

Heather Hach: Well, it wasn't necessarily amazing right out of the gate. I had to hire an editor, and there was a, there's a lot of work to do, but just. To get it done. And I do believe that even if it's if it's obviously going to be imperfect, but the way to write is to write and to get it done. And that demystifies a lot of it.

And that's true with screenwriting as well. If you write one thing and you finish, you get to write the end; it gives you confidence to go forward and to know that you can do it. Because finishing something and actually completing a project is very difficult. And seeing it through, um, but then you have this big hunk of clay to really start molding.

So, it took me about, I want to say, nine or ten months of serious work. And then I, of course, hired an editor and worked more on that. You know, it was, it was ongoing. Um, but it was, it was months of work.

Carmen Hecox: What does your family think about it?

Heather Hach: Oh, they're so supportive. And my sister is a writer, too. She is a professor at the New School in New York City, and her first book is coming out in 2025. But yeah, my parents, I dedicated my book to my parents because they've just always been so supportive of me. I mean, like, when I... They found out I was lying all the time.

They, they just knew I had a big imagination. They didn't give me grief about it. And if I had been told as a little girl, what's wrong with you? Why are you lying? They saw the good in that. They didn't try to, you know, tamp who I was. They always let me be this big, creative person. I was always putting on shows and doing a little.

Jig and, you know, moving furniture so I can have a stage and, uh, they just let me be me. And that's what I'm really trying to do with my children is: whoever you are, it may not be who I am. It's not going to be who I am. Let you be you. That is a big challenge as a parent.

Book Tour Schedule

Carmen Hecox: It is. It is. ' *The Trouble With 'Drowning* is set to release on **October 17th**. I can't wait to get my hands on it. Can readers,

Heather Hach: Please, I can't wait to hear what you think.

Carmen Hecox: Can readers anticipate a virtual or in-person event so they can learn more about the book or get their signed, get a signed copy?

Heather Hach: Absolutely. I'm going to be at [Pages](#), my favorite bookstore here in Manhattan Beach, where I live, on October 18th at 630 and going to have a reading and a signing. And I'm also going to [Zibby's in Santa Monica](#) at six o'clock on the ninth (November 9). I'm going to [Annabelle's ah Book Club in Studio City](#), and it's actually owned by this is crazy small, small world, but Amanda Brown, who wrote *Legally Blonde*, the book that everything's based on, is a dear friend of mine.

Her daughter owns this bookstore. And it is the first, the world's first, um, YA bookstore, but they sell lots of adult books as well. And I'm going to be

interviewed by Janelle Brown, the New York Times bestselling author at that one. Um, and that is on October 29th at 2 p.m., which is a Sunday at Annabelle's bookstore.

And then I'm going to Colorado, where I'm from originally. I'm going to go to [Tatter Cover](#) and Barnes Noble in [Loveland](#) and [Fort Collins](#) in early November.

Carmen Hecox: Busy, busy.

Heather Hach: I'll be at the Tattered Cover, um, on Friday night, November 3rd.

Carmen Hecox: As you look ahead, do you see yourself continuing to write novels alongside screenwriting? Or do you envision adapting to one versus the other?

Heather Hach: I love the fluidity I've had as a writer. I love reinventing it. I love that I've gotten to work in so many different genres, and I could want to continue doing that. I do see, as I get older, moving more a little bit toward novels. Um, I, who knows what's going to happen if they can get adapted, and then I can do it.

It's gotten incredibly difficult, and it's obviously such a competitive field. Um, but really, novels was an intentional pivot in my own life. I think I could be 70 years old writing novels. So, you know, for me, it's a pivot of intention, but I still want to continue doing it. I would still love to do another Broadway show.

I would love to adapt and work with a team to bring one of my books to life. I'm working on a new book that's much more of a comedy. I just want to keep writing. I just love engaging my mind with story. And, uh, I want to keep writing.

Carmen Hecox: Lastly, any piece of advice for any other screenwriters or that are juggling the same thing as you? What piece of advice would you give them?

Heather Hach: A screenwriter in particular?

Carmen Hecox: A screenwriter and somebody who's writing books.

Heather Hach: My biggest piece of advice. Screenwriting is difficult because it's not just the screenwriting itself. It's also the business, and it's also the competition,

and the, you know, they just don't make that many movies anymore. Um, and a lot of the kind of movies they make, Marvel movies, I'm never going to write Ant-Man Three, like, it ain't gonna happen. Um, so it's hard to stay positive. I always say that a lot of writing is half of it. I say the other half is staying sane in an insane business. Um, so a lot of it is just trying to take care of myself and, um, take care of my mental health and stay positive.

And it's hard in, in a tough industry, but at the end of the day, reading, reminding myself, seeing great movies, seeing great TV. It reminds myself of why I do what I do. Like, I love this. I am privileged to be a part of it, a small part of it, and I want to continue doing it as long as I can. And if I am inspired and invigorated and thrilled beyond words by, or sobbing hysterically at Barbie like I did, um, it makes me want to continue in this journey and continue doing what I do.

Carmen Hecox: And I would say I have; I have tons of respect for screenwriters, tons. Because I always tell my husband, you know, you look at these big actors, it's the screenwriters that make the actors. Because without the screenwriters, there wouldn't be a story.

Heather Hach: I always say we're the only ones in this industry, this wild, crazy industry that employs so many different people. We need to get back to work. It starts with a blank page.

Carmen Hecox: It does, and a creative imagination.

Heather Hach: Well, we all have to channel our unusual minds in some way. And this is the way that society will allow me to be a little bit of a freakazoid.

Carmen Hecox: It lets you live your ultra ego.

Heather Hach: I can talk to myself and not be a psychopath. I could just be a writer.

Carmen Hecox: Exactly. Heather, this has been amazing. Thank you so much for coming.

Heather Hach: Thank you. This is so fun. I really enjoyed this.

Wrapping up and details about “The Trouble With Drowning”

Carmen Hecox: I did too. I wish you all the success in the release of your book, “*The Trouble With Drowning*.” Everybody, you need to buy your copy. [Pre-order it now.](#)

Heather Hach: You can pre -order now anywhere books are sold or on Amazon, Barnes Noble, or your favorite bookstore. And, um, I'm on Instagram at [HeatherHachHearne](#) and TikTok, [HeatherHachWriter](#). And I would love to interact with anybody and love to know what you think. I really wrote this, um, to help alleviate the stressful world and create an escape valve that is fun and frothy and has something to say.

Carmen Hecox: I will link all of your information in my show notes and my website and a link to where they can purchase your book. Again, all the success, and I can't wait to hear about your next book.

Heather Hach: Thank you, Carmen.

Carmen Hecox: What a whirlwind of insights from the ever-talented [Heather Hach](#). We journeyed through the vibrant world of Broadway and Hollywood and explored the meticulous craft of novel writing. If you chuckled at Heather's previous comical writing, you're in for a treat with a twist.

“*The Trouble With Drowning*,” her latest mystery suspense novel, is set to launch October 17th. Brings a sprinkle of her signature humor but ventures into a deeper, darker waters. For those seeking a read that promises a blend of wit and suspense, this tale is for you. You won't want to miss.

Don't just take my word for it. Secure your copy by [pre-ordering now](#). And once you've turned the last page immersed in the suspenseful credos and the comical beats, share your thoughts with the community. We'd love to hear your take on this gripping narrative.

Heather's information and links to order "The Trouble With Drowning" and today's transcript can be found at createthebestme.com/ep032.

If this episode resonated with you, please subscribe to stay updated. Join me next week as we'll delve into the topic of stress management. An episode I promise will be both enlightening and therapeutic, so be sure not to miss it.

Until then, keep dreaming big, take care of yourself, and remember you are beautiful, strong, and capable of creating the best version of yourself. Thank you for watching. Catch you next week. Bye for now.