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In 2007, a taunting message appeared on YouTube. It was the ominous sound of a doorbell. "Hear the one about the vampire," it said. A video followed, with hundreds of thousands of views. And in 2009, all of those views were deleted, without explanation. The "one about the vampire" was real. That's how Twilight, the wildly successful Twilight series, and its central character, Bella Swan, came into our lives. It's impossible to explain the life of Stephenie Meyer to someone who hasn't read the series. (If you have and would like to trade a vampire kiss for a spare interview, please leave your name and email address in the comments section.) How did she write it? What did she want to accomplish? How was her experience as a female writer different from that of her male peers? And what does it mean to have the Twilight books be the most important pop-culture phenomenon since The Beatles? For all of that, The Uses of Enchantment is an invaluable introduction to a prolific, successful, and very popular writer. The book opens with Stephenie recalling a conversation she had with a friend in the early days of her career: "You know, if I were you, I'd really, really not want to be a writer," she said. And I was like, "What? You'd rather work at McDonald's?" And she was like, "No, I mean it." And I was like, "Uh-huh. How did that feel? What would you do if you couldn't be a writer?" And she said, "I'd be really depressed." What Stephenie learned from her friend's advice was that she should "really, really not" want to be a writer. What she did want was to become a writer, and eventually she found a way. Along the way she was inspired by the work of an author she admired--Neil Gaiman. After struggling with a manuscript, Stephenie wrote the story about an ordinary girl who discovers she is a vampire and has to figure out what to do with this fact. She was drawn to the story because it was romantic and scary, but she also loved the suspense and the resolution. Finally she was ready to share the story she had been working on for years. She finished the first draft at age 40 and submitted it to her agent. He rejected it twice, and she was discouraged. "I thought, 'I'm not going to publish this,'"

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