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[00:00:00] Literaticast theme music plays.

Jennifer: [00:00:05] Hi, and welcome to another episode of the Literaticast. I'm Jennifer Laughran and I'm a senior agent at the Andrea Brown Literary Agency where I rep kids books and YA. In the last episode I spoke a little bit about the LA conference. I gave a talk there about maximizing your book's success. Basically, there are so many things about the process of publishing that are outside of your control as an author, but there are some items that are within your control. I'll be talking more about some of them later as my guest today is a book publicist.

[00:00:37] But before she joins us, I wanted to give a word about websites. Lots of authors ask me if they really need a website, at what point they should get a website, what it should contain. So, here's my opinion.

[00:00:51] My opinion is: you need a website. Even if you're an aspiring author, you don't have a book deal or anything else, you should have something simple. Clean, straightforward, so when you do have something to put on there, it will be established already. You won't have to do that hustle to put something up. And you'll already own the domain name that you want. This domain name should be, probably your name, or something similar to your name. Your name author, something like that, and not the name of your book, because book titles do change. So, you can have a book-oriented website later in the game, but right now, this is essentially a business card for you. Think of it like that.

[00:01:36] Now, let's say you have that. You get an agent. Now, you will add your agent's contact info to that nice little clean website. And then, later, hopefully, you get a book deal. So now I want to see all that before, contact info, agent info, your little bio, plus, I expect to see a pre-order page as soon as it's available. This should have the book jacket, the book description. The ISBN, publisher info, links to buy the book, and anything

else relevant. That's blurbs, review quotes. And that should appear as soon as the book is available for preorder which is usually a few months prior to its actual release. Now, once the book is actually out, obviously, it isn't a preorder page anymore. Then that becomes a my books page, which you can add to as you get more books. And now you can also add info about school visits, Skype visits. It's probably not worth stressing about those until you actually have a book to push. Once you do, if you're at all interested and good at speaking in public, you should definitely be open to doing school visits because those can make a massive impact on sales and goodwill and general word of mouth about your book.

[00:02:52] Now, for an illustrator, all of the above plus a clean portfolio with beautiful images that I can link to directly. Now, I myself, like to see kids, animals, color, black and white, lots of movement. And talking about whats in a portfolio could be a whole hour in itself, but the long and the short of it is, I need to be able to see the images clearly. They should not be fuzzy or small. If you want to get hired to draw things like adorable babies or, you know, tigers or something like that, but you don't have any adorable baby tiger images on your website, that's a problem. Because if all of your images on your website are horror oriented or something, how will people know to hire you for adorable babies. So have a diverse number of things in your portfolio. I mean, obviously things that you actually want to draw, not things that you're terrible at.

[00:03:49] You should also know who at your publisher is responsible for different activities. Like, who is your publicist. Who is the distributor. That way you can give accurate information when people ask for it. And this is like, the number one thing that I wish people had on their websites when they're authors, professional published authors. A press kit. So what is that, you ask? A press kit on your website is a one-stop shop. It is a page where you will have a high-res author photo. High-res images of your book jackets. Descriptions and pull quotes for each of your published quotes, plus a brief biography. That way, whenever you're doing an event, an interview, a podcast, a school visit, or anything else, you can direct people straight to that page so they can nab the image or the info they need for their publicity.

[00:04:40] Gwenda Bond, my author, has a great press kit on her website and lots of authors do have this, but so many authors don't. And I can tell you, I used to book events for stores and it was extremely painful to have to chase all this information and all these images down in a variety of places. Make their lives easier. You want to make it as easy as you can for

people to talk about your book and spread the good news about your book. It's very helpful when all of that information is in one place.

[00:05:15] So, more tips. I have a lot more to say about things that authors can do, but I thought that it would be really great if I could bring a publicist on to help me talk about this. So, today I have the extreme pleasure of welcoming Saraciea Fennell. Saraciea has been a publicist at Scholastic and Little, Brown books for young readers. She is a member of POCinPub and LatinxinPub. She blogs for Nerdophiles. She's the cohost of A Different World podcast, and she's just an all around, do-everything go-getter who knows a lot about publicity for children's books.

[00:05:54] So, let me see if I can get Saraciea on the line.

[00:06:01] Hi Saraciea!

Saraciea: [00:06:03] Hello!

Jennifer: [00:06:04] So I'm going to dive right in because I know that there's so many questions I have for you and I want this to be not a crazy length. First of all, you're a publicist and in author-land there's a lot of confusion about what a publicist is. Particularly around the difference between publicity and marketing. So my quickie definition, which, it's probably reductive, but I say that marketing focuses on getting the word out to booksellers, book stores, libraries, putting the book in the catalog, making sure the sales team knows all the selling points. Distributing ARCs, talking the book up at librarian conferences, creating materials to show off the book dumps or displays.

[00:06:49] But publicity focuses more on getting media hits. Both online, traditional media, and that reaches real-world readers. So, do you think that that's accurate or what is a publicist, really, and how do publicity and marketing differ?

Saraciea: [00:07:05] I would 100% agree with that. The only thing I would probably add is marketing definitely has funds. So, like, all of those advertising things that you see in Publishers Weekly, or Children's Book Shelf, those flashing ads and things like that, that's all marketing. Publicity doesn't really have any money to put towards marketing or anything like that. Normally the money is going toward the author and to confirm events and book travel and things like that. So we don't really have a budget to do advertising stuff. So I usually try and explain that to authors and illustrators because a lot of the time they don't know that marketing handles that type of stuff. I think some people just assume, oh, you're

my publicity person so you do everything. Which can be a little bit confusing.

[00:07:58] But definitely agree with you that a publicist is, our main focus is media and then the other side of that is events and getting the word out with like, bloggers and booking interviews and things like that. So I would definitely agree with you.

Jennifer: [00:08:13] So a lot of what you do is invisible to the author. So even though it's happening, it's happening behind the scenes.

Saraciea: [00:08:19] Pretty much yeah.

Jennifer: [00:08:20] So sometimes authors are like, uh, I'm not getting any in-house support because they can't see it.

Saraciea: [00:08:26] Right.

Jennifer: [00:08:26] So, that means how does an author actually know if their publicist is doing anything?

Saraciea: [00:08:33] See, that's one of the hard parts because it's like, you have to trust that your publicist is doing the work, which nine times out of ten they are. There are a few people who probably are, you know, slacking in some areas. But, I think that the publicity really starts right when the book is basically—as soon as it's acquired and has been added to a list. So once it's confirmed, this is coming out in Spring 2018, like, within that ten month, nine to ten month, your publicist is already brainstorming and putting together a media list, and already reading the work to see what types of places can I pitch this to? Are there any things in the book that would fit for niche publications? So, we're already doing the work from once it's acquired and I think a lot of times they don't realize that. They just think, oh, nothing is going to happen until my book is published, but most of everything we're doing is really from when the book is acquired to talking about the book. And pitch meetings with long lead magazines. So, like Teen Vogue and Justine Magazine and things like that. We have all of these meetings with media outlets that we're meeting with and talking about the book way before the book is even coming out.

[00:09:52] So a publicist is working on your project for about a year, almost.

Jennifer: [00:09:57] Oh, wow.

Saraciea: [00:09:57] Yeah, so by the time it comes out for publication, you know, we're hoping that all of those, the media we've been talking to and pitching the author to, or the illustrator to, that those things hit closer to publication. But really we're doing all of the grunt work sometimes a year in advance, nine months, eight months. We're doing it from there.

Jennifer: [00:10:20] That's amazing. Like, I didn't even really realize how big a lead time. I mean, from a bookseller's point of view, I know that I need to start thinking about things. Events or whatnot, a few months ahead of time. Maybe six months ahead of time, but I didn't realize that some publications have such a long lead time.

Saraciea: [00:10:39] Yeah, yeah. There are some publications that's, oh, we only like publish two times a year, and things like that. So it's like, you really have to make sure that you're pitching them really early on and then, if, you know, your title is a lead title, or we feel like your book has a special theme in it, or it's connected to a holiday or something like that, you definitely want to put it on the publication's radar really early on because if it's a lead title, you want to make sure it's getting that exposure and that buzz for all of the marketing money that's going to be put behind it, you want to make sure the publicity is also there.

Jennifer: [00:11:14] I imagine that sometimes there's a sales rep or the editor or whoever falls in love with the book and can make everyone read it and kind of like, build that buzz in house.

Saraciea: [00:11:26] Right.

Jennifer: [00:11:26] So that's, I mean, but you can't control that.

Saraciea: [00:11:30] You can't control that, but my favorite thing about being a publicist is I am your in-house advocate. If I'm working on that book, like, I want everyone to love it. So, really, from the publicist that's assigned to the book and the marketer, and the book designer. Those people are all rooting for the book to succeed in house. And we're like, hey, have you read this book? We're even buzzing about it in house trying to get morale up. You know, speaking to other editors about it, other marketing people who are not working on the title. So it's just like, even in house when there's a huge buzz, sometimes that can even, like, oh this book wasn't a lead but everyone in house fell in love with it, the sales team fell in love with it, maybe we should reevaluate our plan. So sometimes that happens.

Jennifer: [00:12:17] How can an author, though, maximize you. Are there things they should be doing to help you, and how much footwork should be they be doing for themselves?

Saraciea: [00:12:26] Yes. So, you usually this is like, really fun for me. I was actually talking to a few people of color in publishing, we have a little mixer thing. We were talking about this and a lot of them asked like, well, what are some things you do when you're working with a new client to help set them up for success, and I said, my favorite is to work with debut authors because a lot of the times they're like, oh, you know, this is new to me, and I don't have any experience at all. Brand new, I don't have any writer friends. I'm like, that's okay. Here are things that you can do.

[00:12:57] So I always tell them, like, start small, with your community. So if you are thinking about writing a book or getting into publishing or you just signed your first book deal, this is a major thing that you can do. Build around your community. Introduce yourself to that librarian. Introduce yourself to your local book store. Introduce yourself, just immerse yourself in the writing community within your local area. That is really really key and huge because for a publicist, we're going to definitely be pitching all of your local media and it helps when you have, like, people that are like, oh, I met this person. They told me they have a book coming out. So, like, the anticipation is building and those are gatekeepers that you can connect with on a personal level, a really intimate level, and then they become your cheerleaders and they start to talk to other writers that come into the community to do events about you, like, oh yeah, there's this new debut author that I met. Or this new book that's coming out by this author that's local to here, and things like that. So, really start small. Own your community, and then your network can only grow from there.

[00:14:04] So that's one thing I usually tell them.

Jennifer: [00:14:08] I have, like, added to that. From a bookseller's point of view, when you're going to introduce yourself to a bookseller, you know, they love books. You love books, so I know people can be really nervous. But if you ask them for book advice for, like, what's your favorite book that you're reading, and get a recommendation and actually buy the book and read it and then go back and talk to them. They will be your friend for life.

Saraciea: [00:14:31] Exactly. Exactly.

Jennifer: [00:14:35] So, recently there was a lot of chatter on Twitter and elsewhere and I got a couple questions into the Tumblr about authors

paying to hire outside publicists. But like, outside publicists are very expensive and the outcomes are never guaranteed. Is there a time or place or point where they might want to consider going in that direction?

Saraciea:

[00:14:56] Right. So this is a fantastic question and I think that, let's be real. It's publishing, and like you said, advances vary. So, if you are a full-time author-illustrator, and if you really don't have the funds to hire someone, you have to be smart about how to spend your money. So, I always recommend like, request to see the marketing plan, you know? Like I said, the publicist and the marketer, these people are assigned about a year out. And they're already brainstorming and things like that and you should be able to get your marketing plan. It depends on the house, but some houses, if your book has gone to auction and things like that, they have already pulled together a marketing plan so you can see from there, like, okay, I already see what's lacking. I see what the publisher is going to offer, let me be smart about where I can fill in the holes.

[00:15:48] For other authors, if your book didn't go to auction, you have to wait a little bit to get your marketing plan, which is fine. You know, you should have that between, depending on the house, a year out to six months out. And I think once you see that, that's when you can assess and say, you know, definitely speak to your agent. And comb through and say, okay, so I see here marketing doesn't really have a plan to, I don't know, do certain things that they had envisioned for their book. Then they can talk about, maybe I should hire an outside marketer to do some ads and things like that to target specific places. Where I want to make sure my book is being seen.

[00:16:26] And then if you look at the publicity plan and you're like, okay, they're definitely going to pitch media, right. Your book will always be pitched to media, that's a given. The main thing with publicity, which is really, really hard, is like, events and festivals and conventions and things like that, where they're like, oh, I'm not being toured.

[00:16:45] So, that is a little tricky for me at least, because I tell, when I have these conversations with authors and illustrators, I ask them, do you really want to travel? Do you have the time to travel? If you do, then maybe you can save your money, maybe you don't want to hire an outside publicist. I will be pitching media, but if you have money saved up, you know, we don't have the funds to tour you, but if you plan and say, okay, I am going to be in these areas, you know, you have to be really smart about it. So if you say, I want to go to ILA, you can say, like, I know it's happening this year, I will be in town. Can you pitch me to go to these things?

[00:17:26] So, I think it just really depends on what the author and illustrator wants to get out of it. But if the marketing plan and the publicity plan isn't looking to what they want it to be, then I tell them, you know, it really depends on what you want. If it seems like a very robust plan, you're okay with that and then I wouldn't recommending hiring an outside publicist until maybe two to three months after publication. And the reason for that is because that's usually when a publicist is like, we're still working on your book but it's not—

Jennifer: [00:18:00] Top priority.

Saraciea: [00:18:00] Yeah. Because we've worked on it for about a year already, so we have to focus on the other books that are coming out within the next month or the next week or whatever. So, it's true. Our attention does divert a little bit. We are always looking for opportunities, so it's not like we just completely say, okay, we're done with this project completely. That doesn't happen. But about three months after your book has pubbed, yeah, the publicity is gonna slow down a lot. You know, so I would recommend then hiring an outside publicist. But definitely communicate that to your publicist, or to your editor if you're not in contact with your publicist directly to let them know. Communication is key. You know, for smaller houses, publicists may have a longer life for working on a book. They might be able to work on it six months after publication, like, and give it that full attention. But for bigger houses, it's definitely like, we won't be able to do that, right?

[00:18:55] So you just, I think, whatever you're going to do, you definitely should communicate it to your publicist and to your marketer. If you're going to be traveling, let them know that because then we can say, oh, we didn't have any plans to send you to Portland, but you're going to be in Portland? There are some great bookstores in Portland. You know, there is some great media in Portland. You know? So there are ways to get around it.

Jennifer: [00:19:16] And you also don't want to, I mean you just don't want to step on their toes, or reinvent the wheel.

Saraciea: [00:19:21] Yeah, you definitely don't want to do that. I worked with one person before, they hired an outside publicist and they didn't really get a huge return. Nothing was coming in from their outside publicist. A lot of it was coming from in house. And it just felt like a bummer because I'm like, oh, well, you paid this person, so I'm not really sure what they're doing for you. So, it's really, again, it's really hard but my suggestion is definitely see the marketing plan first. Talk it over with your agent, and speak about what your goals are.

Jennifer: [00:19:50] Yeah, I will say, though, that sometimes marketing plans, I mean there's a lot of stuff on the marketing plan, but it's all kind of like, generic or, doesn't mean much to an author. Obviously, pitching to media, you're going to pitch to media, or it will always say, it's in the catalog. Kind of thing.

Saraciea: [00:20:09] Right, right. Actually [crosstalk 00:20:10]—

Jennifer: [00:20:11] And so one—

[00:20:13] What are the actual bullet points that are exciting, I don't know. But I guess it depends on the project and the author.

Saraciea: [00:20:20] Right. So, you're right. You'll have that generic stuff where it's like, oh, pitch to long lead media. Pitch to TV. Pitch to bloggers and things like that. But also what I tell my authors, like, what are some publications that you read, personally, where you would want to see your book cover. Are there any contacts in your network that you know these people are really big mouths, you know they're going to be a huge cheerleader for your book that you would like me to send the book to. And of course, I'm like, please try and make these be media contacts or people who are very influential in the industry. So, just not your friends, right? Just not your friend who's gonna tell, like five people. We want to make sure that we're sending these advance copies to people who are really going to talk about your book, have a nice following and things like that, whether that's on social media or just within your own network.

Jennifer: [00:21:13] And also indie booksellers so they can nominate for the Indie Next List and—

Saraciea: [00:21:18] Exactly.

Jennifer: [00:21:20] Okay. So, let's switch gears for a second and talk about social media. I feel like authors, obviously they should be their authentic self, but also maybe their best selves. So, trying to stay focus on positive. Be polite to readers and booksellers, don't vent in public. But these are also really trying times for a lot of people. How do you feel when your authors get political, or start talking about charged subjects on their social media and poke the hornets' nest.

Saraciea: [00:21:55] Ah, this is a fantastic question. I have worked with a few people who are very political, and just having a conversation with them and just say, hey, just be aware you might get some backlash for this. So, you just really need to understand what you're putting out there. Understand that people are going to respond to this and that you should have a response prepared if this is your authentic self. Right? If you are

definitely this political person, and you're going to do this stuff, you need to not blow the gasket and just like, curse everyone out, but like... You know, really be your authentic self but also have a response that when you get that backlash you're responding in kind. Stand firm but in kind. You don't want to upset anyone and really do something that's going to really screw up your career. You don't want that to happen.

Jennifer: [00:22:51] No...

Saraciea: [00:22:52] It's really a fine line but again, it's like, making them aware as their publicist, I just want to make sure you know what you're doing and that you are aware that this was offensive or this could be seen as offensive and all of these things. Just listing it out. I will say that most of the time, they're like, yes, this is—I know what I'm doing. I am aware. And as long as they're fine with that and they understand that, then there's really nothing I can do to stop them from doing it, right? Because I can't really control what authors and illustrators put out on social media, but I can talk to them and guide them and say, really think about what you're doing. Is this really what you want to be known for, do you really believe in this, and things like that. But then, I also need to do the work and have a response for the publisher if things do come in. So, it really just communicating and making sure that they feel comfortable doing what they're doing and understanding the backlash and things. And if it turns out that maybe the publisher has a different point of view from what the author or the illustrator is portraying, then obviously we'll talk about that and say, like, I understand that this is, these are your views only, but the publisher feels this way. So if we do get questioned or anything like that, we have a statement.

[00:24:12] So it's just communicating, letting them know.

Jennifer: [00:24:15] So I think that that kind of leads to my next question, which, I mean, the reality is, publishing has a race problem. And that could be a whole podcast series on its own and I do—it seems like, in the past year or two, there's been some strides in diversity, thanks in no small part to the success of the We Need Diverse Books campaign. And just generally publishers waking up, realizing that books with diverse characters and creators can be really successful and blow up and get huge if they're given the same attention, publicity-wise as other bestsellers. Rather than being consigned to a niche. But the problem is not solved just because there's some books on the New York Times Bestseller List.

[00:25:03] So what else can we do to give marginalized authors equitable playing fields?

Saraciea: [00:25:06] There are so many things we could do. You could start by supporting them, right? And going out and actually buying their books.

Jennifer: [00:25:15] Yay.

Saraciea: [00:25:15] Which would be amazing if everyone did that, but you know, sometimes even if they do do that it's just not enough and it doesn't work. I think that really publishing, like the editors, the marketers, the publicists, a lot of them are just not people of color and when you have a lot of people who are working on a project who aren't able to extend themselves to a different experience, sometimes they won't know how to market or publicize a book or even think about, oh, why didn't we reach out to this community and advertise there? Or why didn't we think to do an event with the Jewish society or the Asian book club, or there are all of these things that sometimes can fall between the cracks and that's just because you're not cultured enough or you haven't experienced enough, or it's just out of your experience and you didn't think of it.

Jennifer: [00:26:11] Right.

Saraciea: [00:26:11] So I think the way the industry could be better about that is just by getting more people of color to work on things and don't stop there. Get people from the LGBTQIA community to work on things. I can't tell you how many times sensitivity readers are reading these books and things like that about race or all of these different experiences. It's like, would you really need a sensitivity reader if your staff was more diverse?

Jennifer: [00:26:40] Right?

Saraciea: [00:26:39] You wouldn't need to hire someone else to do the work for you and that's the sad reality that I think there's been like a really huge increase in sensitivity readers. I don't know if you feel the same?

Jennifer: [00:26:54] Yeah. I heard somebody say recently, and forgive me because I honestly don't remember who. Somebody at a conference was calling them accuracy readers and I think that's maybe a good way to put it because there are just things, I mean, I know someone who is on Twitter who is Indian-American and they were writing a book about chefs cooking Indian food. And they are Indian. But they're not a chef.

Saraciea: [00:27:26] Right.

Jennifer: [00:27:27] They still had readers make sure that they weren't messing things up and offending people or doing something totally bizarre and

wrong. So, I don't think there's anything wrong with, if you are, whether you're white or a person of color or gay or straight or whatever. If you're portraying an experience that you don't know intimately, I think it's probably good to have somebody take a glance at it. Because just because someone's—

Saraciea: [00:27:54] Oh, absolutely.

Jennifer: [00:27:54] —doesn't meant it should be wrong.

Saraciea: [00:27:57] I agree with you and that's the tricky thing about hiring a sensitivity reader or an accuracy reader, however they would like to label it. I think it is smart to do that, but at the same time, for, you know, oh, no one on your staff is African-American, and you know—

Jennifer: [00:28:16] Well, sometimes a problematic book gets through and you're like, how did no one...

Saraciea: [00:28:21] Realize this, yeah. Yeah. I mean, you know, there really is no science to it but I think read more, read more, learn more, do better. It's like, the more you know, the better you will be about things. And so, it's like, continue to educate yourself. Read widely. And I think if you're an editor you have to read widely. If you're a bookseller, you're already reading widely, right? Because—

Jennifer: [00:28:47] Hopefully, hopefully.

Saraciea: [00:28:47] Hopefully, yeah, because tons of consumers come in and they're like, hey I like fantasy, what can you recommend. Or, I'm looking, you know. I know when I go shopping, I'm like, hey, let me know what's—I give them a whole shopping list. It's always fun to see what the bookseller will recommend based on what I like to read or what I'm looking for.

Jennifer: [00:29:08] So, we're almost out of time, so do you have any particularly stand-out publicity campaigns that come to mind that you worked on, and what made them memorable?

Saraciea: [00:29:17] Oh, I have so many favorites, that's a good question. I'll say Daniel José Older's *Shadowshaper*, which was a sleeper when I worked at Scholastic. And I at the time had really big curly hair. I since have cut it short, but it just stood out to me. I was like, wow, look at this beautiful woman on this cover with beautiful, big, bold hair. So that was like, the first thing I saw, and I was like, I want to work on that book, please. And then just reading it and all the publicity that we got for that book and the events—everyone just loved it. It was a huge sleeper in house, because

again, it wasn't a lead title or anything like that but it was really like, this is a good book! You should read it. It started in house that way and then it just exploded. And then, you know, Daniel José Older is a huge promoter of his stuff online. And he's a really great speaker, and he talks about race a lot, too. He says a lot of interesting things.

[00:30:18] And another project that I recently worked on, won the Caldecott.

Jennifer: [00:30:23] Yes, congratulations.

Saraciea: [00:30:25] Yeah, working with Javaka Steptoe was amazing. The story of young artist Jean-Michel Basquiat was a beautiful book to work on. And that also was a sleeper. Zero publicity budget there, so definitely wasn't, we weren't going to travel him or anything like that. But our approach was, let's blow you out with local events and go crazy with media and a lot of people took to the book. And then after it won the Caldecott, he got so many requests, which was amazing. So, like, he has a lot of things he's doing for the entire year.

Jennifer: [00:30:59] I'll bet.

Saraciea: [00:31:01] So, the two of those were favorites but I have so many others. I mean, there are so many books, so many beautiful, beautiful books.

Jennifer: [00:31:09] Well, I'm going to file those under what you want to recommend to people. I think everyone should read Shadowshaper and Radiant Child.

Saraciea: [00:31:14] Yeah. Definitely.

Jennifer: [00:31:16] So, finally, every episode I talk about what I'm obsessed with this week and I ask you to do the same. It does not have to be bookish, but it can be.

[00:31:27] Mine this week is Dumb.

Saraciea: [00:31:30] What's yours?

Jennifer: [00:31:31] That was mind-blowing for me. I went to—this weekend I was at the Midwest Writers Workshop in Indiana, shout out to Indiana, woo. Hoosiers, I don't know. And I ate at Steak 'n Shake which is like, I've heard Midwesterners talk about this, but I didn't know. And I had a banana chocolate shake, and it was perfect.

Saraciea: [00:31:53] That sounds delicious.

Jennifer: [00:31:55] It's amazing. And now I'm obsessed with trying to recreate it so I'm going to the store for ingredients immediately after we record this.

Saraciea: [00:32:02] Well, good luck. I hope that it comes out just as great as it was.

Jennifer: [00:32:07] Well, there will be many experiments I suspect. Saraciea, what are you obsessed with this week?

Saraciea: [00:32:13] Oh my gosh. So, there are two things I'm actually obsessed with. So the America Chavez comic. I've been reading that over and over again. It's by Gabby Rivera. I need to catch up on the third installment. I've been so bad about going to the comic store. But it's fantastic. It's such an easy read, and I mean, like, Marvel and DC are blowing up right now so that'll be very fun and apt to jump into.

Jennifer: [00:32:39] Is it in trade yet or only in comics?

Saraciea: [00:32:44] It's only in comics. The book, I believe, will be coming out in October.

Jennifer: [00:32:49] Okay.

Saraciea: [00:32:49] So definitely, I will be picking that up because clearly I'm late on the third installment. And then the other thing, Insecure just came back. It's on HBO. Yeah, and I loved it so much. If you haven't seen it, you should watch it. It's so good.

Jennifer: [00:33:06] I loved the first season but I'm excited that it's back.

Saraciea: [00:33:10] Yes, me too. But those are the two things that I'm obsessed with.

Jennifer: [00:33:12] Cool. I will put links to both of them in the show notes.

Saraciea: [00:33:16] Awesome.

[00:33:16] Literaticast theme music plays.

Jennifer: [00:33:16] So, Saraciea, thank you so much for spending time with me. I think we got a lot of great answers.

Saraciea: [00:33:21] Yeah. It's been fantastic, thanks so much for having me.

Jennifer: [00:33:24] Of course. Have a wonderful week.

Saraciea: [00:33:27] You too.

Jennifer: [00:33:30] Bye!

Saraciea: [00:33:31] Bye!

Jennifer: [00:33:31] So that's our show. Thank you so much to Saraciea Fennell for joining me. Saraciea can be found on Twitter @sj_fennell. I will link to that and to POCinPub as well as the podcast she cohosts in the show notes. My Twitter is @literaticat. Also we have a Patreon to cover the costs of the podcast. It's up at Patreon.com/literaticast. Throw in a dollar and you'll have the chance to win books. And sneak previews of future guests. Thanks to Matt for making this sound better than it really does. And thank to all of you listeners in podcastland.

[00:34:11] I'll see you next time.