

EPISODE 141: AUTHOR TV: BUILDING READERSHIP WITH YOUTUBE – WITH GARRETT ROBINSON AND ANTOINE BANDELE

Speaker 1: Two writers. One just starting out, the other a bestseller. Join James Blatch, and Mark Dawson, and their amazing guests as they discuss how you can make a living telling stories. There's never been a better time to be a writer.

James Blatch: Hello, and welcome to the Self Publishing Formula podcast. Did I get you just as you were scratching your hair? You were adjusting one of your hairs?

Mark Dawson: I was pretending to be you.

James Blatch: That was me? Just checking my hair. Doing this every week and watching yourself is worse than doing TV for me. I used to watch myself to work out ... what I needed to do, stop moving my hands, all the rest of it, as you're supposed to.

But this week in, week out, being on screen, I'm now a bit conscious of things, and I'm having a little bit of work done. I'm doing a little bit on my teeth, and as you might be able to tell from my voice, it will get better, but I'm also noting that I'm thinning a bit.

Mark Dawson: Yeah, that ship's sailed for me. That's gone.

James Blatch: There you go. You did just sing "You're So Vain" at me just before we came on air, didn't you?

Mark Dawson: I did.

James Blatch: There's nothing wrong with being proud of your appearance.

Mark Dawson: No, I suppose not. But I've got other battles to fight.

James Blatch: Okay. Welcome along to Self Publishing Formula podcast, two middle aged men discussing existential issues.

We're delighted to have you there. We've been energized, full of beans, because we're back off our trips. We went to the States and met a few students, or did a very convenient triangle around America, had some horrendous traffic jams, but we all ended up together on the Gulf Coast of Florida.

For me it was the best NINC conference we've been to. In fact, I'd say in my limited experience of publishing conferences, the most enjoyable and useful that I've been to. I think it's a really wonderful conference they've got going there in NINC.

Mark Dawson: It was the best I've been to and I've been to a few more than you. It was really good. Lots of interesting sessions.

The only criticism I'd have for them, and I think they may try to address is, is they've got so much good stuff it's difficult to get through everything. It clashes a lot. There were sessions that I did when I would rather have not listened to nobody but me, and got to see someone else talking. But I know that other people have noted that.

But, yeah, it was great, witty, very well attended, nice to hang out with people that we've come to know now. You flew an airplane with Nathan Van Coops.

James Blatch: Yes, that was really fun.

Mark Dawson: I stumbled into breakfast one morning with David Gaughran and had a good chat with him. There was our drinks evening which I turned

up and didn't even get in the door. I was basically pinned outside talking to people as they were coming in and it was fantastic. We had a really good time.

James Blatch: Yeah, and I saw lots of people., and everyone I had spoken to said they had a to do list from the sessions. You could see people scribbling from the various sessions, and they were very practical based.

I did a session on live video and I looked across at the competition we were up against and it was stiff. Actually same as you, I could have gone to the other three.

Mark Dawson: You looked across at the competition, and it was stiff?

James Blatch: Yes. Stiff competition, as a normal, you know, there's something wrong in the water in Salisbury.

Yes, but we got good feedback, and I know you got good feedback because I asked people what they thought of your session. So that was good.

Mark Dawson: Getting right, got that.

James Blatch: If you can't get enough of SPF, I will be at 20 Books in Vegas and giving the same talk on live video and how to use it, which dovetails nicely with today's interview, which is all about live video and recorded video for authors.

But before we get there, Mark, we need to welcome a clutch of Patreon subscribers, who have decided to support the podcast and therefore put themselves possibly in line to be in the Book Lab, one of the many benefits you get from being a Patreon listener.

Another new one, and I'm gonna read out the names and welcome the new people in a moment, is the opportunity to be in the exclusive audience for a monthly webinar.

Because there's so much going on in the indie world at the moment, it is quite difficult to know where to keep your focus, but you've got a great helicopter view and this is your idea once a month to drill down in one subject area.

Mark Dawson: That's right. So we're calling it SPFU for university.

James Blatch: I never got that before you just said that.

Mark Dawson: There you go, now you get it.

The first one I did one on AMS ads which was on a Friday afternoon I did it in UK time, and it was very well attended, and lots of good feedback after that, and some stuff I'll be putting in the ads course when it comes back in November.

We record this on a Monday. Adam Crofty is doing one for us tomorrow on mindset, so that will be ... If you're listening on Friday you won't be able to attend that live but all of them will be available to subscribers on a recorded basis.

He's doing mindset, we've got Damon Courtney coming up from Book Funnel, who's a fantastic speaker, really entertaining. He's doing a session for us.

I think we've got Tammy LaBreck doing something on mailing lists, she's a bit of a ninja, on mailing lists. Hoping to get David Gaughrin to say something about BookBub ads.

Lots and lots of value. I'm very keen that if you support us on Patreon. It doesn't cost very much, but I want to give tons and tons of value, so I think these monthly webinars are a pretty good way to do that. In the second one, but we have plans to go through the rest of the year.

James Blatch: Our gold level subscribers get an invite to these webinars. Also, people who've purchased the course off us in the past. Is that right? Have I got that right?

Mark Dawson: Yeah. If you're in the Genius or the Mastery groups, they'll always be posted in those groups.

James Blatch: If you're in Genius or Mastery as a result of having bought into one of the courses, you don't have to be Patreon subscribers where you will get an invite to these webinars. Although, you do get other benefits, of course.

If you want to be in the exclusive audience for these webinars then get on to Patreon.com, forward slash, SPF podcast, and sign up.

James Blatch: On that note, let us welcome Ira Heinichen. It sounds so close to Heineken, but it's Heinichen. C, H, E, N at the end. Ira, welcome. Dan Freidlin. Kim Cox. I've got some locations and some I don't have. Kim Cox is in North Carolina ... in the US.

We've got Linda Shenton Matchett. Welcome to you ... who is in New Hampshire, I believe. NH. Terry Marchion who's in WA, which I think is Washington ... and Alice from Toronto in Canada. Johnathan Webb is in Saffron Walden, which is a beautiful little market town just down the road from me, just south of Cambridge. Katie Randklev, who's from PA, Pennsylvania, in the United States.

Sherry South from Illinois ... and we got some ... no locations for David Stuart Black, Lee and Beckett Hazel Languet and Peter M Wolfard.

Welcome to all of you. Thank you so much for taking a step forward to supporting the podcast. We really appreciate it.

If you're in the gold level, there's lots of stuff coming to you, but you get something at every level; bronze, silver, and gold. It's basically a dollar a month, two dollars a month, or three dollars ... not a month, per episode.

Mark Dawson: ... a show. Yep.

James Blatch: Yep. One, two, or three.

Mark Dawson: Gold level ... one ... I did it with John Doe.

James Blatch: You didn't do this with John Doe ... didn't. Yeah. You can go to [Patreon.com](https://www.patreon.com), forward slash, SPF podcast, and find out more about it there.

James Blatch: Okay. The other thing we're going to mention is that we've just been through a course launch, and one of the things we do after each launch is we have a review of our foundation. You're going to say sleep for a bit.

Mark Dawson: I was going to say ... yeah ... lie down.

James Blatch: We do lie down in a darkened room.

We have an SPF Foundation. We know that the materials that you need, including our courses, and some of the marketing money is beyond quite a few people in our community. If you've got a good case, there's a chance of you being awarded some money from us ... some services to the value of ... quite high value. Do you remember how much it is?

Mark Dawson: I think it's 2 1/2 thousand pounds.

James Blatch: 2 1/2 thousand pounds or dollars?

Mark Dawson: One or the other.

James Blatch: It's a decent chunk of change ... where you go into partnership with Reedsy. You can pick up Editors, covers, and you get access to our courses and so on, to get your career off to a start, if you just need that bit of help.

If you go to our website, which is SelfPublishingFormula.com, you will see at the very top, there are a few drop down menus, and one of them is called SPF Foundation. There is some criteria which you need to satisfy, but you'll see all the information there.

James Blatch: What was that noise? Was that-

Mark Dawson: That was a very big lorry going past the window. I've got to mute my microphone.

James Blatch: It's the Russians.

Mark Dawson: I'm so unprofessional.

James Blatch: Now, live video. How much live video do you do, Mark, for you ... on your author side. We do lots for SPF, but what do you do on your author side ... not just live.

Mark Dawson: Facebook Live, mostly. I've actually got on my white board over there. It says, schedule some to wrap around a launch I did from last Sunday. I haven't done that yet, but I should do more.

It's very easy to do these days. The more you do, the better you get. I think this is an area that people should be aware of.

James Blatch: Definitely ... and all the stats on using video in your business ... and we are business trying to sell our book ... do show that businesses that use video move quicker, grow quicker, and sell more than those who don't. It gives you an edge in a competitive world.

We do focus our attention, really, on Facebook Live. We think it's the one that suits authors best. It's where your audience is easiest to build and easiest to target.

However, the biggest video platform on the planet is, of course, YouTube. I've been really interested in this having researched the talks I've been

giving at the moment on live videos. Who's using YouTube, and who's doing that successfully enough.

I've dug out, actually, quite a few authors who use it in quite a particular way. Some people just have a presence. In fact, Lee Child is on YouTube. He has a YouTube channel. He has 4 and 1/2 thousand subscribers, and he basically plays the guitar on his videos. He doesn't really talk about his books, but he just enjoys using YouTube for that.

Even for someone like Lee Child there's a little warming up of the audience, people getting to know you, wanting to be readers, readers wants to be your fans, fans become your super fans, because of that personal connection that video gives you.

Delving into YouTube, I have dug out a couple of authors who are killing it in that area. One's very interesting, because he's got a huge YouTube audience, and is moving over to becoming an author. He's talking about how YouTube has worked for him so far, but when it comes to being an author, you want, perhaps, a smaller, more targeting audience than the traditional YouTube channels. All of this is quite interesting, if this is an area you want to get into.

The two interviewees are Garrett Robinson and Antoine Bandele.

Garrett is a really interesting character on YouTube, and I'm really pleased that he agreed to have a chat with us and show us what he's done.

Afterwards or during the interview, you can go off onto YouTube and have a look at the sort of things he's doing, but let's here from these two.

Antoine and Garret, thank you so much, indeed, for joining us. I love it when we have a three way, which I can't say very often on our podcast.

Garrett Robinson: I wasn't going to say it. I'm glad you did, though.

James Blatch: I don't have them so much anymore. It's great that we've got three voices. I'm going to try and structure it as much as I can, but feel free to dive in if there's something you want to say and make a point on something.

I'll probably start at the beginning by doing a little bit of an introduction.

Garrett, SPFers will be familiar with you. We did an interview with you up in your home in Portland, a beautiful part of the United States, last year. Was it last year? I can't remember.

Garrett Robinson: Yep.

James Blatch: We had a great day, anyway, and I went to a fantastic air museum, and a great hotel. It was a really good trip for us, but what we didn't feature this at the time, is how prolific you were on YouTube, and how you were thinking about using your YouTube channel.

I know some of this comes natural to you. You've got a personality driven channel, but its of interest, I think, to the wider community of how to use YouTube.

Antoine, as well, you've posted some phenomenal figures. I've had a look at your channel. This is what we're going to talk about.

Garrett, why don't you tell us who you are, a little bit about your background. Then, we'll do the same with Antoine, and then we'll get into the good stuff.

Garrett Robinson: I'm a fantasy author, and that is what I bill myself as.

Previously, I've written in a bunch of different genres, but as soon as I started writing the epic fantasy that I'm writing now, it felt good to me internally. That's also when the books took off. That's just straight up what I bill myself has.

Garrett Robinson: I got started earlier as a film maker. I was trying to make it in the Indie film industry in Los Angeles, and, especially, for what I wanted to do, which was direct, not write or do anything else, that was very, very hard to break into. Then, one day, a friend of mine said, "You should write these. You should self publish them."

Garrett Robinson: I started my publishing in 2012 ... went full time in 2013, not because the books were succeeding, but because I got let go from my job.

My wife, in a flash of brilliance, or insanity, depending on how you look at it, said, "I think you should just go for writing full time." So I did, but it wasn't until, actually 2015 that I heard Mark appear on another podcast and heard about the Self Publishing Formula, The Ads for Author course.

That was when my books actually became a full-time living, and my wife started to work with me.

We now run a publishing company, where we've published myself and seven other authors, including Antoine, with more coming in the future.

I, myself, have published 10 novels set in the same fantasy world of Under Realm, in a few different series, but with all of the stories connecting and coordinating with each other.

Ads are still the primary thrust of how I get myself out there, but there are a couple of other things that I do that are fairly unique, or maybe, just rare in the Indie author community. YouTube is definitely one of them. I've made my home there since 2014, and I love it.

James Blatch: Okay. Well, we're so excited that you are success, Garrett, and that's why we came to speak to you. It's nice of you to mention the course, because I think at the time that this podcast is going to go out, it's just about to open again. That's a really nice time to say that these things-

Garrett Robinson: I will sing its praises to the end of my days. It is the first thing I recommend to people, because it is literally what launched everything.

Mark Dawson: Wow.

James Blatch: That is amazing and great to here.

Antoine, welcome to SPF, because we haven't had your name on the podcast before. I think you're, in contrast to Garrett, at the beginning of you're writing career.

Antoine Bandele: It's definitely on the opposite side of the spectrum, because it's more of me coming from YouTube into the Indie Author scene, whereas, Garrett is definitely more solidified. He has a strong foot hold in his author career.

For me, my YouTube was based on a lot of geeky videos talking about Avatar, or Star Wars, or who would win in a fight, Darth Vader or Voldemort ... that kind of stuff.

I've been doing that for a little bit. It was a great way to show me that I didn't have to work a nine to five to earn my own money to the point where, now, my YouTube channel is doing a very good passive income for me while I try to do this author career type stuff.

Initially, I wanted to start writing because there wasn't African fantasy that I wanted to see out there. Particularly, there's this folklore in Andale that is called, The Kishi and I looked it up ... no stores, never featured in anything before, and I was like ... How is this possible? It's a dope, half hyena, half dude.

It's kinda like vampire, where it's a charming person who brings you in and eats you afterwards. It takes women. I'm like how is that not a thing?

I just decided ... let me do it myself. I'm enjoying it so much now that I'm using my YouTube platform, because it was a great way for my first initial push, my YouTube channel, to get people ... because, it's kind of aligned, not so much, because people who watch YouTube videos, generally, aren't also readers at the same time, but I have found a few people to help launch to into, not nothingness, but a little something of starting a career in the author scene.

James Blatch: That's great. It's interesting you talk about that. I wonder if, for whatever reason, Asian folklore and stories have made it a bit more quickly into commercial, Western world than African stories have.

Antoine Bandele: Right.

James Blatch: I don't know if that's really the case, but it seems that I might be.

Antoine Bandele: Starting up right now ... There's a little bit of a renaissance going on right now.

James Blatch: There's got to be a billion fantastic stories ready to be told there. We'll talk about your writing more specifically in a moment.

Let's talk about YouTube, then, and, Garrett, I'll start with you. You had a home on YouTube. You are, kinda, personality driven, and I've watched a lot of your videos. They range quite a lot.

There's a little bit of you talking politics, there's a bit of you talking about the books, there's a bit of you talking to readers, to writers. How does it work for you?

Does it work commercially for you, or is this a hobby on the side of your writing?

Garrett Robinson: The reason that I started doing it in the first place was because ... and anybody who makes it at an author, whether you're

traditional or indie, knows this. I don't care how fast you are, there's still a long period, even if you're one of those people who pops off a novella every three or four weeks ... There's still that period where you are working on a thing, and you have no feedback whatsoever.

You aren't receiving a metric or an indication of what you're doing. You're not circulating ideas around. Some people mitigate that by participating in a writers' group, and they send what they're working on around for immediate feedback.

I guess I've never found a group where I felt like that worked for me, and, instead, I turned to YouTube.

On YouTube, I will talk about whatever is primarily on my mind right now, and most of the time, what is primarily on my mind right now, even if it's not directly the thing I'm writing, it's a theme or an idea that I'm using in my writing.

When I'm working that idea around in the draft, it's very difficult to do it in a way where other people can give their thoughts, their comments, or their feedback on it, even if it's only because it's in first draft form, and they can't get through the spelling and the grammar.

When I make a YouTube video, I write the script for it or bullet points for it ... I vary my format on how I produce it. I film it, I edit it, I post it, and I start getting comments immediately. It just starts happening.

That is extremely helpful, not only as a running log or journal of what I'm thinking about, but also for community interaction, and all that kind of stuff.

That's why I started doing it, and it's still the primary reason why I continue to do it.

Over time, it's grown into its own thing, where I do talk about things that aren't as strictly related to my books. I have no problem and no hesitation

whatsoever to wear my heart on my sleeve and to be very strongly opinionated about things on my YouTube channel.

My politics are pretty left leaning, and I'll just go out there, and I'll say whatever I want to. That does invite a different kind of feedback sometimes, but sometimes that can actually be very good.

James Blatch: Just on that point, you don't worry about alienating roughly 50% of your audience?

Garrett Robinson: No. I don't, honestly. Because my work is, actually ... It's not explicitly political, but anyone who has read my work will know that it's pretty left leaning, as well.

James Blatch: Okay.

Garrett Robinson: I'll put it this way; if somebody gets upset at something that I say in my videos, they were never going to like my novels. It just wasn't going to happen ... just period.

James Blatch: But, at the same time, you don't mind somebody who, perhaps, votes Republican reading and buying your novels and enjoying them?

Garrett Robinson: If they do, then great. It's, honestly, a little hard for me to picture that, but if it happens, that's great, as long as they don't mind ... I very strongly object to the statement that sometimes come from people of stay out of politics. Shut up and write your books.

I don't approve of that for other artists or for me. I also don't think that everybody has to do that, because there are certain people who have mental health issues like anxiety and self esteem who can't take trolling. They can't take online attacks, or they just don't want to do all of the arguing or the debate that comes.

I don't mind doing that. I don't do it all the time. I don't do political videos every week. Every once in a while, I get some chip on my shoulder, and I talk about it. That happens for a week or maybe a little bit longer, and that's it.

That has sometimes actually been something that gets shared around a lot and garners the books a lot of attention. That happened in February.

James Blatch: I see 80,000 views on one of your videos.

That was a political one, right?

Garrett Robinson: Yeah, I think so. It's funny that my most popular video ever teaches people how to record video and audio. That's my most popular. It's a tech tutorial on how to do something like this to make a YouTube video.

Then beyond that my next video is political, my next one is not, it's just about being a father with another Internet celebrity. Then it's another political one, it's a few political ones down from there.

James Blatch: Okay, all right, now I think I've got this right. I think you have 4,500 subscribers to your channel but you have some videos that peak, as we just said, close to 100,000 views.

Antoine, this is where you can wipe the floor with SPF and Gareth.

Antoine Bandele: It's the opposite spectrum.

Garrett Robinson: How many subscribes do we go?

Antoine Bandele: I think it's 145,000 right now is where I'm at. Then my top video is almost about to hit 6 million views, it's "Aang versus Korra."

James Blatch: I did a little whistle.

Garrett Robinson: That's amazing.

Antoine Bandele: Which is completely opposite. It's not political, it's not really serious, it's just literally me talking about why I think a certain character would beat another character in a fight.

Garrett Robinson: It's amazing. I became a super fan of Antoine's videos. I just started churning through his whole channel, it's amazing.

James Blatch: They are great, and I'm quite geeky as well so the "Star Wars" stuff is right up my street. Just describe how you started with this.

Was this a deliberate attempt to develop something that might be commercial?

Antoine Bandele: No, not at all. I was working retail, the Apple store, at that time.

James Blatch: Are you Genius?

Antoine Bandele: No, actually, it wasn't that position. I was a specialist, they called me a specialist not a genius.

I saw these videos, these hypothetical fight videos, from other YouTubers, not the big channels, but smaller ones. I was like, "I could do this. They're just putting pictures on, and doing Ken Burns slideshow."

I thought I could do it better because I went to school for multimedia. I was like, "Let me apply that skill into YouTube and see what I can do."

I just started doing it for fun, and then I realized, oh my goodness, people are watching this and interacting with it a lot. In particular, it was that "Aang versus Korra" one where I think it was the summer of 2015. At first, I think it did get like 10,000 views right then, and I was like what's going on here?

I was telling my other co-workers. I was like, "I don't think I need to work here anymore, Apple, thanks."

Then within that year, me doing YouTube, I learned how to be a little bit more of an entrepreneur.

Whereas, before I was used to just getting my paycheck every week. I would just clock in and clock out and turn my mind off.

I now have the mentality of, you can do this yourself, you can be a business owner, even if it's small. That helped a lot.

James Blatch: You've been released from that nine to five, which is always fantastic to hear.

Broadly speaking, we have a YouTube channel SPF, and it's similar to Garrett's. It's an important lead generator for us in terms of finding our audience, getting visibility for the organization, people joining us through that, and then eventually becoming a bigger part of SPF.

The other thing that YouTuber's do if they get enough views, is that they can monetize the channel through advertisements. That's our guess, is where you ended up quite quickly.

You were able to just get a passive income from adverts appearing on your videos. Is that right?

Antoine Bandele: Correct. That and sometimes brand deals, but mostly, definitely adverts for sure.

James Blatch: That's good. I don't really know quite how this works.

Casey Neistat is somebody I follow a bit, for a bit for the tech stuff, and funny enough we got a brand new camera, thanks to Casey's recommendation for our next trip.

Antoine Bandele: Oh nice.

James Blatch: I love YouTube for that sort of thing, not just a rather dry description of a model. Someone like Casey, who smashes it on the floor to see how it breaks and stuff.

I think I saw someone analyze his figures, and reckon that he was making something like \$80,000.00 to \$90,000.00 a month at one point through reviews, but his views were phenomenal.

What level of views does it start to become something you can earn an income from?

Antoine Bandele: I think I started ... Well this was 2013 YouTube, which is different from 2018 YouTube. After it's whole Apocalypse scene that happened, it definitely took a dip.

At the time that I started getting over what I was always trying to hit, was \$20,000.00. I don't remember what the actual figure was, but it was enough that I was making enough on each video. I was thinking how any author should be thinking about making a back list for their books.

It was for videos, I was making back lists. I was like, "Okay, if I can make more, than a person like Garrett was saying earlier, 'Oh, I watched this one video, I'm going to watch this one and this one.'"

Playlists in particular, very, very important thing for anyone who's trying to do a YouTube video right now, or a YouTube channel right now. Make sure you have that there and have a back list, just in the same way you do as any author, for videos to be continued to watch.

Make sure that your videos are something that people are like, "Oh yes, I would want to watch more of those," and just go on a rag-hole of content.

James Blatch: Your playlists are themed are they, into the different types of videos?

Antoine Bandele: Yeah. They're themed in Avatar, or Harry Potter, Star Wars, Gamete Rounds or whatever the franchise is, I'll theme it there.

Or if it's adversus video or a regular geek talk as I call them, as I call them, it's discussion video essay, or a, "Let's play it for a video game," whatever it is. You just space them out.

James Blatch: Garrett, I want to talk to you about the writing press. You introduced us to this thing that drew you to YouTube. This interaction that you need from your readers to help you write the books, which is a really interesting area.

On the marketing side, I'm guessing unlike Antoine, you're not looking at huge volume videos, that give you advertising income.

You're looking at finding readers.

Garrett Robinson: Correct. Obviously, this is something that I can do or have done because my strategy is completely different.

I started a Patreon a while ago, and of course most people will be familiar with what Patreon is. I started a Patreon for my YouTube channel some time ago, and at the time my ads on my videos, had been earning about \$20.00 a month. Obviously, that's just nothing, it's very, very tiny. I bow before Antoine's superiority completely.

Antoine Bandele: It's luck.

Garrett Robinson: I created the Patreon, I told my YouTube channel about it, and immediately I had \$200.00 a month in Patreon.

I just told my YouTube channel, "I'm just going to turn off ads." I did, so I don't actually earn money from ads. I did go back and I added ads back into a couple of my tutorial videos, but even though my channel is eligible to be monetized, I just turned it off.

I don't like ads on YouTube. The whole YouTube premium service that they offer, where you can pay to have an ads-free YouTube? I pay for that and I'm happy to do so.

I just have ads off on the rest of my videos, because if I had them on it would be such a small amount of income, versus the amount of annoyance that I would feel if I were one of my audience members.

For me, the marketing benefit, the financial benefit of it is strictly Patreon, and I'm always encouraging people to go become a patron on Patreon. The marketing benefit, this is actually something that Indie Authors will probably be able to relate to quite easily, is that I think of my YouTube channel like a separate email list.

In my mind I have 4,000 subscribers. When I publish a video, if it gets 1500 or 2,000 views, you can think of that as opens.

It means that I'm getting about a 50% open rate, or a 35% open rate. How do you increase your open rate? You come up with better titles and you come up with better thumbnails, just like you come up with a better subject line for your emails.

I use my own tracking link for when I'm encouraging people to buy a book in my YouTube videos. I use a special tracking link so that I can track how many sales I'm getting. I really do think of it that way, when it comes time to market.

Then for the rest of it, it's just straight up interaction with the fans, and via video, which is just the most personal way that you can do it. Writing them an email and giving personal details about yourself and being very conversational and natural in your email list is great.

Podcasting is probably better, because they can hear you. They can hear your inflection and the energy in your voice. Video is that, and they get to see your face, and your facial expressions. It's incredible, you know.

James Blatch: I always tell people this, "There's something very visceral and animalistic about seeing someone's face." That's why business people spend thousands of pounds flying to speak to somebody.

In an ideal world, we'd go into everyone's home and have a personal conversation with them to tell them about our books. Can't do that, YouTube is going to be the next nearest one.

Garrett Robinson: Right.

James Blatch: I am going to come back and get into the writing phrases with you Garrett, but Antoine, I'm really excited about your next stage then.

You've got this platform, amazing YouTube platform. I guess it's people who are interested in ... I was going to say, short form. Some of your videos are longer, but shortish form videos.

You now have a challenge to use that platform to launch a writing career. How are you setting about that?

Antoine Bandele: Right. To tie your points from Garrett, I actually value his 4,000 more than my under at 45, because when I did release my first book, the carry-over wasn't as much as I would think.

Even in that big pool, even some active descent being like, "What are you doing? Just keep talking about Star Wars. I don't care about what writing, your mission, what kind of stories you're trying to tell."

I was like, "Wow, these are my fans. These are some people who are watching my videos." You don't really get that, because you only get the positive stuff because you're making videos that they would like to see.

That's, I think one of the dangers that I wanted to talk about. The dangers of what success you achieve. If you end up doing something that you realize, "Oh, that's not really in line with what I want for my own personal life," you've got to be careful with what it is that you become popular with.

If that becomes, "This is my income now, and I have to continue doing this, I probably shouldn't" That's why I shifted over.

What I'm trying to do is continue having that happen on YouTube, but then finding that trickle of people. I'm not saying no one came over it. It's impossible for that to happen when you're casting a wide net.

One of my beta readers, she is the most perfect Beta reader ever, and she said she would never have found me if it wasn't for my YouTube videos.

Then with another beta reader, he said the same thing and I was like, "You're really good at analyzing this stuff." He was like, "Well I came from a channel where you analyze Geek Glory. You should know that I'm going to analyze your own writing." I was like, "Oh, that's amazing."

It's cool to have found those sorts of people to come over, but it is a challenge to get them aligned with, "Hey, I'm creating my own stuff. I don't want to just talk about other people's creations all the time." Yeah, it's definitely a challenge.

James Blatch: What is your book release plan? You've got one book out.

Antoine Bandele: I have book two almost done, but I'm understanding now why it's important to have multiple done so that they can come out one after the other.

That was the first mistake I made, even though everyone always says, "I'm just going to release my first book. I want to get it out, I want people to know I wrote a book."

Now I'm trying to keep hold of that and then put out one trilogy, which is this first one I'm doing, and the second one. These are stand-alone books in the sense that I'm building out the world.

If you're familiar with, "A Song of Ice and Fire" it's as if I'm writing a book about Ned Stark or Robert, before, "A Game Of Thrones" comes out. I'm not confident in my own writing so I want to do it bit by bit.

Just to be like, "Okay, let me build out this part of the map, this part of the map, this character." Then do the big epic fantasy like Garrett's doing right now. Yeah, this is like, my college course right now.

Garrett Robinson: It's really funny that you say that, because I'm actually still in the exact same process.

Antoine Bandele: Oh!

Garrett Robinson: Yeah. When I found out that this is what Antoine was doing, this is why I was immediately attracted to his writing and to what he's doing, because he's doing the same things that I started doing.

I've written three series in the same world and each of them focuses on and tells the story of a single specific character. I've done a trilogy with each character so far, the last character's trilogy is still happening.

After that, after the first three books with this new character, then I'm going to be starting a series that features all of them together, as well as other additional characters.

I started that way because I was not confident enough to write the big epic fantasy. I tried, I wrote 10,000 words and I said, "I'm not good enough to do this yet," so I started smaller. Yeah, when I found out this was doing I was like, "Oh man, we should totally talk, and maybe even work together," and we did.

James Blatch: Right, it is a great strategy, because the depressing thing is ... And I'm writing my first book, is that I think Mark said he read one, "You need to write a million words to find your voice."

Antoine Bandele: Yeah, that's what Stephen King said too.

James Blatch: It's that epic book that's going to be the one you really want to be proud of in your frail dotage, then you should probably work your way up. It's not a bad strategy.

Okay, so Garrett, writing process ... This is fascinating to me, because people will not believe me when I say that **there are five and a half-hour long videos of you writing a novel on YouTube.**

Garrett Robinson: Yeah.

James Blatch: They're quite low view numbers, but YouTube counts a view as somebody who's watched 50% or more of a video, right? Am I right with that?

Garrett Robinson: Mm-hmm. (affirmative)

James Blatch: You've got, although they're lowish view figures, hundreds of people have watched these videos, and a number of them have watched more than two and a half hours in a row, in one sitting of these videos. These are being watched.

You said earlier you need feedback to help you write, and I'm guessing that's what these sessions are.

Garrett Robinson: Actually, so this is something else.

This is my YouTube channel called "Log A Novel." These actually stream live on Twitch. That's something for anyone who's not intimately familiar with the online video space.

There is YouTube, which is for videos that you upload and people then watch. There are also other video platforms.

The second biggest video platform out there, strictly video platform is Twitch. A lot of people will have heard of Facebook Live, and how Facebook is making a big play for live-streaming more video, more video.

Well Twitch did it first and did it better, and then they got bought by Amazon, who continued to pump them with money and marketing and everything like that.

One day, because of a variety of things that were going on, primarily among them being my inability to stick to my own writing schedule. I have always had difficult with schedules, deadlines, all that sort of thing. I decided that the next book that I was going to work on, I was going to live-stream the entire thing.

I just put on a stream, which showed my document as I was writing in it, and then a camera with my face off in the corner, and there was my microphone, and I just streamed it.

I went on Reddit, which I've never been on Reddit before, and I really don't go there anymore, and I just posted it a writing sub-Reddit. "Hey, I'm writing a book and I'm going to live-stream it. I don't know why, but if you want to come by, you can."

People started coming and hanging out and more people found me off of Facebook and everything like that. The YouTube videos afterwards do get views, but way more of that is watched live by people coming to Twitch and hanging out in my chat room.

James Blatch: I see the Chat on YouTube but that is a replay of what happened on Twitch Live?

Garrett Robinson: Correct.

James Blatch: Okay.

Garrett Robinson: Now, years later, I do set it up where I stream to Twitch and YouTube live.

YouTube, for some reason, despite being the biggest video platform in the world, they really haven't cracked live-streaming. I don't get any live views

on YouTube. Everybody goes and watches on Twitch because it's a much, much better live-streaming experience.

For one thing the delay is much less. The video delay is about 15 seconds, so if somebody sees me do something onscreen, and then they comment on it, it's happening in realtime.

On YouTube, it's usually over a minute long. By the time somebody's asking me a question about what I've said, I've already moved on. All that sort of stuff.

James Blatch: Twitch is a much lower profile, and I've got to be honest, I'm not sure I've heard of it before you introduced it to me.

Garrett Robinson: Yeah. It's not lower profile in certain circles.

James Blatch: Do you use Twitch, Antoine?

Antoine Bandele: I don't Twitch. I'm trying to right now, because it's a place where I found I can do my writing stuff without someone being like, "What are you doing? You should be working on something else," that kind of thing.

Also, for what Garrett was saying about the schedule thing, it does keep you a bit more honest about, I'm going to write for 45 minutes. If you know you're doing it in front of 10 or so people, it's like, you have to, or these people are going to know you're a liar.

James Blatch: You're not going to pull a Facebook, because they can literally see it if you do.

Antoine Bandele: Exactly. "Hey, I saw you pull a Facebook, what are you doing?" "Oh yeah, that's right, I'm streaming right now."

James Blatch: We'll put up certain works.

Do people watch you writing a novel, and then buy it?

Garrett Robinson: Yeah. For one thing, I've never had more than 20 viewers at a time, 20 people in terms of when my books sell thousands and thousands of copies.

Also, with each book there's 80 to 100 to 120 hours of video, live-streaming video of the writing. If they want to go through 120 hours of video in order to read the book as I'm writing it, fair play to them.

I'm not going to begrudge them \$5.00 it would cost to just buy the ebook.

James Blatch: So there's no spoiler alert danger in that.

Garrett Robinson: Right.

James Blatch: Okay, one of the things I would like to cover while I've got you both here, is a bit of method stuff.

All three of us have nice-looking microphones and headphones in shot. I know that puts some people off because they think, "I don't know where to start with technology and the rest of it."

Antoine, I want to start with you.

Antoine Bandele: Oh my goodness.

James Blatch: I know you're going to pick up a phone are you?

Antoine Bandele: Yeah, well I was going to pick up my phone and those little Apple Ear Buds.

James Blatch: Yes, that's where you need to start.

Antoine Bandele: I did it to help with quality. I just got a big blanket, put it over my head, so that there is no echo or anything like that, and that's how I started it, literally.

It sounds like that's me now, but even then I was like, "Well it's functional."

Then I got the USB mic, the Yetti, and then only recently when I started doing audio books for my own book, is when I got this guy here, which is the same mic that Michael Jackson used to record, "Thriller," I'm just going to say.

James Blatch: I need to know what mic that is. It sounds beautiful.

Antoine Bandele: It's the SP ... What is the actual name of it? SP, it's a Sure Mic, the most popular Sure Mic, SPF something.

James Blatch: Pardon me while I write this down.

Antoine Bandele: SM7B.

James Blatch: It's going on my Christmas list.

Antoine Bandele: Sure SM7B, it's very good. It's not even that expensive, it's actually like one of the lower-end professional mics, but it's an XLR professional grade mic.

James Blatch: It sounds gorgeous. I was hoping you would say that, that you don't need a huge amount of kit.

People can start with a phone, they can prop it up and talk into it.

Do you just plan something out to say the first time, or do you go spontaneously live, or do you have any advice to offer?

Antoine Bandele: I started scripting first. In my videos particularly, you have to kind of script them.

Actually it's funny, I've turned away from that a bit where I felt like I was too scripted, and it didn't sound natural anymore.

I'll have the scripted thing so that it makes sense, and then my conclusions are generally, let me just blog it. Basically so that people so people can

understand that this is really his opinion, not just him speaking words that he wrote down, and it sounds like a robot.

James Blatch: Garrett, do you script your videos, or does it depend on what type of video you're putting out?

Garrett Robinson: Mine was actually the opposite. The first YouTube videos that I ever made, I had a podcast called The Story-telling Podcast. A couple of friends and I would sit on a video call and we would talk about one aspect of story-telling that weekend. Of course that's all extemporaneous.

When I sat down and started recording myself on a camera I just picked a topic and then I talked about it for 10 minutes, edited it down to four minutes, and that was what I put out.

But then I got very heavily into the daily vlogging scene, and I started watching people like the Vlog Brothers, John and Hank Green, and, I mean, she's not really a vlogger, vlogger, but Kat Black and Riley Dennis and Hannah Hart, and all these people.

Their stuff was amazing. And sometimes they would go a little bit off the cuff, but I realized that my favorite videos of theirs were always obviously, if not down to the word scripted, very carefully constructed and structured.

I started doing that more and more to the point where I actually have a teleprompter on my camera now. It's a little teleprompter. It cost 30 dollars, and it attaches to the end of a DSLR just like that.

I have an app on my phone that I load the script onto, and I pull a little thing down here, and the phone just does the teleprompter right there for me. So I'm now more heavily scripted than I ever have been.

James Blatch: That's amazing, and I used to work for the BBC where there would genuinely be something made by Auto Cue that probably cost 45000 pounds, and now we do the same in our video shoots, we have an iPad, and a little mirror.

You mentioned editing there, Garrett, and again, for people listening who think, "I must get into live video, I must get into this space, but things worry, and one of them will be editing."

Do you do a lot of editing, and if so, do you have recommendations for a nice, easy, accessible editing process?

Garrett Robinson: Heavily scripted videos are much easier to edit. If you are filming like I did back in the beginning, if you're filming fifteen minutes of just brain-dump and then trying to edit that down to four minutes, you have to think about it a lot more, there's a lot more involved.

My videos now, because I'm very good at reading a teleprompter, are just cutting out the breaths in between lines, and once or twice per video, I'll mess up and have to go back and do it.

With that framework, that sort of thing of just talking to the camera, is a lot easier than one of my tech tutorials or than one of Antoine's videos where he's using graphics and different images coming in and all of that sort of stuff.

If you're hesitant about any of that stuff, you want to avoid that and you just want to record yourself talking to the camera, and then just get yourself - A lot of people use the free program that's on everyone's computer, iMovie, or Windows Movie Editor, whatever it's called -

Antoine Bandele: Movie Maker.

Garrett Robinson: Yeah, Movie Maker. But you can also get any of their other programs.

You can get Adobe Premiere Pro for 20 bucks a month as a subscription, and it's an incredible program. It's pretty intuitive, it's easy to learn. Apple has Final Cut, which is ... I think you have to buy it, it's 300 bucks, so it's a little more expensive.

You go in there, you pull in a video file, and you just kind of fiddle around with it until you really learn what you're doing.

Antoine Bandele: I think you'll naturally find it, too, because as you write in those smaller programs, and you want to start doing more, you're like "I have demands that this program's not meeting." That's when you naturally will upgrade, because when you start, I don't think you ever have the idea, "I need all these features!"

You're like, "No, too many features!" But then, once you start making several videos, you're like "I wish I could do this. I wish I had multi-track. What does that?" And then you slowly start tricking out.

Garrett Robinson: Ironically, there is a lot of YouTube tutorials teaching you how to do all this stuff.

James Blatch: So, any of those editing programs that you've mentioned, from Movie Maker and iMovie through to Premiere Pro, which I use here, there's a gazillion helpful YouTube videos. I still use them to start, even though I've been video editing for however long video editing's been around, when it moved over from tape, and I will still Google how to do something in ... I won't have one option, of somebody to look at, of how to make a title do something, for instance, I'll have twelve people demonstrating it, so it's of the most well-documented things on the Internet.

Garrett Robinson: Then again, just like with your book, if you're writing a book ... We're all familiar with the fact that you need to pay good money for a professional cover designer and a professional book editor.

You can hire people who will edit your YouTube videos, and editing one of my YouTube videos is less than an hour of work, and I have worked with an editor in the past. Every video, I send them the files, I PayPal them 25 bucks, and I'm done. I don't have to touch it again. They edit it, they post it on my YouTube channel. That's another easy option.

James Blatch: Is that fiverr.com or something like that?

Garrett Robinson: No, mine were all personal contacts.

James Blatch: Peopleperhour.com, which I think is maybe UK, but there are these places.

Antoine, I know your stuff is edited. I was going to make the point that one way around this, certainly in the beginning, is to do stuff live, and although YouTube isn't the best live video platform, Facebook Live I think probably is better, and you've talked about Twitch.

But doing it live does get over those early-day jitters about how much technology you need and how much experience you need to create videos, because you can't edit it.

Antoine Bandele: Right. Live is good, I just never really did it on YouTube to a big extent.

James Blatch: You were an edited guy. Right from the beginning, you were editing?

Antoine Bandele: Before my YouTube channel, again like Garrett, I was also doing film and stuff like that, so it was a good place to put your short films, and archive them, because back in old Internet days, you had to pay for bandwidth and stuff like that. It mattered how big your file was, and YouTube was like, "You can just put it on there for free, cool!"

Garrett Robinson: However big you want, whatever the file size, YouTube's pretty good for stuff.

James Blatch: Before I leave you, I want to hear a little bit about the personal side of things, how you prepare yourself to broadcast. Some tips to people.

I use the word broadcast because I'm old, and that's what we used to do. Livestream now I guess, whatever you wanna call it. Again, I'm trying to put myself in the place of someone who listens to this thinking "I can't do this."

What are the barriers in the way? One of them might be YouTube have very obviously got an engaging on-screen persona. Does that come naturally?

What's your advice to get to the position that you guys are at? Let me start with you, Antoine.

Antoine Bandele: In college I took a public speaking class, and I also was doing acting from middle school to high school, and then stopped, but I guess that helped? Having some kind of voice coach or whatever.

I never would do my own audio books or anything like that, but I'm enough that I can convey my own thoughts and my own personality through it. I feel comfortable enough to do that. A lot of that is just enunciating and making sure you're very clear.

For me, I get both criticisms for talking too slow or talking too fast, depending on the context, because I'll do that. "Oh, I know someone's gonna think I'm talking too fast, so let me read this word, slowly," and then it sounds like a robot, and it's bad.

But if I talk too fast, which is more natural for me, people are like, "I don't understand you, I have to use the YouTube slow down button to make you talk slower."

Same with Audible, you can slow people down. I think it's being very clear, having a very clear voice, very consistent and articulate voice when speaking on YouTube.

James Blatch: Garrett, any top tips?

Garrett Robinson: It is a thing that comes pretty naturally to me. I definitely have friends who are more on the introverted side who have said, "Garrett,

you can be pretty exhausting." I'll just get out there and I will talk, and I also talk very exceptionally fast.

That is one advantage to it, though. It either comes to you naturally, and you don't mind being on camera, you don't mind being watched and seen by other people, or if you can just buck up and get used to the idea, if you can get used to that fact and accustom yourself to it, even if you're putting on a bit of an air.

And you don't want to do that too much, you want to be as authentic as you possibly can, but get yourself to a place where you can be on camera like that.

You actually have a bit of a leg up, because we're all authors, and we all know what authors are like. We're an introverted bunch. If you can do video, if you can get yourself on screen, and if you're willing to be seen by other people in that authentic space, you're in a minority, and it does help you stand out.

Just remember that the people that you're talking to are just people like you, and they watch the same geeky videos, or they read the same cozy mysteries, or they love the same romance novels that you do, and if you get on there and share what you love with them in front of a camera, they're probably going to like you a lot for it, because they probably don't have that many people they know in real life who are willing to share that love and that fandom. That is honestly something that you can give them, and I think it's really valuable.

James Blatch: That's great. It's one of the great things about the Internet, is finding a reflection of the things that you're interested in as well. It will be there somewhere. That's good stuff.

I'll just add from my own experience, when I first started broadcasting, a producer very helpfully said to me it sounded like I just spoke with a

Gobstopper in my mouth. It really boosted my confidence, but my voice was not good, it was not good for broadcasting.

It's just exactly the same as we talked about writing. The more you do it, the more you hear yourself, the more you change very subtly the way you speak.

I think you go too far to start with, probably over-acting, over-enunciating, and then you come back a little bit, and eventually it's like you're having a conversation with somebody but in a very clear and slightly more structured way than you would do normal talking. That's not something sit down, day one, and learn in the first half an hour.

Get on there, do it live, keep talking, record it, listen back.

Do you listen to yourself back?

Antoine Bandele: I have to, because you edit yourself and it's so irritating. Later on, there have been times where I can take my headphones out and listen to my voice without feeling embarrassed, but before, it's like "No one listen to this."

Garrett Robinson: Do you ever go back and watch old videos? I just did that a while ago.

Antoine Bandele: Eh.

Garrett Robinson: Really? I actually really enjoyed it, because one it was like, "Oh my god, you doofus," and two, because of what I do, it was really valuable watching videos that I was making in 2014 when I was writing the book that would explode, and seeing those thoughts, and remembering how those thoughts made it into the video, and that's another thing.

If you're doing a running track of what you're doing, what you're working on, or what you're thinking, you can go back and that's like an archive of the person you were when you wrote your big book. It's pretty great.

James Blatch: Document your life. Andy Warhol didn't quite see this one. He predicted the fifteen minutes, but now, when we die, we're not dead, because there's this imprint of us electronically, and particularly you guys. It's gonna be there for a millennia. Historians will be poring over this, wondering what on Earth these three were going on about.

Antoine Bandele: It's a Black Mirror episode. I think they do that out in the UK. That's a very good episode.

James Blatch: That's a very twisted series, Black Mirror. If you haven't watched it, it's very dark.

That's brilliant. We've busted our time, which our little format is trying to make sure we give people an hour max, bite-size podcast to watch, and I think that's something else that's quite useful to do, is to be regular, routine, allow people to tune in to that.

It's been brilliant, guys, thank you so much. We probably could go on, and we will speak again in the future. Particularly, Antoine, we want to learn about your book-writing success in the future.

Antoine Bandele: I'm trying to get there, you guys.

James Blatch: We're all writers, and we just want to wish you the best of luck with that, and anything we can do to support that, we are here for that as well.

Where can people find you on the Internet? Antoine, why don't you go first?

Antoine Bandele: I have my own website! First name, last name, dot com, legit. No underscores or anything like that. Antoinebandele.com, or if you're into the YouTube. Cool thing about my name, it's very unique, so I use it for everything, so you put my name in Google, you'll find my Instagram, Twitter, Facebook, website, YouTube, all that. Antoine Bandele, easy.

James Blatch: It is useful to have a unique name. Antoine Bandele, you were born with that name, or is this a penname?

Antoine Bandele: There's a story behind that. I was not born with that. I was born Bailey, which my dad found out was an American slave name, so he wanted to change it.

But instead of doing the Malcolm X thing where, "We're just gonna be called X, because we don't know our last name," he actually gave us a last name. The interesting thing was that the West African name that he found for us is actually ... because I did the whole 23&Me, blood test, DNA, and it was actually from that region.

He just made a guess, and he actually found the right one, so. Now it's a cool last name, which means "born away from home," so it's fitting. Kind of cool story, with my name.

James Blatch: That's a really cool story.

Garrett Robinson: How am I supposed to follow that?

Antoine Bandele: Sorry! Sorry, Garrett.

Garrett Robinson: Gosh darn it. No, you can find my books, if you're interested in fantasy, at underrealm.net, where you can also find Antoine's work that we've published in the world, but go check out his novel, *The Kishi*, it's amazing.

Also, I'll just say that one of the video series that I make is called *Writer Wednesday*, it's on YouTube, and if you Google *Writer Wednesday*, you'll find my videos and you can follow those on my YouTube channel.

James Blatch: Superb. Guys, thank you so much.

Garrett Robinson: Thanks man.

Antoine Bandele: Thank you.

James Blatch: There you go. I've been involved in video for years now and I'm a big fan of it, and I mentioned briefly why. That personal connection ... there's no real substitute, apart from meeting somebody in the flesh, there's nothing quite the same as directly talking to somebody using video, which is possible today in a way that simply wasn't a few years ago.

You shouldn't underestimate the fact that people make a little connection with you and they wanna support you. They want to be a part of whatever it is you're doing.

Now, with big businesses, they struggle to use video, because if you are a car manufacturer, if you're Ford or GM, it's quite difficult for you to have a personality ... face on video, although they all try to do it at motor shows and so on.

If you're an author, you're ideally placed to use this medium. You can look down the lens, you can be relaxed, you can have beer in the evening or a gin and tonic, you chat, you can take questions, and people get excited about that because frankly, when you were reading books excitedly as a 25 year old, how much fun would it have been to have added down the line two-way conversation with the person who wrote the book?

Mark Dawson: It's a great opportunity to do that. Video is excellent at fostering those kinds of relationships, more so than is possible on e-mail. Why wouldn't we be doing that kind of stuff?

I know, just from my own experience doing Facebook Lives, my readers love it. I haven't done them for a little while, and I get people asking, "When are you gonna do one again?" It's definitely a positive ... a powerful tool in the armory.

James Blatch: It's very powerful. The numbers are lower, no question on that, so your e-mail is a numbers game, you're gonna send an e-mail out to hopefully thousands of people, and there's a smaller conversion rate of

people who become your fans and readers, but on video, I think the conversion rate is higher.

If people have bothered to seek you out and are sitting there watching the video, they've taken a step toward you already, so they're a very warm audience.

Don't be despondent if you want to get in to this and it starts small for you. It will start small. You will get better, and your audience will get bigger over time.

Facebook Live is probably the area I would point people to, first of all, but I think it's important to keep an eye on YouTube.

It's funny how YouTube haven't really cracked live video. They've got the platform there, but it's not particularly well used, and it's not the best place for it, but that may change, as everything in our world seems to change quite often.

Have we got anything else to talk about on this Friday?

Mark Dawson: I did live TV on Friday, went and had South Today. I've done national television now, and this was regional, so again, a pretty decent audience, down to Southampton, Portsmouth, Brighton, places like that.

A few hundred thousand people were just tuning in for the weather, they told me as I went on. This is a prime slot, their audience goes up right around the weather time. It was fun.

The more I do it, the more comfortable I get, and I enjoy it. It's fun. I wouldn't have enjoyed it ten years ago.

James Blatch: That video is on our YouTube channel, if you wanna have a look at it. You're getting very comfortable on the red sofa, the BBC red sofa.

Mark Dawson: I am.

James Blatch: You're right about the weather. The best editor I ever worked for used to say in the morning meetings, "Any chance of us leading on a weather story?" Because he knew if we led on a weather story, that the audience would be up that day. Any hint of snow, and that would be the lead story in regional television.

Thank you very much indeed for tuning in this week. We have a star guest next week, don't we? We have one of the biggest indie authors in the country, Louise Ross, LJ Ross, who from a standing start, did astonishingly well, and she's a very, very nice person, very interesting to talk to. Her and her husband teamed together on this.

We're talking to Louise, finally tracked her down, in the same hotel area where Jamie Lee Curtis was last week.

Mark Dawson: I didn't see her. I was there and I didn't ... no one told me she was there.

James Blatch: She was sitting by the door as we walked out.

Mark Dawson: I didn't see her.

James Blatch: She popped up on - she's obviously promoting Halloween at the moment. She popped up on Graham Norton's chat show last night, so that's what she was doing there. My wife said she was mad as a box of frogs on the show.

Mark Dawson: I didn't see that either, but there you go, that shows how much interest I have in celebrity culture.

James Blatch: You only watch TV when you're on it, now.

Mark Dawson: Exactly.

James Blatch: And on that bomb shell, let's say goodbye for this week, and we'll see you for that LJ Ross interview next week. Have a great week

reading, and a great week writing, and a great week selling. I've added another one in there. You've gotta read to be a good writer.

Mark Dawson: We've only done 140 of these.

James Blatch: We'll get there. Bye-bye.

Speaker 1: You've been listening to the Self-Publishing Formula Podcast. Visit us at selfpublishingformula.com for more information, show notes, and links on today's topics. You can also sign up for our free video series on using Facebook ads to grow your mailing list. If you've enjoyed the show, please consider leaving us a review on iTunes. We'll see you next time.