

00:00:14:21 – 00:00:16:05

00:00:16:05 – 00:00:17:23

00:00:17:23 – 00:00:20:19
Hello and welcome to the latest episode
of The White Pube podcast.

00:00:20:19 – 00:00:22:21
My name is Gabrielle de la Puente.

00:00:22:21 – 00:00:24:06
I'm Zarina Muhammad.

00:00:24:06 – 00:00:29:13
And we're making this episode because
we're not publishing a Sunday text today

00:00:29:15 – 00:00:33:08
and we haven't published Sunday texts
most of the summer.

00:00:33:10 – 00:00:36:24
And we just wanted to tell everyone
where the fuck we've been

00:00:37:01 – 00:00:38:16
and also why we aren't here now.

00:00:38:16 – 00:00:41:23
So we thought we'd just do a little tiny podcast episode

00:00:42:00 – 00:00:43:24
out of fear, shame, guilt,

00:00:43:24 – 00:00:46:24
obligation to our Patreon subscribers

00:00:47:00 – 00:00:50:07
Also minor embarrassment,
which feels different to shame

00:00:50:07 – 00:00:54:04
like there's a part of not publishing
a text that feels embarrassing.

00:00:54:06 – 00:00:58:23
Yeah, because if you're not aware,
we have been writing on a website

00:00:58:23 – 00:01:00:09
that we've written together

called The White Pube

00:01:00:09 - 00:01:05:01
since 2015, and we've been publishing texts
basically every week

00:01:05:01 - 00:01:08:20
to explain where we've been,
which I think is quite a good excuse...

00:01:08:22 - 00:01:11:17
But --

00:01:11:19 - 00:01:14:05
that shame that I was mentioning at
the beginning

00:01:14:05 - 00:01:19:00
it's like I have internalized
this completely false information

00:01:19:02 - 00:01:22:09
So, say we've got about 700 Patreon

00:01:22:15 - 00:01:26:13
supporters and a few people have donated one-off

00:01:26:13 - 00:01:31:06
bits on PayPal and Ko-fi or however
the fuck you pronounce that thing.

00:01:31:08 - 00:01:35:14
But in my head each one of those people
gives us the full amount.

00:01:35:18 - 00:01:38:22
So if we don't do anything, I feel like
I need to explain to that one person

00:01:38:22 - 00:01:42:16
why we've let them down so deeply
rather than why we've let

00:01:42:18 - 00:01:46:17
quite a big number of people down
a little bit each or something like.

00:01:46:23 - 00:01:47:21
It's not proportional.

00:01:47:21 - 00:01:52:15
The way I feel when I don't do what
I think we're supposed to be doing online.

00:01:52:17 - 00:01:53:17
Does that make any sense?

00:01:53:17 - 00:01:54:12
In your mind,

00:01:54:12 - 00:01:56:04
Is it like instead of loads of people

00:01:56:04 - 00:01:59:20
giving a little bit,
you're like, it's one person giving all of it?

00:01:59:22 - 00:02:00:18
And I feel so bad.

00:02:00:18 - 00:02:03:06
And you've got to sit them down.

00:02:03:06 - 00:02:05:24
Exactly! I don't know why I think that,
but that's where we are.

00:02:05:24 - 00:02:10:20
Who's the person? Describe the person.

00:02:10:22 - 00:02:13:04
What do they look like in your mind?

00:02:13:04 - 00:02:17:07
It's like an AI-generated face of
just like all the people

00:02:17:07 - 00:02:21:17
that have donated over the years and that
it haunts me.

00:02:21:19 - 00:02:26:16
So we've been posting for eight years
and there have been like four

00:02:26:16 - 00:02:29:13
or five times within that eight years
when someone has said to me,

00:02:29:13 - 00:02:33:00
I think I've read everything
you've ever posted.

00:02:33:02 - 00:02:36:13
One of them was when we were in --
I want to say Sweden,

00:02:36:15 - 00:02:40:12

and we went for a drink with someone
and they said, I actually

00:02:40:12 - 00:02:45:10
download every text you publish as a PDF
in case the website ever goes down.

00:02:45:12 - 00:02:49:08
Someone just dm'd us one time to say it,
someone

00:02:49:08 - 00:02:50:04
who is like

00:02:50:04 - 00:02:53:07
one of the first people who ever read
us, I think said that to me as well.

00:02:53:10 - 00:02:59:10
So in my head it's that person, the person
who is like a fucking loyal -- Sunday text, 11AM

00:02:59:10 - 00:03:01:20
they know
that there's going to be something new

00:03:01:20 - 00:03:05:20
and they don't even have to check
the Instagram or the Twitter to like,

00:03:05:22 - 00:03:08:19
get that notification because they just go
straight to the source.

00:03:08:19 - 00:03:11:16
They just have the white pube bookmarked

00:03:11:16 - 00:03:15:16
and they check it on a sunday,
like in an internal clock way.

00:03:15:18 - 00:03:18:04
That's who I'm scared
that we're letting down.

00:03:18:04 - 00:03:22:20
But we need to explain what we've been
because we're being teased.

00:03:22:23 - 00:03:24:12
Okay.

00:03:24:14 - 00:03:25:06
Where've we been?

00:03:25:06 - 00:03:28:08

Direct address!

Direct addresse to The Pube Person:

00:03:28:14 - 00:03:31:19

we've been busy writing a book.

00:03:31:21 - 00:03:33:16

It's a good excuse.

00:03:33:16 - 00:03:35:10

Am I allowed to say that? It still

00:03:35:10 - 00:03:38:04

Feels illegal. Why else would
we have recorded the podcast?

00:03:38:04 - 00:03:40:22

We have to say we've been writing a book.

00:03:40:22 - 00:03:43:17

Gabrielle Every time I say it aloud

00:03:43:17 - 00:03:45:08

I tell people and I'm like,
I shouldn't tell you this.

00:03:45:08 - 00:03:46:20

It's a secret heheheheeeehe

00:03:46:20 - 00:03:50:11

I have to, like,
give it like an air of naughtiness.

00:03:50:11 - 00:03:55:00

But because we're sat down actually saying it
aloud in like an official setting,

00:03:55:02 - 00:03:58:19

like you're wearing the Game Pube t shirt
right now, that's an official setting.

00:03:58:22 - 00:04:03:10

This is an official pube cast! Roll it back.

00:04:03:12 - 00:04:04:17

Let's scene set.

00:04:04:17 - 00:04:09:19

So, okay, As I said, we've been writing
for years and years and years and years.

00:04:09:21 - 00:04:15:06

Over that time, we have accumulated quite the international audience of people.

00:04:15:08 – 00:04:17:22

And sporadically over the past

00:04:17:22 – 00:04:23:09

eight years, we've had messages from agents who have said, hello, you ever

00:04:23:14 – 00:04:28:13

thought about writing a book? And we've entertained it between ourselves.

00:04:28:13 – 00:04:30:19

We've been like, Ooh,

00:04:30:19 – 00:04:34:00

I feel like it's something we could do and we should do to try and make money.

00:04:34:00 – 00:04:37:17

But at the same time, I don't want to and I don't feel ready

00:04:37:17 – 00:04:38:23

and I actually don't think

00:04:38:23 – 00:04:41:23

I've got anything to say that hasn't already been said before.

00:04:42:02 – 00:04:45:22

And I don't want to embarrass myself in public like there was definitely,

00:04:45:22 – 00:04:50:05

for me an element of I actually think I'm too young to write a book.

00:04:50:10 – 00:04:52:01

My brain wasn't developed.

00:04:52:01 – 00:04:55:01

It's not developed until you're like 25.

00:04:55:06 – 00:04:56:24

So maybe up until the age of 25.

00:04:56:24 – 00:05:00:10

I felt like,
Thank you for getting in touch.

00:05:00:12 – 00:05:04:17

Thank you for taking us to Dishoom
for a meal and giving us some free books.

00:05:04:19 – 00:05:06:08
Thank you for taking us to Joe and the Juice

00:05:06:08 – 00:05:09:18
so that we could have this conversation
and say like, What the fuck's an agent?

00:05:09:20 – 00:05:13:15
But ultimately
it just never felt like the right time.

00:05:13:17 – 00:05:17:12
So we didn't write a book
even though people kept asking us to.

00:05:17:14 – 00:05:19:11
Because
our frontal lobes weren't developed.

00:05:19:11 – 00:05:22:08
It's as simple as that.

00:05:22:08 – 00:05:25:08
I'm just so glad we said no.

00:05:25:11 – 00:05:28:23
But we are writers
fundamentally, and writers write books

00:05:28:23 – 00:05:34:08
No? So maybe resisting it was futile
and maybe the universe intervened

00:05:34:08 – 00:05:39:02
because we met an agent on a train
and we've met agents before.

00:05:39:04 – 00:05:44:04
But for some reason, being trapped
on the train with this -- for scene setting,

00:05:44:10 – 00:05:45:08
The train was...

00:05:45:08 – 00:05:48:05
Yeah, trapped isn't the right word.

00:05:48:05 – 00:05:50:17
Makes it sound like she was like --

00:05:50:17 – 00:05:52:10

Hunting us down.

00:05:52:10 - 00:05:54:22

It was the beginning of 2020.

00:05:54:22 - 00:05:58:06

Like before all the -- It was March 2020.

00:05:58:12 - 00:06:01:23

It was March 2020. It was March 2020.

00:06:01:23 - 00:06:06:10

It was the beginning of March. Me and Zarina we're going to a conference in Dortmund.

00:06:06:12 - 00:06:08:07

But the whole thing about this

00:06:08:07 - 00:06:10:17

conference was like they didn't want anyone to fly in.

00:06:10:17 - 00:06:13:23

So they said, We'll pay for train tickets for everyone and me and Zarina

00:06:13:23 - 00:06:16:08

we're like, oh my God, that sounds so fun. We love trains.

00:06:16:08 - 00:06:21:03

Be so fun to go on a train all across Europe on the train to Dortmund,

00:06:21:05 - 00:06:25:10

because with it being the beginning of March 2020 and, you know,

00:06:25:12 - 00:06:29:21

Coronavirus, it wasn't even COVID then, it was Coronavirus.

00:06:29:23 - 00:06:34:10

And there was a woman sat next to us and she was coughing so much

00:06:34:10 - 00:06:37:11

and she had to like -- we were giving each other side eyes.

00:06:37:11 - 00:06:38:10

It was really bad.

00:06:38:10 - 00:06:42:16

And she was like, no, don't worry, girls,
I've got lung issues.

00:06:42:16 – 00:06:43:09
I've always had them.

00:06:43:09 – 00:06:44:13
It's genetic or something.

00:06:44:13 – 00:06:46:12
And we felt really bad about ourselves.

00:06:46:12 – 00:06:49:07
So we were just like, okay, sorry,

00:06:49:07 – 00:06:52:19
But we were chatting on the train
for so long and obviously in English

00:06:52:21 – 00:06:55:19
that the person on the table
next to us was like,

00:06:55:19 – 00:06:59:01
Are you by any chance
going to this conference in Dortmund?

00:06:59:01 – 00:07:01:16
And we were like, oh my God, yes we are.

00:07:01:16 – 00:07:03:08
And she said, What do you do?

00:07:03:08 – 00:07:05:24
And we said, What do you do?
And we all got to know each other.

00:07:05:24 – 00:07:09:09
And she turns out it was Milly Reilly
who is an agent.

00:07:09:09 – 00:07:12:07
Over the course of the conference,
we hung out a few times

00:07:12:07 – 00:07:14:04
and then on the way back,

00:07:14:04 – 00:07:17:16
she sort of said to us, Well,
if you're ever thinking about

00:07:17:16 – 00:07:19:18
writing a book like,

I don't want to push you into it

00:07:19:18 - 00:07:21:00

But if it's ever something like,

00:07:21:00 - 00:07:25:02

you know, comes up for you,
feels right, here's my details.

00:07:25:04 - 00:07:31:08

And we were like, okay, obviously
Then the world closes down.

00:07:31:10 - 00:07:34:14

We spend 2020
writing more than we've ever written.

00:07:34:14 - 00:07:37:22

Our audience absolutely fucking spiked
our patrons spiked us all.

00:07:37:22 - 00:07:41:16

It was a really strange time for everyone,
but for us professionally.

00:07:41:16 - 00:07:45:11

It was like, yeah??? wa???
I think our writing improved

00:07:45:11 - 00:07:50:05

because we were able to focus on it
more, and towards the end of that year

00:07:50:07 - 00:07:53:01

we got in touch with Milly to say

00:07:53:01 - 00:07:56:17

we've had an idea for a book
and we're not going to talk

00:07:56:17 - 00:08:00:14

too much in detail
about what that book is here

00:08:00:14 - 00:08:03:23

because we can't legally,

00:08:03:23 - 00:08:06:23

I don't know, we just can't talk about it.

00:08:06:24 - 00:08:10:24

We can say
it's about art, it's a book about art

00:08:11:01 - 00:08:12:02
and it's about artists, and

00:08:12:02 - 00:08:16:02
it's about like what it takes
to keep art in your life

00:08:16:06 - 00:08:19:23
when it's so difficult to do that
given the world that we live in.

00:08:20:04 - 00:08:20:21
Dot, dot, dot.

00:08:20:21 - 00:08:23:21
Anyway, we had an idea for a book

00:08:23:22 - 00:08:27:07
and we had a meeting with Milly
and she was like, okay, well,

00:08:27:09 - 00:08:28:08
this is what we need to do.

00:08:28:08 - 00:08:30:24
Then I'll be your agent.

00:08:30:24 - 00:08:33:18
And we were like, Cool, that's great,
because obviously

00:08:33:18 - 00:08:37:19
Divine intervention
brought us together on that train.

00:08:37:21 - 00:08:40:21
And then she said,

00:08:40:21 - 00:08:43:08
I need you to write a book proposal.

00:08:43:08 - 00:08:45:19
So a book proposal,
as she explained it to us

00:08:45:19 - 00:08:50:09
and for nonfiction books in particular

00:08:50:11 - 00:08:54:08
is usually two or three
chapters, sample chapters of the book

00:08:54:10 - 00:08:57:21
with a chapter outline about what

the rest of the book is going to be like,

00:08:57:23 - 00:09:00:22

including

maybe an introduction to like who you are

00:09:00:22 - 00:09:03:21

and why you're the best person

to write this book.

00:09:03:21 - 00:09:08:16

And then the book proposal would end
with like, what else is in the market

00:09:08:16 - 00:09:12:19

That is kind of similar to the thing
that you want to write.

00:09:12:21 - 00:09:17:02

And the reason for that is

so that when we move to the next stage

00:09:17:02 - 00:09:22:18

and the agent has shown
the proposal to the publishers,

00:09:22:20 - 00:09:26:08

they can hopefully see that
it's like a marketable thing

00:09:26:08 - 00:09:29:21

and that they'll make money on it
because essentially, like this

00:09:29:21 - 00:09:33:09

is all weirdly about money in a way
that we're not really that used to like.

00:09:33:15 - 00:09:37:18

It kind of has to have
some commercial viability

00:09:37:20 - 00:09:40:04

in order
for the publishers to invest in it.

00:09:40:04 - 00:09:41:24

Fair enough. Fine.

00:09:41:24 - 00:09:45:00

Because I think
at least on like the book purchaser's end

00:09:45:00 - 00:09:48:00

you think, is this interesting?

00:09:48:01 – 00:09:51:15

Like as the thing for me to buy,
is this something I want to spend

00:09:51:15 – 00:09:53:05

my Sundays reading, you know?

00:09:53:05 – 00:09:58:06

Yeah, But like you, you consider it on
its own terms as like a finished product.

00:09:58:08 – 00:10:01:02

But if you're making a book,
you've got to think about it

00:10:01:02 – 00:10:04:03

as a product, as a thing.

00:10:04:03 – 00:10:05:22

You've got to zoom out and be like,
This is the product.

00:10:05:22 – 00:10:07:17

What's going to make this person buy it?

00:10:07:17 – 00:10:08:10

What's going to make

00:10:08:10 – 00:10:12:24

you believe that that person who's written
that book is worth listening to?

00:10:13:01 – 00:10:15:21

Yes, because

00:10:15:21 – 00:10:20:15

If I pay the the writer to create it,
and then I pay for it all to be printed,

00:10:20:15 – 00:10:24:10

then I need to make my money
back on this fucking book. Again,

00:10:24:12 – 00:10:26:17

sort of fair enough.

00:10:26:19 – 00:10:28:15

The only issue is

00:10:28:15 – 00:10:33:24

We had that meeting in December 2020
and then January 2021,

00:10:34:02 - 00:10:37:11
I got sick with COVID
and then it became Long COVID.

00:10:37:11 - 00:10:42:09
And basically, I forgot we'd even had the meeting

00:10:42:13 - 00:10:45:20
My brain was like on the moon.

00:10:45:22 - 00:10:48:06
And I didn't have the energy
and I was in too much pain

00:10:48:06 - 00:10:51:02
and all the rest of it. We've gone over this.

00:10:51:02 - 00:10:52:20
I'm sick now, I'm still sick.

00:10:52:20 - 00:10:54:21
It's been almost three years.
Isn't that crazy?

00:10:54:21 - 00:10:58:08
We didn't actually write the proposal
until.

00:10:58:08 - 00:11:01:02
2022, I think.

00:11:01:02 - 00:11:04:04
Until like,
yeah, a year and a half after.

00:11:04:04 - 00:11:06:21
That's crazy, isn't it? We kind of --
I think as well --

00:11:06:21 - 00:11:11:22
You were sick in 2021 and it took us ages
to like recalibrate

00:11:11:22 - 00:11:17:12
and figure out how we could go about
still doing things with you being sick,

00:11:17:14 - 00:11:23:01
like figuring out
what that meant for collaboration.

00:11:23:03 - 00:11:26:03
Yeah, but we wrote in

so many different directions to figure out

00:11:26:03 - 00:11:29:23
what that tone of the book would be.

00:11:29:24 - 00:11:32:02
Because even though we knew
what the idea was,

00:11:32:02 - 00:11:33:03
It was like broad strokes.

00:11:33:03 - 00:11:36:01
We didn't know what it would
actually sound like, what it should on

00:11:36:01 - 00:11:39:24
a word by word sentence level,
what that should feel like.

00:11:40:01 - 00:11:42:21
And it was it
was, yeah, a year and a half difference.

00:11:42:21 - 00:11:44:07
And I just want to stress,

00:11:44:07 - 00:11:48:11
like our agent Milly
was not harassing us to do anything.

00:11:48:13 - 00:11:50:05
She was very supportive
and she was just like,

00:11:50:05 - 00:11:53:04
I'm I'm not going to drop you
just because you can't do it right now.

00:11:53:04 - 00:11:56:23
Like, this will happen when it happens.
And that was really good

00:11:57:00 - 00:12:00:10
because I think there's a sense
in creative industry shit

00:12:00:10 - 00:12:04:02
that like an opportunity is
only there for like a very brief moment.

00:12:04:02 - 00:12:07:17
You have to grab onto it, otherwise,
like you're never going to get it again.

00:12:07:19 - 00:12:11:06

So it's nice
when people within the industry stop that

00:12:11:06 - 00:12:14:10

temporary-ness from

00:12:14:16 - 00:12:18:07

becoming an imposition on people.

00:12:18:09 - 00:12:21:21

But yeah, as Zarina said,
like we really took a while

00:12:21:21 - 00:12:24:00

when it did come to writing the sample chapters

00:12:24:00 - 00:12:27:05

for the book proposal to figure out
like what our tone was going to be

00:12:27:06 - 00:12:28:06

because yes, like up

00:12:28:06 - 00:12:31:17

until that point we had about seven years
of writing practice in the bag.

00:12:31:17 - 00:12:35:17

But a lot of that practice has been done
individually.

00:12:35:18 - 00:12:39:03

Like we take turns
writing texts on the white pube,

00:12:39:03 - 00:12:42:17

and sometimes those are short reviews,

00:12:42:17 - 00:12:45:17

sometimes they are longer essays.

00:12:45:17 - 00:12:48:10

This book is actually

00:12:48:10 - 00:12:50:22

our collaborative voice together,

00:12:50:22 - 00:12:55:12

like the Ultimate
White Pube, and it's actually

00:12:55:14 - 00:12:58:14

like a meld of fiction and nonfiction.

00:12:58:17 – 00:13:02:13

So we had to figure out what the fuck that meant, like in practice.

00:13:02:13 – 00:13:03:13

And aesthetically.

00:13:03:13 – 00:13:06:24

It was like a whole new language, like before

00:13:06:24 – 00:13:10:07

2022, Like before we wrote the book, you sounded like you.

00:13:10:12 – 00:13:11:23

I sounded like me.

00:13:11:23 – 00:13:13:06

And it's like those two voices.

00:13:13:06 – 00:13:15:22

But we had to come together and figure out not just like how

00:13:15:22 – 00:13:19:02

to write collaboratively, but like how to write collaboratively

00:13:19:06 – 00:13:23:18

in a completely new register that we'd never spoken in or written in before.

00:13:23:19 – 00:13:26:19

You know, even logistically, it's not like we're sat typing

00:13:26:19 – 00:13:27:18

while we're holding hands.

00:13:27:18 – 00:13:29:12

Like, what do we do?

00:13:29:12 – 00:13:31:24

Do I write, then pass the text to you

00:13:31:24 – 00:13:34:22

and then you edit it? What are we going to do?

00:13:34:22 – 00:13:37:11

Hello, It's Gab from the editing booth.

00:13:37:11 – 00:13:41:02
I just wanted to pop in very quickly
because we actually only explained what

00:13:41:02 – 00:13:44:13
happened in the nonfiction side of things
when it comes to publishing books.

00:13:44:13 – 00:13:48:06
And I know that a lot of our readers
might not know anything about this

00:13:48:06 – 00:13:52:21
process, and I think the fiction side
is like kind of fascinating from.

00:13:52:21 – 00:13:55:21
A class analysis standpoint.

00:13:55:24 – 00:13:59:13
Just very quickly,
if you're doing fiction,

00:13:59:13 – 00:14:03:09
none of this book
proposal stuff is like relevant.

00:14:03:11 – 00:14:06:18
What happens is that you're expected
to just write the whole book

00:14:06:18 – 00:14:09:19
on your own time,
and then with the help of an agent,

00:14:09:19 – 00:14:12:13
you would try and shop
that to different publishers.

00:14:12:13 – 00:14:16:02
I suppose it's because,
like nonfiction is less of a risk.

00:14:16:02 – 00:14:19:14
Like it's easier to set out exactly
what's going to happen across the book.

00:14:19:14 – 00:14:23:19
And therefore it's not that much
of a surprise to publishers in a way

00:14:23:19 – 00:14:30:01
that fiction definitely can be

because it's speculative and it's bizarre.

00:14:30:03 - 00:14:32:03

But it means that, like

00:14:32:03 - 00:14:36:11

fiction, writers just have to do it
on their own time, like I said.

00:14:36:11 - 00:14:40:03

And what that means is like,
unless you've got the money to just

00:14:40:07 - 00:14:46:00

be at home and get this book out,
your system, then fiction writers

00:14:46:02 - 00:14:48:24

from working class
backgrounds are just going to work.

00:14:48:24 - 00:14:49:14

Trying to squeeze it

00:14:49:14 - 00:14:53:19

in, sometimes at work or
just doing it of an evening on a weekend,

00:14:53:21 - 00:14:57:04

which means
it's like a much slower process

00:14:57:04 - 00:15:03:10

and probably a much more difficult process
because not everyone's got the mental

00:15:03:12 - 00:15:07:06

organizational capacity
to like hold real life thoughts

00:15:07:06 - 00:15:10:24

and creative thoughts in their head
at the same time, if that makes any sense.

00:15:11:01 - 00:15:16:02

It also it kind of clarifies to me
why there are so many middle class writers

00:15:16:04 - 00:15:21:02

or voices being published who I don't feel
like I can necessarily relate to.

00:15:21:08 - 00:15:22:17

Like, okay, yeah,

00:15:22:17 - 00:15:26:13
maybe I agree with what you say and
maybe I enjoy how you say it, but

00:15:26:15 - 00:15:30:05
Like sometimes it's just there's
just this disconnect and I suppose

00:15:30:05 - 00:15:33:13
like class is almost always the answer.

00:15:33:15 - 00:15:37:07
And I suppose I also bring this up
because I think it's important to state

00:15:37:07 - 00:15:43:00
explicitly that going the nonfiction route
is the only way we could have afforded

00:15:43:02 - 00:15:47:10
to write a book and to produce a book like
how else would we have done it?

00:15:47:12 - 00:15:51:04
we wouldn't have been able
to buy ourselves the time,

00:15:51:06 - 00:15:55:19
which is like pure gold
in terms of creativity.

00:15:55:21 - 00:15:58:20
Okay, back to the episode.

00:15:58:20 - 00:16:03:20
So Challenge, done. figured it out.
we gave the proposal to Milly.

00:16:03:22 - 00:16:07:03
She was like really enthusiastic about it,
which was exciting.

00:16:07:05 - 00:16:10:05
And then she was like,
Okay, you leave it with me.

00:16:10:06 - 00:16:13:06
I'm going to take it to publishers
and I'm going to call up everyone I know

00:16:13:11 - 00:16:17:08
and like, Let's fucking go.

00:16:17:10 - 00:16:18:10
We were like, what's happening!

00:16:18:10 - 00:16:22:00
And I remember
it was like just going into the summer

00:16:22:02 - 00:16:24:21
and apparently in publishing world,
like everyone

00:16:24:21 - 00:16:28:01
is really hard line
about taking the summer off.

00:16:28:03 - 00:16:30:14
So there was a bit of urgency, like, okay

00:16:30:14 - 00:16:33:09
let's get it in
before everyone goes on holiday.

00:16:33:09 - 00:16:35:19
So we were like, my God,
what if everyone's already gone?

00:16:35:19 - 00:16:39:16
But it's worth saying that, like, Milly's
not just like a general agent,

00:16:39:16 - 00:16:41:10
she's a literary agent.

00:16:41:10 - 00:16:44:10
So she's been doing her job for years.

00:16:44:10 - 00:16:48:19
Her job
basically involves being an author's

00:16:48:19 - 00:16:52:19
representative to the publishers,
and it's quite nice to have someone

00:16:52:19 - 00:16:55:22
if you're like a
a writer, you're used to freelancing,

00:16:56:01 - 00:16:59:08
you're used to kind of
being like a lone Ranger cowboy gunslinger

00:16:59:10 - 00:17:02:23
in the wild,

wild west of self-employed men.

00:17:03:00 - 00:17:06:10

It's quite nice to have someone there to represent your interest.

00:17:06:10 - 00:17:07:05

Who's on your team?

00:17:07:05 - 00:17:11:17

Who's that like, Fight for you and be your representative in

00:17:11:19 - 00:17:13:05

negotiations and stuff like that.

00:17:13:05 - 00:17:15:00

So her job is to go to publishers.

00:17:15:00 - 00:17:18:14

She's got relationships with publishers and like the editors that work

00:17:18:14 - 00:17:23:07

at these publishing houses, they ask her what her authors are up to.

00:17:23:10 - 00:17:27:12

What she explained to us was that these publishing houses

00:17:27:12 - 00:17:29:13

will have you know, I don't know if it's like a weekly meeting

00:17:29:13 - 00:17:31:10

or fortnightly meeting, you know, whatever it is.

00:17:31:10 - 00:17:34:18

And all the editors will sit around the table.

00:17:34:20 - 00:17:37:20

And if that editor

00:17:37:23 - 00:17:40:14

has been approached by someone like Milly

00:17:40:14 - 00:17:44:04

with a book proposal and they want it,

00:17:44:06 - 00:17:47:13

they have these regular meetings

where they say, I've got a book.

00:17:47:13 – 00:17:50:02
Here's this book on the table
here's this book proposal.

00:17:50:02 – 00:17:52:20
I think we should buy it
like as a company.

00:17:52:20 – 00:17:55:00
I think this is worth the investment.

00:17:55:00 – 00:17:55:15
Here's why.

00:17:55:15 – 00:18:00:20
And essentially, like your agent has to
make the publisher want to fight for it.

00:18:01:01 – 00:18:03:24
Like and the book proposal
has to make them want to fight for it.

00:18:03:24 – 00:18:06:16
It has to be like so good
that they're like,

00:18:06:16 – 00:18:08:11
we have to, we have to, we have to

00:18:08:11 – 00:18:14:02
And I suppose that's very similar to like
a lot of arts funding processes as well.

00:18:14:04 – 00:18:18:14
But that scared me
as much as it excited me because

00:18:18:16 – 00:18:21:00
Our book is so weird

00:18:21:00 – 00:18:24:10
As I said, it's a mix of fiction
and nonfiction

00:18:24:12 – 00:18:27:01
to the point where we don't even know
where it's going to be in the shop

00:18:27:01 – 00:18:30:18
when it finally comes out, like will
it be on the fiction section or non fiction?

00:18:30:20 - 00:18:31:19

We don't know.

00:18:31:19 - 00:18:35:10

How do we explain that and how do we sell that to people we've not met?

00:18:35:12 - 00:18:39:02

We didn't know when we were shopping it around like it was even more uncertain

00:18:39:02 - 00:18:43:21

and weird and bizarre when we sent it out as a proposal.

00:18:43:21 - 00:18:48:01

But like when it was a proposal, it was theoretical and

00:18:48:03 - 00:18:53:03

the editor would have to kind of see potential in it because it was abstract.

00:18:53:03 - 00:18:54:14

It didn't exist yet.

00:18:54:14 - 00:18:57:12

Like it was even more of a gamble.

00:18:57:12 - 00:19:01:24

And that is completely compounded by the fact that like who the fuck are the white pube?

00:19:02:01 - 00:19:02:16

00:19:02:16 - 00:19:04:14

What the fuck is the white pube?

00:19:04:14 - 00:19:08:07

Like, if you're listening to this podcast, you probably have at least

00:19:08:07 - 00:19:12:11

15, 20 minutes of knowledge of who we are, what we do.

00:19:12:13 - 00:19:15:11

But one, we've got a weird name that

00:19:15:11 - 00:19:18:09

Not many people outside of art will ever understand

00:19:18:09 - 00:19:21:20
because it's a reference
to the White cube, blah, blah, blah.

00:19:21:22 - 00:19:25:04
And, it
says the word pube in the title,

00:19:25:04 - 00:19:28:09
and that's not very professional,
blah, blah, who cares?

00:19:28:11 - 00:19:32:16
And how marketable or commercial is a book
with the word pube on the front of it.

00:19:32:19 - 00:19:35:19
Like these are actual issues that for us

00:19:35:19 - 00:19:39:08
have been funny jokes up until now
but like could hinder our career.

00:19:39:10 - 00:19:41:22
It's also not a human name.

00:19:41:22 - 00:19:43:20
Like it's not like so and so, so and so.

00:19:43:20 - 00:19:48:18
We favor people like faces
and like human stories and names.

00:19:48:18 - 00:19:50:01
It's like a collective name.

00:19:50:01 - 00:19:54:01
Yeah. Unpacking it like this,

00:19:54:01 - 00:19:56:13
I'm like, Wow, how do we even have jobs?

00:19:56:13 - 00:19:57:19
How do we even have jobs?

00:19:57:19 - 00:20:01:18
The good thing is that
that process was really fast,

00:20:01:23 - 00:20:07:16
maybe like three weeks long of, okay, her
sending out the proposals and then

00:20:07:16 - 00:20:11:21

waiting to hear back about the results
of those internal meetings, essentially.

00:20:11:23 – 00:20:14:16
And when it came down to it

00:20:14:16 – 00:20:17:08
we had four offers

00:20:17:08 – 00:20:18:18
Yeah, it was four

00:20:18:18 – 00:20:24:10
And then that was
when things got really like X Factor ish.

00:20:24:12 – 00:20:27:12
So we had to meet up in London
where we were going to meet

00:20:27:12 – 00:20:29:16
these publishers face to face.

00:20:29:16 – 00:20:34:18
And the way our literary agent
explained it to us is like,

00:20:34:20 – 00:20:37:08
it's not even about selling ourselves
in that meeting,

00:20:37:08 – 00:20:39:14
because the book proposal has done
the work.

00:20:39:14 – 00:20:44:04
It's about us trying to find
which publisher we think we would work

00:20:44:04 – 00:20:50:04
best with and which publisher
we think would result in the best book.

00:20:50:05 – 00:20:52:09
What's the editorial vision for the book?

00:20:52:09 – 00:20:53:19
You know, asking them
there and then,

00:20:53:19 – 00:20:57:17
okay, you've read the book proposal,
like how would you make that better?

00:20:57:19 - 00:21:02:04
And that is when things kind of clicked
for me, like, what is an editor?

00:21:02:04 - 00:21:04:06
Because

00:21:04:08 - 00:21:06:00
I think it's just a critic.

00:21:06:00 - 00:21:10:10
I think critics and editors
are almost exactly the same people.

00:21:10:12 - 00:21:15:12
And it was nice to be sat with,
you know, us two as critics

00:21:15:14 - 00:21:19:03
opposite another critic
and have critical conversations about this

00:21:19:03 - 00:21:22:07
like proposal
for something that hasn't materialized yet

00:21:22:07 - 00:21:25:17
because

00:21:25:19 - 00:21:28:18
we were hearing other people's visions

00:21:28:18 - 00:21:33:18
for how that potential could be,
you know, shifted or redirected

00:21:33:18 - 00:21:35:09
or maybe it could be refined in

00:21:35:09 - 00:21:38:12
certain ways to make certain
different types of books.

00:21:38:12 - 00:21:42:06
And like everyone had very different end
results,

00:21:42:06 - 00:21:46:00
like all four publishers were talking
about the book completely differently.

00:21:46:02 - 00:21:49:07
And they had different questions for us

00:21:49:07 - 00:21:53:15
that they wanted to like --
because we sent them the same proposal.

00:21:53:20 - 00:21:56:01
They all came back to us
with different questions about like, Well,

00:21:56:01 - 00:21:58:15
have you have you thought about this?
Have you figured that out?

00:21:58:15 - 00:22:00:24
Because it wasn't
like they received the proposal

00:22:00:24 - 00:22:03:14
and they were like, Yeah,
we want that version of the book.

00:22:03:14 - 00:22:06:05
They saw it as like a TBC.

00:22:06:05 - 00:22:07:18
Yeah, I think. Yeah, yeah.

00:22:07:18 - 00:22:13:11
I really appreciated that because like
we don't often get to be in that position

00:22:13:11 - 00:22:16:12
because we are critiquing
other people's works.

00:22:16:16 - 00:22:18:12
Why is there a little thumb on the screen?

00:22:18:12 - 00:22:27:02
Zoom likes what I said.

00:22:27:04 - 00:22:30:15
God. I don't know if that's going to record,
if you're listening to the podcast,

00:22:30:15 - 00:22:34:16
as I was speaking, then
a little thumb came up on the Zoom screen,

00:22:34:18 - 00:22:37:00
which we're not alone.

00:22:37:00 - 00:22:38:10
Erm anyway.

00:22:38:10 - 00:22:42:08
That's different
to the raised thumb reaction.

00:22:42:10 - 00:22:44:11
Well, all I was trying to say before

00:22:44:11 - 00:22:48:21
aliens and the FBI during the call
is that like

00:22:48:23 - 00:22:52:22
we are so used to being in a position
of critiquing other people's works

00:22:52:24 - 00:22:56:05
and we don't often
get people critiquing our writing.

00:22:56:11 - 00:22:58:15
Like sometimes people are like,

00:22:58:15 - 00:23:00:08
you're a fucking idiot.

00:23:00:08 - 00:23:02:00
Or I think what you said is wrong.

00:23:02:00 - 00:23:06:07
But people don't often talk about
our writing on like a word to word level.

00:23:06:10 - 00:23:10:05
It made me really excited
to work with an editor because someone

00:23:10:05 - 00:23:11:13
was finally going to do that for us.

00:23:11:13 - 00:23:16:02
And I thought, no matter what happens,
like the effect of criticism

00:23:16:08 - 00:23:17:16
coming back to us

00:23:17:16 - 00:23:21:10
is going to be so positive,
like our writing is going to develop.

00:23:21:14 - 00:23:25:10
so we need to pick a writer
and so we need to pick an editor who

00:23:25:10 - 00:23:29:02
is going to make us like our best selves,
however fucking cheesy that is.

00:23:29:05 - 00:23:32:14
I've been feeling this sense lately
that, you know, I started my B.A.,

00:23:32:14 - 00:23:33:21
we started our B.A.

00:23:33:21 - 00:23:36:20
in 2013 and we left in 2016.

00:23:36:20 - 00:23:39:17
So it's nearly ten years
since we did a B.A.,

00:23:39:17 - 00:23:42:17
but it's actually ten years already
since we started one.

00:23:42:20 - 00:23:45:00
And I'm like,
do I want to go back to university?

00:23:45:00 - 00:23:48:11
Like, if I went back to university,
what would I do?

00:23:48:13 - 00:23:52:06
Is now the worst time ever to go
because of like how badly

00:23:52:08 - 00:23:54:02
university staff are getting treated?

00:23:54:02 - 00:23:57:21
And I can't just write forever
without ever having that writing develop

00:23:57:21 - 00:24:00:21
like I'm sure it's going to develop a bit
because I'm just doing it a lot.

00:24:00:21 - 00:24:04:08
But I would love mentorship

00:24:04:10 - 00:24:09:08
or that like specific detail on the words
that I choose to put in the order.

00:24:09:08 - 00:24:13:17
I choose to put them

in, in the same way that a university

00:24:13:17 - 00:24:17:11
tutor in an art school might talk about
the actual brush strokes on a picture.

00:24:17:13 - 00:24:22:05
And like, in a sense, maybe
I don't need to go to university anymore

00:24:22:05 - 00:24:28:05
because we've now had that experience
with an editor over the past 12 months.

00:24:28:07 - 00:24:30:09
That is

00:24:30:09 - 00:24:32:19
really interesting.

00:24:32:19 - 00:24:37:03
That is really interesting
because I agree and disagree.

00:24:37:05 - 00:24:39:08
I think I feel less

00:24:39:08 - 00:24:43:02
and less like I will ever want to do an MA
-- I never want to do an MA.

00:24:43:02 - 00:24:43:18
I won't to do an MA

00:24:43:18 - 00:24:47:11
even less
now than I did like five years ago.

00:24:47:13 - 00:24:50:00
I feel like I've gone the other direction.

00:24:50:00 - 00:24:51:10
I just want to be left alone.

00:24:51:10 - 00:24:55:15
I don't want to think about
how anyone might read it.

00:24:55:15 - 00:24:58:13
Over the past
year, we've been speaking to artists

00:24:58:13 - 00:25:03:01
in specific circumstances

that may or may not become apparent and,

00:25:03:03 – 00:25:06:09

you know, I think
as I speak to more and more artists,

00:25:06:09 – 00:25:10:15

I feel like more and more justified
and affirmed in the fact that, like,

00:25:10:17 – 00:25:13:21

really, I just want to get on with things
and I don't want to think

00:25:13:21 – 00:25:19:20

about the audience and how like a reader might end up consuming that

00:25:19:22 – 00:25:22:14

consuming and reading the text
that's nice.

00:25:22:14 – 00:25:23:08

Such a privilege.

00:25:23:08 – 00:25:24:00

What an honour

00:25:24:00 – 00:25:26:13

To have your work looked at in that way.

00:25:26:13 – 00:25:31:01

But like, it's also none of my business
how it's like

00:25:31:03 – 00:25:32:09

read through and received.

00:25:32:09 – 00:25:35:03

You know, I think I just want to be like,
left my own devices.

00:25:35:03 – 00:25:39:20

I want to go to a shed and like,
chisel away at, like an enormous sculpture

00:25:39:22 – 00:25:42:15

that's like actually a text and like,
just get on with things

00:25:42:15 – 00:25:46:04

and figure things out for myself
because inputting -- I just kind of want

00:25:46:04 – 00:25:49:08

hands off to like, yeah, see what happens.

00:25:49:08 – 00:25:52:23

But to return to that, I was going to say
I think the reason it feels like

00:25:52:23 – 00:25:57:18

an editor is like a window open is because

00:25:57:20 – 00:26:01:06

the reader is only ever

00:26:01:06 – 00:26:04:20

really able to provide comment,

00:26:04:22 – 00:26:08:03

not critique and not really feedback.

00:26:08:05 – 00:26:10:23

I think maybe throughout history

00:26:10:23 – 00:26:14:10

an editor has been like a stronger
presence.

00:26:14:10 – 00:26:18:00

You know, like if you're a journalist,
you have a relationship.

00:26:18:02 – 00:26:21:00

In the past, you'd have a relationship
with an editor and they'd go through --

00:26:21:00 – 00:26:25:09

you'd be mates and you'd like go down
Fleet Street to like a pub,

00:26:25:11 – 00:26:25:20

knock

00:26:25:20 – 00:26:28:20

back a
couple whiskeys and shoot up a cigar

00:26:28:20 – 00:26:33:04

and like you'd go through the manuscript
and -- Shoot up a cigar?

00:26:33:06 – 00:26:35:02

Because, you know, you light a cigar
with like those.

00:26:35:02 – 00:26:38:21

Enormous flamethrowers.

00:26:38:23 – 00:26:40:17

Like you'd, you'd,

00:26:40:17 – 00:26:43:22

you'd set fire to the enormous
burning bushel of the cigar

00:26:44:01 – 00:26:46:23

and you go through the manuscript
together.

00:26:46:23 – 00:26:48:09

And it would be a collaborative process.

00:26:48:09 – 00:26:53:01

The editor was like a more empowered force
through the history of publishing.

00:26:53:01 – 00:26:56:01

And now,
at least for a critic, or a journalist

00:26:56:05 – 00:27:00:01

a writer that's writing short form,

00:27:00:03 – 00:27:03:00

magazine, public print is dying.

00:27:03:00 – 00:27:06:12

Magazine structures are like slowly
becoming impoverished, editors

00:27:06:14 – 00:27:10:12

are having to do more work,
like editorially commissioning.

00:27:10:14 – 00:27:13:08

They have less time to spend
going through an actual article

00:27:13:08 – 00:27:16:08

like and giving direct,
detailed feedback for a writer.

00:27:16:14 – 00:27:18:14

And I think often

00:27:18:16 – 00:27:19:05

because that

00:27:19:05 – 00:27:23:01

is like a structure
that's being impoverished by funding cuts

00:27:23:01 – 00:27:26:21
and like lack of actual capital,
like editors

00:27:26:23 – 00:27:29:19
through those magazine structures,
they're being paid less and less.

00:27:29:19 – 00:27:31:01
They're not actually as good.

00:27:31:01 – 00:27:35:07
A lot of people that freelance
don't have like

00:27:35:09 – 00:27:37:04
a prolonged relationship

00:27:37:04 – 00:27:40:04
with an editor where they're pitching over
and over again to the same people

00:27:40:10 – 00:27:43:10
and not getting like that
rapport, that relationship

00:27:43:15 – 00:27:45:05
and that back and forth

00:27:45:05 – 00:27:47:01
where you know each other
and you have like a sense

00:27:47:01 – 00:27:51:10
of shared sensibility
around what you want to put out.

00:27:51:12 – 00:27:54:19
We are independent as well,
like we edit each other.

00:27:54:21 – 00:27:57:21
So we have got that long
term rapport and relationship.

00:27:58:00 – 00:28:00:11
But also it's like,

00:28:00:11 – 00:28:03:22
I don't know, I feel like
we were also enablers for each other,

00:28:03:24 – 00:28:09:23

like we're not able to provide
an objective dramaturgical analysis

00:28:09:23 - 00:28:13:12
point of view because we're like too
within the pocket of each other.

00:28:13:14 - 00:28:16:15
To be able to step out and be like,
You need to think about this.

00:28:16:15 - 00:28:19:14
You think about that. We can do it
sometimes, but not all the time.

00:28:19:14 - 00:28:24:11
And so it's just like
it's a bit of like a I dunno,

00:28:24:13 - 00:28:26:08
I feel like the 21st century,

00:28:26:08 - 00:28:30:11
the advent of the internet
has really changed the game for writers.

00:28:30:12 - 00:28:34:05
And I say this with a kind of wink
and a nudge because we're 29,

00:28:34:05 - 00:28:37:18
what do we know about what publishing
was like in the seventies?

00:28:37:20 - 00:28:42:01
It just feels like a slightly different
game to the game.

00:28:42:03 - 00:28:45:05
It sounds like it was, however, long ago.

00:28:45:05 - 00:28:48:19
In the past,
but publishing a book is print.

00:28:48:19 - 00:28:52:16
It's a formalized structure that hasn't
been impoverished in the same way that,

00:28:52:16 - 00:28:58:07
writing for a magazine has with the move
to online. Books haven't moved online,

00:28:58:09 - 00:29:02:11

That editorial workforce is still like --

00:29:02:13 - 00:29:04:10

And I think essentially when it came

00:29:04:10 - 00:29:09:15

to picking an editor and a publisher
through those four meetings, we went

00:29:09:15 - 00:29:14:12

with the people who had the most critique
for us and like, yeah, the critique

00:29:14:16 - 00:29:19:05

that was most interesting and like, wait,
we haven't thought about that.

00:29:19:07 - 00:29:24:05

And, and I think we can talk about this
because I think it's an interesting

00:29:24:06 - 00:29:29:00

point and explanation as to why
we chose these people.

00:29:29:00 - 00:29:33:18

And we can't say who they are,
but it's a really good publisher.

00:29:33:20 - 00:29:36:06

We'll reveal all of that soon.

00:29:36:06 - 00:29:40:03

And essentially,
like when we'd written the book proposal,

00:29:40:05 - 00:29:45:00

we'd begun with this big introduction
about who the White Pube is and what we do

00:29:45:00 - 00:29:46:08

and what we care about,

00:29:46:08 - 00:29:50:09

and you know how close we are
to our readers and all that shit.

00:29:50:09 - 00:29:52:04

And, you know, our interest in

00:29:52:04 - 00:29:55:23

like challenging institutional ways
of operating.

00:29:56:00 – 00:29:59:16
And then we'd included those sample chapters that we described earlier

00:29:59:16 – 00:30:00:14
where we were trying to figure out

00:30:00:14 – 00:30:07:09
how to like, meld our voice and find some footing within a semi-fictional tone.

00:30:07:11 – 00:30:11:15
And when we sat in this room with this particular publisher

00:30:11:15 – 00:30:15:16
who we ended up going with she said to us, like

00:30:15:18 – 00:30:19:12
her favorite part of our book proposal wasn't the sample chapters,

00:30:19:14 – 00:30:22:21
but it was the way we'd written the introduction

00:30:22:23 – 00:30:27:21
and as soon as she said it and she said, You know, I'd like you to write the book

00:30:27:21 – 00:30:31:15
in that voice, in your own voice, rather than trying

00:30:31:15 – 00:30:35:11
to, like, put on a front and like a pretense.

00:30:35:11 – 00:30:38:13
Like she was basically saying, I don't want you to go.

00:30:38:14 – 00:30:39:24
I'm writing a book.

00:30:39:24 – 00:30:41:24
She was like, I just want you to speak.

00:30:41:24 – 00:30:46:13
And that felt so affirming and so right.

00:30:46:13 – 00:30:49:00
It was like, okay, this is actually a good fit.

00:30:49:00 - 00:30:52:09
This suits us because you're
basically telling us to be ourselves,

00:30:52:11 - 00:30:56:12
which is a lot easier
than telling us to write a book.

00:30:56:14 - 00:30:56:22
But it's

00:30:56:22 - 00:31:00:17
also like
we we are within the pocket of each other.

00:31:00:18 - 00:31:02:20
Like that closed logic, right?

00:31:02:20 - 00:31:07:05
We're like collaboration, but two different
people, but like collaborating.

00:31:07:05 - 00:31:10:18
We can't really see outside of what
we're making between us.

00:31:10:18 - 00:31:14:16
Too well, you know, like it's
kind of like we can't be that

00:31:14:16 - 00:31:19:01
feedback loop for each other as well as we
perhaps can for other people.

00:31:19:03 - 00:31:23:02
Like we can't be our own critics,
She was able

00:31:23:04 - 00:31:25:24
this editor was able
to look outside the box

00:31:25:24 - 00:31:30:13
and see what needed to happen
or what was missing like that.

00:31:30:16 - 00:31:33:14
You know, as soon as she said it,
we were like, You're fucking right.

00:31:33:14 - 00:31:36:11
You're absolutely bang on. And even.

00:31:36:11 - 00:31:37:05

We didn't see that.

00:31:37:05 - 00:31:39:24

The thing is that
she didn't know who we were.

00:31:39:24 - 00:31:43:13

And I don't mean that in a fucking cocky way,
like, as if everyone knows who we are,

00:31:43:13 - 00:31:45:15

but like some of the other
publishers were like,

00:31:45:15 - 00:31:45:24

Oh yeah, I've been

00:31:45:24 - 00:31:49:14

reading the white pube for years,
and that obviously would have informed

00:31:49:18 - 00:31:53:12

their tastes and their,
like ability to critique us as well.

00:31:53:14 - 00:31:57:10

So she didn't know who we were,
but her assistant editor,

00:31:57:12 - 00:32:00:09

when the proposal came through

00:32:00:09 - 00:32:05:07

to this publishing house
and this imprint, the assistant editor

00:32:05:07 - 00:32:09:16

had actually been in a lecture
we'd done at an art school.

00:32:09:18 - 00:32:15:08

So the assistant editor was able to flag
it in a way that was like,

00:32:15:10 - 00:32:17:00

I do know who these are.

00:32:17:00 - 00:32:21:17

But having that mix of critique -- it's
perfect for us.

00:32:21:18 - 00:32:23:08

Like it's been the perfect mix

00:32:23:08 - 00:32:23:21
It's been the perfect mix!

00:32:23:21 - 00:32:27:08
You say 'not in a cocky way,' Gabrielle,
I'm going to be cocky with it

00:32:27:08 - 00:32:30:08
because until I went on a date
with my fella,

00:32:30:08 - 00:32:35:06
I'd not been on a date since 2018
where the person --

00:32:35:08 - 00:32:38:03
the first date -- where the other person
hadn't known who I was.

00:32:38:03 - 00:32:41:08
That's so fucking creepy.

00:32:41:10 - 00:32:43:01
Isn't it?

00:32:43:01 - 00:32:45:07
I don't know what that says
about my tastes, because it's not like

00:32:45:07 - 00:32:48:13
every single man my age knows who we are.

00:32:48:15 - 00:32:52:08
But that speaks more to my choice.

00:32:52:10 - 00:32:54:15
So we're going to.

00:32:54:15 - 00:32:55:12
Try to speed up a bit

00:32:55:12 - 00:32:59:07
because Zarina's got to do some teaching
at a university after this call. So.

00:32:59:12 - 00:33:02:03
oh my God,
I've just remembered the plot twist.

00:33:02:03 - 00:33:03:15
Okay,

00:33:03:17 - 00:33:05:13

go back, rewind.

00:33:05:13 – 00:33:08:18
The conversation was just going so well that without

00:33:08:18 – 00:33:10:05
even fucking consulting Zarina.

00:33:10:05 – 00:33:15:09
I just went: I've had an idea for a second book and I just started

00:33:15:09 – 00:33:18:20
talking about this other book idea I was sort of having on the spot

00:33:18:22 – 00:33:22:07
and in the end we found out

00:33:22:07 – 00:33:26:03
that this is something that publishers like.

00:33:26:05 – 00:33:28:11
Huh?? Our agent said

00:33:28:11 – 00:33:29:16
Because it's like a BOGOF deal, right?

00:33:29:16 – 00:33:33:00
It's a buy one get one free, kind of.

00:33:33:02 – 00:33:36:04
But our agent was like, Okay, I think you need to change the book

00:33:36:04 – 00:33:40:04
proposal, like right now to say two books, I think you were actually proposing two

00:33:40:05 – 00:33:42:15
different books.
So just add that one at the end.

00:33:42:15 – 00:33:45:20
This second book proposal, even though you haven't written any

00:33:45:22 – 00:33:48:06
of the sample chapters.

00:33:48:06 – 00:33:51:03
Just add it on as a little p.s.

00:33:51:03 – 00:33:54:05
p.s. I've had another idea for a book

00:33:54:07 – 00:33:56:07
because in publishing

00:33:56:07 – 00:34:02:02
they like to see the big investment
as like a long term project with someone,

00:34:02:08 – 00:34:05:17
you know, if they're putting all this time
and money into a writer,

00:34:05:19 – 00:34:09:00
it'd be good to, like, carry
on developing that writer's work

00:34:09:04 – 00:34:13:09
and to carry on like also
reaping the benefits of that development,

00:34:13:11 – 00:34:15:12
which I have seen also in arts funding.

00:34:15:12 – 00:34:20:07
Like if you've had one or two
art council applications accepted,

00:34:20:07 – 00:34:21:05
you're more likely

00:34:21:05 – 00:34:25:09
to just carry on getting them forever
because the Arts Council want to

00:34:25:11 – 00:34:28:20
want to like, yeah, keep on with you
rather than invest

00:34:28:20 – 00:34:32:15
in lots of people a singular time,
which is a little bit shady.

00:34:32:15 – 00:34:35:15
But I mean that's
the reality of it isn't.

00:34:35:18 – 00:34:38:01
No, but it kind of

00:34:38:03 – 00:34:39:04
less for the Arts Council.

00:34:39:04 - 00:34:41:19
I think there should be enough money to
go around for everyone.

00:34:41:19 - 00:34:46:03
But with a publisher
it makes sense because your debut

00:34:46:04 - 00:34:49:04
publishing moment,
people don't know who you are.

00:34:49:08 - 00:34:50:18
They might never have heard of you.

00:34:50:18 - 00:34:53:18
They're just walking into Waterstones
and taking a chance, taking a gamble.

00:34:53:21 - 00:34:56:22
But the second time around,
-- if the first time

00:34:57:02 - 00:34:59:24
you did a good job, you got a fanbase,

00:34:59:24 - 00:35:04:08
you've got an audience ready and waiting,
that second book might be a hit.

00:35:04:11 - 00:35:05:24
It's more likely to be a hit.

00:35:05:24 - 00:35:09:10
It might be like third album weirdness,
I don't know.

00:35:09:12 - 00:35:12:08
But like I think

00:35:12:08 - 00:35:16:04
breaking the seal on that first book
probably feels like more of a risk.

00:35:16:09 - 00:35:18:09
So when you're sending
the proposal out to them,

00:35:18:09 - 00:35:21:13
they come back to
you was like an enthusiastic yes.

00:35:21:15 - 00:35:21:24

my God.

00:35:21:24 - 00:35:24:08
It's yeah, love in the vibes.
Here's our offer.

00:35:24:08 - 00:35:28:08
And it's a smaller number,
but you meet them, you have a chat,

00:35:28:11 - 00:35:33:00
you get to know each other's vibe,
and then your agent -- our agent

00:35:33:00 - 00:35:37:00
Milly went back to all four of the people
that put in an offer to us

00:35:37:00 - 00:35:41:04
and was kind of like, How high can you go?
show me your chequebook?

00:35:41:06 - 00:35:42:15
Show me your --

00:35:42:15 - 00:35:46:14
What have you got in there?
What have you got in the bank? What's going on?

00:35:46:14 - 00:35:49:20
upped the ante a bit, trying to like,
not play them off against each other.

00:35:49:20 - 00:35:53:12
But you got to kind of,
you know, put the fear of God in them and

00:35:53:14 - 00:35:56:08
and they come back to you
with their real offer,

00:35:56:08 - 00:35:59:18
which we can't say, but we may say.

00:35:59:20 - 00:36:04:07
We will say we'll do another episode
about, about the like financials

00:36:04:09 - 00:36:08:05
and also
just like just to be a little sneak on us.

00:36:08:07 - 00:36:10:11
We have been publishing our accounts

00:36:10:11 - 00:36:14:01
for the past
seven years or whatever it's been.

00:36:14:03 - 00:36:16:15
So if you actually just want to go
on the White Pube and look at all

00:36:16:15 - 00:36:20:05
our accounts and have a look
at some of the numbers, you can figure out

00:36:20:05 - 00:36:27:03
not only how much we've got,
but also probably who the money came from.

00:36:27:05 - 00:36:29:24
If you're a
detective, you can get all these answers.

00:36:29:24 - 00:36:33:12
You can't find out where
it's come from because I do the accounts.

00:36:33:12 - 00:36:36:05
It's Milly who pays it to us.

00:36:36:05 - 00:36:39:01
it just comes from the agency. Okay, True.

00:36:39:01 - 00:36:40:08
I'm sorry. Maybe it's worth us

00:36:40:08 - 00:36:41:20
Explaining that structure as well.

00:36:41:20 - 00:36:45:10
So, like, they we don't actually receive
the money from the publisher.

00:36:45:12 - 00:36:49:23
We receive money from Milly
who takes a percentage

00:36:49:23 - 00:36:54:01
cut for the work that she does,
which is hard work, she's earned this money.

00:36:54:05 - 00:36:57:18
The other bit that we didn't
mention is going through all the contracts

00:36:57:20 - 00:37:00:12

that specify like, yeah, what --

00:37:00:12 - 00:37:04:02
there's a clause in the contract
that has to specify what would happen

00:37:04:02 - 00:37:05:18
if one of us died

00:37:05:18 - 00:37:08:03
and what would happen to the book
and the money and all the rest of it.

00:37:08:03 - 00:37:11:08
And like it goes into detail.

00:37:11:10 - 00:37:14:22
If one of us dies -- let's just go on
a fucking tangent briefly and quickly.

00:37:15:00 - 00:37:18:19
If one of us dies
and say there's like notes,

00:37:18:21 - 00:37:21:12
the publisher has to decide

00:37:21:12 - 00:37:25:08
whether there are enough notes
to go off to finish the book.

00:37:25:13 - 00:37:27:23
If we both die,

00:37:28:00 - 00:37:29:06
those notes

00:37:29:06 - 00:37:32:06
would be given
to someone who writes like us

00:37:32:08 - 00:37:35:10
and they would try
to finish the book for us.

00:37:35:10 - 00:37:37:11
And this has happened
apparently, like quite a few times.

00:37:37:11 - 00:37:40:11
And there are notable points in book
history, but like.

00:37:40:17 - 00:37:42:18

Who would that be?

00:37:42:18 - 00:37:45:07
Writers die all the time.

00:37:45:07 - 00:37:47:17
AI would finish the book.

00:37:47:17 - 00:37:48:17
I was listening --

00:37:48:17 - 00:37:52:12
I was listening to a podcast --
I hate that. 'By The White Pube and ChatGPT'

00:37:52:14 - 00:37:55:08

00:37:55:08 - 00:37:57:03

00:37:57:03 - 00:37:59:16
I was listening to a podcast about this. David
Foster Wallace.

00:37:59:16 - 00:38:02:16
His last book that he ever published

00:38:02:16 - 00:38:06:10
was like half written by the time he died,

00:38:06:12 - 00:38:11:09
and he has an editor
that he works with loads.

00:38:11:11 - 00:38:15:01
He was able to like go through his notes
and his drafts

00:38:15:03 - 00:38:18:05
and figure out a version of it
that felt like him.

00:38:18:10 - 00:38:20:04
They didn't always agree.

00:38:20:04 - 00:38:22:06
That's so rough isn't it.

00:38:22:06 - 00:38:24:04
But you have to have those things in contracts.

00:38:24:04 - 00:38:29:04
I think it's the Pale King. Anyway, that happened,

I remember I've got the email

00:38:29:04 - 00:38:32:01
through with the final offer
and I was like, my God.

00:38:32:01 - 00:38:34:04
And again
we'll talk about money in the future.

00:38:34:04 - 00:38:35:23
It wasn't enough for us to quit our jobs

00:38:35:23 - 00:38:39:23
and just write a book like we have
had to work full time all year.

00:38:40:00 - 00:38:42:24
And this essentially equates
to like a minimum wage

00:38:42:24 - 00:38:46:22
part time job and that we've both had
for the past year to write the book.

00:38:46:22 - 00:38:51:14
The publishers pay an advance
for nonfiction, so they pay you a lump

00:38:51:14 - 00:38:55:10
sum up front. It is a figure that comes

00:38:55:10 - 00:39:00:01
out of the set, like -- it's not like
they pay that money for you to keep.

00:39:00:03 - 00:39:05:06
It's kind of like a loan, an advance,
and they give you that money

00:39:05:08 - 00:39:07:02
that you take away

00:39:07:02 - 00:39:10:04
to write a book, but you have to kind of
earn it off through sales.

00:39:10:04 - 00:39:14:01
And only once that money has been earned
back, do you start earning royalties.

00:39:14:05 - 00:39:16:04
And it's kind of like
that's the whole complicated process.

00:39:16:04 – 00:39:20:18
But this advance was paid to us
based on two books, right?

00:39:20:18 – 00:39:25:04
So it's a two book deal,
so it's split in two

00:39:25:06 – 00:39:25:21
already.

00:39:25:21 – 00:39:31:06
Like the advance that we get
now for this one book is like

00:39:31:08 – 00:39:33:02
half already between two people.

00:39:33:02 – 00:39:34:09
So that's a quarter.

00:39:34:09 – 00:39:39:15
So like I'm going to take those
to away -- two people, that's a quarter each.

00:39:39:17 – 00:39:43:07
And then also part of that

00:39:43:07 – 00:39:46:07
first one book
sum between two people is paid

00:39:46:11 – 00:39:52:09
on signing on delivery of the manuscript
and then on publishing

00:39:52:11 – 00:39:55:07
a hardback and publishing the paperback
copy.

00:39:55:07 – 00:39:56:01
So it's split

00:39:56:01 – 00:40:00:03
all these different like the big sum
is split into loads of different sums.

00:40:00:05 – 00:40:01:07
So we've actually only

00:40:01:07 – 00:40:03:05
got a teeny tiny amount of it upfront

00:40:03:05 - 00:40:05:02
to actually write
the book in the first place.

00:40:05:02 - 00:40:07:22
And that money is running out. It has caused us

00:40:07:22 - 00:40:09:06
great stress.

00:40:09:06 - 00:40:11:24
We are stressed about money

00:40:11:24 - 00:40:16:21
and maybe in a couple years
we will listen back to this podcast

00:40:16:21 - 00:40:20:22
and how we will laugh
on our bed of stacks of cash.

00:40:21:01 - 00:40:24:05
I don't think so.

00:40:24:05 - 00:40:25:15

00:40:25:15 - 00:40:27:03
I don't know if we will but

00:40:27:03 - 00:40:27:21
Maybe we will.

00:40:27:21 - 00:40:28:08

00:40:28:08 - 00:40:31:07
I'm glad you brought money up back up
because I think like, when --

00:40:31:07 - 00:40:34:02
if I was listening
to like any sort of content

00:40:34:02 - 00:40:37:24
creator on the Internet who has like,
you know, tens of thousands of followers,

00:40:38:01 - 00:40:40:19
like if I was listening to them talk about
getting an advance, I'd be like,

00:40:40:19 - 00:40:42:10
my God, that person's a millionaire.

00:40:42:10 - 00:40:44:22
my God,
they're going to buy a Lamborghini.

00:40:44:22 - 00:40:49:03
But like for us,
it really has not been that much money.

00:40:49:03 - 00:40:51:24
And, you know, in a sense,
like maybe the advance

00:40:51:24 - 00:40:55:22
not being that high is a good thing
because we'll earn the money

00:40:55:22 - 00:40:59:11
back soon enough
that we'll start to get paid royalties

00:40:59:13 - 00:41:02:12
and but that depends on how
well the book sells.

00:41:02:12 - 00:41:06:13
So we'll seeeee.

00:41:06:15 - 00:41:08:04
that fear

00:41:08:04 - 00:41:10:01
that fear that we've had in us
like, shit,

00:41:10:01 - 00:41:14:02
we actually like really need to write
the best thing we've ever written because

00:41:14:04 - 00:41:17:19
this is going to go out to
a lot of people, but also we are critics.

00:41:17:19 - 00:41:22:21
So you know,
people are going to be really harsh on

00:41:22:23 - 00:41:26:03
our outcomes because we are critics

00:41:26:03 - 00:41:29:11
and we've said a lot of things
about a lot of people over the years.

00:41:29:13 - 00:41:33:19

And this is like a multiple point fear
because it's like,

00:41:33:19 - 00:41:38:07

yeah, money, it needs to be as good as possible
because it's going out to people, loads of people.

00:41:38:07 - 00:41:39:11

It's going to be in Waterstones.

00:41:39:11 - 00:41:43:17

We're critics,
we chat so much smack that like

00:41:43:20 - 00:41:50:06

we gotta fucking have it, you know,
we gotta have it on us

00:41:50:08 - 00:41:53:07

we've gotta pull it out the bag. But then
it's also the money

00:41:53:07 - 00:41:54:12

The other money thing is like

00:41:54:12 - 00:41:58:22

if this book doesn't sell
well, we'll never get a book deal again.

00:41:58:24 - 00:42:00:00

Like.

00:42:00:00 - 00:42:02:13

Because,
because if you, if you think about it

00:42:02:13 - 00:42:06:17

like when we were talking about publishers
and investments like

00:42:06:19 - 00:42:09:20

say we write this
and we write the second book,

00:42:10:01 - 00:42:12:20

when it comes to that,
we really want to have a third book

00:42:12:20 - 00:42:16:23

like we've had an idea
that instance

00:42:16:23 - 00:42:19:14

and those publishers say it's
the same publishers, say it's a different one.

00:42:19:14 - 00:42:22:14
They'll be like, okay, well, show
us the figures for the first two books,

00:42:22:20 - 00:42:26:05
and if those figures are bad,
why would they ever give us the money?

00:42:26:07 - 00:42:29:23
Like it's a big fear,

00:42:30:00 - 00:42:33:12
but also the artistic fear.

00:42:33:12 - 00:42:33:24
Like, okay,

00:42:33:24 - 00:42:37:05
we've got this time to try and produce
the best thing we've ever produced.

00:42:37:10 - 00:42:41:13
So like, let's give it our all
kind of thing that has also been in us.

00:42:41:13 - 00:42:45:03
And I actually,
like we've been writing for the past,

00:42:45:09 - 00:42:49:04
maybe we started in September 2022
and it's just over.

00:42:49:04 - 00:42:53:02
It's just gone 12 months, 13 months, and

00:42:53:04 - 00:42:55:00
I'm really happy with what we've done.

00:42:55:00 - 00:43:00:15
The editorial process has, like you know,
we had this kind of loose fun idea

00:43:00:15 - 00:43:04:14
in the book proposal,
but the editors we've worked with

00:43:04:14 - 00:43:10:08
have really helped us like sharpen
of writing style, and they've helped us

00:43:10:08 - 00:43:13:23
like reflect politically on
what we're doing and they've helped us

00:43:14:01 - 00:43:18:15
think about how a big text is structured
because again,

00:43:18:15 - 00:43:22:12
if you're aware of the white pube stuff
that we've been doing for eight years,

00:43:22:14 - 00:43:26:24
the longest texts we've written
tend to come out like 6000 words.

00:43:27:01 - 00:43:31:12
This book is 103,000 words.

00:43:31:12 - 00:43:34:24
So like we've really had to stretch

00:43:35:01 - 00:43:39:13
our conception of what it means to write
when we're so used to writing these

00:43:39:13 - 00:43:42:12
like kind of little parcels
that are wrapped up very neatly

00:43:42:12 - 00:43:45:16
with a beginning
and a middle and an end and like

00:43:45:18 - 00:43:48:07
that's just gone.

00:43:48:07 - 00:43:51:03
And it's been really difficult to do.

00:43:51:03 - 00:43:55:09
But I think having said that,
I have learned already loads.

00:43:55:11 - 00:43:58:14
I'm really proud of the work
that we have produced this far

00:43:58:14 - 00:44:03:22
even if it's not finished,
even if the work isn't done, we have done

00:44:03:24 - 00:44:07:00
we've like not only come really far

and learned loads,

00:44:07:00 - 00:44:11:10
but like it's good,
like I think it's good as it is,

00:44:11:14 - 00:44:15:06
it can be better
but like it's not done but like we've got the next 6 weeks.

00:44:15:09 - 00:44:18:14
Yeah.

00:44:18:16 - 00:44:22:03
So like it's still TBC,
but the work we've done so far,

00:44:22:03 - 00:44:25:17
I'm really proud of like not only because

00:44:25:19 - 00:44:29:07
it's new
and it's like this whole --

00:44:29:07 - 00:44:32:23
like if we thought the proposal
was like a new shared language between us,

00:44:33:00 - 00:44:36:15
this is like a,
this is something else.

00:44:36:17 - 00:44:37:04
We've done it.

00:44:37:04 - 00:44:39:12
It's not just like a new register.

00:44:39:12 - 00:44:43:02
It's like a new form for us entirely,

00:44:43:04 - 00:44:47:18
and maybe even for criticism
as a discipline.

00:44:47:20 - 00:44:48:24
I hope so. But like.

00:44:48:24 - 00:44:51:04
You'll have to chat to us next year.

00:44:51:04 - 00:44:55:15
To this, you know, amalgam, singular
reader who's listening.

00:44:55:16 - 00:45:01:00

This is to the one person who listens
to the podcast

00:45:01:02 - 00:45:02:12

if you've read

00:45:02:12 - 00:45:07:04

the texts that have been coming out
over the past few months

00:45:07:06 - 00:45:09:09

and the kind of fictional slant

00:45:09:09 - 00:45:14:24

to some of them like Pomodoro
and come dine with me and the Bingo

00:45:14:24 - 00:45:20:12

Review, and like even Maggot Man the other day, like we are
definitely

00:45:20:14 - 00:45:25:09

seeing the effect of having written
a book on our Sunday texts.

00:45:25:11 - 00:45:28:02

And I love the change.

00:45:28:02 - 00:45:28:18

I love it.

00:45:28:18 - 00:45:31:23

I love it's really like
made me so excited to write.

00:45:31:23 - 00:45:33:18

I think there was a moment
when I was starting to feel like

00:45:33:18 - 00:45:38:10

our texts were a bit stagnant slightly, or
I wasn't like I was creatively fulfilled.

00:45:38:10 - 00:45:40:20

And now that is like completely exploded.

00:45:40:20 - 00:45:43:02

And I'm like, Yeah, bang into it.

00:45:43:02 - 00:45:45:00

I think it goes back to that thing
you were saying.

00:45:45:00 - 00:45:46:22

You just need to open the doors,

00:45:46:22 - 00:45:50:19

open the windows
and get some developmental juice in.

00:45:50:24 - 00:45:54:00

Or just be left alone in your shed.
either way, whatever,

00:45:54:00 - 00:45:57:24

presses you
to develop the thing that you like.

00:45:58:01 - 00:45:59:11

We hit a plateau.

00:45:59:11 - 00:46:03:04

And now we've broken that plateau, Now

00:46:03:06 - 00:46:06:03

we're stressed but satisfied.

00:46:06:03 - 00:46:06:15

That's it.

00:46:06:15 - 00:46:07:19

I'm creatively fulfilled.

00:46:07:19 - 00:46:10:22

I'm like, slightly skint and I'm tired.

00:46:10:22 - 00:46:13:03

It's been really difficult
to do through fatigue

00:46:13:03 - 00:46:18:05

and it's been difficult like, yeah,
in terms of the length of the whole thing.

00:46:18:07 - 00:46:20:10

And it's been difficult to balance

00:46:20:10 - 00:46:25:08

writing for the website
that we run of our own accord

00:46:25:10 - 00:46:28:07

on top of writing a book, which is why

00:46:28:07 - 00:46:31:05

we disappeared

for a few months over the summer because

00:46:31:05 - 00:46:35:00

essentially we'd written the full book and then our editors were like, We love it.

00:46:35:05 - 00:46:36:11

You've done all the writing,

00:46:36:11 - 00:46:40:08

but what would you think about changing the order of it a little bit?

00:46:40:10 - 00:46:45:19

And essentially that sounded like an easy, easy fix at the time.

00:46:45:19 - 00:46:47:22

In the meeting, I was like, yeah, I totally agree.

00:46:47:22 - 00:46:50:02

But yeah, that'll take us like a week.

00:46:50:02 - 00:46:51:13

I'll just copy and paste some things around.

00:46:51:13 - 00:46:56:12

But we realized that it was like rewriting an entire book in a different tense

00:46:56:14 - 00:46:59:19

and changing the continuity and changing like the rhythm

00:46:59:19 - 00:47:02:19

in order to like, bump up the reader experience.

00:47:02:19 - 00:47:06:13

So I disappeared for two months to change

00:47:06:13 - 00:47:09:13

the and it was like, very much worth it.

00:47:09:16 - 00:47:13:01

Yesterday we had a follow up meeting with our editors

00:47:13:01 - 00:47:15:03

after they read that version of the book,

00:47:15:03 - 00:47:17:11

and there are a few more changes
we need to make.

00:47:17:11 – 00:47:22:21
And we've essentially got roughly
the next 4 to 6 weeks to make those changes

00:47:22:23 – 00:47:25:11
and end up with a final file.

00:47:25:11 – 00:47:30:10
And then we're aiming for an October 2024 publication date,

00:47:30:10 – 00:47:34:12
because once books are done,
it takes like nine months to

00:47:34:14 – 00:47:37:14
to actually make them
into like a printed book on a shelf.

00:47:37:17 – 00:47:39:03
You have to go through like

00:47:39:03 – 00:47:43:05
copy editing, line editing, marketing
plans, printing, all that crap.

00:47:43:05 – 00:47:47:01
It's the production
side of things rather than the editorial

00:47:47:01 – 00:47:49:10
side of things. So

00:47:49:12 – 00:47:52:14
we've, we've explained ourselves, that's
where the fuck been.

00:47:52:19 – 00:47:55:06
We were slightly going to dip out for like

00:47:55:06 – 00:47:59:23
2 to 3 or four weeks, depending on
how long it takes.

00:48:00:03 – 00:48:03:03
Energy wise, and you know

00:48:03:05 – 00:48:07:09
all that to absorb the critique
from the latest round of edits

00:48:07:11 – 00:48:09:12

and really fucking

00:48:09:12 - 00:48:12:18
just wrap this up
because I think we're both itching

00:48:12:22 - 00:48:15:22
to not only like
have it done and feel settled,

00:48:15:23 - 00:48:19:06
but we want to get back to writing Sunday
texts every --

00:48:19:08 - 00:48:21:00
every single week and just like --

00:48:21:00 - 00:48:27:17
something just came out
my mouth like a fucking feeling.

00:48:27:19 - 00:48:29:07
I think is worth saying.

00:48:29:07 - 00:48:32:07
I don't know about you,
but this is the longest I've worked on

00:48:32:07 - 00:48:33:00
anything.

00:48:33:00 - 00:48:35:16
Exactly. It's hard!

00:48:35:16 - 00:48:37:10
One thing, one singular thing.

00:48:37:10 - 00:48:40:06
Even at university, like.

00:48:40:06 - 00:48:41:08
Way faster turnover.

00:48:41:08 - 00:48:46:12
Even our dissertation. Because it's been longer than a year.

00:48:46:14 - 00:48:50:12
Gabrielle, Like this time last November,
we'd been working on it for

00:48:50:14 - 00:48:51:09
a good couple months.

00:48:51:09 - 00:48:53:06

This is like a year and a half.

00:48:53:06 - 00:48:55:22

But from the book proposal, that's even more time

00:48:55:22 - 00:48:59:16

and from having the meetings --
this has gone on for a long time.

00:48:59:16 - 00:49:02:12

But I think like it being in the oven
for a long time is a good thing.

00:49:02:12 - 00:49:05:18

And like, yeah, yeah, it's exciting.

00:49:05:18 - 00:49:09:11

We're so close
to being able to talk about things,

00:49:09:13 - 00:49:14:10

but like we almost can't because
we want to change the title of the book.

00:49:14:10 - 00:49:18:19

So we need to decide on the new title
before we can even say anything.

00:49:18:21 - 00:49:19:19

Yeah, there are still

00:49:19:19 - 00:49:22:17

couple thing TBC, like I think as well.

00:49:22:17 - 00:49:25:06

It's kind of it's taken so long.

00:49:25:06 - 00:49:30:22

It also feels weird to talk about I'm
used to being like, like I can't.

00:49:30:24 - 00:49:33:18

Yeah, it's, it's been like such a secret.

00:49:33:18 - 00:49:36:04

Like we're
the type of people.

00:49:36:04 - 00:49:39:12

Who like interview writers
to help them publicize

00:49:39:12 - 00:49:43:13

their books like it is so bizarre

that that at some point in the next year

00:49:43:13 – 00:49:45:21
is going to flip
and we're going to be like,

00:49:45:21 – 00:49:48:14
God, we have to be
we have to market the book now.

00:49:48:14 – 00:49:49:16
We have to like, yeah,

00:49:49:16 – 00:49:53:09
all of that is, but we can talk about that
in future episodes of the podcast.

00:49:53:09 – 00:49:56:12
Helloooo from the editing booth

00:49:56:15 – 00:49:59:24
I've just come in to sign off the episode
because Zarina was in such a rush to leave

00:49:59:24 – 00:50:04:10
and we just like
didn't do it justice, I don't think.

00:50:04:12 – 00:50:05:14
Thank you for listening.

00:50:05:14 – 00:50:11:01
But more than that, thank you
for being one of our readers

00:50:11:02 – 00:50:16:00
Thank you for helping us
be a writer by virtue of reading us.

00:50:16:02 – 00:50:18:07
I can't stress enough that

00:50:18:07 – 00:50:21:14
these publishers would not have made
an investment in our work

00:50:21:16 – 00:50:26:22
if we couldn't justify such an investment
with our readership numbers

00:50:26:24 – 00:50:30:19
so we could literally pull analytics
from the websites, from Instagram,

00:50:30:19 – 00:50:34:23
Twitter, all the rest of it and say, Look,
this is how many people are reading

00:50:34:23 – 00:50:38:19
our shitty little Sunday reviews
just of their own accord.

00:50:38:21 – 00:50:40:16
And it's quite big.

00:50:40:16 – 00:50:42:09
And over the years that has kind of

00:50:42:09 – 00:50:47:06
become like a 30,000 page
views on the website every month.

00:50:47:07 – 00:50:50:17
And it's like as nervous as I am
that no one's going to buy the book,

00:50:50:19 – 00:50:52:09
no one's going to care.

00:50:52:09 – 00:50:55:22
I have to remind myself,
like the people who listen to this podcast

00:50:55:22 – 00:50:59:06
and the people who read thewhitecube.com are real,

00:50:59:08 – 00:51:03:02
as are the patrons supporters
who aren't actually just one

00:51:03:04 – 00:51:06:17
like conglomerate amalgamation face
or whatever

00:51:06:17 – 00:51:11:13
we were saying earlier in the episode,
like, Yeah, thank you for being real,

00:51:11:15 – 00:51:15:21
thank you for supporting us and none of
this would have happened without you.

00:51:15:21 – 00:51:20:05
So that reader support will be
in the acknowledgments of the book.

00:51:20:08 – 00:51:25:03
So I just yeah, I'll probably say it

500 more times, but thank you for

00:51:25:05 – 00:51:29:08
letting us do what we want to do in life,
and I appreciate it.

00:51:29:10 – 00:51:33:14
If you want to also join the patron
and you've not done it before

00:51:33:20 – 00:51:37:16
or do one time
donations on PayPal and Ko-Fi,

00:51:37:16 – 00:51:41:08
then just go to the support page
on our website

00:51:41:08 – 00:51:44:06
and I'll link the stuff in the show notes
if I remember.

00:51:44:06 – 00:51:45:19
But who knows?

00:51:45:19 – 00:51:49:14
If you donate or support via
any of those methods,

00:51:49:14 – 00:51:52:10
then you get to join the Discord server, which is like

00:51:52:10 – 00:51:55:23
my favorite place on the internet
and it's a really nice creative community

00:51:56:04 – 00:51:59:11
where we organize crits
and just have a nice little chat

00:51:59:13 – 00:52:02:23
If you're not able to support financially
because who the fuck is then

00:52:02:23 – 00:52:06:04
please consider just sharing some of
the things that we've already done,

00:52:06:10 – 00:52:11:12
whether that's a podcast episode or a text
or a YouTube video like organic posts

00:52:11:12 – 00:52:14:21
of those things that maybe you've read

and really appreciated

00:52:14:21 - 00:52:18:16
or enjoyed or even hated,
or you want to add critique to yourself.

00:52:18:16 - 00:52:22:20
Like that is the most interesting part
of like sharing this stuff online.

00:52:22:20 - 00:52:26:14
For me, it's not the numbers, it's
the interaction and the comments

00:52:26:14 - 00:52:27:19
and the conversations,

00:52:27:19 - 00:52:31:18
which is actually why I love the discord
so much, because we can like break it down

00:52:31:18 - 00:52:36:02
with people there
so that I'll say goodbye from Zarina.

00:52:36:04 - 00:52:41:11
I'll say good bye from me and we will see
you on the next episode of the podcast.

00:52:41:13 - 00:52:45:08
But we don't know when that will be
because we have to finish this book.

00:52:45:10 - 00:52:48:10
Goodbyeeeee

00:52:48:14 - 00:53:05:14