

Episode 107

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SPEAKERS

Carissa Andrews, EE Holmes



Carissa Andrews 00:09

The Indie Author revolution has been around for more than a decade. But we indies continue to push the boundaries of what we're capable of. From getting over initial prejudices to staring down perfectionism and author imposter syndrome. We've become a force to reckon with indie authors now wear more hats than ever as we strive to create a career full of meaning prosperity, potential. We've doubled the demands and continue to be rebels in the face of adversity. Now, after years of hearing the shelter, hustling, grind, we indies are rebelling again, gone are the days of publishing a book a month until we drop, and in its place, sow the seeds of a better way to rapid release, a way that feels incredible as we build a sustainable, lifelong author career, that not only increases our visibility and royalties, but it's all done with intention and ease. If you're ready to buck the system and become the visionary entrepreneur, I know you're meant to be, you've come to the right place. I'm Carissa Andrews international best selling indie author, and this is the author Revolution podcast. Hello, guys, welcome back to the author Revolution Podcast. I am really excited about today's interview. Now this is one that's been in the works for quite a while now. I started following Arthur E. Holmes way back when I first started writing and everything, I would see her Facebook ads literally everywhere. And they were fantastic ads. So I was always clicking on I'm going, Oh, what is this book? What is it? And so I check it out. And I tried to get more information and put it on my to be read list. And now when I was finally starting to write or get ready to write the Windhaven books, I decided now is the time to get into that spooky vibe, and to read some of Emily's books. So what I found out was not only do I love her style of writing and the way that her books come out, but I think she's a really fantastic person as well. I'm telling you, if she lived in Minnesota, we probably be getting coffee all the time. She is that awesome. So today we're going to be talking about a lot of things. We talk about her books, how she got started, a little more about the gateway trilogy, which is the trilogy that I've read all of the different things that she's been working on, and kind of how her indie author career came about, and how it's progressed. So if you are a lover of paranormal fantasy, you're going to love this interview. And you're going to definitely love her books. They're really, really good. So without further ado, let's talk to E Holmes, Emily. And we'll have a great chat. And she also gives you some author advice at the end. Let's get to it. Well, thank you, Emily, so much for joining the author Revolution Podcast. I'm super excited that you're here today. So I have explained a little bit about you and how I came about in your writing world. And so I'm just wondering if you can explain to my audience a little bit about who you are and how you started out as an author.



E

EE Holmes 03:21

Sure, sure. So I actually started my career, I was a big theater nerd in high school. And so I was a theater major in college, but I've always loved to read I've always loved to write. And I started out writing plays for my students. Wow, how I got started in sort of actually completing longer writing projects. Yeah, I was the queen of starting something on my computer and then just, you know, 510 1000 words into it, it just kind of petered off.



Carissa Andrews 03:53

Right?

E

EE Holmes 03:57

So, so actually started writing, writing plays for my students, one act plays and I loved that. And I was teaching theater in English at the time. And I was trotting out all the old classics to my English students to try to get them to be excited about English class. It's like really hard to be excited about English class when you're reading like 1984. You're like 16 and you like just want to be on your phone and like off with your friends doing something else. So I started asking my students who did like to read in their spare time. What do you read? Like what do you like to read? What do you get excited about? And so it wasn't exactly a book club, but my students started bringing in books for me when they were finished early. I just finished this one. This was awesome. All my friends are talking about this one, you know, whatever. And that's how I was, you know, roped into reading the Twilight Vampire Academy and like all this stuff, you know, and I started to see a real trend in what my students were reading that was very geared toward the paranormal.



Carissa Andrews 05:07

Mm hmm.

E

EE Holmes 05:08

And I thought, well, that's fun. I mean, I get that I get why you would be excited about that, I would occasionally get roped into those television shows, those live action ghost hunting shows, on TV goes, here's your watch. I have been roped into those types of shows a couple times. And I was flicking around, you know, on the TV, and I thought to myself, Wow, that's wild, you know, like, I wonder what it would be like, you know, this is where the what if sort of came from, you know, is already thinking I'd love to work on a project that my students would actually enjoy reading, maybe we can make a thing out of it. Maybe I can craft a paranormal fiction unit, because it seems to get their attention. But I could pull in stuff from the writing closet, like some Edgar Allan Poe, or some, you know, some got Southern Gothic short stories, you know, something like that. And I was watching one of these shows one night, and you know, some of it's kind of cheesy, but then every once in a while something happens that kind of makes you wonder, you know, like, what was that? What did they really find there? You know, was that really something? Is there something that can't be explained? And so I sort of put those two things together in my head. And I thought, I've read a lot of paranormal fiction that these kids are into, but not a single one of them has been a ghost story. And it felt like this little hole in the genre that wasn't really being filled in. I thought maybe I could do something with that. I know that feels kind of cool. Like, what would it be like if you're just a kid just trying to live your life and you're walking along your college campus? And then all of a sudden, you're

like, Oh, I see ghosts. Yeah, but I believe in ghosts. So how do you reconcile those things and how, you know, it's, it's the whole idea of urban fantasy, sort of, you know, you take something paranormal, you take normal life, you mash them up, and chaos ensues. And so that was the seed for that idea. And then that's how I got started. And I've just been doing it ever since. That's so fantastic.



Carissa Andrews 07:07

I originally found you because of the gateway trilogy. So that's the one that you're talking about, right? There. My audience knows what you're talking about. And it was one of those I was trying to get into, like the mindset cuz I was actually writing it was based off of a dream I had when I was 14. So the story had been sitting there brought a really terrible first draft when I was 14, don't ask.



EE Holmes 07:28

But I wrote the school poetry. You don't have to tell me? Oh,



Carissa Andrews 07:33

yes. Oh, man, but I was trying to get into the mindset. And I kept seeing your ads on Facebook. And I want to talk about that a little bit later. But seriously, it was like they were everywhere. And I was like, I have got to read this. Because it just they were standing out to me. And it was, I don't know, I'm kind of one of those people that I do actually love the paranormal. I love the concept of it. And so when that sort of thing happens, it's like is that the universe pointing me towards what I need to read? Yes, it is. It's what I did. And I fell in love with it. It's such a great story. So it's interesting to hear how you actually developed that process. Once you started with the first book, like, did you know it was going to be a trilogy as you started that process?



EE Holmes 08:13

Yes, I originally planned it as a trilogy. I'm not a super detailed outliner. But I do give myself a once upon a time and this happens. And that happens in this happens. The end. I like to give myself lots of leeway along the way to make discoveries. But But I knew that it was a longer story than just one book. I knew that the story was loosely planned over three. And what I didn't expect was that that would then extend into like a spin off series. That was no plan at all.



Carissa Andrews 08:46

I knew where you're going with that. Yeah,



EE Holmes 08:48

yeah, that was, um, it was always it was always three books in my brain. That was the original arc of the story. And the original plan had just been to write those three books. Just to say that I wrote them, you know, I did it. I put it on the page. I got it. You know, I put it out there. It's on my bookshelf. And it was

really my husband, who was the person who he's the logical guy. He's the business guy. He's the you know, every flighty imaginative author brain needs that grounded. Yes, logical brain. upset, you know, like, what's going on? And he was the one who really sat down he was like, No, you know what, with this, we can do something with this, this, this feels like something that could get some momentum. You know, the, the initial feedback was really good. And he said, I think we need to treat this like a small business. I think we need to invest in it. And I think we need to see where it can take us and now it's both of our full time jobs.



Carissa Andrews 09:50

So how amazing is that?



EE Holmes 09:53

It's crazy. It's crazy.



Carissa Andrews 09:55

Ah, that is so cool. So you you originally didn't think hey, I want to be an author full time or anything like that. It was just



EE Holmes 10:00

I mean, it was I thought of it in the same way that you think like, I'm gonna be on Broadway, you know, like, it's like, it's a pipe dream, it's totally crazy, you know. And when I set out to write it, I was writing just for the joy of writing it, you know, I was gonna share it with my students. And you know, maybe I could do something with it. I wound up meeting and befriending a local author whose name is Norm Nitro. And he's he's brilliant it Trad pub author, Massachusetts Book Award winner, just like just a brilliant really guy who lived in my hometown at the time, was looking for some student actors to do some voices and some book trailers for him because he had had a bad experience and tried pub, he got burned by his publisher went under, he couldn't get his rights back to his book, that was a whole mess. And so he had turned to self publishing, or indie publishing, as we like to call it. And so I sort of got into it through him, he was saying, Look, if you want to put your books out there, even if all you want to do is put them on your own shelf, there's a way to do that, you can do that. And he walked me he was so generous, and so kind he did not mean all I did was London, like a couple of my drama kids for like an hour. And, like, helped me he seriously he designed the original cover first legacy for me, he I mean, he was just he formatted my original interior, like all just because to me was so excited to take somebody else through the process, because he found it so liberating. You know, I did do initially the querying of the agents and the, you know, rejection and the in, you know, it was it was a very long, frustrating, fruitless process, as as it usually is basically, for everybody. Yep. It's a long, hard slog until you find that right match with it with an agent if you ever do. And so I thought, well, you know, what, in the meantime, maybe this is a good route to take. This was really I mean, this was God, this was 2013, I think. So really, indie publishing was kind of just really taking off. And so my husband saw the potential, I thought, You know what, maybe we just get it out there. Maybe I can get some readers, maybe it can build a little bit of like, a grassroots readership. And then then maybe in a year or two, I can turn around with my next project, and submit it, I was really looking at it as like a means to an end at first, you know, this first project out there, get some readers get some, you know, I can say, Look, I've sold a lot of books, or I've got a lot of readers ready for my next

project. Like, this isn't a total gamble, you could take a chance on me. And this could potentially be good. Because that's really what they're doing with debut authors. I mean, they're really sure. I don't know. Yeah, I don't have a following already. So that's how it started. And once you get going like that, and it actually snowballs, and you have a readership and you have people pre ordering your books, and you realize, oh, my gosh, I can do any project I want. I can do it on my own timeline. I'm not answering to anybody, no mean editor is going to tell me I have to, you know, so I try to be mean to myself sometimes, like, you like that line too much, which means, you know, it has to go. Be a little rough on myself, you know, but when it comes down to it, once you get into a groove, you find the freedom of it. It's intoxicating. It's great. It's wonderful. And I, you know, I've had enough, I've heard enough horror stories. Honestly, there are horror stories on both sides of the board. They're very wrong ways to do it in the indie world, and very wrong ways to do it. But I just find that I've figured things out to the point where if I were ever to make the shift into Trad pub, it would, it would have to be a sweetheart of a deal. Because once you get into a groove with indie publishing, man, it's pretty awesome.



Carissa Andrews 14:06

It is super awesome. It's one of the most, like you said, liberating experiences, especially knowing that like if you have an idea that isn't quite to market just yet, like if you have an idea that is maybe ahead of its time, like a ghost story, paranormal. I mean, if traditional is not looking for that right now, it doesn't matter what publishing house you're trying to sell it to. They're just not going to buy it right now. And being able to put it out there in a way that's already out there. It's gaining readership. And then when it does open in the marketplace, you're already like, Hey, here's this thing that's already written guys. You're going Yeah, yeah, you're ready to just be like, here's the thing you're looking for.



EE Holmes 14:47

Exactly, exactly. Yeah, it was it just it was Kismet. It just worked out. You know, it was the right time to try to get into the indie publishing game and it has evolved a lot over The past few years. I mean, it's one of those things, it is constantly evolving. I mean, you really know probably better than anybody doing this podcast, how important it is to stay on top of the market stay on top of the trends stay on top of the newest ways to advertise. There's I mean, there are always apps and new software and all these things coming out that are supposed to make the author's lives easier. But you have to wade through all of that. And you really have to figure out what works in real time and adjust in real time. I mean, it's not for the faint of heart. Sure. Yeah. Yeah. But just like any small business, I mean, if you treat it, like a small business, it can work for you like a small business. Yep. The sky's the limit. I mean, that's, that's the great thing about it.



Carissa Andrews 15:45

I agree. I agree. So last year, I started following you after, after I read the gateway trilogy. And while I think it was probably midstream, I was like, Okay, I need to follow her. And you were you were just kind of getting active again, it seemed on Twitter. And you're talking I mean, we're both moms. And so you were talking about how like the pandemic was such a pain to try to keep your creative groove up. Have you felt like you've gotten that back? Or how did you manage the pandemic, and being a mom with all your kids at home and everything that was going on then?



EE Holmes 16:05

E

EE Holmes 16:15

Yeah, so I didn't handle it well. Like, there was like a real sewer. We're on the struggle bus there for quite a while, um, it was, it was really intense. So I have a, they're a great old now. But when this all started, I had a preschooler and a second grader. And so I went from having my days while they were at school, I mean, that was my process, you know, I, we get everybody up and out the door, get them off to school, I get home, I get in front of my computer, and I'd work just as much as I could until I had to go pick somebody up, you know, and it was, it was working. You know, it was great. I had finally gotten to the point where I had two kids in school like and not at home, like, for snacks like 12 times a minute like yes, yes. This new sense of like, Yes, I I'm free. Like I actually have these blocks of time where I can work. And then it was like the universe was like, boom universe. God, like just God, you know,



Carissa Andrews 17:24

I was right there with you. My youngest was in kindergarten, it was the same thing. He finally had gone full time full time school. We had like, three months.

E

EE Holmes 17:32

Feeling is there, man. My kids don't get me wrong, I adore it. Yeah, it's the, the freedom you have, and you realize it's just freedom to work. It's not even like you're sitting. I'm like, I'm gonna watch, you know, like, eight hours of television and I can do work uninterrupted. It's like, it's like a whole new thing. So I was all excited to increase my productivity, increase my book releases per year, I was releasing two books a year prior to that. Okay, I'm with my kids at home. And so now I was like, okay, like, now I can really like Let's go, you know, and then of course, the pandemic. I've been I we finished out that first school year almost like homeschooling, we like needed a routine. I was like, we can't just like I mean, they were like little pin balls. Oh, yeah. I'm like, we can't do this. Yeah, the whole structure to their day, which was good because once their day how to structure my husband and I could split it up and then we could like fake getting some work done. Like in the time the other person was trying to handle things but Right. Maths, I mean, it was and then the following year, we did a remote school so it was remote kindergarten and remote third, which is exactly as ridiculous as it sounds. I mean, remote in the garden is.



Carissa Andrews 18:56

Yeah, good luck.

E

EE Holmes 18:59

Every teacher who tried to teach remote kindergarten deserves I don't know, sainthood or like, right. Oh, I paid vacation somewhere really tropical or someone just fancy drinks? Cuz? I mean, it was a nightmare.



Carissa Andrews 19:13

Did yours have like brakes built in? Because ours like literally so when he was in kindergarten, it was one of those situations where it was like, they wanted him to sit for an hour and a half. Like, dude, he's five. He's not gonna sit that long.

E

EE Holmes 19:25

Yeah, we heard a lot of, you know, the kindergarten teacher being like, you know, Lisa, Honey, can you climb down off your dresser that type of day if you like, because a lot of parents had no choice but to put their kid in front of the computer, you know, and then just like, you know, work, you know, and then off they go and then just because they have to work to like your job just doesn't disappear just because your kid is home. Yeah, it was like everybody lost. Everybody was losing nobody was doing school wasn't as good as we want it to be. It wanted it to be so much parent guilt because you got your kids trapped inside. I mean, it was, I am not gonna sugarcoat it. It was it was a nightmare it I owe long to get this book out that I just released the rebel beneath the stairs came out on Halloween. And yeah, I mean, that's the longest it's taken me to write a book since I started writing because there was just no momentum. There was no feeling of getting into a groove. There was no every spark of inspiration was, you know, doused out, you know, five seconds after I had it because somebody got mad at somebody and threw a pillow at somebody. And now this is broken, and I have to go clean it up and say yes. Oh my Lord. It was yeah, it was not fun. And I know that, uh, almost any parent that you talk to will have a similar horror stories. So yeah, the indie author parents had it no better. It was. What's not good?



Carissa Andrews 21:00

No. for us. We were used to being home. I mean, so at least we you know, we have that opportunity where it's like, we're already home. So at least that part of the routine was normal. But it was it was like having a summer vacation hit in the middle of March. It was like what is happening right now. And yeah, they didn't go back ours. Ours didn't go back either until this year. And so it was just it was it was crazy. It was not fun. And we had like the teenagers and the young ones. And of course, the teenagers are like, good luck trying. Like they're as bad as the kindergarteners, they don't want to be on any calls.



21:33

Yes, yeah. And they're smart enough to know how to get out of them, too. Like they've got all the tricks.



Carissa Andrews 21:39

Yeah. Yeah. They're like, Oh, I totally turned it on and then walked away with it. What are you doing? Ah, yeah, it was crazy. It was I'm so glad that they're actually back in school. And my youngest just finally got his first vaccine yesterday. So thank God,

E

EE Holmes 21:55

Both of mine had their first dose on on Monday. So that was a watershed moment for, like, finally feel like what some I'm gonna like, remember what a deep breath feels like?



Carissa Andrews 22:07

No kidding. Oh, it was it was a long time coming. It's it's that one final kid where you're like, everyone's still wearing a mask everywhere. Because that one final kid?

E

EE Holmes 22:19

Exactly, exactly. We will finally be a fully vaccinated house. And that is going to be a really good feeling for sure.



Carissa Andrews 22:26

Okay, so until last year, 2020 was kind of like the time the tipping point of leaving the gateway series behind, right, because you were working on the Gateway trilogy, and then the gateway trackers, which is the spinoff of you're just talking about not super long ago. So before we talk about the new stuff that you're writing, like, how did the the spin off then happen? Like you said that it wasn't planned, but you you've written a lot of Gateway tracker books. So like, how did that happen? And what was the process?

E

EE Holmes 22:55

Sure, sure. So um, when I was releasing Book Three was when I felt like I was finally getting some momentum. Anybody who's tried to market books online knows that it can feel very futile. If you just got one book, or maybe two books, and you're trying to market them and actually make money. It's extraordinarily hard to do. Like, I feel like you know, with that first book, you're kind of just pouring the money into it at a loss so that you can get as many people as possible to read that first book and want to read the second book. You know, once you've got two books out, at least, there's a little bit of read through when we, when, when I released the third book was when I felt like we were actually starting to get a little bit of momentum with readership and stuff like that. And I remember sitting down with my husband and being like, how do we keep this up? These readers, almost every single correspondence, comment, email, whatever I got from a reader was, what's the next adventure going to be for these characters? Like, what are they going to do? You're gonna write more books with these people, right? I guess Yes, I am. Because



Carissa Andrews 24:13

As a matter of fact...

E

EE Holmes 24:15

it felt foolish to walk away from a world and a character base that had people asking for more stories from them. And at that point, the world building had expanded to a point where I felt like wow, there are actually quite a few directions. I could go with this. Within the same world of the gateway. Yeah, but I'm just branching out in the types of stories that I'm telling. And so I decided to go with the gateway trackers. The original idea was that it can almost be like what people do with a detective series or a mystery series, where each book could just be like a totally separate adventure that they go on, you know, as trackers they would be assigned cases in in, in for, you know, people who aren't familiar with the books, we're talking about people who can see ghosts and communicate with ghosts and cross them over being assigned the task of going places where spirits are perhaps out of control or causing a lot of mayhem and mischief, getting to the bottom of it and getting those spirits to crossover. So that was kind of the original

idea behind the tracker series. But because I'm me, and my brain works the way does this series very much started to have like a through arc to it like an overarching, you know, obviously, the character relationships and all that that all develops and carries through all the books. But I started to kind of pull them together a little bit more as like another series that had another separate, larger arc to it, right, um, and it just kind of happened. That was just how it happened. My brain has a very hard time thinking of things like separately, and it leads to, you know, paint giant, sweeping rainbow arcs over things. Love it did all together, you know, because you remember that feeling as a reader, right? When you start a series, and then you're going through the series, and all those little easter eggs that are early on in the series that then have these huge payoffs later in the series. And you just love that feeling of satisfaction you get, you know, when you're reading that and you realize, oh, my gosh, I thought that was a throwaway line in book one, but now it means everything in book five, and yeah, it's, I can't I, I get very caught up and stuff like that. And so I like to it's one of those author things. I'm always trying my hand at always trying to see.



Carissa Andrews 26:50

And as a reader, I can tell you, that's why I love your books. So keep doing it. Okay. Yeah. If I tried so good, good. I definitely love that I've always I myself do the same thing when I'm writing because I just love those Easter eggs. And I love being able to put something. And sometimes it happens accidentally, where it's like, I don't know why I'm writing this particular thing. But it'll have a significance later. We'll just leave it there. And then you're writing book three and all this and you're like, oh, that's why I needed to have that little Aha. You know, and the reader just needs you always.



EE Holmes 27:24

Yeah, like, greatest smarter than yourself, you know. And it's, it's thinking ahead, even though you haven't put every single piece of the puzzle together. It's like you're leaving yourself a little presence that you can open.



Carissa Andrews 27:37

I like that. Great way to describe that. I love that so much. Okay, so you have obviously switched up things, though. So now you've left the world of Gateway, at least for now. Right? And you're writing in a new world called the rift magic saga. So that's a completely different book. One, what the ladies made new was released a year ago, right? And then you just said that the second book was released this year. And we'll talk about that in a second. I guess, because I had that on my list. What was it like when you switch gears and you wrote in a completely different world building? Was it weird? Or was it kind of relieving?



EE Holmes 28:16

It was both. I felt really good about how I wrapped up the gateway series. I felt like I left the possibility to go back there but I felt I hoped at least that I have wrapped it up with enough of a bow that people would feel like okay, like everyone's gonna be good. I think I feel okay, stepping away from this we've left things in in a somewhat resolved state. Many people are not happy unless every single character is married off and has three children. Like they can't you know, they're not gonna go you know, so, but I felt okay, stepping away cuz I had this idea brewing in my brain. I am a huge angle file, like huge, like British television, British movies, British humour books, like I don't know. It's just like my biology like calling to me, because that's like, historically, my family is all like England, Ireland, Scotland, Wales up there. Yeah,

so some research always has held a huge fascination for me and I also love historical fiction. So an actually, this is not a lot of people know this, but spirit legacy started as a Victorian Gothic. I wrote about 100 pages of the same basic concept of the dura pinin. And the girl finding out about her gift and all of that set in a Victorian Gothic setting. Oh, and then 100 pages in I was teaching full time at the time I was a theater teacher. I was working like a kilometer Gillian hours a week like you do before you have kids. And I was like, I don't have time to do this research. I can't research this book. properly, like I can't, I just want to be able to write the scenes and, and have the story come together. And so I decided to take that advice, which I usually throw right out the window, which is right what you know. And I thought, Okay, I am still in love with this concept, I'm going to plunk it down at a college in Central Massachusetts that is blatantly modeled on the college that I went to, which is the College of the Holy Cross. And, um, and then that way, I'm not worried about research, I can just go, I could just go go go, and I can just, you know, start writing. And so I did I scrapped that 100 pages, and I started again, oh, yeah, I know. And it was not easy to do. I mean, you know, I love every love everything about that time care. But I told myself, I was like, I will come back to this, I will come back to it. And in fact, it was one of the reasons why I loved writing plague of the shattered. Because it was the first time I got to go back and forth between time periods a little bit, because I had these journal entries that I was putting in from a spirit from the past that lives during that time and was a dura pine and during that time, so in a way, it was like my love letter to that first draft that I had, I'm like, I'm gonna bring that back in here just to play with it makes me feel a little better that I had to scrap those 100 pages. So I started doing all of that with the new series, and it was moving to rift magic was exciting, but it was also really scary because it felt like that blank slate, you know, where I didn't have characters that I already knew to fall back on. Like, it was very easy. When I got stuck. I was like, I'm just gonna write another conversation with Milo and it because now I know exactly what's happening. He'll get me there. He'll get me there. I have it so funny.



Carissa Andrews 31:45

I love him.



EE Holmes 31:48

So I'm like, you know, but now it was like, okay, like from scratch. And that is simultaneously like thrilling and terrifying. Yeah. Because you doubt yourself. That's where that's where the imposter syndrome really kicks in with a whole new project. And then you're like, as it turns out, later, I cannot write I do not know. I use forgotten. It all left. Now they're gone. And I don't know what words are anymore how to put them together. So um, that was all very interesting. I mean, I and I switched up everything you know, the new series is multiple POV. It's third person multiple POV. You know, I wrote the whole gateway, all the gateway books are first person. Yeah, one point view. That's it. Yep. And so apparently, I just decided I was like, really going to torture myself. Yes, everything up. But you also you know, how it is that the idea for the book pops into your brain. And you know, or at least you think you know, what narrative style is going to serve that story best? Yeah. And it's not always the easiest narrative style, but sometimes you just have to roll with it. Because, you know, that's what the story needs, what the story deserves. And so this new series, um, like I said, I'm a huge angle file way into the British stuff. I was a massive Downton Abbey fan. And I loved that I loved the intrigue. I loved the class issues that arose the upstairs, downstairs, you know, it was like just different worlds in one house. And in my one day in my brain, I thought, why would that be like, except there was magic involved? Like Downton Abbey meets Harry Potter. Yeah. But like in Gilead, you know, like splash a Handmaid's Tale thrown in there, you know what I mean? There's this element of magic being suppressed, people are afraid of it. You know, people with magic being forced into certain roles in society, never been able to rise above that, because of this fear people have of the unexplained. And so all those things wrapped up together in my brain. And I had that idea from the time I finished the

gateway trilogy. So I wrote all of the trackers books with this other idea, like percolating in the back of my brain, thinking to myself, I can't wait to get to this. I can't wait to get to this. I can't wait to get to this. And then I finally got to it and it was like, Oh, good. Now, you know, I've



Carissa Andrews 34:21

just started the pandemic. Oh,



EE Holmes 34:23

yes, exactly. And, like, just as my work time and my inspiration and my mental health come to a screeching halt, right. Like wanting to I don't know why I do this. Why do we do this to ourselves? I have no idea. Like my brain refuse like, like, this is the no this is the project and this is the one Yeah, I'm like, I just have to power through and and, you know, you do you just you do, it took longer. It was not a pretty process. It took more drafting. It took more scrapping took more of everything, but it happens And when it happened, I was really, I was really proud of myself, I was like this, I would this still managed to come when I felt like I had nothing left of myself to put to put into Haiti, you know, and it's still, it's still happened. And in a way, I will always be grateful for that. Because I feel like anytime I'm feeling stuck or unmotivated or unsure of a project, I need to remind myself that, that I did that, you know that that happened. And I did it. And I didn't think I would ever be able to and it happened and that could happen. Whatever you project, yeah, exactly. Bring it at this. Right.



Carissa Andrews 35:42

I made it through the pandemic and made my books happen. Screw that. Come on, guys.



EE Holmes 35:47

Exactly. There's a certain amount of of, you know, personal triumph involved in that, to know that you were able to make that happen. And I'm happy to say, you know, the second book, of course, took forever to write because that was all still during the pandemic. But now that that second book is out, my kids are back in school, you know, one dose of the vaccine down my anxiety, lowering at the same time that my work time is coming back to me, I decided to do NaNoWriMo for the first time ever, the first time ever, I signed up for it in like 2016. Back when I had like kids at home, like I was gonna write 50,000 words in one month, like that was a thing that was I have like, I like a one year old and a four year old, and I just



Carissa Andrews 36:37

was always what I'm most productive. I'm like, go play on the floor here.



EE Holmes 36:42

And I think literally think I made it like two days. And I was like, Okay, well, this is not for me at that point. And I love it. So I scrapped it. And I never thought about it again. And well, I shouldn't say never thought about about it. Again, I thought about it almost every year that it came up. But there's a lot of timing

involved with NaNoWriMo. I feel like you need to be in a good place with whatever project you're working on, that you feel like you can launch into 50,000 words like that. Yeah, it's almost almost like you have to be poised on the diving board at the beginning of the month. And if you're not, you're kind of shooting yourself in the foot. And I have a lot of late fall releases. So I feel like it's never for whatever reason, I seem to do that a lot just like the cycle that I'm on. So I never felt like I was ready. either. I had a book that was coming out very shortly, or I had just released one and I was barely in the outlining stage. And for the first time this year, I felt like I was in a really good place where I could just like jump in and go. So I went for it. And so far, I'm like relatively on track, I guess. Yeah. So I mean, and the way I figure it's like a win win for me. Because even if I don't hit 50,000 words, like even if that doesn't happen, I still will have given my my productivity a boost. You know, it's nice to have that motivation. Like even if I come up shy of 50,000 words, I will probably be 10 to 20,000 words ahead of where I would have been if I just, you know, continued as though this were a regular Writing Month. So I'm actually really glad that I did it. Regardless of whether I hit that 50,000 or not, it's been a really good way to keep my momentum going. For sure storytelling going and there's something to be said for it being Book Three, two, you know, it's like it's all set up. You're just like, you just got to write the thing.



Carissa Andrews 38:31

Okay, so you just have a new release rebel beneath the stairs, like you said, just came out last month, which is Book Two of the rift magic saga. So for those who don't really understand or haven't, like switched into it, I guess. Why should they try it? Why should they read it? If they've maybe if they've already read the gateway stuff? What really should draw them into this particular series? Do you think?



EE Holmes 38:53

Well, I hope that readers who enjoyed the gateway series will at least give this a try. I mean, genre wise, it is definitely different. And because of the time period it's written in you know, it's like Lady teen hundred's that the dialogue is very different. The Styles very different. What I hope remains the same, are the are the elements of world building, the elements of the paranormal, the magical, the unexplained. And also I really hope that they connect with the characters. That's one thing that I am always so happy to hear from readers is that they like my characters, or they feel like they're connected to my characters. You know, I come from a theatre background when I write, I write characters as though I'm going to dive into them as an actor. You know, I am so committed to their backstories to their personalities, to their quirks to their all of those things that make them more like real people. I think that's has hopefully come through in my books that people are able to connect to those characters and I I think that even though I'm kind of switching genres here a bit, I do think that still comes through. And so I hope people you know, if they like the magic, you know, if they like the, the world building, if they like the connection to characters, I feel like that all carries through. So, you know, definitely give it a try, you know, historical fiction is not everybody's cup of tea, and my next project is going to bring me bring me back to present day times. So, you know, I guess I can say, if historical fiction isn't your thing, hang on for another book, and we'll be right back at it.



Carissa Andrews 40:36

Is there just going to be the three then for the Riftmagic,



EE Holmes 40:39

Riftmagic Saga is planned for three books. And that's not planning on taking it any further than that, at least right now.



Carissa Andrews 40:45

Okay, and what is the next project then?



EE Holmes 40:48

Well, I've got a couple of ideas up my sleeve. And I just kind of have to decide which one I'm going to do first. Yep. One of them is a series based in coastal Maine, and it has to do with witchcraft. And the other potential route I can take is kind of weave my way back into the world of the gateway and kind of see if I can get myself back into that into that world a little bit. So I don't know which project is going to come first, it's just going to kind of depend, like, which one overtakes in my brain, as far as you know, but but yeah, I'm excited about that. And I have a middle grade book idea as well, that I'm throwing around. But that might be I'm in my brain that's like a standalone book. So that might be something I send to my agent and say, you know, yeah, see what I'm gonna do that?



Carissa Andrews 41:49

What is this? What do you do with that? Yeah,



EE Holmes 41:51

you know, it's like, I'm an indie author, I don't know how to write or know how to sell standalone books.



Carissa Andrews 41:59

So what does your agent do for you then?



EE Holmes 42:01

So I have only just had an agent fairly recently, it was very funny, it came into this very backwards way. Typically, you write a manuscript, you query a million agents with it. And that's how your manuscript gets made into a book. Well, I made all my manuscripts into books on my own, and then I built up a readership. And then I started, I started with an email from a producer in LA, who wanted to try to shop the trilogy around to pitch it as a TV series. Nice. So that's like, in the process of, you know, I mean, and it's like, you know, LA is where, you know, book manuscripts go to die, like, so often goes, and then probably nothing's going to happen, but it's just kind of cool that somebody wanted to try. Yeah, yeah. So but through him, he said, you know, do you mind if I pass your books along to a friend of mine, who's an agent? And I said, Sure, I'm like, that's never going to be a bad thing to have more people in the book business, knowing whether anything comes of it or not, will they pass them along to try to the agency is called trading in that in New York, and they loved the books and wanted to pitch them to traditional publishers, as almost like a rebrand. And the idea, of course, being that traditional publishing does have

the benefit of being able to get you onto bookstore shelves in a way that you can't as an indie author, it's kind of like the hole in the fabric. Right now. I mean, it's just the way independent bookstores work. And big bookstores work. It's like that shelf space is like, very limited. And they reserve it for those big publisher books with lots of marketing behind them, you know, they want to sell those books. And if they take up their, you know, shelf space, with every indie author who walks in their door and says, I wrote a book, then you know, they're



Carissa Andrews 43:56

gonna need a bigger store. Yeah.



EE Holmes 43:59

So yeah, so it's kind of backwards and weird. It's not the way people normally wind up signing with an agent or, or getting their work out on set. But yeah, I mean, the gateway trilogy is out on some right now, two major publishers, I don't know if anything will come of it or not. But the nice thing about it is like, it doesn't have to, you know what I mean? It's like, it's just another iron in the fire. If it works out, and it works out in a way that makes sense. That's great. But I think that traditional publishers have learned that indie publishers and indie writers and particularly ones who have really figured out the business end of things and have really made it work for them are going to be a lot harder to learn over to traditional publishing, like that advanced is going to have to be Yeah, solid,



Carissa Andrews 44:45

you know, and those contracts have to be solid.



EE Holmes 44:48

Oh, yeah. You really, I mean, indie authors. I think we have the advantage of really understanding the nitty gritty of the business end of it. Yeah, numbers end of it, you know, you have to like, that's the only way you can make it work for you. And, unfortunately for them, but fortunately for us, you know, that means we understand a lot more about what advanced is going to be worth our time, we're going to know how to ask the right questions, how are you going to be marketing this, you gotta, you have to show me you're gonna do things for these books that I can't do for myself. And I feel like, you know, we have hundreds of 1000s of books. So it's like, you know, what can you do for me that I can't do for myself, I want to know how you're going to get me on this bookstore shelves, I want to I want, you know, I want to hear about things like, you know, book crates, and book clubs. And, you know, Barnes and Noble teen pick of the month, you mean, it's like, you know, you can make those things into contracts. And first time authors don't know a lot about that stuff. And yeah, indie authors know about all of it, because those are the things we know we would have a hard time doing for ourselves, and you know what to ask for? So, um, yeah, I've no idea if anything's gonna come of that or not. But like I said, I'm just gonna keep doing what I'm doing. I'm gonna keep writing. I'm gonna keep putting out you know, anything like that is just, you know, icing on the cake. As far as I'm concerned.



Carissa Andrews 46:08

That is super amazing. I didn't I actually missed that. So I don't know if you've put the news out on Twitter or anything yet. I just happen to miss it or what but that's, that's amazing. Congratulations.

E

EE Holmes 46:17

Thank you. Yeah, thanks. It's exciting. But like I said, it's, it's also it's a huge mind shift, though, because traditional publishing moves at this glacial pace. And indie publishing is like, go, go, go, go, go, go, go, go. Go. So when those two things, like collide with each other, it's like, it's really, I mean, I it's not justment it's really Yeah. Yeah, and letting go of the control, like letting things go off into the and then you don't know what's happening with them. Yeah, no, no. Huge. Yeah.



Carissa Andrews 46:50

That's, it's like a teen sending your teen off with their car for the first time. Oh, god. Okay.

E

EE Holmes 46:56

Exactly. That's exactly. So you know, it's just, um, I don't know, it's exciting. But like I said, like, when you're already working the indie side of things, you really start to think about traditional publishing instead, that being like, you know, the city on the hill, like, you know, that I must reach them day, it really becomes more like, Okay, I'm an author, I have readers, you know, your gatekeepers can decide whether you want to cut it out or not. But when it comes down to it, I'm already doing my thing. So yeah, what can you do for me, you can see what I can do for you. I have a readership I have, you know, lots of books out, I've got interested in, in my next projects, you know, so really just becomes like, do you want in on that or not? And if you don't, then that's great. I'm just gonna keep short. And it's a nice feeling to have, honestly. Yeah, I think first time authors signed some very bad contracts, because they're just so over the moon to and that would have been me, 100% 20 of those agents had said, Yeah, I want to take your book, and then they found a publishing deal. I mean, I would have taken the most miniscule you know, offer that they gave me and you know, that advanced would have been and I would have been so thrilled because somebody said, yes, yeah, you know, and with any publisher, you can say yes to yourself, as many times as you want. And if you know who's gonna be a better advocate for your work and your books than you, for sure. You know,



Carissa Andrews 48:23

that is that brings me right around to like how you market your books, because I found, like, you were one of the first ones and I've seen your ads, like your Facebook ads for years. But it was one of those. It wasn't until, like, my mindset was ready to get into reading that type of book that I was like, Okay, it's there. Still here. I got to read it. And so, like you've you've known, I think you've known Facebook ads before most indie authors really got into them. So could you give my audience a little bit of insight into Facebook ads and how that came about? For you?

E

EE Holmes 48:53

Sure. Yeah. Yeah. So what, first of all, I have to say, I'm extraordinarily lucky. This is a this is a two man operation over here, you know, Mike is a musician, um, and but his day job was in marketing. And, and so

he really understood marketing. He was part of running a marketing department for a conservatory that's local to us. And he really understood the ins and outs of digital marketing, and saw the benefits of it knew that that was the easiest way to reach the most people. And he taught himself. I mean, he had all those ads, you see, he designs them. Everything, all of those digital assets, he puts them together. That being said, anybody can put together a Facebook ad as long as you have an arresting image. That is going to be you just want to look at that image. You want to ask yourself, Is this is this intriguing enough that people are going to stop scrolling long enough to read the words underneath it? You know, that's really how do you stop the scroll and Facebook ads? You know, the platform has gotten much better over time to live more user friendly, it's a lot easier, you can set your limits for how much you want to spend, I will say for first time authors and first time marketers, if you are looking for return on your investment. If you are looking for breaking even slash making a profit, I recommend not starting to advertise your books in a hardcore way, until you have several of them out already. Because what's going to I mean, when you look at ads for my books, you you know, you don't see ads for Book Two, Book Three. No point, right, you'll see ads for book one, that's what you see. Or you might see something that says like the name of the whole series, but you're not gonna see an ad for individual books that aren't the first book. And you have to think of that first book as your loss leader, you are not going to, you're probably not going to turn a profit on that book, you are going to advertise the heck out of that book. And you're going to count on the quality of that book to then sell the second book and the third book, and the fourth book, and so on and so on the read through is where you make your money. So that is my initial because the Facebook ad platform, fairly easy to use, easy to adjust, you know how much you're spending how much you want to spend per day, easy to take down and ad easy to put up a new one. I trust that indie authors can definitely like figure out how to use that platform, the Amazon ad platform is a little bit trickier but still worth learning. Twitter is a black hole don't ask. Okay. Twitter is like where ads go to die?



Carissa Andrews 51:41

Like, I don't even know that I've ever seen an ad on Twitter.



EE Holmes 51:46

Yeah, it's just no, it's just yeah, but um, but I will say that Facebook, Amazon, pretty easy platforms to use. But make sure you have enough books in your library, you know, it, it doesn't need to be 30 bucks, but I'd say three bucks, four bucks. And Nuff said that you're going to make up that spend through set your first book at a lower price point to entice people in you don't have to give it away. I think sometimes the danger with giving your book away, I've never given away that book for free, except on like maybe like a one day special. Whatever. I have found that assigning a value to your book, like Will it stop some people from clicking on it? Sure. But the thing is, people who download and click three free books, have no incentive to them read those books, they were free, they can sit on their Kindle forever, they could download 30 free books in a day. And then never I mean, how many books I have on my Kindle that I haven't read and I paid for like almost all I mean pretty much all of them, you know, because, you know, once they're in there, and they get all shuffled together, and you didn't pay for it anyway. So there's no feeling of like, Oh, I just spent money on this, I should read it. So even if it's 99 cents, even if it's \$1.99, assign a certain amount of value to that first book, make them see that it's something that is worth you know, and then that way, if they click on it, and they actually buy it, you are going to have a better chance of that read through going through the rest of your series. And of course, the other thing is that it just comes down to don't put your books out there till they're ready until you're ready, because you do have to count on that first book has to be polished has to be your best work, because that's your launch pad into the rest of your series. And if you keep advertising that first book, and it's not the best you can make it then you're not going to get the return you need to to make spending all that ad money worth



Carissa Andrews 53:50

it. Absolutely. That's a really great tip. I don't think that we've talked about that one before about that having that launch pad really be. We've probably talked about in passing and other things, but not on the podcast. So that's a really great tip. So I assume that you said you do Amazon ads as well. Do you do BookBub ads at all? We do



EE Holmes 54:07

book them? Yeah, we do we do Instagram. Instagram is definitely trickier than Facebook and Amazon just because of you're dealing with generally like a younger population. You're dealing with a lot of likes and a lot of interaction but not necessarily a ton of click through. But you know what, it is a good way to raise brand awareness. If they get hit with your ad a few times, you know, you can retarget people who interact with your ad. That's really key. Because if you can hit those people a few times, you know what it's like, you see an ad you're like, oh, yeah, you click on it, and then you're like, huh, not today. But now you're gonna see that ad like



Carissa Andrews 54:46

yes, yes. It's gonna lie to you now.



EE Holmes 54:50

Now it's because it knows you really didn't you were interested enough to click on it the first time so they're gonna keep hitting you to bed and probably eventually you're going to click through and buy you know, right author's can do the same thing. If you have people interacting with your ads, you can retarget those same people. And I definitely recommend retargeting populations that interact with your ads, because then you're going to have a better chance that at some point, they're going to see that. Oh, yeah, that's right. I was looking at that. A lot of times, it's just like, mindless like, oh, yeah, that looks cool. But I'm like, not committed in my brain right now to shopping. But at some point, you're gonna it's gonna come up and you're gonna say, hey, like, Yes, that's right. That's that book, I was thinking of that I saw the thing for cuz you know, how everyone's brains are like, No, other, it's gone. You know. But if you retarget, then the people who showed some initial interest to at least stop and click then and like it, you know, then you're going to remind them that that book still exists. And hopefully, eventually you're going to get some readers out of it. So



Carissa Andrews 55:45

absolutely. Well, I can say from experience that that's the case, especially like, the one that sticks in my mind for you the most was the one where you had I think it was all the books. And there was a line of fire across the bottom. That was the one that like, it followed me everywhere. I was like, Okay, I get the head, like, well read this thing. That was the one that was like, everywhere I went.





EE Holmes 56:07

Yeah, you and you want to walk the line between like, you know, intriguing, and like annoying, like, Oh, my God.



Carissa Andrews 56:13

No, it doesn't annoy me. It was just it kept reminding me every time. Yeah,



EE Holmes 56:17

right. But it's like, you know, it's good. It's good to remind people, it's good to retarget people, you know, it's gonna take a few tries, probably before they finally click all the way through. But you just want to make sure that when they click through, like, you're ready, like you're ready to go like, Oh, heck, yes. You know, yeah. Got the read through there. And and, yeah, and that's how you find people. I mean, there, there are definitely other ways to get readers. You know, some people try really, really hard to get people to sign up for newsletters, I do do a newsletter. But I have found that the organic building of the newsletter has been better for me than the click Beatty version of trying to get people to sign up for the newsletter, just because I find the retention rate is so much better. Oh, yeah. No, I just put the link at the end of the book, you know, to sign up for the newsletter if you want to. And I just find that the people who come across the newsletter and that way and sign up for it, the people who actually want to be there so that every time you send out a newsletter, you don't have like 30 People like unsubscribe, unsubscribe, unsubscribe, three short story, and now I'm gone, you know? Yeah, there are people who will tell you to really push push push the newsletter, it's definitely you can definitely get a lot of initial signups. That way, I just find retention rate is better. If you build the newsletter process into the book reading process,



Carissa Andrews 57:39

you just I think that's the key to it's like, if you're in that mindset that you want, you know, you want this thing and you're trying to force it to grow like super fast, then you have to do these things super fast, and force it all to be a thing. But if you're looking at it as a long term, long haul game, it makes more sense to just do the organic reach to try to pull in those readers who are really gonna stick around. I agree.



EE Holmes 58:02

Yeah, absolutely. And then, you know, you can use your social media in the same way every once in a while. It's like, hey, like, if you want to get more updates, like it just just reminders to people, but again, that's your social media. The people there have already chosen to be there. They've chosen to follow you. Yep. Well, they're, they've already expressed, they're interested in your content. And so again, that's much more targeted than just sign up for my newsletter. People never heard of me, and I'll give you a free you know, short story. And I don't know, it's just like I said, you can get a lot of clicks, you can get a lot of initial signups. But then I just feel like you spend your whole life like cleaning up your email list after that, because



Carissa Andrews 58:38

there's like so much. It's like, there's got to be a better way. Yeah, that's



EE Holmes 58:42

disheartening. So yeah, organic reach on that stuff, I think is really, like you said, for the long game, definitely better. Gotcha.



Carissa Andrews 58:51

Okay, so for the new authors who are listening to the podcast, who are trying to figure out like, what, what to do or how to how to make their their career successful. Do you have any advice for like those first time authors just kind of dipping their toe in the indie, indie space?



EE Holmes 59:05

I would just say, make sure that the stories you're writing are the stories from your heart and not. I mean, it's very tempting to just write to trend. And I'm not saying that that doesn't work. There are definitely a lot of authors who are just writing trends. And you know, and that in that works for them. I think your work will go further with your readers. If you really are writing the stories you really, really want to write. Like, don't be afraid to write the stories you really want to write. Because chances are if you really want to write them, there are people on there who really want to read them. And like I said, especially if you see a hole somewhere in the genre, that you feel like you could feel like going back to the paranormal, the idea of the paranormal and thinking to myself, Wow, I haven't seen a single ghost book and all of this and ghosts feel very paranormal to me. It was like that little niche. And I would get that a lot from people, they would say, you know, wow, you know, I love paranormal books, this series was really different. You know, and then that's, that's nice to hear, you know. And then I would just say, just like you want to have a clear understanding of what you're writing, why you're writing it, think about what you want your brand to be, you really want to do have a little bit of a brand going on the types of books you write. And that's not to say, you can't branch out I mean, 11 books later, I'm writing a new series, but there's a paranormal element to it, there's a magic element to it, I feel like I can tie them through really what you want his readers to know what they're coming to you for. When I click on when I read one of this author's books, what am I going to get like, this is what I get this is the vibe, you know, has to be more than vibes, but you get the idea, your website, your social media page, or you really want to think about tying everything together with familiar images, so that your readers get a sense of just from clicking on your website, there should be an aesthetic, there should be a, they should be able to tell visually what your books are about what you're about. And that takes plenty of trial and error. So don't feel like you need to like nail it. Your first try, like just, you know, just do your best come up with a concept. And then don't be afraid to adjust on the fly. Because I feel like indie publishing is all about adjusting on the fly, like ensure every single aspect. Guaranteeing Hmm. Wow, you didn't know that trick yesterday. You and now I just figure out how to get you to not do that. Right? I mean, it's very, like all about improvising. It's all about adjusting on the fly. But just try to stay true to the types of stories you're trying to write. Remember your why, you know, why are you writer? Why are you writing the story? Why do you want people to read it? And if that can just stay at the heart of what you're doing? You know, you're never going to be too far off the



Carissa Andrews 1:02:01

mark. I agree. That's a philosophy I've had as well, for a very long time, I think I wrote a blog post in like, probably 2015 called Buck being relevant because everyone was talking about being relevant. I'm like, I

don't care. I gotta write the thing that I want to write.

E

EE Holmes 1:02:15

You know, what's funny about that is when I was querying originally a piece of paranormal, ya, at the height of Twilight madness. There's something to be said, for rising above the noise. You know, I heard a lot of sorry, our list is really flooded with this kind of thing right now. You know, it's like, oh, yeah, sorry, we're getting nothing but paranormal, you know, like, it's like, you know, it's like, you know, but I knew there was a little, little hole in that market there, like a little space that I could fill. And, you know, I think that's true for anybody who's writing, you know, from a, from a minority point of view, from an LGBTQ point of view, you know, you look for representation, there are people who don't see themselves in books enough. And then so then they want to write those stories. So kids like them can see themselves, you know, I, you know, I didn't feel that way about ghosts necessarily. Not not the same kind of thing. But, you know, you write a story, and you know, why you want to write it and you feel like putting it out there will help somebody else connect to a bigger idea. You know, a lot of the gateway books has to do with loss, coping with loss, coping with, you know, found family, you know, when, when your family is not what you need it to be finding the people around you to kind of make that family for yourself, you know, learning to trust people, learning to allow yourself to love people, like, you know, it's, there were a lot of themes there that I felt like were really important. And I when I was writing them, I was glad that they were going out into the universe, and I hoped that somebody would would connect with them. And that's, I mean, that's all you can hope that's all you like, that's what it's all about. I mean, God like writing books, like reaching out across pages to people, like, you know, the it builds so much empathy. It builds so much understanding between people who have disparate point of views like you. Were not going to find better weapons to combat what's going on in the world and in culture today than what you're going to find between the pages of a book you're just yet remains the best tool we have. Yeah, sure.



Carissa Andrews 1:04:35

All right, well, where can my audience find you if they want to connect with you and to obviously download all of the books that you've written because they're amazing. Everybody go by?

E

EE Holmes 1:04:46

Pretty much um, so you go to eeholmes.com You can find all of my books there. Right on the book page, you've got links to ebook, paperback audio, every single one of my books that's out so far is available on audio with the exception of the rebel We need the stairs. But that's in production now. And I am on Twitter @authoreeholmes. I'm on Facebook, you can find my facebook page there. And I am on Instagram also Author EE Holmes. And I'm actually now on Cameo. If you are a reader of the series or you have a reader of the series and your family and you want a birthday shout out or a question answered about the series or something like that. I can send you a little personalized video.



Carissa Andrews 1:05:29

I love it. What got you into that one?





EE Holmes 1:05:32

It's yeah, it's it's cool. I've done cameos. I've gotten cameos from my kids from their favorite YouTubers, you know, that's so cool, made their whole day. And I was like, oh, and all that. And all the proceeds from the CAMEO videos, go to the Trevor Project, which, if you've read the gateway books, and you're familiar with Milo, you will understand why that is a charity very close to my heart. So yeah, you can find me there and you know, just all about and if you see me in any of those places, you need to tell me to get my butt off of the internet and back to work. So first, and then be like, shouldn't you be writing though,



Carissa Andrews 1:06:08

right. I'm totally going to be doing that from now on. Then you could give it back



EE Holmes 1:06:13

to me. Every time you see me, you're like, you're not supposed to be here.



Carissa Andrews 1:06:17

Right? Like you're not either.



EE Holmes 1:06:22

What are you doing here Carissa? I don't know. What are you doing here? Not avoiding my work. Definitely not procrastinating. Not me.



Carissa Andrews 1:06:32

No, never. Oh, God. She knows.



EE Holmes 1:06:37

Oh, all of our writer brains work exactly the same way.



Carissa Andrews 1:06:39

They do. Like, you know, right, squirrel. Is it snowing? Or no if it's snowing, break. I get all the Yeah, if we could



EE Holmes 1:06:49

focus on one thing in a rational manner. We wouldn't be writers. So I agree. Preset. Let's embrace it.



Carissa Andrews 1:06:55

Embrace our weird it's all good. Well, thank you so much for joining us today. I really appreciate it Emily.



EE Holmes 1:07:02

Oh, absolutely. Thank you so much for having me.



Carissa Andrews 1:07:07

So what do you think you're going to go run out and get those books right now are two I know you are. I will tell you right away. The Gateway Trilogy was one of those series that just put me in the right mindset when it came to getting in the groove for the Windhaven Witches and it just it had the right kind of spooky level and cool vibe. Plus you brought in all those British elements which is always fun for me because of obviously having Colin and the the boys in the house. It's just kind of part of my world. So being able to read on the page when there are British characters is just fantastic. So at any rate, I will definitely make sure that there are links up to Emily's website and to her books. So head over to authorrevolution.org/107 if you'd like to get those links quick and easy. Or if you'd like to download today's transcript because I know we talked about a lot of really cool things. Alright guys, I hope you race out. I hope you will get some of her books because she is so fantastic. And I know that I'm going to be reading on with the gateway trekkers series as well. Alright guys, we'll talk to you again next week. Go forth and start your author revolution.