

Transcript for Episode 93: Interview with Rena Barron

Episode Duration: 36:52

JENN: Hello and welcome to the latest episode of the Minorities in Publishing Podcast. This is Jenn. For new and returning listeners you may know you can find the podcast on iTunes, iHeartRadio, Google Play, TuneIn, and Spotify, as well as on Tumblr, which may change soon, at Minoritiesinpublishing.tumblr.com, and on Twitter @MinoritiesinPub.

I am super psyched to be talking to Rena Barron, who is the author of *Kingdom of Souls*, which is Young Adult. But she also has another middle grade coming out next year called *Maya and the Rising Dark*. So, you have not one but two books by Rena to just get – just get it already. Preorder the middle grade and buy the YA.

RENA: Thank you for having me on the podcast Jenn, I am so happy to be chatting with you.

JENN: I am too. We're going to have a lot of discussion because *Kingdom of Souls* – there's a lot going on there, and I have to avoid some spoilers, which is going to be a little bit difficult because it kind of happens a little bit – I don't want to say upfront – but there's a lot that unravels over the course of the book, so can you kind of give us a snapshot about what it is about?

RENA: Yeah. *Kingdom of Souls* is a story about a girl named Arrah who's born into a powerful family of witch doctors, but she doesn't have any magic of her own. So, to get the magic that she needs to stop a terrible demon king from destroying her kingdom, she must trade years off of her life in return for that magic. So, the story is really her story, her adventure kind of going through that process and figuring out how can she stop this guy. But each trade that she makes brings her closer to death, so she's got to figure out how to stop him before the last trade steals away her life.

JENN: Would you call it mythology, folklore?

RENA: I'm not a fan of titles. I think that a lot of stories touch people in very different ways. I've heard people call it mythology. I've heard people call it folklore. I would say for my perspective, the whole world of *Kingdom of Souls* [is] it's made up in the sense of the background there's a whole history of the demon king with the Orishas. That history that's there is not really from any story that currently exists—it's kind of all out of my head. So, for me it kind of fits somewhere in between, but I like people to kind of make their own thoughts about where they

think it falls. It's not for the author to define the category for a book, it's for the readers to take it and live with it and determine what it means to them.

JENN: So, I want to talk about power, and about how absolute power corrupts absolutely.

RENA: Yes!

JENN: And that's a big dynamic here, because – you said it was Arrah?

RENA: Arrah, yes.

JENN: For the main character Arrah, 'cause we're in her viewpoint the whole time, so this is first person, because she's the narrator and the person we're following, and from the very first page, we learn about the importance of magic and power. Essentially, we learn from her that there's a desire for power, power is respected, power is passed down usually, power is something that everyone is clamoring to keep. It's very "Game of Thrones."

RENA: [Laughs]

JENN: Without the incest, no incest.

RENA: Exactly, none of that! Um, I would say something that was important to me to make a distinction on this book, is that in Western society power is defined quite often by status that is money related, or class and such. You'll see this a little bit between, Arrah lives kind of in – she's been in two places – her parents come from the tribal lands, they come from a tribe, and they now are basically immigrants. They live in a city that's more modern and really focused on money, power, and politics, whereas in tribal lands that power is magic.

So, a lot of the dynamics I wanted to play off of is what if we have a system in place where money in tribal lands doesn't really mean anything, but magic is important, and what does that magic mean? So that power has a lot to do with their connection with their god, Heka, in the tribal land. So, the power is mostly – why it's still coveted is because the more you have – it's the concept that you're more connected to your God. And so, they have tied – the tribal people have sort of tied these two things together.

JENN: Everyone's Black. This is very Black.

RENA: Yes. [laughs] Everyone's Black, I love it.

JENN: I was reading through it, and how everything unravels there's a level of complexity here especially for a young adult book, and it's not to say that young adult books shouldn't be complex or anything like that. There's just so many out there that are doing great work in really kind of making people think about the things that the characters want and how they're achieving it and how portrayal feels, especially by elders.

So I'm wondering how this all came together for you because there are just so many elements. You're creating the land, things that are very topical, things that are fantasy created. You know, there is just so much to creating a world. Not to say that artists aren't doing that essentially all the time, but you really are creating the lush outfits that people are wearing and the rules, and the voices, because they're interspersing – you're hearing from the gods too, and you're hearing the folklore that led to things that Arrah is unraveling herself in terms of what is the truth even. So, this is a lot. This is a lot. I can only imagine what your outline looked if you did an outline.

RENA: I definitely did an outline. I can start by saying that something that was important to me growing up and as a teen, is that I really craved complex stories, and stories about people that looked like me; I didn't see many of those. But I love complex stories. I like lush world building, I like a lot of deepness and layers to the stories that I read, and I knew going into this book that I wanted to make sure that I was offering readers something that was not so straightforward.

One of the ways that I define myself as a writer is that I'm never going to write a straightforward story, and it's never going to be exactly kind of "Oh, I know what's going to happen!" Because I want people to be surprised and sort of peel back the layers to find more beneath the surface. So, that's something that's always been more important to me.

In *Kingdom of Souls* I did quite a bit of outlining – that is one of my favorite things about writing – the brainstorming –

JENN: Get out!

RENA: Yeah, I love it! Oh my gosh.

JENN: I'm curious, I would love to do a poll of, "Okay, fantasy/sci-fi writers, how much do you plan versus contemporary writers, who are just like 'I'm just feeling the world, you know they're jay-walking.'"

RENA: There's a little bit of it. For me, living in that world – for me to understand it, I really needed to know what the everyday person – the average person, what do they experience as they go about their daily life. What I did discover is that Arrah's life is a little bit sheltered in one way, and then there are all these people who don't have magic and have no chance of getting magic that are living a completely different life. So, I needed to understand the parallels between how she navigated life, versus how the rest of the world did.

I think the point of view, the worldview, is totally different between those two sets. And that's something that I wanted to make sure that I understood. Because in a sense I'm a commoner in the world. I am just watching what is going on with Arrah and her family and all this kind of cool, or sometimes scary stuff. But I want to see it from the outside of her point of view even though we're in her point of view it was important to make sure there was enough of the world outside so that people could get a broader perspective of things.

JENN: And that ties into like you were saying, class. So, here's the thing, I read across genres, but admittedly I don't read as much fantasy or sci-fi as I would like – it also wouldn't get sent to me, right? It's just, you know you start reading one thing and people just keep sending it to you. They're like, "Oh you like that? You'll like this." And I'm like – I really don't like that actually. But I always think about the complexity that goes into spreadsheets and knowing the language and the worlds, and the way in which worlds are just built, and the viewpoints of worlds as you were saying – you're an observer, but you're also the creator at the same time, so you are in people's mindsets – like you know their motivations.

RENA: That's true.

JENN: Yeah, right? So then, when it comes to that, and the mechanisms of motivation within worlds, do you see a level of manipulation in terms of "I need to make this work," for where this is going, or do you find that it's even more organic and that motivation really kind of builds the world?

RENA: I definitely think it's more organic and that the motivation builds the world, because there are definitely twists in this book that I did not see coming. I know that always seems so odd coming from the writer, but the characters once they kind of take on a life of their own and they have a personality, you know – I planted the initial seed for the personality, but as they move through the scenes of the book, there were actions that I thought I was going to write for them, and then I would get to those parts and I would think, oh no, that's not what's speaking to me now, this character is going down this path, and this is actually right for their actions based on kind of the path that they've developed on.

[10:30]

So I think as much as authors kind of driving that initial story, I think there's a little bit of the world kind of taking a life of its own. I've created the base of it, but it then starts to grow into something else. So, the whole mythology behind the story.

So, a little bit about the mythology. 5,000 years ago there was a Demon King and he was eating souls, and the Orishas tried to stop him and they imprisoned him in a magical box chained with some of their souls because he gained that much power where he was basically godlike. That mythology started as like this kind of a basic idea, it can ravel into the current world of what Arrah is going through. But it started to really define how some of the characters relate to each other, how they interact with each other and motivate some of the actions that they're doing far beyond what I initially planned for them, so I think it grows a little bit.

JENN: I definitely think so, too, because we get some of those interspersed bits as readers. And then as more gets disclosed, we see how much lies plays into the perceived stability of keeping things as they are. And I feel like this is something I see in a lot of books. And this is not to say that this is cliché or anything like that. I feel like this is just something that, especially children's

lit – it's like there's this real seeking of not just knowledge, but truth – like what is actually happening. Do you feel as though, especially through Arrah, that that is a perpetual journey? Especially for someone who is coming of age. I really need, not just these identity stories if I'm coming into myself, but how does the world look?

RENA: Yeah, I think that was something that was conscious in my decision, with kind of the initial characterization for Arrah to really think through not just the self-discovery, but how does her actions impact the world around her, and how does the world impact her in thinking about the decisions that she has to make on a level that I think a lot of – we don't give kids credit I think – or teens. I think they're going through a lot of tough things and a lot of deep things, and that was something that I wanted to really explore, to think through when a character is going through this kind of life-changing thing. Not just coming of age, but something that's really big.

The world that we live in today, our kids are going through some really hard times and having to deal with some tough subjects, and we can't protect them from it. One of the things that I wanted to do was to hit that head on in the sense of giving Arrah a challenge that would really not only grow her as a character, but help define her own kind of world viewpoint. I think about – sometimes it is a little bit about you grow apart from what your parents think, but ultimately the thing with Arrah, is that you can be someone who is ordinary and affects positive change in your world. It can be your community, it can be your larger country, and it can be the whole world where every little action matters and it kind of builds up from there. Within her character, these little things that she's doing that will possibly impact the world that she lives in in a better way. I think it's important that kids can see that message in stories, especially people of color and black kids who haven't seen themselves centered in these stories and being a chosen one.

I know we hear all the time that “being the chosen one” and it's such a cliché and we're sick of hearing it, but there are not that many stories that we've had where people of color get that opportunity to be the center of their own story in this sort of way. I didn't want to sugarcoat it. The story is dark – it's very dark – but hopeful. I think there are some highlight moments in there, and I didn't want to sugarcoat it, I wanted to put challenges for Arrah that were realistic to the story line, the bigger picture and kind of how she moves about the whole kind of world of “Kingdom of Souls.”

JENN: Arrah, yeah, she kind of gets beat up a little bit.

RENA: She does, she does, but she bounces back. She's a very stubborn character. She's very resilient – she might take after me a little bit in that way.

JENN: But she's also not petulant. You know what I mean?

RENA: She's not.

JENN: I am of the mind that I don't necessarily need to like a character, but I need to relate to them. Also, I think relatability comes from predictability. So, if I can predict what you're going to

do, I can't really relate to you in a way because then it feels very one-note. And Arrah is someone who I get along with on the page because I relate to the struggle that she's going through. She just doesn't do these rash things where you're just like – why would you do that? Like seriously why would you do that, girl?

RENA: Absolutely, I've read many books where I'm like – like, no, don't! I think a little bit of that plays into the cultural background and how she was raised. And that culture in the tribal land where you are intentional with your decisions. There is a level of self-sacrifice that happens there, and that kind of plays into some of the decisions that she makes as well.

So, I think that is kind of why – for me the things that she does is natural to her upbringing. Also, she's longing for this magic – her family, her father and mother both are very powerful witch doctors, and she's longing for that. But there's an aspect of wanting it for a greater good, not necessarily wanting it because "Oh, I want it! It's fun to have!" You know? She's thinking about the bigger picture, and I think that speaks to her family dynamics and how she was raised that she's already kind of thinking about how can I kind of use this for a greater good?

JENN: Exactly, exactly. Because she kind of has a conflicted relationship with her mother. Her mother tends to be distant because of the work that she does, and she's closer to her father. So, it's not even dysfunctional, it's just like "I'm closer to my dad because my mom is a little cold – that's just who she is."

RENA: I feel like in the world of YA we have to be careful to be honest in relationships and how we depict family life, because in real life this is common that a person could be closer to one parent or the other, or not close to either parent. I think it's important to create that complexity because again, kids need to see reflections of themselves in books, and there are kids out there who are probably experiencing not being so close to a family member.

We don't want to create this false ideal of what a family life can be like, because I think kids can use books – adults too – we all can use books where we can see ourselves and say, okay I can see this little disfunction or that way this family works, or I see this within my own family, or it's normal that it's like this. And we don't often see that in cases, especially for books that are our own voices, or people of color where we're seeing different dynamics that we don't always get in books. I think in fantasy books as well people are craving to see a little bit more of that.

JENN: Yeah, yeah. So, I appreciate that Arrah is very relatable and not a brat.

RENA: [Laughs] She's definitely not a brat.

JENN: She's not a brat. Because I've read some books and I'm like, this person's a brat, I don't understand.

RENA: I don't see her mom being the kind of parent that would let her be a brat.

JENN: No, no.

RENA: Her mom is very strict, and I just don't see that being something that she can get away with.

JENN: And Arrah cares about people too, it's not as though – she does come from a level of prestige, so she does have a good ranking. She is of the blood so to speak, right? So even with a mom who is a little bit distant, or a lot distant, and a father who just kind of makes up for that in tenfold by being warm and embracing to his child, she can see both sides and experience both sides and still want to be a good child and a respectful child and want to be loved by her parents as well as just want to be part of the community as well. And have friends in the community, and be interested in people and varying friendships and potentially relationships of all this stuff. So she was just a character that I was very into following. I read it on a Kindle – my Kindle app, so I don't know how many pages it is precisely.

[20:18]

RENA: I don't know either.

JENN: Yeah, I can't tell you. I know it told me it would take about eight hours to read the book.

RENA: That sounds about right.

JENN: Yeah, it said it would take eight hours. And I'm like, really? I don't know.

RENA: I don't know, we edit so much, it's hard to say where the page number ends until the final copies are out.

JENN: But it is kind of epic in its way. It's not a short book, you know what I mean. Because things could have – when I got to the three-hour mark it could have been done, but it wasn't.

RENA: You know you're not the first person to tell me that. I always laugh and am delighted to hear when people say, hey I got to this certain scene and I thought "Oh man this was done, and you just threw a whole new thing at me." And that's what I want – I want to hear that!

JENN: And I was like, "Okay, this is getting rough y'all. They're where now? Oh snaps, what's going to happen, oh my god. It's titillating!"

So, I want to ask, is this your first – it's your first published book?

RENA: It is.

JENN: Is it your first written book?

RENA: No. I'll tell you a little bit about that. So, a little bit of history kind of where this book started. So, it wasn't my first written book, I have been writing since basically middle school. I think it was when I was about eight that I started writing. I tried to write my first two novels in high school, but I didn't finish them. Then in college I ended up writing a thriller, so completely different – like adult thriller. Completely different from where I am now, but I read a lot of thrillers back then, and I was like "Oh, let me write a thriller," and I'm sure this was a copy of Dean Koontz was what I was reading.

JENN: My mom read a lot of that.

RENA: Yeah, I went through a really big Dean Koontz phase. So that was my first book. That was my first complete manuscript, and I cleared that to a couple agents maybe about 25 got all rejections on that. Then I wrote a second manuscript, a story that was still a post-apocalyptic kind of story, this was really when that phase was really hot, and everyone was writing. That story ended up getting a couple hits, but ended up getting rejected again.

Then I wrote *Kingdom of Souls*, but at the time it was called *The Last Witch Doctor*. A lot of folks on social media have asked me why did the name change, and we just wanted to expand it. So, we ended up kind of switching the series names to *Kingdom of Souls*, so we kind of switched places there.

So, I had written that book back in 2013. What was really important to me in this story, was that it was the first story I had written with Black people, with people who looked like me.

JENN: Get out, really?

RENA: Yeah. My first two stories have been with white characters or biracial characters because as I've said in many interviews, growing up I read a lot of sci-fi and fantasy, and I didn't see anybody who looked like me in the books I was reading. So, I had this idea that no one wants to read about me. And it's kind of sad, but that's kind of the idea I grew up with. And then I kind of wrote this book and I was like, I don't care, I want to write about people that look like me, it doesn't even matter if you want to read it or not. So I wrote the story and I'm super happy with it.

It went out to agents, it got a bunch of rejections. I got some hits on it, but it didn't go anywhere. So, I actually shelved the book then, that was in 2014, so I put it away. I was like bye *The Last Witch Doctor*, it didn't work, but I love you and am coming back one day. And so, I left it on the shelf, and I wrote a YA that was sort of mirror feature, white sci-fi book that actually ended up getting quite a bit of requests. This is where I kind of started to see, that okay, I'm growing a little bit as a writer because this book ended up getting quite a bit of requests, and a lot of R&Rs. So, an R&R being a request for a revise and a re-submit. So that means that an agent saw potential in the book but needed the book to be revised a little bit before they would take it on.

That got me really excited, I'm like okay, I'm getting close, this is going to be the book. This is going to be the one to get me an agent. I revised and resubmitted that book so many times. I think I had about 20 R&Rs for that book, which is unbelievable.

JENN: Wow.

RENA: I ended up revising it off and on for two years. I completely burned out on it, and I think I kind of lost sight to the story that I was trying to tell because I revised so much and had so many opinions on it. It was funny because I kind of had burned out on it. I remember it was my birthday and I got a rejection on my birthday from an agent that I was really, really hoping would offer on that book.

JENN: Wow.

RENA: Yeah, and she did, and I'm like you know what, I need a break. I had never stopped thinking about *The Last Witch Doctor* at the time, and I said you know what, this book – this story has been rejected, and I have nothing to lose by going back to it. I went back to the story, I put it on the shelf in 2014, I went back to it in the beginning of 2017 and I wrote it over from scratch. I didn't go back to any of the old version. I needed a fresh start because what I had noticed over the last kind of writing and revising over those years since I had put it down was that I had grown a lot more as a writer. I had some growing pains. And we always are going to continue to grow, but I did have some growing pains, and I felt like my writing had improved. I took about six weeks to re-write the whole book, and it was feverish. The book poured out of me, the story ended up being about 124K in six weeks, and I was like okay, I feel like I'm onto something here.

I ended up telling the agents that I still had R&Rs for the YA sci-fi, that I needed to take a break, that I'm beginning to work on the other story. They were all very supportive, so I do appreciate that. So, I put those R&Rs on the side and I worked on this story. Once I was done working on the story, I literally put it back on the shelf and went back to work on the R&Rs, and then PitchWars was coming up. So, for those who are listening and don't know, PitchWars is a mentorship program that kind of ends in kind of working with a mentor or two to write your book to put together a query letter and a pitch, then there is an agent round where they look at your work – the showcase round. So, I wasn't going to do PitchWars. I had entered years ago and didn't get any bites, but my friend Ronnie Davis who is also a writer –

JENN: Oh yeah, Ronnie!

RENA: Yeah, she said you know, you finished your book and PitchWars is coming up, just send it and see what happens. I'm like, I guess! I literally didn't really think about it, I was like "Okay, I'll send it." So, I sent the manuscript in and I got a couple bites, and people wanted to see the full, and it ended up in PitchWars. I got two great mentors who wanted to work with me to revise the story and so I went through that whole process. So it was interesting because I had gone into this revision kind of writing this book over from scratch with no expectations at all. I wrote

the book with my heart and it's just amazing that somehow that came together and ended up being *Kingdom of Souls* and ended up selling.

I do think always that conversation about do you write to the market or do you write the book of your heart, and I'm always going to say, you can't really write to market because whatever is in the market right now – you're already too late because it's already out there. So, you might as well try to write a story that you can be proud of, a story that means something very deeply to you.

JENN: And then *Maya* came along.

RENA: Yeah.

JENN: So, was *Maya* something you were working on while you were revising or after *Kingdom of Souls* sold?

RENA: Yeah, so *Maya* was a little surprise since after Pitch Wars I signed with Susie Townsend at New Leaf, and we revised *Kingdom of Souls* and it went onto submission pretty shortly after that. It sold pretty fast, so that was pretty cool. Around the same time that it sold I started to work on *Maya and the Rising Dark*. I kind of put together a proposal for that, and so as *Kingdom of Souls* sold pretty quickly, I started working on *Maya and the Rising Dark*, and Suzie and I kind of brainstormed on the story idea, and then I put together a proposal talking about books that would be in the series. I knew from the start that it would be a series, and I kind of put together the first couple of chapters. I, of course, because I love world building, I put together a world building guide for the history of *Maya* of the story and the bigger world, so this was really right after *Kingdom of Souls*.

[30:00]

So, *Kingdom of Souls* sold in December, and we went on commission for *Maya* in March of next year. So, Susie, she warned me, she said, we'll see what happens. We went on a limited submission, we didn't go out very wide, we just sent it to a few initial people – people that we know had been interested in *Kingdom of Souls*, or that had been interested in my writing in general. So, I was like okay, sure! By then I was kind of a little burned out because I'd been revising for PitchWars and then I'd been writing *Maya*, and I was like we'll see, whatever, and I kind of forgot about it.

Maybe like a week after we went on submission – I think it was a week or a week and a half after we went on submission, and she called me and she was like "I've got news!" I'm like, huh, news? And we were very excited, and we got a preempt offer from HMH for *Maya*, so that was really exciting. For people who are listening the preempt is – I guess it's kind of described as when a publisher makes an offer to try to get you off the market for a book, so it's usually a pretty lucrative offer to keep you from going to auction, or before other offers come in.

You usually have a 24-hour period to make the decision on whether you are going to take this offer or negotiate and all of that jazz that happens on the table. We were really excited with the offer, but more than that I got a chance to talk to Amelia Rhodes, who's my editor for *Maya*, and we just kind of talked about what she liked about the story, and she was so excited about it, and it just got me excited, so we knew that that was the best home for "Maya."

JENN: So what is *Maya* about? Can you tell us what it's about?

RENA: Yeah, I'll start by contrasting. Where *Kingdom of Souls* is a second world fantasy in this kind of whole made up world, *Maya and the Rising Dark* is actually a contemporary fantasy based in Chicago where I live. The story is about a girl Maya who discovers that her father is a guardian between our world and the dark. When he goes missing she has to fight a horde of spooky creatures to save her father and get him back and stop this veil that is kind of protecting our world from the dark and the creatures in it, and stop it from failing so that we can stay safe.

It's quite different from my YA because it's contemporary, but it's got some similar themes but this is a story that, where I love the story so much too. I know we all love our stories so much for different reasons, but I always tell people that Maya is a little bit – it's a little bit of me as a kid, her and her friends. There's Maya, Frankie, and Eli. So Maya is a person who's into comic books, Frankie is into science, and Eli is into ghosts. I say that there's a little bit of me in each of those characters because I was such a nerdy science kid, and I'm still – writing that book has been such a pleasure for me. I feel like all of the quirkiness of all the things that they're doing, their personalities are just kind of a little bit of a reflection of my childhood. And her name – what's super important about this story is that they live on the South Side of Chicago in a neighborhood that most people would dismiss. When people come to visit Chicago they don't think about the South Side. She's just a regular kid in the sense in that neighborhood, and just really painting the picture of the people around her. The cranky older neighbors next door, the ex-babysitter across the street, just really showing a story about people that we don't normally see in neighborhoods that we don't see.

Something that was really important to me with Maya, is that I didn't want this to be necessarily a story about police brutality, or that this a bad neighborhood and there is violence and things like that. Now I don't shy away from it, but I wanted this story to be centered on family. So, her family and how she interacts with them and her neighbors and the community that they have.

JENN: And don't sleep on Maya being in the South Side, because that's where Michelle Obama is from.

RENA: Yes. Yes she is, and Maya is like a neighbor, so I feel like she's semi-famous.

JENN: So, you can have Michelle Obama pop up in like a sequel – like "Maya's neighbors, the Obamas..."

[Rena Laughs]

JENN: Well thank you so much Rena for being on, I thoroughly enjoyed *Kingdom of Souls*, so I really encourage people to read it, it's such a different book. Arrah is cool, I'm so happy to get to know her and go on that journey with her. And *Maya and the Rising Dark* comes out in 2020, so you are well ahead of time to be able to put this on your shelves right now.

How can people keep in contact and be able to keep up because your book is coming out in September by the time this episode posts, so you'll be doing tours, you'll be doing events. What's going on? How can we keep up to date?

RENA: I've got a lot of stuff going on, a lot of fun stuff. An easy way to keep up is to follow me on social media, I'm on Twitter and Instagram under @RenatheDreamer, R-E-N-A The Dreamer. And then I also have a website, RenaBarron.com, and then I have a really fun KingdomofSoulsBook.com website in which you can go and take fun quizzes in the world and see a world map, you get the character cards and look at some of the terminology in the story as well.

JENN: And it's funny because it just started raining and we just got a thunderstorm here in New York City. So I feel like – I kind of wish that had started at the top of it when we were talking about *Kingdom of Souls* because then it adds this kind of ominous – "...and then Arrah!"

RENA: We can add some special effects – I think that would be great.

JENN: I was like dang it Mother Nature! Your timing is horrible.

[Rena Laughs]

JENN: So, thank you again Rena for your time and for this book, and for *Maya [and the Rising Dark]* because I'm going to buy all of these.

RENA: And thank you so much for having me.

JENN: And thank you for listening. Once again you are listening to the Minorities in Publishing podcast, which you can find on iHeartRadio, iTunes, Google Play, TuneIn, Spotify, and I feel like I might be forgetting one, but I might not be. We'll see you on Twitter @Minoritiesinpub and on Tumblr at [MinoritiesInPublishing@tumblr.com](https://minoritiesinpublishing.tumblr.com).