

Book Journeys Author Interview - Aug 29, 2013

Dr. Angela Lauria with Sarah Seidelmann, author of *Born to Freak: A Salty Primer for Irrepressible Humans*

“Write courageously. This is not easy work, it’s difficult, but do it anyway. And get help.”

~Sarah Seidelmann

Angela:

Well, hello, everybody, and welcome to Book Journeys Radio. My name is Dr. Angela Lauria, I am the Author Incubator and I – am creator of the Difference Process for Writing a Book That Matters. I’m so excited, my guest today is Sarah Seidelmann. Sarah has written not one book but two books that matter, and then I know, personally, have made a difference in – in my life and many readers’. The first book I read of Sarah’s is *What the Walrus Knows*, and what’s really fun – I hope we get to talk – to talk about today is – there’s also a fantastic app for *What the Walrus Knows*, so hopefully, we’ll get to talk about that, it’s a great, great way to integrate your book content into an app. And Sarah’s latest book is called *Born to Freak*. So – Sarah, thank you so much for joining us today!

Sarah:

Thank you for having me! Thrilled to be here!

Angela:

Yay! I should say, Sarah is a business coach, a life coach, she’s actually a – a therapist, she is a shamanic healer –

Sarah:

Uh, no, I’m not a therapist, no, no, no, no. (laughs) I don’t call myself a therapist.

Angela:

... a medical doctor?

Sarah:

Yeah. I – I’m a physician by training, but I don’t do that anymore.

Angela:

Got it.

Sarah:

I left that to – yeah, to pursue shamanic healing, which is a whole different ball of wax.

Angela:

That is – yeah, why the departure? I was thinking you were a psychologist, but you were actually a physician, amazing.

Sarah:
Yes. Right. Yup.

Angela:
And – yeah, so she – so, trained as a physician, and now a – a life coach and shamanic healer, author and – just all-around a – amazing healer – and – and connector. So, I am really excited. So, *Born to Freak!* is your newest book, and I know *What the Walrus Knows* is doing well.

Sarah:
Yeah.

Angela:
Tell me about *Born to Freak!*

Sarah:
Well, I basically wrote this as kind of a love letter to all the people out there who, like me, perhaps, felt that they did not belong here on the planet, or wherever they were – felt like they were not somehow fitting in, or weren't understood. And that was kind of my – my own kind of experience and my own story. And partially, my – my experience of deciding to leave medicine and choosing a – kind of moving in a different direction towards shamanic healing, which, basically – you're calling the spirits to help other people heal, which is a pretty radical departure. It took a lot of – facing my own – learning how to step into that – to step onto that path was a – quite a process, and I learned a lot of things a lot of the way, and I kind of wanted to share some funny stories about how I embraced – my strange inner multitudes. I think a lot of us have these – funny things about – like, I was a pathologist, but I also loved interior design and deco pause, and – I became obsessed with animal totems and – a lot of people would say that's kind of weird – I would expect a pathologist to be sitting around, looking at microscopes and – be really interested in disease. And – I was, and that was also true, but I think that what makes us fascinating, and I think what makes the world amazing place is when – each human kind of allows all those inner – funny, strange, some often – disconcerting to other people? (chuckles) Maybe the society – those yearnings to come out and that we express those. And it makes for a pretty interesting life, too, so I kinda of just tell a lot of – self-deprecating and – revealing stories about my own life and what helps me to begin to – embrace and love my whole self – not just the parts that some people like.

Angela:
Mmm.

Sarah:
But maybe the parts that were less acceptable (chuckles) shall we say?

Angela:

So, what is – the book is called *Born to Freak*, what is – what is “to freak” mean to you, or what is – what is that word, “freak,” mean to you?

Sarah:

... it means so many things – it means a lot of stuff to me. It was the only word – words are so tricky, but it was the only word I could think of to – to explain what I was – what I’m trying to get at, which is - ... freak, I guess, is, born to be – deliberate creators, to get out and do – to express ourselves, in the very – terribly unique ways that we are all capable of doing. And so, whether it’s painting, drawing, writing books, dancing – throwing parties, designing rooms, writing poetry, taking photos – designing spreadsheets – whatever it is – I just wanted to encourage and invite other people to – bring those – those parts of themselves to light and bring them out to the surface and let them play and frolic, ‘cause I think – I think people who are born to freak are people that are put here not to fit in but to – be visionaries about what’s coming next, and to bring balance back to the world –

Angela:

Mmm.

Sarah:

– with their strangeness, with their total uniqueness. And – yeah, that’s – that’s kind of it.

Angela:

And how – how – so, how is *Born to Freak* a – h – how did that – how did that become your second book? What *What the Walrus Knows* about, and how did one lead to the other, for you?

Sarah:

So, *What the Walrus Knows* was – as I was – I took my sabbatical from medicine, I took three months off, which eventually turned into six, then eventually turned into not going back. I discovered this – this ancient concept of animal totems, which is something that is – tens of thousands of years old, the idea that the animals, the wild animals, that show up in our life, in our dreams, have great significance for us, and h – have come bearing messages, also can come bearing power and bring certain gifts to us. And I became absolutely fem – sen – so interested in this, fascinated, obsessed, you might say, and it ended up being something – I ended up doing a podcast for a year, and I read every single book I could get my hands on, on animal totems, and I – they were all fascinating, I learned a lot from each one, but one thing I recognized that was sort of missing was – I was really longing for a book that was beautiful and that was funny and whimsical, and had kind of a quality of lightness about it, because what I noticed was, a lot of them have a lot of heavy, dark stuff in them, which – not that we don’t all need the – face our shadows and face what – what maybe is – some of the more scary aspects of life, but I also knew that really sensitive people, people like myself, needed – encouragement and lightness, especially if we were struggling. And so, that’s what

– I was just – I knew there were other books out there, and – but I wanted to – I could see how it could be different, how it could be light, how could be – really playful and uplifting for people, and so it’s really a collection of my own stories and stories from a podcast I did with another fellow, ... coach, Tammy Mackall, who is a fabulous coach, and people came on that podcast just to tell some of the most incredible stories about their lives and the animals that crossed their paths in their dreams, and it was just amazing, and I knew that it had – the beastie’d had – had a – the beasties have sort of a power greater than me. It was just something I wanted to share to help other people because it had helped me so much. So, that’s kind of – that started.

Angela:

So, where – where – I think there are so many people that have an experience that something connects with them, like for you, animal totems, whatever it is that you have that connection, and people think, “Oh, I wanna write a book –“

Sarah:

Yeah.

Angela:

– but they never actually finished it. They never sit down and do it, or they started it and they don’t finish, or they think about it, or – but then they have a lot of ideas and they don’t know how to pick one.

Sarah:

Yeah.

Angela:

So, for you, what was it that made you sit down and do it? What do you think was the driving factor?

Sarah:

I think it was this – deep underneath everything, it was – the burning desire to share this work with other people in some way. And I wasn’t sure if I was gonna be able to do it, but I really wanted to try. And probably the key element for me, Angela, was contacting, making one phone call, which – I made the phone call to Grace Carina, who ended up becoming my – shepherd, if you will, for my book – both books, and – and she’s also helping me with my third. What she does is, she helped me to – if you’re born to freak like me, you have a hundred ideas before breakfast, so ideas – the ideas are not a problem.

Angela:

Mm-hmm.

Sarah:

The problem is – and it's not really a problem, but the challenge is to corral those ideas in something – into something tangible, and to put some fences up in your pasture, if you will. So I kind of think of Grace as this – kind of maniacal, crazed Bo Peep who's trying to – gets her hook around me, I'm like the sheep who's – frolicking in the meadow (chuckles), and she's like, "Get back here!" but in a kind of loving way. We worked out – I explained to her what I was trying to do, and she – fell in love with the idea, too, she hadn't really done any thinking about animal totems, and so it just – she helped me to create the structure, so we worked on that part together, and then she became – my first critical reader, and someone to help me ..., "Does this make sense?" "Do you understand what I'm trying to say here?" and really, that – having help, getting help, I would say – you can't – I don't think anybody – nobody can create a book worth reading alone. Maybe there is somebody out there, I don't know, I've never met – can't imagine. You need –

Angela:

Mm-hmm. What did you know – what did you know about your book before you started writing it down? What did you envision, or what – what did you know you wanted your book to do?

Sarah:

Yeah. Well, I knew I wanted it to be beautiful and visually – arresting, so people would want to – just that it would be something so beautiful it could be given as a gift, or something that you would keep close to you because you just enjoyed looking at the imagery, and that – that part of it was really important to me. The other thing was the element of just being whimsical and fun and – and uplifting and – and easy to digest. I didn't want to write a twelve hundred page book about animal totems, although I could. (chuckles) I'm writing it right now.

Angela:

(chuckles) I'm not gonna lie, but what –

Sarah:

You could expand so many things, but I think – yeah – I just wanted to invi – make it so inviting that it was also accessible to people who weren't into New Age or were like, "Oh, my gosh, that sounds Native American, I don't – resonate," or "I don't think that's my spirituality," or "That doesn't belong to me, therefore I can't explore it," 'cause I know I had some thoughts about that when I first encountered that work. So, I wanted to make it, yeah, accessible.

Angela:

And – in – and did you do that? Do you feel like you reached that goal?

Sarah:

Most definitely! One of the funniest and most delightful aspects – how many kids and teenagers have read the book? And I didn't intentionally write this book to be – at the level of

a nine-year-old, but apparently it resonates very well with nine-year-olds. Friends of my friends whose kids – I mostly found this out through kids who I'd know, they're, like, "Yeah, I read your books," – come over to their moms' house for a glass of wine, they're, like, "I read your book last night, I figured out who I am and what –" They're kinda figuring out who their siblings are and what totems everybody is, and it's really fascinating – how they – it's helped them to understand who they are and who their siblings are, and the thought that I could have touched teenagers – that is a real delight for me, 'cause – anything you can do to help an adolescent to understand their power and who they are, that's good stuff, you know. It's – that really interesting.

Angela:

(whistles) Absolutely, so what was the next thing I was gonna say is, what were some of the things that surprised you, and I'm gonna guess that you weren't planning on writing for a teen audience.

Sarah:

No. Yeah, and I guess it's the – I – I guess it doesn't surprise me that it continues to surprise me, all the awesome – I'll get notes on Facebook or e-mails that – it's just crazy stories that are so amazing about how – they did a divination using the book or the app, or an animal crossed their path and then they looked something up about the animal and how that message just hit home, and just the stories, like how touching that is, and I – I know, because it's – I know it's not how – even though, with me, it has to do with these – the power of these – these spirits, or these ideas and concepts, once people understand them, to just lighten the load of life. And to make you understand – to help people understand that they're not alone, and that there's help out there for all of us. If we're looking for it, we can – we can begin to see help everywhere. Animals are just ...

Angela:

And what were – what were some of the – what were some of the less pleasant surprises? What were the – some of the things you had to learn the hard way, that other people that are thinking about writing a book that you wish you knew?

Sarah:

Oh, gosh, yes, the hard part about writing a book. I wouldn't say – well, I mean, there was chaos – there were challenges writing the book – there's always the fear, like, "Who do you think you are?" – the vampires, there's a great video called "Die, Vampires, Die," which I highly recommend you watch on YouTube if you're struggling with the feeling that you don't – "Who are you to write a book?" and "You have nothing unique to say," and "Every – Every book's been written on this topic, why do you think you're so ... to write a book?"

Angela:

Uh-huh!

Sarah:

'Cause that's a common thing, but once you get through that, and you get the book, I think the hardest thing was – I remember – and I think I talked to you shortly after this time. The book comes out, or the book's about to come out, and then you realize you've climbed the mountain of writing the book, but now the mountain to climb is the cli – the marketing m – mountain, if you choose to climb it.

Angela:

Mmm.

Sarah:

I think you have to decide what you're willing to do or not willing to do to market your book, but you just realize that, that's ... a whole other part of the process, and – and I think you don't need to totally worry about it or anything, it's just that ta – beginning to talk about your book and inviting people to share your book and how – what is marketing gonna look like? And, again, with that, gosh, get help, ask for help. I think that – yeah, that was probably the one - ... say nasty surprise, but you're like, "It's so great, I'm done with my book!" and you dance around in the kitchen, and then, you're like – and then, somebody says, "LII, nobody's really ever gonna find out about your book unless you market it." (laughs) And you're like, "What?"

Angela:

... No. ...

Sarah:

And I – it's hard – to hear that, because you've been working so hard on this beautiful thing, but on the other hand, I think that's part of the learning and the k – the process, too. And when you just decide to face –

Angela:

So, what has been – for you, what has been the best and worst things about marketing your book? For your book?

Sarah:

Gosh. The best things – I think the most fun thing for me, I love doing interviews or talking with people about the book, so that part has been fun, let me think. W – what's been challenging? I – it's really great, is when you have people that just love the book – one of the books – and they – talk about it to other people, I mean, it's just word of mouth – and it – so, if you have – I think that – that's the most wonderful aspect, when you see somebody – quoting your book or saying, "Oh, I – I read this and this and –" they share it. It's like there's so much generosity out there, people just share things. And to get reviews and things like that, I think you have to – one thing I've learned is – when people send me a message now, saying, "(gasp) Oh, my gosh, this book really spoke to me," I'm not shy about now saying, "Oh, my

gosh, thank you,” and – obviously addressing somebody, but also saying, “Hey – if – if it feels good, I’d love for you to write a review on Amazon or wherever you feel like it, if that’s something that feels good,” because that really helps the book to get seen –

Angela:
Mmm.

Sarah:
– because when you – as you know, when you have – a hundred reviews on Amazon, versus two reviews, people are much more likely to say, “Hey, this looks like a book worth reading, maybe I’m gonna try it, a hundred other people said so.” So, ...

Angela:
Yeah. Well, and also the Amazon algorithms will push your book up and it will show up more if you have more reviews, so you have some technological reasons, yeah.

Sarah:
Absolutely. And probably the best tip I ever got about marketing was – was – to focus all your – try to get all your sales on – of – on – when your book launches on one day, and so we did – a – a call in for – an hour and a half, or two hours, we called it – the Animal Totem Party, or something, we could call in with questions and it was so much fun, and that way – we tried to get everybody to buy – anybody who’s going to buy the book, to buy it that day. And that day – the – the – *What the Walrus Knows* went to number one in its category.

Angela:
On Amazon.

Sarah:
Which, of course, if it stayed there – right, on Amazon. But it was really cool to think, “Wow – we drove it up, and that’s pretty –“ and it’s fun to be able to say, “Hey – we had – it went to number one!” I don’t know. ...

Angela:
You’re an Amazon bestseller.

Sarah:
Yeah! For one day, and that’s okay – it’s not every day.

Angela:
Yeah, absolutely!

Sarah:

Or mayb – but that’s what you’re working towards, or – it’s kinda having that goal in the back of your mind, but

Angela:

And so – so, we talked about some of the challenges that you have faced in terms of promoting the book, but let’s go back and talk about the process of writing your book. What were some of the things that came up for you, did you have writer’s block, did you get stuck? What were some of the challenges you faced in the writing process?

Sarah:

Let’s see. The *Born to Freak!* book, I think – because that book is a lot more confessional, and it’s a lot more – going for my own jugular, if you will, telling some stories about myself, not all of which are very attractive. (chuckles) I had somebody, the other day, go, “I feel like I know –” it was somebody in town who had, somehow, got a hold of my book in my – in my city that I live in, who does – and just was, like, “I feel like I know you really well now,” and I got the impression she wasn’t sure she – really liked what she was reading, and I was like, “Oh, man, that’s a little hard core.” But – s – so, that was difficult, I think, facing that fear of, “Oh, my God, I – ‘cause you don’t know what’s gonna happen when you let people see these stories about yourself, and what will people think, and blah, blah, blah, so there’s that. I think the other thing that I learned was –

Angela:

How did you ... that? What – what did they think it was gonna be, ‘cause I ... all the time.

Sarah:

What I did – oh, yeah. What I did (chuckles) – well, being a shamanic person – that’s sort of my life, I went and journeyed and talked with my spirit. In fact, I talked with Alice the Elephant, who is in the book, and she does not mind being publicly known, in fact she wants more people to know about her. So, I would go to Alice the Elephant, and I’d be like, “Alice! What am I gonna do? I’m freaked – I’m scared – what’s gonna happen, show me what’s gonna happen, show me what’s gonna happen!” Or, “What – how am I suppo – how can I make this better, how can I –” I just – asking all these questions, and most of the time, what would happen, when I would go and – (chuckles) we would – drop through the floor, basically, it felt that way, and we would be free-falling in space. And I’d be like, “What is happening?” and she would just be laughing, she’s just like, “Enjoy the free fall,” and it was just this id – this concept of – “You don’t get to know what’s gonna happen, but you – you gotta do this.” And it’s like, “Okay.” And – it wasn’t in a mean way, like “Ha, ha, ha, fall through the floor and – you might die,” (chuckles) it was more like, “You know what? You don’t get to know everything,” and sometimes you just have to take that leap, or – and she wasn’t saying, “Oh, and then a net will appear,” she was just like, “Wheee!” We’re falling –

Angela:

...

Sarah:

– we're falling and falling and falling and who knows we're gonna land, if we're gonna land.

Angela:

Wow.

Sarah:

So, take that as you will – I mean, it made me laugh at myself, and I went, "All right, I get it, gotta just keep going." (chuckles)

Angela:

What would you – so – so, here's the thing that comes up for me, a lot, when I'm closing people that are writing memoirs, is – there's a story they wanna share, or series of stories they wanna share, but they're worried what the person they're talking about will think.

Sarah:

Oh, yes.

Angela:

So, ... former boss, or their mother, or whatever, they're like, "I know this is just my experience, I feel like I need to share it in order to – in order to tell this story, but I also feel like I'm gonna hurt this person."

Sarah:

Yeah.

Angela:

And so, what would you ... somebody that's a thought, like, "This book –" like, "I'm trying to help people with my book, but I couldn't hurt this person who I tell this story about?"

Sarah:

Yeah. Well, I'm a big proponent of – involving people, like, if you're gonna tell a story, for sure asking people to tell that story, but – of course, there are topics that are – when you're talking about writing in a way that feels kinda dangerous, either to your relationship, or ... – physically dangerous to you, because you're writing about a topic like a reporter does, sometimes about something that may be threatening, like – Martha Beck's a wonderful example, *Leaving the Saints* –

Angela:
Mmm.

Sarah:
– I mean that book w – a – she got death threats for writing that book. I think you have to – you can tell your truth – sometimes, in a way, I think w – I think it was Anne Lamaud who gave the advice – it’s hilarious, I heard this the other day from Martha Beck – Anne Lamott gives the advice, “Write about your mother as if she’s already dead.” (chuckles)

Angela:
Mmm.

Sarah:
She’s – but, as Martha Beck pointed out, Anne Lamott never wrote about her mother until she was dead, or I don’t even know if she’s written about her mother yet.

Angela:
Right.

Sarah:
Martha goes, “I made the mistake of writing about my mother, and she’s not dead yet!” And so, she took that advice (laughs) – like, it’s pretty hard core! So, I think you really have to do some soul-searching about what story do you really wanna tell – what do you wanna be notorious for, or how can you tell your truth? And ... if it feels like you’re being terribly hurtful to another person, I think it’s just a place for you to explore. I don’t think there’s a right or wrong answer, ‘cause I think everybody’s gotta do what they’s gotta do. But I do tell some stories in here – some of the stories – when I do – when I did talk about other people, I – I shared what I was writing with them to get their permission, and I did get that permission. One of the stories I talk – I told a story about my son George, who’s sixteen, and it was a story about him on the day he was supposed to go to football camp, and he basically went and hid in the bushes and a lot of other things, but – it didn’t make him look like the most particularly spectacular person, and I looked absolutely terrible in the story. But I did ask his permission to tell that story, ‘cause I thought that might be – embarrassing, horrifying, or maybe it – it’s none of my business, and he doesn’t want me to tell it. It’s his story to tell, really, but – so, I think it’s just something to carefully consider, what is it – what is the truth that you have to tell, and it’s – only you can tell your aspect of the story, of course. You can’t really tell –

Angela:
Right.

Sarah:

– well, I guess you can tell other peoples' stories, but you gotta – the truth from your facet of it. And I'm working on my third book, that's really been something I've been thinking about, 'cause I'm thinking about – I'm sort of writing about a trip I took to India, where I was with a particular ashram of yogi people, and – anyway, it's just interesting 'cause you – how do you talk about that? Everybody's gonna know exactly who this organization is, so I wanna talk about it in a respectful manner, I'm not there to trash it, but I'm there to ask questions.

Angela:

Right.

Sarah:

Because, from my point of view, I had a lot of questions about things.

Angela:

Right. And I think that –

Sarah:

So, that's a really wordy answer, but –

Angela:

Yeah, I know, ... there's something that, as a writer, if you don't confront these challenges head-on –

Sarah:

Mm-hmm.

Angela:

– you end up ... your work, or you're facing writer's block or slowing down or not being able to finish your story or figure out where the story goes because you're not addressing what the actual issue is, which is, "How do I wanna sell off in this story? How do I wanna tell it, and be, sort of, present and conscious for those decisions?"

Sarah:

Yeah. And fiction's a wonderful way of – for these things, and I've thought of that a couple of times, like with this India story, because fiction, you can say whatever you want, and you can tell everybody's story. You can have a lot of fun, I would think. And – there are – I would also invite – invite somebody to find somebody that they really like and told true stories, how did they – how do they do what they do – study their craft, 'cause I think, as a writer, we have to read a lot to be – to become better at what we're trying to do. And there's so much great memoir, yeah.

Angela:

Yeah. Yeah, absolutely. So, you – I know, in your case, you self-published your book –

Sarah:

Yeah.

Angela:

– did you consider trying to get a book contract? How did you make that decision to self-publish?

Sarah:

With *What the Walrus Knows*, I was just like, “I need this book out now.” It was like a feeling – it just has to happen, and so, anything that – i – when it was all done and ready to publish, I did, in the final hour, approach a couple of book distribution companies and got turned down, and I was just like, “That’s fine, we’re just doing it,” ‘cause I just knew I had to get it out to other people – just this feeling that I couldn’t wait.

Angela:

Sarah, I don’t know if you ... to me, but we – we could have lost you. ...

Sarah:

Not in a bad way, I was just so excited to share with people, and I was getting so many e-mails, “Hey, tell me about this,” “What do you think about this encounter?” And I was just – here, and now I can hand the book to you, because now, you can – you can have this in your hand, you have something to talk about. In the *Freak!* book – oh, go ahead.

Angela:

Oh, we lost you for a minute there, lost you for a minute.

Sarah:

Oh, we did. Uh-oh.

Angela:

... Yeah. So, we were talking about – we were talking about publishing your book, and with your first book you wanted to get it out quickly, but your second book, to – what was your decision there?

Sarah:

I think, the same, I just felt like there was a real – and right now, I don’t feel that way at all. Now, I just sort of feel like I wanna make the third book – I – it’s okay if it takes longer. The *Born to Freak!* book, too, I just felt like this – I’m wanting this out, it’s like – (laughs) I don’t know – I guess this is one of those intuitive things. And ...

Angela:
And ... Go ahead.

Sarah:
I – I wasn't sure who I would – yeah, I guess I just didn't know – it just sounded exhausting to go trying to shop it to a bunch of people, like, as i – for an agency, or – that kind of thing. I was like, "I'm ready to let this baby out, and we'll see where it goes, what happens," and I'm already on to the next thing. By the time – I mean – that book was done, I was already thinking, "What am I gonna write –" this India story, which I was already working on.

Angela:
And so, would you recommend self-publishing to other people? Has it been a – a positive experience for you?

Sarah:
Absolutely. Yeah – I think, if you're interested in getting your book out, and you want to – have a lot of creative control over what it looks like, I think it's awesome. I think the challenges are getting your book distributed – getting people to know about your book, like we just talked about, because – unless you're gonna do – a hundred twenty book city – city book tour, or unless you're incredibly – you're famous – I think, then it's not a problem, either.

Angela:
Right.

Sarah:
But when you're ... known and you don't have a big platform - the other – but the bright side is that you don't need a huge platform. You don't have to sell that many books. I was just looking – my most recent book report said I sold two hundred copies – e-books and solid books during that month period, that thirty-day period. And that's not – ten thousand copies, or – a hundred thousand copies, but it's enough, right now, that it's helping me pay for my VA (chuckles) – and that's huge for me, because it's supporting me in doing my work. So, is it paying our mortgage? No, but I think if you're just ready and you wanna start putting books out there – we've seen – you've got a program to – to hatch Kindle singles, and – the average Kindle single, if gets accepted in the program, is making twenty-two thousand dollars.

Angela:
...

Sarah:
I haven't made that much on both of my books combined, yet, but I think that's really exciting, that the formats can be so short and can be – you don't have to take so much time.

Angela:
Right.

Sarah:
It doesn't – you don't have to wait all these years for publication.

Angela:
We've got about a minute left, and just in that last minute, some of the – if somebody really wants to write a book, and they haven't been able to make that dream come true yet, but it's something that's in their heart, and they know it's in their future, they just don't know how to do it. What, in our final seconds, would you say to them as – as a parting word of advice?

Sarah:
Get writing, and write like a motherfucker. (laughs)

Angela:
(laughs)

Sarah:
Meaning, write courageously. This is not easy work, it's difficult, but do it anyway. And get help. Get help. Part – yeah.

Angela:
And get help. And get help. Absolutely. Well, Sarah Seidelmann is – the author of *What the Walrus* – *What the Walrus Knows*, she is the author of *Born to Freak!* You can learn more about her at followyourfeelgood.com, that's followyourfeelgood.com, Sarah, thank you so much for being here.

Sarah:
Thank you, Angela, and keep writing, everyone, keep writing! (chuckles)

Angela:
Yes, keep writing. Well, we will be back next week on Book Journeys Radio, where we are changing the world one book at a time.