

“Poor Duncan, he just wanted to color and of course, he wanted his crayons to be happy....”

That’s just a little snippet of the children’s book The Day the Crayons Quit by Drew Davao and this is Stacy Julian with Episode 21 of Exactly Enough Time.

You might think this is a podcast about productivity and while I love to rock a day, and get stuff done. Exactly enough time is much more about being present, it’s about recognizing the time we have and making the most of it. It’s about owning what you love and inviting more of that into your life. In this podcast, I tell stories, and I talk to friends. And I invite you always to celebrate people, places and things that make you and your life amazing!

So I have this stack of my most favorite children's books that sits in my living room and one of those books is The Day the Crayons Quit. And I found a YouTube channel where a Ms. Becky reads some of these favorite books to children. And I thought that was a great start to today's episode because I have on the show with me today, my good friend, Angie Lucas, who has just authored her first picture book.

But before we go there, I have to tell you what happened this morning. I was in my backyard planting flowers and I heard that familiar ding on my phone, someone had sent me a text message. So I picked it up and there's two photos and it's a message from Angie and she says “ladies, look, it's the old office torn down to make way for something else.” The pictures showed the place where the offices for creating keepsakes and simple scrapbooks magazine used to reside. And so I quickly learned that she had copied all of the women who used to make up this simple scrapbooks magazine editorial team, and my phone lit up. It was the coolest, magical moment for whatever reason, all of these fabulous women from my past were on their phones at the same time. And it was an amazing 10 to 15 minute, just party- as we reconnected and shared memories and laughed and, you know, gave each other a thumbs up. And it actually grew into this idea, this possibility that we should all come back together. Someone brought up the point that the magazine has been gone 10 years this year, this June. I mean, in 2009 was the last issue of Simple Scrapbooks magazine. It was the May/June issue. And someone said let's do it again. Let's get together and do something to celebrate simple. So not sure it's actually going to happen. But it would be so much fun if it did. The point being, that Angie starts things she is inclusive, and she's full of ideas. And I'm so excited to bring you today the conversation that I recently had with Angie Lucas.

SJ: Angie Lucas, you are one one of my favorite people. I'm so delighted that I have the opportunity to talk to you today. We have not spoken in far too long and that's because currently we don't work together. I know. But it felt so familiar to bring you up on Skype and, and see your beautiful face. And I'm just so excited for what you're currently doing and that really is where I want to begin, because I felt like I knew you pretty well. I know you're a fantastic writer. I know

you have a passion for books of all kinds. But in all the years that I've known you I did not know that you wanted to, I'm assuming wanted to, author a children's book. So I want you to just start with that dream. If it is such and just take me through to where you are. Do you know what are you doing? Tell me listeners what you're doing?

AL: Oh, great. Yeah, of course. So, I mean, I've always been a writer, you know, ever since like second grade I have you know, I have assignments that say, you know, I love writing stories and things like that. So I've always been a writer and I think for a long time I just always felt more comfortable writing for other brands right? Like I felt I like to hide behind a brand. I didn't really think of it in that way. But I think it was like scary then, you know, putting myself out there all the way as me, right? So but you know, we worked together at Simple Scrapbooks. And I was comfortable because I felt like oh, simple scrapbooks gives me legitimacy. And then, you know, even I, after that closed, I started a little online Publishing Company, which was called Ella publishing and again, I had a brand that I was, you know, that that was out there. And then I was just supporting the brand, and I felt more comfortable. And then, you know, big picture classes bought Ella, and that's when we got to work together for the second time. And same thing, I was like, Okay, this is my comfort zone. But as you know, you never grow in your comfort zone. Right? That's right.

SJ: But what is that? What is that saying? There's no growth? Do you do not say no, I'm talking about no growth in the comfort zone, no comfort in the growth zone. No growth in the comfort zone.

AL: That's so good. So good. And it's so true. And like, you know, what, what do you really want, and in the back of my mind, I'd always wanted to write, I think I was just too scared to just jump out there and like write fiction, because even now, it's so scary to say, you know, I am an author of a book, and like, it's me, and I don't have a pseudonym. It's like, it's me.

SJ: But right now, you don't seem scared. Oh, I think that's important for you to know. And important for listeners to know, as I have now followed you, you know, in your social media channels, and as you're talking about this new adventure, you're not coming across the scared, so there you go.

AL: That's good know, I think that probably we never see that in other people like, but anytime you do something courageous or brave, there's a piece of it that is scary. You know, we always say I want to be brave. And you and you think that feeling brave means that you're not scared. But it doesn't for me ever, like when I agree, when I'm acting brave is when I'm the most scared. But I never think that other people feel that way. But I bet they do.

SJ: I think that's so well said so accurate. And I think Eleanor, who's the famous Eleanor again, I love her. Yeah, Roosevelt, thank you do something to scare yourself every day. I'm sure those are not the exact words. But those are the words I remember.

AL: I'm sure that's the spirit of it. And she lived a very courageous life. And I've, you know, over the last several years, I've had to, you know, push myself out of my comfort zone. And you know, writing was always that I've always loved and that's been natural to me. But I think just going after the big dream and writing a book, like, what if I can't do it, you know what, it's the whole dream. And if you like, actually go after the dream, you might find out you're not capable, you might find out all the things that you're afraid of. And, you know, I've even been writing little stories here and there. I mean, as far back I think, 2008, because I know, I have my iPhone. And it was new, like so I wrote a story I had this idea that's called The Very Private Pirate. That's my first children's book that I wrote. And I thought it was brilliant. And I wrote it on my iPhone, and I would read it, I read it to my stepson, and I read it to like, my, my nieces and nephews, and I, you know, I thought this is just so amazing. And I just, I really thought that I was going to take that little story somewhere. And, and, you know, with full time jobs and other things, it's really hard to do what you have to do to break into a whole new industry. And I didn't feel like I had just a lot of, I wasn't like making the time. So I just had that sort of sitting in the back of my mind. Yeah. And I work on it here and there. And I thought it was brilliant. And it was written in rhyme. And the whole nine yards, and then it actually wasn't until, um, you know, so I loved my jobs working in memory keeping. And they were very creatively fulfilling, but one thing that I realized is that they were so creatively fulfilling that I didn't do any other creative stuff outside of that, like it was my outlet. I would do you know, it was fun writing and fun scrapbooking, writing, helping with helping edit other people's classes and shape their messages, all of that it was really fun and fulfilling and rewarding. But it was also, you know, somewhat creatively depleting. Like, at the end of the day, I like didn't have extra creativity left, like to pour into other pursuits. And, you know, when big picture classes sold again, or sold to Studio Calico, I had an awkward choice at that point. Like, I was starting to feel at that point, like, okay, I maybe want to bust out on my own a little bit and pursue some other dreams. And it was just a good timing for me.

SJ: I and I'm going to stop right there. Because being in the position that I was during that transition, I had great amounts of sadness. And that's not something that I've actually really voiced yet. To be honest. I had so much concern for you and for everyone else that worked at big picture and things never go exactly as you think they're going to go. I think the first time that you mentioned, the children's book I, like squealed out loud because I was like, Oh, thank you, you know what I mean? Like, like, cuz you just wonder, like, have I done this horrible thing to these people that I trusted and they trusted me. And now this thing that we did together has come to this more abrupt end, you know, and anyway, I'm just so happy that, that you did see it as a, as an opportunity to do something new that maybe easily, you know, that's more personal for you.

AL: That was one part that was heartbreaking about it, as I kind of sensed you felt a lot of responsibility. And really, for me, personally, I was okay, I was like, this is actually a good time for me to do this. And I had started to notice this, I had, like, these other things I wanted to pursue creatively. But I really, as you know, with Big Picture, I think I was contracting for 20 or 30 hours a week, and I could have worked to double that and still have an endless list of things to do. Because, you know, we have so many ideas that were so energizing, there was so much that could be done with the brand, you know, there was just so much opportunity and, and I believed in it, we all did. So we would put so much into it. It's you know, so I think I had to realize that I'm slow to come to these realizations, I'm slow to make changes for myself, I sometimes need a catalyst to make that happen. And I realized I needed to have a job, the part that I made money from I needed to not care about so much. So I mean, I do freelance, I care about it, but not to the same level.

SJ: Like it's interesting. I think I could now keep interrupting you. And I told him, just to the listeners know, I like to Skype, my interview ease so I can watch them. So I can try not to interrupt as often as my tendency. But that right there. I just again, I want to stop you because I feel like we do that we feel like money, or another brand or another person validates us showing up and doing work, right. Yeah, it's very difficult to say I'm going to show up and do work, because I want to do it and maybe the money comes and maybe it doesn't, but that's validation enough that I have this thing inside of me that needs to tell, I need to give birth to.

AJ: I'm an interrupter, too, so I'm never offended. So please, don't worry, you know, for me, I like I needed some sort of, it has been a very slow learning process. I needed that catalyst. And then I was like, okay, I work the hours for the money. So I do this for these freelance jobs for like websites and you know, I write for Ragnar relays, and I write for a tech company called workprint. And they're both like great brands love the brands, but I don't I don't they don't have my heart and soul. You know, the way that this read in like simple scrapbooks did, and Ella and big picture did, you know, so, um, I felt comfortable just doing my job, what I was contracted to do, and then leaving it there. And I actually had, you know, more, more time and more creative energy left to pursue this other stuff. So at that point, when I'm like, I'm now a freelancer, and just taking on writing jobs, so it might be an email, or like a blog post or something like that for one of these brands. And that's when I finally was like, okay, I need to see if I can do something with this pirate story, you know, yeah. And I started the way that you start a lot of things these days reading blogs, and, you know, and all the blogs, were saying, Go to writing conferences, go to writing conferences, and that took me a while maybe, I don't know, a year, nine months to a year after that before I was like, Okay, I guess I gotta go to a writing conference. And you know, it's also hard. I had spent, I mean, I was just so lucky to you know, when I had the simplest scrapbooks brands to hide behind, quote, unquote, like, I felt like, I could walk into a room and I had the shirt with the logo on it, and like, I belong here. And, you know, but then being a newbie,

and not knowing anything and walking into the conferences, where everyone else had that validation. And then, you know, yes, that was so scary to me. And I and I, but I knew it was important, because if you want to break in, you know, if you want to change and grow, you have to go into spaces that you were not already established. You know,

SJ: It's so true. I just, I just had this conversation with my son Taft, who has some social anxiety and I can say that because he says that, yeah. But you know, I just had that conversation where end of high school, you're the big fat big fish, little pond. And now we're going to transition the note again, right? You're going to be the little fish, big pond. And that happens again and again through life, but I think that's where growth we've already said it but that's where growth happens when you decide to jump from the familiar or little pond into that bigger space. Right, if people don't know what kind of fish you are, right, you have to, if to say it again, to decide

AL: You have to believe in yourself and you know, feel like an idiot and not know, I mean, so much I didn't know. And there still is. But yeah, I didn't go into this conference and I'm like, I'm used to being a teacher or a person at the front of the room or a sponsor, you know what I mean? And here I am, like an attendee, and just one of the regular attendees, blending in and trying, you know, and it was, it was nice to be anonymous, you know, in some ways, but at the same time, I was, you know, I just felt, you know, fearful and sort of, you know, but also it was fun to be calling on my courage and be like, okay, I'm doing something. Finally, I'm going after this, but I've thought about forever. And I learned so much at that conference.

SJ: So how did we go from a private pirate to a dragon? And maybe I'm, maybe I'm going to skip it a big part of the story.

AL: So I get there, you know, and I think the story is so brilliant. And I'm sitting in this class. It's a children's author named Kristen Crowe. And she's written a ton of picture books. I don't know if you've seen this on Zombelina books that she's done that series. And she's local here in Utah. So she was the teacher and I'm taking just furious notes, tons and tons of things that as the class is going on, I'm learning. I'm realizing all the things that are wrong with my pirate story. You know, if you mean, oh, I'm breaking all these rules, you know, children's writing, like, you don't have flashbacks, because kids don't understand flashbacks. Time is pretty linear to a kid. So how can the story and the pirate was an adult and children's stories are almost always children, or a child like adult and least this pirate was childlike. You know, so he had that going from him for him. But I just, it was rule after rule. And at the end of, you know, the last couple of days, we did these critique sessions, where we were reading our stories out loud, and critiquing them with each other. And by the night already realized, like, oh, I just was so overconfident. You know? So, um, I mean, it's, it was still a useful exercise. And the funny thing that I had in my mind was like, I almost felt like I couldn't move on from that story until I had, like, taken it as far as it could go. And it wasn't like writing. I read a blog post that said, you know, this one woman had

written 100 stories or starts of stories in a year. And I was like, well, I still have just my one story that I'm writing, you know, yeah, to just write and write and write. And I wasn't doing that I was just continuing to work on this one story, and not really realizing that had some pretty big flaws. For the purpose. I was trying to use it for.

SJ: So that's interesting that you, you must have since then, I mean, take me from okay, pirates not going to work right now for where I want to go right now? So how did you jump to where do you get that next idea?

AL: So I actually had a, I had started after reading that blog post, which was prior to the, you know, to the conference, I had started sketching out some ideas. And this is actually I had this one underway. And I had a handful, probably by now, just the different ideas that I've started through. And I'm glad I went to the conference, because now I had just a sense of how to structure and move forward and, you know, lots of tools now, how to build a story and how to work within this particular format genre of a picture book, which is very, it's pretty challenging. And it's, it's pretty specific, in some ways, like, there's leeway, but you also have to kind of follow a structure. And, and so I had already been working on this one, and it was a grief allegory. It's a grief allegory that the dragon represents grief. And it grew out of simultaneously with all this stuff. I had been on this, you know, I've talked about it publicly before this infertility journey. And I had lost the baby, I lost a pregnancy in the second trimester. And, you know, in the midst of all of this, that was like, the second storyline of my life that's happening, you know, and it was just so heavy and so hard, because I had tried for 10 years by then. And you know, you saw a lot of that along the journey. And I finally got pregnant through IVF, after 10 years, and everything was looking good. And I had several ultrasounds, and went in for an ultrasound and there was just no heartbeat. Yeah, and it was like, and I had been to one previously where the doctor said, Oh, yeah, because I was so nervous. She's like, oh, you're out of the woods now. I mean, less than 1% at this point where we've seen, you know, in an after this point.

SJ: Then you're just like devastated heartbroken wondering why you know, why after I've done all that I've done and been as patient as I've been, what does this mean about the universe? And me? And I mean, I remember that time that was very dark and very, yes. Yeah, it was like, but you know, I mean, you can dwell there for a second and talk about there if you can, but like, I just recently read a post, I think you wrote, probably around Mother's Day, you know, and you because of what you have endured, and because of what you have experienced, and, and if you call it the motherhood trifecta, or whatever you want to call it, but you have such a gift, you already have a gift for writing, but you have such a gift for articulating this particular experience that is shared by so many women in the name this anyway.

AL: Thank you for saying that, I mean, you know, you never look at it that way, in the moment, right, it just feels like, because when we have these stories we tell ourselves and one of the

stories I kept telling myself over the 10 years was, at least I've never had a miscarriage. I've never had to lose a baby, at least because I don't know if I could handle that. And I think it wasn't helpful that I was telling myself that way of like, at the moment being like, well, here's how here's a silver lining around this situation. And then, but what just the thing I had been dreading and fearing for 10 years, when that happens, I was like, I was floored. And it was statistically unlikely, very statistically unlikely. and just out of the blue, shocking, not expected, and I just was hit with this wave of grief. And, I mean, in the midst of that, I, I kind of I went through a lot of different coping mechanisms, you know, I leaned on my faith, and I leaned on my family and all these things, and one of the things I did was write, and I, I was trying, I needed somewhere to put those feelings like something to do with them. And I, I had written several different versions of a grief allegory for children, like several versions, one was like, a backpack, a kid carrying a backpack on a hike, it was full of heavy rocks, you know, it's just several. And when I really started thinking about what is this, what is this grief feel like in my body, like, I felt like there's like a heaviness on my chest. And I felt like there was like, a heaviness, pushing, pushing down on me from the above, like, weighing me down. And like this kind of shadow cast over me, you know, and I just had this image of like, there's, it feels like there's a dragon sitting on my head, you know, like this big, invisible dragon just hovering over me. And that's where the start of the story came, was from that experience. And I actually had this little notebook, it's the 12 notebook from Big Picture classes. Like this real quick notebook. You know, back in the day, and I use that to just jot story ideas. And the very first version of the story is just written in pencil in here. And then, you know, I started, when I went to that conference, I had just this very first rough draft. And I went to this class with the instructor is named Jen Adams. And she's, she writes baby lit. Board books. I don't know if you've seen those. It's like Jane Eyre or Moby Dick. But it's a little book. Yeah, that's like, so she's a Utah author. They're adorable. So it's like the clinical literature's RIT, crash classic books written for babies. Absolutely an editor, or another company, for a publisher in South Colorado called Sounds True. And she said, we're, you know, we're looking for stories that will help children understand and deal with their emotions. And I'm like, Oh, I have one of those. So, I had started it. And then I just applied all these tools that I had learned at this conference, to revising the story. And I sent it to her. And she was like, I love this, I want to send it to my team. And, I mean, forever and ever, I'm going to condense like a year of my life into like, but yeah, it went through all these different stages in the publishing process. And they, you know, got all the approvals it needed. And they say it was on its way.

SJ: And it to you, you know, you said it's like a year long process. But it's got to be pretty remarkable, though, really, you had other ideas, but to see, really one of your initial ideas, be accepted and move through the process like that and pass. I mean, that does speak to your talents that you obviously have and have been honing over years, you know, as you've worked for other people and brands.

AL: So I think that's an important thing to point out too, is that it all counted. I mean, it was all experience. I mean, I had I learned that I could learn a new writing style and master that right. I learned that even though it was completely different. I learned over and over again that I could learn the new rules of a new genre, whatever it was. Whether it was for scrapbooking, or corporate marketing or whatever, when you know, and you feel down at first, and you feel like an idiot, and you, your first efforts are not very good, and you keep trying, I had learned to push through that discomfort. And all those skills do translate. And they did. And also just my understanding of how publishing worked from the magazine days was also relevant, you know, and because with picture books, you have to leave space, in your words for a picture to tell part of the story. And, as you know, very much a part of magazine publishing too, you need them to work together the image, text.

SJ: You were my editor for years, you know, after I stepped down from anyway, being the chief, whatever it's called. And I would write a column or two, and you know, and you really taught me a lot, you know, and sometimes I push back pretty hard. And you're always really good to me, and explaining why this, why you're, you know, taking this out or moving it around, and I learned so much from you.

AL: I had to learn to be on the other side of that too, even, you know, hear, like, how to trust even though I didn't, I didn't, it was hard for me, because there was some suggestions that my editor was making to the story that I was not on board with that first. Yeah, I had to, I had to trust her. And she was completely right in the end. So the story isn't really about infertility at all. It's about grief in general, I tried to universalize my feelings, you know. And when I first wrote the draft, I wanted to keep whenever it happened in the story to be really vague, so that anybody could layer their own experience on top of it. That's my hope. But my editor felt strongly that we needed to clearly know what the source of the grief was that we needed to have a character who had died. And just so that it was more clear. And it turns out she was right, because the drafts, um, well, I guess that they're, the easiest way to explain is once I started seeing the art pieces coming back, I could understand...

SJ: So did she paired you with an illustrator then? Okay. So then you started to see the pictures come back, and then you're like, Oh, I get it.

AL: I just had left it unsettled, which is hard for me, as you know, to just leave that question unsettled. Like, I still feel like it needs to be vague. And she felt like it needed to be concrete who had died and the story. And when I started seeing the art come back from this illustrator, her name is Birgitta Sif. And she's done beautiful work. And she's from the UK, originally from Iceland lives in the UK now. And it would have been so sad to see this little boy with just this dragon. And his dad plays kind of an important role in the book that you see. And I think it would have been way too sad to not add if for dad to be there, you have to know that mom's not



you know it, okay, so I get it now. Like you can just leave it so, so sad. Just this boy by himself, The relationship with the dad in the story really does help, you know, add richness to. So in the story, the little boy loses his mom and this dragon swoops in, and he has to learn to, you know, make peace with the dragon. It's that just kind of plays to that reality that a lot of times when we're in grief, other people don't know what to say to us. So they kind of withdraw.

SJ: I think a lot of times other people don't know what to say. So then I'm curious where she kind of pushed you to, to make it a specific type of grief. Is there still that opportunity to apply it to something else that you wanted, you know, you want to open?

AL: I feel like it is and one thing that she told me is that children are actually very good at, you know, they they latch on to a concrete story, and they can, they can understand the more universal aspects underneath that easily. So a kid who like Well, I didn't lose my mom, I lost my sister or my grandma, they'll still recognize the feelings and they need to identify with a story. They identify with stories more than concepts. It's important for there to be like a concrete story with concrete characters for the children to connect with. And I mean, I just trusted her on that. And once I saw the art I like I was on board fully. But it took me a little while.

SJ: That was so interesting that all of a sudden, you know, the the document or scrapbooker in me is thinking Oh, interesting, right? How sometimes we even in our own lives want to describe something without getting really specific or including the details or this is the story and yet the story is what you remember the story is when you start and then, you know, draw the conclusions from there or, you know what I'm trying to say?

AL: I totally do. Yeah, anyway, I think that we just want to say, you know, focus on the feeling or the concept or some philosophical point, or whatever. But really, people don't connect to a concept of the way they connect to a story

SJ: So well said. So this is the crazy part where we already start to run out of time. And I want to make sure that you get to share what, what you really want to share about this process of becoming an author of a children's book, and about the message of the book. And of course, we're going to put all kinds of links in the show notes. And you'll be able to, I will tell people where they can find you, you know, online, but what have you learned? so far? That's the first question. And then where do you go next? from here?

AJ: What have I learned so far, just about...

SJ: Just doing what you wanted to do, and seeing it come to life? Like a recent post, you shared an Instagram again, I think I just squealed out loud. And it was, well, there was two of them. One, you took a picture of the box that had the book in it, and you're like, I'm just gonna live in

this moment, knowing that my book is in that box, and I'm not going to open it, you know, and then the next one, I think you were hugging the book. Yeah. To me, it's just joy. It's so joyful, you know, watching you and again, I haven't talked to you. But those images conveyed so much anticipation, you know, and then joy to me. So, no, I'm putting words in your mouth.

AL: But no, I think you're right on track, I think one of the things I've really learned is that, like to embrace that, to live the uncertainty live the lived experience, and not you don't have to know how it's going to turn out and end and just, you know, submit yourself to the flow of the experience. And, I mean, I've written a lot of stories now. And some of them will never be published. And you know, what, I'm being more okay with that. And it's still worth it, the process is worth it, the act of creativity is worth it, the writing is worth it, even if this book never got published, the process I went through to identify my feelings and write them out was still worth it. I don't, you know, and even stories I've put hours and hours into, that may not be the right fit for the market right now. I don't regret it. Because I remember something from every piece. And I'm getting more comfortable. It's not my strength, but I'm getting more comfortable with just this uncertainty, you don't get to know how it turns out. That's how to take those leaps of faith and one walk into the wilderness there and just yeah.

SJ: I'm sure you know, if we were to have this conversation in three years, you will have some pretty concrete feedback, you know, from people from readers, but think of all the 1000s of readers that you won't ever know, there, there will always be an uncertainty in terms of how this story is, you know, accepted and received. Thank you. And then, you know, wouldn't it be fun to be a fly on the wall in every home when this book is read? You know, what I mean? It's amazing, the effect that you will have on, you know, children and families.

AL: My hope, too, is, you know, I, I, I hope that the fact that I call it a grief allegory doesn't limit it to people who are like what, you know, I don't really need that. One of the things that, my hope is that it will help people understand how, how to have more empathy for those who are grieving and maybe relate to the experience a little bit. Because, you know, in some ways, grief is different for everybody. And in some ways, it's the same for everybody. There's those threads of it that are the same. And there's a there's a little friend in the book, a little character who demonstrates how, how to support someone in grief, how to be a good friend, and so I'm hoping that even even someone who isn't buying it, because something has tragic has happened. Might want to just read it to, you know, increase their feelings of empathy for others.

SJ: Okay, cool. Well, and you offered before we started a conversation, you offered the opportunity for me to share a copy of the book with with a listener. So you're gonna have to go to the show notes to learn how to do that. But once someone listening will get to receive a copy of of Angie's book. So real quick, just at the end. You've been doing a lot of marketing and stuff

online and through your social media accounts, but do you do a book tour or what's kind of that next step for you once the book is actually available?

AL: So yeah, it's available July 23. And I'll do two local signings here. The two bookstores just local around here at the king's English is one of them, and the other is called the printed garden. But follow me on Instagram at Angie Lucas. And you'll see when those are and you know, I post things on my you know, on Instagram and on my website. I think debut authors don't typically, you know, go multistate book tours, but I'll have a couple of just you know, Salt Lake City.

SJ: And so, and then real quick, is there another book in the works? Do we know that? Or do you have to wait and see,

AL: I have, like I've got. So this is the only one I sold. But yeah, I'm always working on other ones and, you know, going to conferences and submitting books out there and trying to, I want there to be a follow up, it might not be a sequel. But you know, there's, there's other books I'm working on, and just still learning and growing in this industry, kind of learning the ropes for sure.

SJ: That's the cool that I mean, that's the message that, you know, I love we're all still learning. And we just keep going and with living with the uncertainty and trying new things and jumping in and doing what we can. So okay, well, I'm just tickled that I got the chance to talk to you, I had this little part of my podcast called people places things. And you probably know where that comes from. And so I'm just going to ask you to tell me, you know, who were or what has your heart and your focus right now.

AL: So I who that's really affecting me lately is, there's a podcast called the Allison show, it's Alison Wagner. She's just been, she's great. I just encouraging people to go after their dreams, and she's on Instagram. So that's a person who has inspired me to just, you know, be myself and get out there and be more courageous. And then, as far as I was thinking of a place of my family just went to Canyonlands this weekend, and not this weekend, this month is awesome. And I just have a newfound respect for the desert, we found lots of just silent little pockets with, you know, beautiful red sand and just stark landscapes and yeah, right now I, I've really been and feeling connection to, to that beautiful red rock landscape down in southern Utah. So that went to and aware.

SJ: Awesome, so we won't be surprised if the setting of a future book is in the desert. Okay. And then is there a thing?

AL: This is simple, but there's, there's a line of journals and pens at officemax called tul.

I love the way the pens feel. And the journaling systems, they have these disks instead of rings. And it's something I learned from you like, if you if the idea of a bound journal freaks you out and chronology is terrifying, you need to get a three ring binder where you can easily remove pages. So this is a solution for being able to you can buy bigger discs to add more pages to your journal. And if they have leather bound, have you ever seen them in person?

SJ: Well I felt like I have. But then now I'm questioning because I don't remember rings.

AL: So just like a flat disc that's almost like a ring. And the pages have like a little cutout that kind of fits onto the ring.

SJ: I mean, I feel like in the scrapbooking industry for a while there was actually a company that created a binding system like that,

AL: They might have, have it sounds it seems familiar, familiar to me even when I saw it, but I just loved it. Because if your journal keeps growing, you can buy a bigger desk and add more pages, different kinds of pages, you should check it out. pens are just those, you know if they're wonderful to write with just smooth I, I know you're a pen person, so

SJ: I am so Okay, good. I will put links up at that link to that in the show notes as well. And then the final thing that you get to share is just a fill in the blank. I have exactly enough time to

AL: I have exactly enough time to follow my dreams.

SJ: Love it.

I really do think as soon as I get older, I look back, you know, even when like the two of us work together the magazine and you do you've spoken today about uncertainty that you think how's this gonna work out? Or are we going to be able to do this or this? Or am I going to have time? And I feel like yeah, take a deep breath. You do have time have exactly enough time to do. Right and to be? Yeah.

AL: You know, where what you're doing right now. It counts it counts as part of your journey. And it might not, you know, several times it felt like a dead end or it or a weird detour. But it all you know, it's all connected and not going to take you where you need to be going.

SJ: I believe. I love that. I love you Angie Lucas. Thank you for talking. Thank you for coming on my little podcast, you're fantastic. So we're gonna put links to the book and it's very helpful. And he says if we all hop on and pre order the big dumb invisible dragon, because that helps her ranking or something on Amazon and we want her to just be like amazingly successful. So we'll do that for you.

AL: That's something that the algorithm I don't really get it but yeah, they say pre orders are important. So, Amazon Barnes and Noble, really anywhere books are sold.

SJ: Okay, so cool. We'll talk soon.

SJ: Seriously, how awesome is that. She has written a book! Show notes can be found at [stacyjulian.com](http://stacyjulian.com) on the podcast page. Three cheers again for Angie. So happy for her. Three cheers for the truth that we all have enough time to put on this earth to do. Thank you! We will be back next week with another episode.