

## Love What You Love Podcast

### Episode 5: Fandom and Fanfiction with AJ Odasso

May 26, 2020

Hey, I'm Julie Rose. Welcome to *Love What You Love*. I'm an author, creator, and enthusiast; and I've always been fascinated by the things that people are super into because they're always a unique expression of curiosity, and joy, and wonder. Every other week I'll introduce you to another fascinating human who's into really interesting stuff.

Before we get into it, a quick note that you can find the podcast on Instagram [@LoveWhatYouLovePod](#), on Twitter [@WhatYouLovePod](#), and the website is, totally unsurprisingly, [LoveWhatYouLovePod.com](#). If you'd like to support the podcast - and I hope you will - consider subscribing and leaving a rating and review on Apple Podcasts; or tell your friends, or post about it on social media. It all totally helps.

Now that we have that out of the way, I want to say welcome back, or welcome, and thank you. It's been absolutely thrilling to know so many people are adding some happy to their weeks by listening to people talk about what they're passionate about. Speaking of, let's meet this week's guest.

AJ Odasso is one hell of an academic. An award-winning poet, their BA in English is from Wellesley, their MA in Medieval Studies is from the University of York in the UK, and their MFA in Creative Writing and Poetry is from Boston University. They've taught at York and Boston University, and they currently teach at University of New Mexico and Central New Mexico Community College. And also, on top of all of that, they're a poetry editor for the speculative fiction stalwart *Strange Horizons* magazine.

They've also written *literally* hundreds of stories and scores of different fandoms, and you could argue that they are the premier writer in the *Good Omens* fandom, clocking an astonishing number of different stories, and an astonishingly high number of words over the course of 15 years. So, set aside any preconceived notions you may have, and find out why AJ loves fandom and fanfiction, and why you might learn to love them too.

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**Julie:** Hello, AJ! Thank you so much for being with me today.

**AJ:** Thanks very much for having me. I think you interviewed me one time... It was years ago when we were both still on LiveJournal, wasn't it? It was a text interview. Anyway, when you asked me to come on the podcast it reminded me that you had interviewed me before, so it's good to be doing this in a different format.

**Julie:** Absolutely! Thank you so much for joining me. That feels like it was a million years ago. We've known each other quite a long time. And I know, in this time, you are *incredibly* passionate about writing, and that's what I wanted to talk to about today. I know that you are an accomplished and award-winning poet, but I also know that you are an incredibly prolific fanfic author. So, I kind of want to understand what led you to poetry, and what led you to writing so much fanfic?

**AJ:** I need to start by saying, it all traces back to what led me to writing in the first place. I feel like, actually, I started writing a little bit later than most people who identify as writers will tell you. I did learn to read very early, as a toddler. I learned to write, like with a pen, form letters very early. But what I loved more than anything was drawing, actually. Between about kindergarten or just before, and up through, I want to say, junior high school, I was convinced

that I wanted to be a visual artist. I drew constantly, took every art class at school that I possibly could as I moved through all the grades.

When I was about 13 or 14 years or, so seventh or eighth grade, what I noticed was that I was unable to advance to any of the higher-level art classes. No matter how much I practiced... and we're talking, I would spend hours a week after school drawing. I had sketchbook, upon sketchbook, upon sketchbook. And I was intensely frustrated with the situation. I wondered, was it down to my motor control? It had never exactly been great compared to other kids my age. At that point in my life I didn't have my autism spectrum diagnosis yet, so there was a lot I didn't understand. But I just concluded, finally... I was tired of being frustrated that my drawing was not progressing. My art teachers at school would just say, "You might want to consider concentrating elsewhere because we can teach you a lot, and clearly you are stubborn, and you're putting in the work, but we don't think you're progressing."

So, I took a look through all of my sketchbooks, and by, I want to say, the middle of the year, I think it was eighth grade, what I was noticing was that all of my pictures were scenes. There was something going on in every one of them. I remember exasperating my art teachers at school. They would say, "This looks very complicated. What's going on?" And I would be able to tell them, "Well, these characters in the images, they're from a book I love." Or they're from a film I love, or they're characters that are original, that I made up, and that character's life is like this, and there's this moment that's like this, and I wanted to draw that. Something went *click*.

I feel like, for a teenager, I was lucky to the level of self-awareness and reflection that I had. I spent a lot of time alone. I was very much an introvert, and I am only slightly more extroverted now at the age of 38. I just turned 38 a month or so ago. So I thought; there's always something going on. I love film, I love novels, I love short stories, I love poetry. I was a voracious reader. I thought, "What if I tried writing?" It had never actually occurred to me, that outside the assignments that I did for class, essays I had to write, little creative assignments that I had to write... It had never occurred to me to try writing in my free time the way that I drew.

So I started writing little character studies. The first handful of these that I wrote were actually in verse, and I thought, "Oh, I may be on to something!" Maybe words work for me the way that I wanted images to work for me. From there I started experimenting. By ninth grade I had actually started writing my first pieces of fanfiction. So, there was this period of a few years where my introduction to fandom, and feedback, and being in dialogue with other fan creators, other writers period, was this intricate network of pen pals/fan scene runners and content creators.

**Julie:** One of the things I love about fanfic and fandom is, what you said, that connection. It's that dialogue. If you're posting something on LiveJournal, or you're posting something on AO3, you get feedback, and then people build off of that. I mean, for example, you've got a *Good Omens* universe fic called *Crown of Thorns* that is 75 chapters, over 275,000 words, and there's a pod'rama being created for it right now, as we speak, is that right?

**AJ:** That is correct. The team started working on it, it's headed up by a podficcer who goes by Literarion, and the narrator is a very well-known podficcer who goes by Podders, or Podfixx. They are the driving forces behind getting this produced, as I understand it. And I have been

watching all this unfold. It's been one of the main things keeping me from falling into despair during the last six months or so, dealing with my cancer treatment and surgery. It has been miraculous to me to see... I believe there must be somewhere between 30 and 40 people involved at all levels; from the person who's composing the music, to the voice cast, to the people who are doing the graphic design on chapter headers. There are artists doing fanart. It's extraordinary to me that something I spent almost 15 years working on in bits and pieces... because that's how long it took me to write CoT. People shorten it to CoT, so when I say that I'll be talking about this series.

I have written other works of comparable lengths in far less time. In fact, my average production/writing time on a series of around 300,000 words is usually only two to three years, and this one... because *Good Omens* has been my home fandom for that long, this one universe, I recognized that I had put more of myself into than any of my other fanworks, and arguable, any other writing I've ever done aside from my books of poetry. I didn't want to rush it. I tried to let the story dictate itself insofar as I do understand it's my own subconscious working through plot and character development at its own rate.

I might have gotten off on a tangent, but it's all to say it's incredibly rewarding and completely astonishing to me that something I spent so much... half my life to date essentially, writing this, that it's being turned into an audio drama. It's marvelous. Audio is my favorite format for this particular fictional universe, and I'm thrilled about every aspect of it.

**Julie:** It's incredible. The other thing that is so cool about this is that, you know, your passion is translated into this incredibly long, complicated work, and then pretty soon you have this incredible community of people who are *super* excited about something. And with the state of the world, a group of people being super excited about something is really an amazing thing to celebrate.

**AJ:** Yes. As fandom creators go, I recognize how fortunate I am. By the time I found myself on LiveJournal... which I was an undergraduate when I ended up posting whatever fandoms I was currently in. I started posting fiction for those on LiveJournal around 2002, and that was really when I got a foothold in online fandom.

Since then, my readership is thousands of people. I do not have an exact count on that. I think it would be impossible to gauge that. But with a work as long-running as CoT turned out to be, given that I spent more years on it than I spent on almost anything else... I mean, if you look at my AO3 archives, my backlog, I have 298 works in, probably, close to 30 different fandoms at this point in my life. But that one through line, this one series that I've been working on through - I want to say all of those years but it's been since 2005 - so almost all of those years that I've been active in online fandom, has been the core that... You know, when I would have people read my work in one of my smaller or shorter-term fandoms and say, "Wait, you're that person who's been writing *Good Omens* fic since the fandom first got started on LJ!" And, "Wow, you're the one that's been writing that long series! People say that you don't plan to end it. Is that true?"

Now, there was one point where I thought, because this series has been such a constant companion to me, I sort of wanted to keep writing it throughout my life as long as I could sustain it and keep it going without it getting stale. And then, in 2018 I heard that a visual adaptation, the Amazon miniseries of *Good Omens*, was finally going to become a reality.

And that's when I told myself, "You know what? I want to bring this to an end before the series comes out." Because number one, I don't want to risk anyone mistaking my work as derivative of the visual adaptation. It is a love letter to the novel, and to the unique synthesis of two authors who created it, Neil Gaiman and Terry Pratchett.

And I just knew that if I kept it going in a post-miniseries *Good Omens* fandom world, that I want it to be exactly what it is, and I don't want anyone to mistake it for having been influenced by the show. So I wrapped it up, finally, in February of 2019, and the miniseries came out in late May of 2019. So, there were some external factors that drove my decision to definitively close it. But also, I feel more satisfied with it as a work, as a novel in its own right. I've come to think of it as a novel, refer to it in my head and my conversations sometimes as a novel.

**Julie:** People who are not part of fandom, and especially who aren't writing fic, or doing fanart, or doing anything like that, they'd hear you say that and say, "Well, what's the point? Why don't you just write a novel and sell it?" Right? So, what is your response to that? I know what mine is, but what's your response to that?

**AJ:** It's a multi-faceted answer. Number one, my life has been split between the... The administrative work, usually in medical fields, that I've need to do as my full-time job to survive. But in the past 10, 12 years I've done three different post-graduate programs where... I mean, I'm an academic, so I teach literature and creative writing. I'm part-time faculty at a community college in my city, and I live in hope that I may land a full-time or tenure track before I turn 40, which is only a couple years away, and that's a little frightening to me. But I know that the job market for humanities is a constant struggle for everybody, so at least I don't feel alone.

So, spending 10 or 12 years on three different postgraduate degrees, always teaching part time, always writing fanfiction, always writing poetry for my three published books of poetry that I have to date, that takes up an incredible lot of time. And I have had family say to me... not meanly, but I have had some other people who don't know me that well say, borderline passive-aggressively, "Well at that rate you're wasting your time as a writer. You could have written four or five novels by now because you write unusually fast..." which is true, I do. And I just say to them, "This is exactly how I have filled the majority of my adult and professional life as a writer." I also edit for *Strange Horizons* Magazine. I've been doing that since 2012.

My engagement with prose, the time that I have to engage with writing prose, just happens to be in fandom, where I have established pieces of work that I continue to love to come back to, where I have those thousands of readers who are a community to me now, who are family to me, many of them. The ones that, like you, I have known for nearly 20 years. So I say to that: when I find the extra slice of time that would be required for me to write a book that's not a poetry collection, and not one of the works in fandom that I'm very dedicated to writing for my community and my family in fandom, I will do it. Until such time as that happens, I consider my writing time very well spent, thank you.

**Julie:** My gosh, you're so prolific. I mean, you've written...

**AJ:** Three million. I just broke three million words on AO3 a couple months ago. I check the stats page. One of the reasons I love AO3 above and beyond what the OTW has done for creative works to let us thrive, to protect us, to give us a platform that has such amazing functionality

with tools that we simply wouldn't have had access to if we had stayed on LiveJournal as our primary posting platform, or even FanFiction.net, or any of the other online archives; there's that stats page you can see how many kudos - which is essentially the AO3 equivalent of likes - all of your works cumulatively have gotten. You can see how many words you've written cumulatively across all of your works. There's any number of statistics. You can sort them different ways.

The numbers side of things does fascinate me very much, so for me to be able to look and actually tell you definitively, yes, I just broke three million words a few months ago. And that's my prose alone. I don't know where my three collections of poetry, or the handful of original short stories that have been published, or a couple of essays that I've had published, creative non-fiction, I do not know where those fit into that overall count. But I at least know that much about how much I have written in a transformative context.

**Julie:** It's amazing. It's actually astonishing. I think you are the single most prolific writer I know. It's really astonishing. I wanted to ask you, you talked about how you started as a writer it was, kind of, scenes in your head that you were initially translating onto paper but then you started translating into prose. What questions does writing answer for you as a person?

**AJ:** When it's verse, when it's my poetry, or the essays that I write... I place writing creative non-fiction prose and writing poetry in a very similar space in my thought process category, which is, I'm trying to make sense of many of the challenging and outlandish things that have happened to me in my relatively short life so far, in such a way that I can make art and feel that something beautiful has come out of the difficulty. But also to put that as a lifeline out there for others because I know that it makes a difference. I was a young person who felt incredibly isolated until I knew any number of things about myself, and finding fandom and those writing communities helped me feel less alone.

So, I do one kind of writing to help people feel a bit less alone in their day-to-day real life. Although, let's face it, the line between real-life writing and transformative works, fandoms writing, is very thin. What I ask myself with my fanfiction, with my transformative works, there's this, kind of, set of questions you could probably sort all of my stories and series into. One type is that I loved canon; that is the film, or the book, or the TV series. What exists in the official, published, or aired universe that you know and love. What happens after that? I loved it so much that I want to know what happens next. And not just that I want to know what happens next, but that I have a very clear vision for what I think would happen in that universe. And I usually only do it in places where I'm aware that likely no sequel is going to appear.

I generally like... In instances where a creator of a franchise, or whatever it happens to be, is very active and still producing content, or expresses the verbal intention to keep creating it, I kind of keep my hands off. I don't necessarily always like to engage with media that are still in progress and still have things being added. But in cases where you have, like, a beautiful standalone novel like *Good Omens*, one of the authors is now dead; rest in peace Terry Pratchett. They always, sort of, even said, "We view this as a one-off. We talked about doing a sequel, then we agreed that was just not going to happen. Adaptations for radio and TV, yeah we'll see." So I thought, this one novel is all I'm ever going to get in this universe from its original creators. And that saddened me, especially when I thought, "Ah, there's a little bit

of an indicator of a launching off point for what those characters might do in their life after the book, and I'm going to chase that to the end of the line."

I'm going to do as many different permutations. *Crown of Thorns* is not the only fixed series or universe that I've created in my *Good Omens* body of transformative work. I will do as many different, separate... I do kind of look at them as alternate universes, in my own mind view of the base canon universe. I just want to see how many different ways I can complete a story, complete a universe, help characters attain the development that I, sort of, feel that I see the potential in them for in the original storytelling. So, that's one type.

Now, the second major type is that very often I will get incandescently angry at the way a franchise's storytelling pans out. Up to a certain point I might love the way that the writer, or the filmmaker, or the overall creative team handled character development, storytelling, plot, all of it. And then something happens where it hits a brick wall and the storytelling falls apart for me; whether it is down to, they did something with a character or characters that just makes so little narrative sense when you compare it to the trajectory that had led that character or characters up to that point. Or, they do something in the plot simply for the shock value of it and essentially shut down what was one of the best features of the story. Those are the cases where I will get extremely involved in writing transformative works for a franchise that's still alive and active, only I will cut it off at the last point where I felt like I was able to connect and recognize excellent storytelling, still love the characters, and I will veer off on my own course, I suppose.

The best two examples I can think of for that, a couple of television shows; *Community* and *Gotham*. All of my fanfiction that exists for those two television shows, those shows both hit points in their overall number of seasons where, like, for one of them I think only about three were worth taking as base canon in my head. And the other one, there's three-and-a-half seasons that are okay, and then a large stretch that just, "Oh my gosh. What happened?"

**Julie:** I want to ask you about your process as a writer. For me, writing can be somewhat torturous. I've really learned to not, like, edit as I go but just let it flow. But even so, I can't even conceive of throwing down over three million words. How does it work? Do you just get this idea, a series of scenes that just pop? Do the characters talk to you? Do you sit down at midnight and write for five hours? How does it work?

**AJ:** I've always been an insomniac, so there is definitely a dimension, even from when I was very young, if I couldn't get my mind to shut down I would divert it into creative processes. I would read, or I would draw, or I would write. That practice has definitely stayed with me into my adult life. I definitely do a lot of my work, especially my prose writing in fandom, after hours, so to speak. Obviously, my daylight hours... Although truth be told, I will even cram 20 minutes here, half an hour there, five or ten minutes... I do this writing wherever and whenever I can cram it in.

As for the process, how a thing will be kicked off, sometimes it will be as little as, there will be a scenario that I've been turning over in my head for a few days and I don't quite know how to start it, and then, kind of out of the blue, while I'm engaged in some other mechanical task, I will hear a line of dialogue where the phrasing and the voice are just so on point that that will usually be the key that I need to know, "Okay, that one line is part of a larger conversation," and I can tell from the phrasing of it what's going on in that conversation. So

now I understand what this scene is, and what is happening there, and I kind of build out from there.

Honestly, when I talk about this, I've had people be like, "I don't even know what you're talking about. That's nuts. It sounds like witchcraft or something." But, I'll build out from what I do know. So, if I have a conversation that I can build around a single line of dialogue, I can build a larger situation, a larger scene, I can usually figure out whether it starts the piece, or ends the piece, or comes somewhere in the middle. And I can tell you that when I get one of those lines of dialogue in my head, all of these other surrounding things that are building out from it happen within minutes, to an hour, to the remainder of the day. It is strange, even to me, how quickly things will snap into focus once I solve the one little problem that my brain has been circling for a few days.

**Julie:** So how do you capture that? Because that's a lot.

**AJ:** It's a lot. I need to write down that line so I don't lose it. I will write it down as a note in my phone, I will jot it on something, I will do a little voice recording on my phone. I will do whatever it takes not to lose the catalyst. Then, I will spend... Say that's a day on which I have very limited time, I will form a kind of outline, but it's not a highly organized, recognized format kind of outline. It's that I will throw down a sequence of what I think the scenes need to look like that will build that particular story: Scene One is this person's point of view, and here's roughly what happens in it; Scene Two is in this character's point of view, here's roughly what needs to happen in it; and here's that line of dialogue that started this all off, because I understand that it's going to belong in this second scene here, or third scene, or last.

I will try to give myself a rough road map. I mean, they're a mess. It'll be a note document, or a Word document where each scene is just a messy paragraph in brackets. It will start off saying, "Character's Name, POV:" and then I'll just write in a stream of consciousness everything I need to know to capture it for myself to come back to when I have the time to sit down and say, "Let's turn this first bracketed paragraph mess into the first scene of the story. Then I will systematically work my way through and expand.

As far as what I can get done in the length of a workday, say eight or ten hours, I think on my best days I have gotten as many as 10,000 words out of myself, in between six and eight or ten hours. Then on the bad days where it's like pulling teeth, I will feel lucky if I get three or four thousand from myself. It's just... your mileage will always vary, and my mileage within the spectrum of my own experience varies. It's just that I've come to understand that even my bad, slow days are a good day by the standards of many other writers that I know.

This ability, I've been able to contextualize it within the broader neurotype that I have, the way that my mind works. Which is to say, my hyper focus that is side effect of being neurodivergent, of being on the autism spectrum, I can focus on something for hours on end, which makes me good at coming up with lesson plans that hang together on my first draft, or getting through that batch of data with minimal error, or sitting down and writing an entire 4,000-10,000-word short story. For whatever reason, my hyper focus is an incredibly heightened example hyper focus, and I do credit what I can do with language, and the thought processes surrounding language, and organizing language... I believe that's why I

can do it. I believe that's why I can write the way I can, that my mind, my variety of hyper focus and compulsion just happens to be attached to language.

I should also say, language and flow of events, within that context... And this is the point at which... I'm not a scientist or a psychologist, so I can't really give you science or research, but I do recognize that the way my mind works is to blame for this productivity that I have.

**Julie:** I was going to say though, I think that your productivity is astounding, but also the quality of your writing is outstanding.

**AJ:** I can even say that I have a very logical explanation for that component, which is that editing has always interested me; the arrangement, and the how, and the tearing things apart. I edit as I write. I rarely wait until I have a full draft, because the more editing I can do in the moment is less editing I have to do when the piece is done. And then I will definitely read through the thing again and maybe make a few tweaks here and there, but by that point what I'm catching is usually the typos, the words that are, like, two words where maybe I swapped the order. So, the more work I can get done in the moment... And some of the work I do professionally is also editing. As I mentioned, I'm an editor at Strange Horizons magazine. I do some freelance editing as and when I can fit that work in around everything else.

I am not only obsessed with that act of writing, but the act of making my own work and the work of others better, as good as I can make it. I want my words to succeed. I want the words of the people that I'm publishing, or my friends who are posting online, I want them to succeed. I want my students to succeed, whether it's creative work from them or essays. I'm constantly pushing the quality of my work, and it helped me to figure out how to more constructively help others with theirs.

**Julie:** So, if someone listening to this podcast wanted to get involved in fandom, start writing fic, or just writing in general, what are some of the things that you would suggest as a good way to get started?

**AJ:** Recognize what your fandoms are. By that I mean, what are the books that you love the most? The television shows that you love the most? The films that you love the most, the podcast, whatever the medium of the existing story or stories is, look at those things you love most and ask yourself: Do you have strong opinions about how a character got the way they are, or what happens after that curtain closes? If you can identify points in the franchises you love where you have strong opinions and would be able to say, "I can tell you how that happened," or, "I can tell you what happens next," that's a good indicator of what your fandoms are going to be, or at least your first ones.

Then after you recognize what you want to explore further, sort of do some research, but it's fun. Go on Archive of Our Own, aka AO3. That is the largest online archive of fanfiction in existence today. You can search by any criteria you want. You can search by the fandom, that is, the piece of media. You can search by pairingship, the relationship set of characters you want to see, whether it's a romantic relationship, or a platonic one, or a familial one. Read around. Get a feel for what other people are doing. Use that to help your own thought processes, or use that if you get mad reading what some other people have done with these characters and say, "No, I disagree, I think it would've gone this way instead."



Use any emotional reaction that you can possibly get from exploring fan work by other people because none of this... unless you're sitting, writing, and never intend to share it with anybody, which some people do, and that's valid because some people only really need to do that for themselves. They don't need to be in dialogue. It takes all kinds. I want to say, about 80-90% of the time, none of it exists in a vacuum. Fandom is, by its very nature, communal. Storytelling is, by its very nature, communal, and it has always been like this for us. Find where you, and your headcanons, and the things you have a desire to create fit in the broader context of fandom because that's going to help you figure out what other writers or artists you want to leave feedback to. And before you know it, that feedback is going to turn into a back-and-forth conversation. And before you know it, you might be emailing with that person, or doing an RP chat. Your best sounding board is not just canon, but what other people are doing.

And then, once you've identified your fandoms, identified what kinds of things you want to make, identified what else out there might be useful to you in your own processes, get yourself an AO3 account, get yourself a Tumblr blog, or a Dreamwidth account; that's another blogging platform. And just start creating, start writing, start drawing, start communicating with other people. If you've never posted anything for sharing with other people before, that can be intimidating.

By and large, fandom is a supportive place. Of course, you're going to run into internet trolls there, people who are just downright cruel, or sociopathic, or any of those, like, negative, scary, terrifying... You will run into both the good and the bad, but what I want to say, the good, at least for me, has far outweighed the bad. You will find your people. You will gain confidence, so that when the negativity comes you'll just be able to say, "Look, I'm doing this because I love it. We're all doing this because we love it. Get lost." That's about all you can do with that.

Fan communities have been a lifesaver for me in more ways than one over the years. And to tell all of those stories of how would be a whole other interview. But I think that's what I would want to tell that person, last of all, is that the connections you're going to make in fandom will turn out to be some of the best people you will ever have in your life, and you might never have found them otherwise.

**Julie:** I'm on the verge of crying here because it's so true. By and large, the community, and the connection, and the confidence that you gain is just incredible.

**AJ:** I think the community I have found in fandom and the community that exists in fandom at large is a place where people who have been made to feel like they don't belong their whole lives find belonging, because I have found belonging there, and most of the other people I have met and bonded with in fandom found belonging there as well.

**Julie:** Your passion absolutely just shines through. Thank you so much, AJ. It's just been an absolutely pleasure.

**AJ:** Thank you, Julie. Like meeting people in fandom, this is where it can get you, right? You will meet people who want to invite you on podcasts, and you're glad to go on their podcast! Just the way that I've been able to participate in other people's creative endeavors, it is a pleasure. Thank you.

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A big, big thank you to AJ for taking the time to chat with me. I could argue that fandom and fanfiction may be the ultimate in loving what you love, and AJ is an absolutely shining example of this.

If you'd like to follow AJ or read their stories, you can find them [@AJOdasso](#) on Twitter, [IrisBleuFic](#) on Tumblr, and [IrisBleuFic](#) on Archive of Our Own. I'll put links to AJ's socials in the show notes along with a link to the pod'rama that we were talking about.

So, what are you into? Drop me an email at [LoveWhatYouLovePod@gmail.com](mailto:LoveWhatYouLovePod@gmail.com) and maybe we can chat for a future episode.

Big thanks to Zeke Rodrigues Thomas at Mindjam Media for the editing assistance. You can find Zeke at [MindjamMedia.com](#). Also, big thanks to Emily White for the episode transcripts, which are available to patrons at [Patreon.com/LoveWhatYouLovePod](#). If you need transcription services, email her at [HireEmilyWhite@gmail.com](mailto:HireEmilyWhite@gmail.com). How perfect is that?

I hope this show has added a little hope and happiness to your week, and has inspired you to just go out there and love the hell out of whatever it is that you love. Please share that love with other people because we need a lot more love, and joy, and hope in this world, especially right now.

Thanks for listening. Let's hang out again soon.

### **Links:**

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