

# Disrupt Yourself Podcast

## EPISODE 121: JULIE BERRY

Welcome to the Disrupt Yourself Podcast. I'm Whitney Johnson. I think, write, speak, and live all things disruption. My guest today is Julie Berry. Julie is an award-winning author of fiction for children and young adults.

Whitney: Julie Berry, welcome to the podcast.

Julie: Thank you for inviting me.

Whitney: Will you tell us where you grew up and what you wanted to be when you grew up?

Julie: Sure. I grew up on a farm in upstate New York in a small town called Medina, and I'm the youngest of seven children. So I lived out in the country, and big loving family, lots of animals, lots of books, lots of older brothers and sisters who were very fond of me, lots of freedom to roam and explore, and, and best of all, like I said, just lots and lots of books to read and, and the freedom to spend, basically, all my time doing so.

Whitney: Do you remember what your favorite book was as a child? Or one that, one that just captured your imagination?

Julie: Oh, so many, and probably the usual suspects. You know, *A Wrinkle in Time* by Madeleine L'Engle, *Anne of Green Gables*, uh, *Little Women*, uh, just all of those really precious touchstone titles. When I was a little bit older, I discovered *Beauty* by Robin McKinley and that was a really influential title for me. I think was one that made me really fall in love with the idea of becoming a writer someday.

Whitney: How old were you?

Julie: Think I was about 12 when I read that, and I just was over the moon in love with it. I just filled pages of my journal with rapturous praise for this book and how much I, how much it made me happy.

Whitney: But you didn't become a writer immediately. So when you went to college, what did you study in college?

Julie: Well, I was the kind of student that enjoyed every subject in high school. I had a really hard time deciding what one thing to devote myself to, but I loved science and math, and so I thought, "Well, I'll be a chemist. I'll be a scientist. I'll prove that girls can do it."

Julie: And I went to Rensselaer Polytechnic Institute, and, uh, I went to major in chemistry, and it didn't take me long to realize that, while I loved chemistry, I did not love spending a great deal of time in a laboratory.

So I left Rensselaer for a year and majored in English at SUNY Schools, and I found there was something there sort of unsatisfying to me. I, I felt like, as I put it, I felt like my classmates were all, you know, smoking pot and writing really bad poems and, (laughs), something about that just felt impractical to me. I've, I knew that I needed to do something that would pay the bills someday, but I think that's why I didn't ever take writing seriously, because I didn't think that pursuing a life in the arts could actually pay the bills.

So I returned to Rensselaer and majored in communication with a technical focus, and I spent my career working in the software industry doing technical writing, and eventually, sales and marketing. I got married, started my family, and it wasn't until I'd had all four of my children that I began to take seriously the idea of pursuing writing literature for young people because I'd never done it. I'd done all sorts of professional and technical writing, journalistic writing, but I'd never done anything you'd call truly creative, so I had no idea if I could it or not.

Whitney: So, so can you remember when, and I suspect this was percolating for a long time, because as you said, you wrote rapturous passages in your journal at the age of 12.

Julie: (Laughs).

Whitney: But, you know, you're, you're now, you've got, at this point, probably four young children. Right?

Julie: Mm-hmm (affirmative).

Whitney: And you're working in marketing by day, you're, you're happily married, and yet, there's this itch that you need to scratch. Do, do you remember sort of what was happening? Or were there any moments? Where you're like, "I, I need to. I've got to do something about this."

Julie: Absolutely. You know, I, I had four young boys, and so my life was extremely busy, and I was working a full-time job crammed into part-time, uh, for a software company, and I was very tired. I was very much depleted with the, all of the caring for others that were, were my constant responsibilities, and, um, and I just reached a point where I needed to do something for myself, and I didn't know how to do that.

And the way it sort of unfolded was, um, I got a job offer, sort of out of the blue, that I wasn't looking for. It just sort of happened, and I remember talking to my husband saying, "Well, you know, this is a really good opportunity. I think I should do it." And he said, "Well, do you want to?" And I said, "Well, it's, it's a good opportunity, it's a good company, it's good pay." And he said, "Yes, but do you want to?" And I said, "Well, you know, very few people get to do what they actually want to do, Phil. This is, you know, a really sound practical choice to make."

And he said, "But what would you do if you could do what you really, really want to?" And I said, "Well," and, and my answer surprised me actually, because I don't even think I had asked myself that question before, but what I said to him was, "If I could do what I want to do, I would go back to school and get an MFA in creative writing, and I would write stories." And he said, "Then that's what you should do." And I, again, protested and said, "Well, we, we can't afford that. We're, we're not in a place where that's a sound practical choice, and who knows if I would ever recoup that investment as an author." He said, "You'll do it."

And so I decided to pursue it, and next thing you know, I was enrolled in a graduate program and, and at many steps along the way, I thought, "I'm crazy to be doing this. I'll never succeed. This is a waste of time and a waste of our family's resources." And at each of those times when I told Phil, "I, I should stop. I should quit, I should, you know, not throw good money after bad." He said, "Don't quit. You're going to become an author."

So I'm eternally grateful for my husband's belief in me when there was really nothing to believe in. There was absolutely zero evidence to suggest that I could write fiction. I had not done it at all, but he encouraged me to do what I wanted to do and to have the courage to take that leap and so I did. I went to graduate school, and I think it's because I felt so anxious about the, the expenditure that we were making and about the resources I was taking away from the family, that I really attacked that program with just all the energy I had.

I felt like I needed to squeeze every drop of knowledge that I could get out of the program, and every drop of experience that I could get out of it. So I just worked obsessively while I was in school. I wrote three novels while I was in school, and the first will never be published. (Laughs). It was my, my, my bad novel that will never see the light of day. (Laughs).

Whitney: (Laughs).

Julie: And my second novel that I wrote was my first to be published, and my third novel that I wrote was sort of my first big breakout called *All the Truth That's In Me*. So, um, that, that journey was incredibly fruitful and that experience was life changing and, and soul expanding and filled a need that I didn't really fully appreciate how great and how deep and how yawning a chasm it was.

And I desperately needed something for myself, and it wasn't until I began writing that I felt this inrush of joy and excitement and fun and, and gratitude and I just didn't know how badly I had needed it until I gave it chance to, to begin. (Laughs).

Whitney: Mm, you're making me cry. So something you said really caught my attention. Well, there are a lot of things, but one I want to go back to, which was there was no evidence whatsoever that you had, (laughs)-

Julie: (Laughs).

Whitney: ... the ability to write. I mean, that is quite... I mean, you really hadn't written anything when you... You had to send samples of something to admit you into the program.

Julie: (Laughs). Well, yes, um-

Whitney: Right?

Julie: Many years prior, I had signed up for one of those, uh, courses that you'd sometimes see advertised in the back of dubious magazines. You know? (Laughs). Saying would, "Would you like to be an illustrator? Would you like to be an author? For \$200.00, you can take our correspondence course." I had sent in my \$200.00, or whatever it was, and started this course, and I hadn't even finished it, but as a result of it, I'd written, I don't know, maybe five or six pages of descriptive prose in response to a short assignment. I think I wrote something describing the creek in my back yard. (Laughs). So that was not really proof of concept. (Laughs). I, I would not give a loan to, to the aspiring writer, (laughs), who had only that to show. (Laughs).

Whitney: (Laughs). But apparently, but apparently it was enough in this particular instance. That's fascinating and what's interesting too is just that your husband was like, "You will do this, you will

do this." And, and, and, and let's be... I think to be fair, um, you, somewhere in the recesses of your being, knew that you could do it too. Right? Or you wouldn't have done it.

Julie: That's a really interesting question. I've thought a lot about that since, about, you know, what is it that we're here to do? What is it that we're called to do? And, and where do those feelings come from? And, and when do those inklings begin? I remember another time, early in my married life, and I only had two young children, so my family was only half arrived, and, um, I remember feeling just a little bit caged.

You know, I, I was home with two babies, didn't have a job at that moment in time, money was tight. I just had to figure out a way to get through each day, keeping these two kids safe, happy, healthy, and you know, not fighting with one another, and, and it can be very isolating. You know, at home motherhood, young motherhood, especially when money's tight, that can be a very lonely isolating time, and I remember thinking, "What was it all for? Why? What was the point of Julie going to college if all she's going to do is make oatmeal and change diapers?" (Laughs).

I remember really feeling this sense of, of frustration and disillusionment that, that my life felt so narrow and my sphere of influence felt so small, and I remember, at that moment, feeling this very comforting sense of, "Someday, you will speak to large audiences and you will, you will be influential in the lives, and particularly, of young women and of women." And I thought, "Oh, right." (Laughs).

You know, like, look at me. I'm wearing, you know, old maternity clothes with spit up all over them. What could I possibly have to say that would be influential to, you know, large audiences of people? And I remember the feeling coming to me saying, "It will be because of something you've written. You, you will write a book." And, and I just sort of chewed on that thought and, and frankly, disagreed with it pretty emphatically.

But as I look back on my life now, I realize there have been a number of those little quiet inklings telling me, "This is what you're meant to do."

Whitney: All right, I want to talk about *All the Truth That's In Me*, it's one of my favorite books of yours and even though you wrote while you were in grad school, tell us the story of, of when it finally came out.

Julie: Well, it was the third book that I wrote while in school, and at the time, I was working on a sizeable critical thesis devoted to critical research and the study of the craft of writing.

And so as a result of that assignment, I was, one day, reading, some books about inventive points of view that were being used in children's fantasy. As I read this essay on point of view, I came upon a discussion of the use of second person point of view, which is the you voice.

So in first person it's, "I did this, I did that." Third person is, "He, she or it did this or that." Then second person is, "You did this, you did that," which you don't often see in literature, and at the time, I, I read that, and I thought, "Well, isn't that interesting. I've never even read anything like that, and I've certainly never considered writing anything like that. I wonder if I could?"

And remember this moment very distinctly, because I was sitting on my bed, I had my papers and books all around me, and beyond that, were baskets of laundry waiting to be folded, and my cat sitting at my feet, and I'm supposed to be writing this essay, and instead, I think, "I wonder if I could write something in second person?" And so I just flipped open my laptop and tried to think of something, and three words just sort of popped into my mind, "You didn't come." And I thought, "Well, that's interesting."

And it made me think of a person who was obsessed with another person, so much so, that they were aware of their schedule and aware of where they ought to be at a given point in time, and noticing if they did not show. And so I started writing a page. I wrote one page, which became the first page of *All the Truth That's In Me*, essentially verbatim. Really nothing changed of any substance between what I wrote in that moment and what ended up being the first page of the book.

So I wrote that page and I was quite struck with the voice that emerged on the page. Again, feeling as though it had nothing to do with me, as though I was receiving rather than creating what, what happened. I just sort of started with that one line, and followed it and followed it and followed it along, and when I'd read that one page, I knew that I had stumbled upon a really compelling character.

And I was going to be attending a conference of children's writers, where there was to be a first pages panel. So you're supposed to send in the first page of your finished novel manuscript, (laughs), and it would be, you know, carefully honed and revised and, (laughs), fully written, and I sent it in to this conference, and sure enough, they picked that first page and read it to panel of, uh, agents and editors, They didn't know who wrote the page, and so they were going to give candid real-time feedback on whether or not that page would compel them to keep on reading, or to reject that manuscript, 'cause the reality is, editors and agents don't read the whole thing if they don't like it.

So they read this first page, and an agent on the panel said, "Wow, that was really great. I really enjoyed that." And so I completely stalked that agent in the halls afterwards, (laughs), and totally ambushed her and said, "That was me. I wrote that page that you liked." She gave me her card. I submitted a proposal to her. She offered me representation. So that first page, that, that very random and unplanned experience of following my curiosity, basically experimenting with a little impromptu writing prompt, is what got me my agent.

Meanwhile, I'd written *The Amaranth Enchantment*, which was my first novel, and so that was the first novel that she sold, and after we sold that to a publisher, we sent them the, the full manuscript, which I had eventually written, of what would be become *All the Truth That's In Me*. And in addition to being second person, this, that novel is somewhat unique in that, uh, it features a character who has suffered a trauma, and has been grievously injured.

Uh, but we sent it to the editor that I worked with, and she said, "Oh, it's beautifully written, but I just don't think, um, I just don't think there's a market for this kind of book." And I was very new in my career. My agent was rather new in her career, and so we took that editor's word for it that this was not a book that the world really wanted.

And so we set that novel aside, and I went on to write and sell many other books over the course of the next several years, and then we reached a point where I'd written a novel. I had received an offer for it. I turned down that offer, because I believed I could do better elsewhere, which was a very scary and risky move to make, and so we took that novel and we shopped it all over the place. Nobody bought it. We went out again to another raft of editors. Nobody bought it.

And now, I'm up a creek, and I've, I've turned down one offer, and I haven't produced another, and I'm thinking, "Wow, maybe I've just tanked my career by making this choice." And I said to my agent, "Well, what about that other book that, that first editor said no to? What, what have we got to lose if we just try sending that out?" And she said, "Sure, let's go for it."

And so she took that manuscript, which I called *Lucas* at the time, and she sent it out, and six publishers made offers for it. So this, this unwanted, almost forgotten, little manuscript that had sat on my hard drive, suddenly went to six house auction, and I need to give Phil credit. He had

said many, many times, "What are you gonna do about *Lucas*? That's gonna be your award winner. Why haven't you sent that one out?" And I would say, "Oh, Phil, bless your heart. You're so loving and loyal to me, but, um, you're a software engineer," And he kept saying, "No, you're wrong. That's your, that's your award winner. You need to send that one out."

Whitney: And sure enough. It won an award.

Julie: So he was right, sure enough. (Laughs). I li- I listen to Phil now. I just, you know, (laughs), his advice is, is highly prized because he's been very prescient.

So, um, so that novel is what got me my agent, and many years later, it's what really sort of catapulted my career to a new level. That book ultimately was sold in 15 different countries, it won several awards, it had five starred reviews, and it really sort of put my name on the map.

I ended up going with Viking Children's Books, and my editor, Kendra Levin, which is, uh, Viking is an imprint of, uh, Penguin Young Readers Group, now Penguin Random House, and uh, that has been an amazing relationship, and we have done three novels together, um, all of which have received, uh, at least five starred reviews, and the, *The Passion of Dolssa* won a Printz Honor, and *Lovely War*, my newest novel, uh, with Viking, um, has been on the APA Indy Best Seller List ever since its release in early March.

I'm really grateful for the, the kind of missteps along the way that allowed this to be the ultimate outcome, even though it did delay, perhaps, um, the, that big turning point in my career, but I think I was much more ready for it when it finally came about. So I don't have any regrets for the, how it all unfolded.

Whitney: Mm-hmm (affirmative). It's an interesting question, isn't it? So when we... When, you know... What would have happened had you had that big break, let's call, in your career five years prior? What would have been different for you, and like you just said, maybe in a positive way, but maybe in a not so positive way, it's an interesting question.

Julie: I'm really glad that it didn't happen. I, I'm grateful for the breadth of types of books that I wrote during those intervening years that, you know, had much quieter, more modest success, but still prepared me to just write and keep on writing, to write in versatile ways, to keep my head down and just kind of press forward, um, despite some rejection, despite some, you know.

Whitney: What are two, two or three of the books that you wrote during those years that might not have gotten written?

Julie: Hm, sure. Well, I wrote *Secondhand Charm*, which was my second full length novel to be published. I wrote six books for hire. So under a pen name, I wrote six younger books, which were ultimately published by Scholastic, and I wrote four books as a collaboration with my sister, who's an illustrator, and that was *Splurch Academy for Disruptive Boys*. Those were very goofy, uh, illustrated, kind of half comic book, half chapter book, novels about a boarding school for naughty boys that's actually run by monsters. (Laughs). And so that was just super fun.

And, um, I, I'm really glad that I had those years of sort of extended apprenticeship, where I learned that I could write in lots of different voices and lots of different styles, and I, I have never been pigeonholed into one type of book, which I think can happen, especially when you have strong out of the gate success.

You perhaps don't ever realize that you have a lot more types of stories in you than the one that is the sort of tested and proven money maker. It's very easy for people's careers to stay in one track,

because that's what, you know, their publisher has determined is their most successful vein, but perhaps because they simply haven't tried another.

Whitney: All right, so let's talk about the book you just mentioned a minute ago, *Lovely War*, that was released in March 2019. This book has had rave reviews, New York Times, Washington Post. Can you give us a quick overview of the story and read a passage? Because while you talked about war, you also talked about love. And so just give us a quick overview, possibly with a passage.

Julie: Sure. So *Lovely War* tells two love stories set during World War I. The first is between a young British couple, very shy, young girl, who plays piano. She meets a soldier at a dance in London. He is on, on the eve of departing for the western front, so he actually hasn't really become a soldier yet, and they fall in love and, uh, their relationship must, obviously, unfold through letters, as he, all too soon, leaves.

The second relationship is between, um, a young American soldier, a member of the Harlem Hellfighters regiment in the segregated U.S. Army, who is also a ragtime pianist and member of the world famous Harlem Hellfighters Band led by James Reese Europe. And so he is in a, a, an American training base in France when he meets, uh, a young woman who is a Belgian refugee, whose lost her entire family to the German invasion of, of Belgium in the first weeks of the war. She's a singer, he's a pianist, so music is a big part of their relationship, and it's a big part of the other as well, because Hazel, the young woman there, is a, is a musician also.

So these two couples meet as a result of the war and fall in love, but it is, of course, the war that that can tear them apart, and in the case of Aubrey and Colette, the, uh, ragtime pianist and the Belgian refugee, there's a lot more that could tear them apart, because the U.S. Army has made it illegal for a black serviceman overseas to even speak to a white woman. So, uh, there's a great deal of racial hostility and white supremacist sentiments informing every aspect of what life was like for the black regiments who served.

So, so those are the, the two couples, but what makes this story, perhaps, a little bit different is that these two love stories are told to the reader narrated by Aphrodite, the Goddess of Love, and as well as by Aries, the God of War, Apollo, the God of Music, and Hades, Lord of the Underworld.

So we have this gathering of Greek Gods in a hotel room in Manhattan in 1942, and the gathering begins, as many gatherings of Greek Gods do, with an adulterous love affairs. (Laughs). So, uh, the, the very first chapter begins with, um, a really gorgeous couple showing up in this Manhattan hotel and, uh, attracting all eyes as they quickly reserve a room and head up to the room, and they are followed by a bellhop who is rather persistent in, in dogging their steps.

And I'm gonna read just the last, um, last paragraphs of the first chapter, after this group, after this couple, sorry, has, has reached the hotel room and managed to get rid of the pesky bellhop. Actually I'll start a couple lines above.

*"Bottle of champagne," the bellhop suggests. "Scram," the man tells him. He and his lovely companion disappear down the narrow hallway, past the closet and bath, and into the tastefully decorated suite. "As you like," the bellhop replies. They hear the door open and shut.*

*In an instant, they are in each other's arms. Shoes are kicked off, hats tossed aside, jacket buttons are shown no mercy. One might not trust this man, and one might even envy or condemn this sort of woman, but no one can deny that when they kiss, when these two paragons, these specimens of sculpted perfection collide, well, kisses by the billions happen every day, even in a lonely world like ours, but this is a kiss for the ages, like a clash of battle and delicious melting of flesh rolled together and set on fire.*

*They're lost in it for a while, until a cold metal net falls over them, and the electric lights snap on. "Evening, Aphrodite," says the stooped shouldered bellhop.*

Who is, of course, Hephaestus, her jealous husband, and the handsome man is Aries, her lover, and Hephaestus's own brother. So this is a retelling of the, the moment in the *Odyssey* of Homer, where Hephaestus forges a net and captures his cheating wife and his no good brother, and takes them Olympus and humiliates them in front of the other Gods.

But I decided to put that in a 1940s hotel room, because who doesn't want to be in the 1940s with their glamorous clothes and, (laughs), with all of that. So that's how the story begins.

Whitney: How do people find you?

Julie: My website is [JulieBerryBooks.com](http://JulieBerryBooks.com), and it's Berry like strawberry. (Laughs). Uh, so I'm very findable there. I'm also at Julie Berry Books on [Twitter](https://twitter.com/JulieBerryBooks) and [Instagram](https://www.instagram.com/JulieBerryBooks). I'm on [Facebook](https://www.facebook.com/JulieBerryBooks). Um, I'm pretty easy to track down. I travel all over the country. I do, uh, school visits and book festivals everywhere.

So that's been a real privilege and it's been wonderful to see America, see all that's both distinct and unique about different locales, but also, all that really binds us together, and that, but love of books and that, kindness surrounding the children's book world and the young adult world, is very affirming for me. So...

Whitney: And it goes without saying, although I'll say it, you are now no longer in marketing. You are now an author full-time, so it was a bet that was worth making.

For people who are thinking about wanting to write, um, I'm sure that people ask you this question a lot. What are one or two pieces of advice that you would give to people, um, who want to write fiction? Say, I write nonfiction, but I think the process is somewhat different, so if you're thinking how I really want to write fiction, what are one or two suggestions you would give to them?

Julie: Well, the thing that I would always say is make sure that you are devouring books yourself. Make sure that you are reading fiction steadily, and thoughtfully, always, because stories emerge from stories, and all stories are in conversation with other stories. So I think it is hard to be a serious disciple of, of the fictional art if you're not, yourself, reading a lot. So that's my first advice, always.

And then, the second, and strongly related suggestion is that you make writing a daily habit, and that you rid yourself of the fear and the feeling that you need to write perfectly, that you need to have things all figured out before you can begin, the feeling that you have to have your story all outlined or plotted or planned. There are people who do so, and power to them, but it is not required.

So the... Probably the most useful thing I can say to aspiring writers is, don't be afraid of writing. Just write something, and it's all right for it to be bad, just keep on writing it, because the great and glorious good news of writing is that revision is always possible. So a first draft's job is simply to exist in its, you know, reeking and, (laughs), erroneous state, because you can then fix it. So just write, and write without fear, and write as regularly as possible, and then trust that you will be able to fix whatever's wrong with your first draft. It's not a, it's not a live performance art, which is the, the best part of all.

Whitney: Great. All right, so, um, you just mentioned this, so what one or two books or stories are you in conversation with right now you would recommend?

Julie: Hm, wonderful question. Of course, this is always where my mind goes blank. (Laughs). So what am I reading? Well, I just reread, for probably the fourth or fifth time, *North and South* by Elizabeth Gaskell, which I love. I've been reading *Big Magic* by Elizabeth Gilbert. I've read it at least twice in the last couple months, which has been so affirming and such inspiration. I recommend it for anyone who wants to be creative in any sense of the word. So that's *Big Magic* by Elizabeth Gilbert.

I've read *Essentialism* by Greg McKeown, which has been so helpful for me just in helping me sort of prioritize my, my life and how I use time better, and really focus in on what's the one area where I can make the biggest possible contribution. So that's been super helpful.

Um, I'm reading, uh, Joseph Campbell, *Hero with a Thousand Faces*, and I have been reading *The Devil in the White City*, and that's been super fun. Um, I also read a wonderful book called *American Lightning*, and it's about, um, uh, oh gosh, there's a subtitle that's escaping me, but that was a really fascinating look at, uh, terrorist acts and bombings in the early 20th century surrounding labor union disputes, and how those helped shape the rise of Hollywood. So really interesting stuff.

Whitney: Hm, okay. Any final advice for our listeners?

Julie: (Laughs). Well, I think if there's anything that my story supports, it would be that we live once, and we shouldn't postpone pursuing the things that matter most to us. I know that's so, you know, consistent with your message, Whitney, that those things that life is calling to us to do, uh, we should seize the chance and do them, because life's going to go on either way. There will be, there will be bills to pay, there will be, you know, (laughs), problems to solve, either way, but I think, uh, you might as well live a life where you look back and are proud of yourself that you took a chance, than look back and, and wish that you had.

So I'm super grateful for all the many supports that helped make that possible for me, especially my very encouraging husband, but I'm so grateful that I followed his advice and chose to do what I really wanted to do, instead of what I felt that I ought to do.

Whitney: Julie Berry, thank you so much for being with us today.

Julie: Thank you, Whitney, it's been a pleasure.

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I'll confess, I have a soft spot for late bloomers.

With so much focus on youth and the next tech wunderkind, it's easy to become discouraged and lose sight of the fact that most success comes in our 40s and 50s. When we've learned a thing or two. When we can put all the knowledge gleaned from our previous learning curves into choosing a curve that is perfect for us—often unexpected, but perfect nonetheless.

Some elements of Julie's story that stand out: she trusted her inner voice that told her that she would one day write a book, and when she couldn't summon belief in herself, she had an amazing support system in her husband. Most of all though – Julie's been willing to try. To experiment. To chase her curiosity, and to work hard so that when opportunities have come up, she's been ready.

Practical Tip:

Is there something you've been wanting to try? A dream that has been nipping at your heels or tickling your brain? Give it a chance to come to the surface. You don't have to make a huge investment and get your MFA like Julie did - just date that dream for a little while. Start a small project. Run an experiment. Disrupting ourselves doesn't only apply to our profession. We can disrupt ourselves in tiny ways in every area of our lives.

Thank you to Julie Berry for being our guest, thank you to sound engineer Melissa Ruddy, manager / editor Macy Robison, content contributors Emilie Davis and Nancy Wilson, and art director Brandon Jameson.

I'm Whitney Johnson  
And this is Disrupt Yourself.