



Podcast Episode 194  
Unedited Transcript  
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## “When to Trust Your Gut (and When Not To)”

**David Loy:** Hi and welcome to *In the Loop* with Andy Andrews.

**Andy Andrews:** I’m David Loy.

**David:** And I’m Andy Andrews. How about that, I was wondering if we should switch sides.

**Andy:** Hi, welcome to *In the Loop* with Andy Andrews, and you paused, and you usually say, I’m David Loy. I said it for you.

**David:** I do, I was trying to think of something crazy.

**Andy:** I said it for you. I’m really Andy Andrews and you’re really David Loy. Just so that.

**David:** It reminded me of that episode early on, where we used to have our friend Pierce Marrs to do the intro to this. Pierce has this big booming voice, just an amazing radio voice.

**Andy:** Oh, he has the National Geographic voice. This is like, *and the whale grabs its dinner, it’s the last evening for the seal.*

**David:** Yes, and he is like that in person, it wasn’t just, that’s not just his studio voice, that’s Pierce’s legitimate voice. And we had him recorded saying, and now here’s Andy Andrews. And one time we got him hooked up live and you didn’t

know it, we were recording, but we got him hooked up live, he read the intro just as it's recorded, and then there was this pause and he started talking to you. And I think it kind of freaked you up.

**Andy:** Yes, that's right. I remember that, because I'm on the telephone and I'm like, wow.

**David:** That was one of the early episodes, that was in the first couple of months of us doing this, but that's funny.

**Andy:** He does that, the National Geographic voice and there's another kind of narrator voice that I always called the Disney animal movie voice. And I don't know who that was but you remember that from the kid, because the guy will go, it was like, *while Charlie, the cougar walked down the stream, he saw the Randy, the raccoon there and they*. It was a great voice.

**David:** That's so funny. Well ok, let me get to the point here, let's get to today's topic. We had a question come in from Nick. This is an interesting question about your creative process Andy and I think this has application for a lot of different people and how they put together, put their creativity into action. So let me read this question from Nick.

**Andy:** Ok.

**David:** And we'll get your thoughts. When you're working on creative projects and you get to the point where you're asking for other people's opinion, how do you determine when you should make adjustments based on the perspective of a reader or a listener or a viewer, verses when you should go with your own creative nature? And Andy I know you faced that, the first thing I think of, is, if you've

written a book, then there's an editing process, so obviously a professional editor might push back a little bit on something creatively that you've come up with. So I know there's other examples, but how do you deal with that?

**Andy:** I think probably Nick's talking about before you get there though. Because that's something you have to do, that editor thing. That's something that you have to do. And but didn't he say, like, when do you determine, when you're talking to someone, because we all have people that we kind of lay our stuff out for. And I mean, today, I came in here and I read something to you and Matthew.

**David:** Yes. something creatively that you're working on.

**Andy:** Right. So there's probably ten or twelve people in my life that I will read something to occasionally.

**David:** Now is this the equivalent of kind of your board of directors or is this a different group of people?

**Andy:** It's a different group of people. I'm not saying that those don't kind of cross-reference because a lot of them do but there are a few people that I read to. And you know, I thought that I was odd, that I read out loud. For a while Polly were like, just let me read it, just let me read it. And I'm like, no, let me read it to you. And I know Robert's kind of that way too for a while, here, let me read it. No, let me read it to you. I'll let you read it later but let me read it to you. And I thought that was odd or I thought maybe I was doing something really weird. But I started finding a lot of authors who have a couple of people that they read it to. And I know when I read it to somebody, it let's me read it in a different way than I would if I was alone or if I was proofreading. And it also, it is easier for somebody to read it, they do get it usually better if they read it. And so there is something about if I

can read it to you and you totally get it, then I know that if you read it, that won't be any problem at all.

**David:** Ok.

**Andy:** Ok, but if I allow you to read it then you might, I don't know how you're reading it. You may read it and kind of stop there, what is that, what does he thinking about that. Oh, ok, I guess that's how. Well anyway, let me keep reading it. And I never know that you did that, I never know you stumble on that, ok. But if I read it to you out loud, and then, say, ok, so what you think? And you go, that one part, tell me what was that? What was that? You know, if I read it to ten people and you're the only one who says that, then you're just stupid, ok. But if, man, if ten people go, what was that?

**David:** Then you've got an issue.

**Andy:** You've got an issue. And so, I think that's a part of a question, when do you know to change something.

**David:** Has there been any, do any memories stand out in your mind of the books you've been writing in the past, that something like that happened?

**Andy:** Yeah, almost every time, almost every time. And I'm not saying every page or every chapter. But you know, almost every project there will be something that, I guess, would say, I get a little too creative, alright. And I'm not really trying to be funny, that's just, there is a difference, there is a reason, boy I don't want this to sound like I think I'm great because I don't, I'm at the bottom of the barrel on these authors and writers and all. But there is a reason, if somebody's published

by a traditional publisher, like a real publisher, there's a reason they're getting published.

**David:** Of course, yes.

**Andy:** And a lot of it is because they're creative, they say things in a different way. Now a struggle that many authors have, many writers have, did you hear we were with Jerry Jenkins the other day and I think you heard him say, I thought this was very funny, that he dealt with an editor, he was writing something about Joseph, the father of Jesus. And he wrote the scene where, you know, Joseph's laying back, he has his hands behind his head and he, you know, Joseph was a woodworker. Well the editor changed it to, a carpenter. And Jerry's like, hey, come on now. Well I look at that and I think, the reason Jerry, people read what he writes is because he can say, even the normal things in a different way, and it's interesting, ok. And I want to say to that editor, look, anybody could've written carpenter, ok. And so that's why, you know, I want to say to that editor, that's why you're not getting your books published.

**David:** That's right, that's exactly right. That's why you're an editor and not an author.

**Andy:** Yeah, and I mean, that sounds kind of snobby but I also, you know, I've dealt with that.

**David:** Oh definitely.

**Andy:** So here's one answer that I thought of right away. You know, Nick said, how do you determine when to make adjustments based on a perspective of a reader or a listener? I'll tell you this, here's one thing. If I can tell you why I did it,

well then that, I will stay with it a lot longer than if you kind of don't understand or you don't know why I did that. And I go, well that's just what I wrote. Because there are many things that you write that you're just kind of getting to the next place in a way, you're transitioning. And those don't have as much import. And so I'm a much quicker to change something like that if somebody says, well ok, fine with me, I don't care. Ok, but if I can tell you, well I wrote that, that way, because six pages from now or six chapters from now, you're going to look back and da da daa. Or if I can say, well I wrote it that way because if you look and in the paragraph in front of it, I already used that word and I can't stand it when you read somebody, to me, it's bad writing, when you're reading a book and it says, and he went down to the river and he knew that soon, the boat would be coming around the bend, and soon he would have to do that. Because soon. And you're going, dude, how many times can you use the word soon in one paragraph? You know? And so to me, writing, it's like being an artist in a way. You don't like paintings that you walk up to and you go, damn, did the guy only have blue paint, is that the only, was the blue paint on sale that day? You want to see all kind of colors, you want to see all kind of shades of the colors. And so the same is true of good writing. And so, but I'll tell you a great example of something, what I said a few minutes ago, that, gosh, I was maybe a little too creative or something.

**David:** I do remember that.

**Andy:** And I didn't mean that in a good way. Just, you know, a good writer, I believe a good author has a great imagination, but you have to, a good imagination is like a great horse. You can have this awesome, strong stallion, and if you can't do anything with him, if he's just always getting out of the pen, if he's always leaving and if he's a dangerous. If people can't trust the stallion, then he's kind of useless, even though he's of beautiful. But if you can harness that, you want to

harness that imagination, harness that riding. But sometimes even people with great imagination, it'll get out of balance.

And I'll give you a hilarious example, it's hilarious to me, because obviously it was not hilarious to other people. But as a comedian I remember more times this happen than this but one time I wrote this bit, and I thought it was very funny. And I'll tell you the truth, to me, right now, it's still funny, ok. And it was so good to me and so clever to me that, you know, used to, if I did something twice and they weren't screaming over, I'm not going to do it again. But this one man, I was just like, I was kind of married to this or something and I tried it four, five times. And it became very obvious to me, this is not as good as you think it is, ok. And so, he asked, when do you change this? And so, we do something for ten people and one of them or two of them are not crazy about it, and you're crazy about it, then keep going. But if all ten of them or if six out of ten, you know, they're not, then you better think about shifting it. I'll tell you what the joke was. The joke was that a deck of cards is the greatest survival tool that can be used. Because you can be in the middle of the wilderness with no help, no cell phone, nobody around for miles, and all you'll have to do is break out a deck of cards and start playing solitaire, because within ten minutes, somebody will be looking over your shoulder going, no, put that one there. Oh you were, you were intending not to laugh, you sit there staring at me. That's funny and you know it David Loy.

**David:** I don't know. The people will speak.

**Andy:** Oh well, and they spoke. And that's why I quit doing that immediately. But I still think about that occasionally. That's very clever to me because it's true, because people always try to horn in on your solitaire game.

**David:** I know the artist of you is thrilled that you've gotten to now tell that joke again, after all these years.

**Andy:** That's right, I am. And I'm also just amazed at your ability to sit there and stare at me.

**David:** Dead pen. Yes, absolutely. Well thanks for your thoughts on that. Nick thanks for a great question. We love hearing from everybody, the comments that we get on Facebook.

**Andy:** Oh you just like Nick because he gave you the opportunity to like stare at me when I told a joke.

**David:** There you go, Nick shift me your email address, actually we got it I guess, we're going to send you a special thank you gift. We love hearing your comments, seeing everything on Facebook, on twitter and seeing the emails that come in. Andy this is just, it's fun, it's growing, people are passing it along and we don't exactly know why but we're thrilled. And I know you love doing this.

**Andy:** Man, I really appreciate the opportunity to do this. And we want to add value to people's lives. This is my mission in life and I want to help people, I want to help their families, I want to lighten their load. You know, some of these shows are intense, some of these podcasts are just, hopefully they're funny, hopefully they're funnier than the solitaire joke.

**David:** Wouldn't take much.

**Andy:** Thanks a lot. But whatever value we add to your life, we are really working to do that. And I'm asking for your help. These are free to listeners and we really



want to touch as many people as we can, and so, one, if you haven't put a review on iTunes, you can only do that once, ever. And so if you haven't done one, please go to iTunes and review that because according to the number of reviews, it shifts where that podcast is listed. And we would really like to be listed in some place where somebody, even knows we exist. You know, we'd like to be a little higher on the list. So if you could help. And if you can also turn people on to this and if they'll go to andyandrews.com and put their email address in there, we will send them this podcast every Saturday morning and just like we do to you.

**David:** Absolutely. Great way to stay in touch, great way to engage in conversation, and we appreciate everyone out there that's listening and that's jumping into the conversation. So Andy, we will address another great question next week and thanks for your time.

**Andy:** Awesome man, thank you.

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**Would you like to run something by Andy? Contact us and your question might be featured on the show!**

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