

Furnishing the Mind with Lite with Adam Andrews

Transcript of Episode 413

Julie Walker: Hello, and welcome to the Arts of Language Podcast with Andrew Pudewa, founder of the Institute for Excellence in Writing or as many like to say, “IEW.” My name is Julie Walker, and I’m honored to serve Andrew and IEW as the chief marketing officer. Our goal is to equip teachers and teaching parents with methods and materials, which will aid them in training their students to become confident and competent communicators and thinkers.

Julie Walker: So Andrew, do you have any friends that you don't see in a long time, but then when you see them again, it's just like you pick up right where you left off. Some really good friends like that.

Andrew Pudewa: Oh yeah, quite a number. And, and I would say most of my friends I don't see all that often.

Julie Walker: right, right. I think it has something to do with age. I have a friend like that and sometimes the joke that we say or at least I say is, “Well apparently we're not speaking to each other,” because it will go weeks and months that we haven't seen each other for a very long time or and hadn't talked.

Andrew Pudewa: But we all know, and we learn from literature, how important it is to cultivate friendships. There's actually, I saw an ad for a book today, *101 Things Every Kid Should Learn Before They Grow Up*. On the list, how to cultivate friendships.

Julie Walker: Oh that’s so good.

Andrew Pudewa: It's a very good list, include things like make your bed, and cook breakfast, and how to not plagiarize. I almost bought the book, but I’ve got too many books. Can you ever have too many books? That would be a good question for our guest today.

Julie Walker: It would be. Yes, because we have a guest on our podcast and he definitely fits in that camp. Someone that we just have a great relationship here at IEW and of course this predates even me joining the team. So Adam Andrews, welcome to our podcast.

Adam Andrews: Thank you. Good to be with you guys.

Julie Walker: So Andrew, how did the two of you get to know each other.

Andrew Pudewa: All right, I'm gonna let Adam tell the story.

Julie Walker: Okay, great.

Andrew Pudewa: I was a little distracted at the time, but he, he probably has a better memory of our first meeting.

Adam Andrews: Well, I was a nearly starving teacher and headmaster at a classical school in rural eastern Washington. And we were at a Andrew Pua IEW live seminar looking for curriculum materials and help for our students in composition. And I was there in my capacity as headmaster and teacher and was sitting there watching Andrew do his presentations.

I was there with my wife. And she looked at me, she said, I think you need to meet him and ask him not just about resources for your school, but about the ministry that he is engaged in with these teachers and with the world of curriculum. And so I came up after the presentation and at my wife's instigation and said, "My wife says I should meet you and we should talk about not just this curriculum, but about what you're doing." And Andrew said, in an event that I really have yet to find an adequate explanation of, he looked at me in the face and he said, "I think that too. I think there is something in a relationship between us that is worth exploring."

And this is, at this time, a perfect stranger.

Julie Walker: Wow.

Adam Andrews: He followed it up with friendship and with help and with encouragement, not only in our classroom that I was trying to find resources for, but in the development of materials in our own field, literature and reading comprehension, that has really been a milestone in my professional and personal development.

And over the course of, this is 20 years ago. And over the course of those 20 years, a friendship has really been cultivated to use your word, Andrew, that I am grateful for always have been. And as I'm fond of saying on the homeschool convention circuit, don't say anything bad about Andrew Pudewa to me, because I won't hear it. That's how we got started. And it's just, as I say, been a blessing continually ever since.

Andrew Pudewa: Well, I think your wife, your lovely wife, Missy, put in a pretty good word and said, "You know, my husband kind of does for literature, what you do for writing. He has a system." And so I don't know how long it was thereafter that we decided to try and make a video of... well, I mean, you had to create the seminar.

Adam Andrews: Mm hmm.

Andrew Pudewa: And, I assume you practiced it a few times, and then you came to California, I think we were, where were we, Southern California somewhere?

Adam Andrews: Marietta.

Andrew Pudewa: Marietta, and you did this seminar, and I did all the video. I was running back and forth between two cameras, and then I personally edited all the video, And that's how we got the very first iteration of your Teaching the Classics seminar.

Adam Andrews: And it's analogous to the, I think there are legendary stories in the IEW world about the pencil videos. Am I right about that? Kind of the first edition of *Teaching Writing: Structure and Style*. That first edition is the Center for Lit version of the pencil videos, I think.

Andrew Pudewa: It's a great thing to be able to start something, get that ignition, and then build speed, and then improve over, over the years, or in our case, the decades. I remember you did this seminar, and you were using some books, some wonderful children's books, but they were all in print and copyright, and we were thinking, how do we deal with that?

Without making everybody buy all those books as an added cost. So that, I think, I don't know who thought of it first, but we came up with some shorter kind of public domain literature selections that you could use for the recording.

Adam Andrews: Right. Right.

Andrew Pudewa: And I remember your incredible enthusiasm about “Rikki Tikki Tavi.”

And the, uh, shorter version of that, put together. And I have loved that story my whole life, and we used it, actually, in one of our SSS videos, uh, for a writing assignment.

Adam Andrews: Is that right?

Julie Walker: I think we did that in year one, level B, if I'm not mistaken.

Andrew Pudewa: was it? Yeah, and I just love it, and now I'm reading that story to grandchildren whenever I have a chance. The extended version. No, no cheap abridgment for my grandchildren, they get the whole enchiladas.

Adam Andrews: That's great.

Andrew Pudewa: But yeah, so we went into kind of a publishing partnership agreement where we produced the physical materials, and you were able to start selling them to anyone you know.

You used to do a good number of conventions, too.

Adam Andrews: Yeah. Yeah. Back in those days, the homeschool convention circuit was thriving and growing and I was out on the hustings as much as I could.

Andrew Pudewa: We had our little club of friendly classical-ish type people who would

Adam Andrews: That's right.

Andrew Pudewa: get together and talk about classically things.

Adam Andrews: Exactly.

Andrew Pudewa: And then the worst experience of my entire life happened. You know what I'm talking about. We were standing together somewhere talking and someone asked me if you are my son. And I just wanted to die right then.

I thought I am now old. I am officially an old man when this old person next to me is being accused of being one of my progeny. But I got over it as many people can get over emotional trauma with large amounts of high fat foods and other substances that pad the emotions. And now I see you're getting a gray beard too.

Adam Andrews: I am indeed. We were talking before the broadcast about how we both have grandchildren, so I'm not accused of being anybody's son anymore.

Andrew Pudewa: I do have a question for you that I've always, I don't think I've ever got a satisfactory answer. Your training, your academics is in history. You have advanced degrees in history, and yet you've become the Center for Lit guy. What was it that caused you to kind of shift a kind of primary academic interest from history into literature.

Adam Andrews: That's a good question.

Andrew Pudewa: That's the thing you wanted to really focus on for the rest of your life.

Adam Andrews: Well, the two answers to that, the first one is, is kind of mercenary. You know, if you're looking to fill a need in the homeschool curriculum world, you have to find a place where there's sort of a perceived gap or some sort of lack that can be logically addressed. And our experience at the time was that the landscape of history curriculum was fairly full, and there was a relative dearth of literary analysis resources out there.

But the other reason really has to do with why you study history in the first place. And I think it's very similar to the reason that you study great literature and learn how to read well. And that is that it's a both history and literature are the product of thinking people trying to grapple with what's important out there in the world and what it means to be a man or a woman struggling with the issues of life. And a historian looks back and says, this is how people have done that over the course of time. And someone who's interested in literature essentially notices the very same thing because the literary tradition that we are heirs to in the West is a history of sorts.

It's a history of thinking people who also happen to be artists grappling with the issues of life with what it means to be a man or a woman struggling through this world. And we find in literature, not, not just *Moby Dick* and Shakespeare, but literature written for young people, we find a wonderful record of sensitive thinking, serious people grappling with those issues.

And I just think it's a wonderful place to teach our students to do the same thing, to be self-conscious participants in that kind of tradition. It's going to make a healthy person if he's spent his whole childhood and his whole young adulthood learning to grapple in appropriate ways with those basic questions.

So it was a good fit for me. I was interested in those things anyway, and literature provided a great way to get involved.

Andrew Pudewa: One of the similarities between what I did, and especially in those early days, and what you did was we focused on teaching the teacher, teaching the parent. Creating a resource so that the parent could be the better teacher of writing or literature. And that's kind of a little bit radical in the homeschool world because a lot of people were used to just “give me the little stack of books that I can put in front of my child and tell them to follow the instructions and fill in the blanks and that, we'll call that learning,” but I think one of the things that attracted me so much about your course was that it solved one of the biggest problems every parent and teacher faces.

When you read a book with kids, and you say, what do you think?

Adam Andrews: Yes.

Andrew Pudewa: Their answers will range from, “it's good” to “I like it” to “I don't know.” “I didn't like it.” And then you try to follow up with, well, why? And it's just this ocean of frustrating silence. Kind of like the blank page problem when you say to a kid, you know, write about something and they sit there and go, I don't know what to say, I can't think of anything.

So, you and I, I think, took a very similar approach in helping the adults learn how to ask better questions in the process of teaching what we're teaching. Did you stumble on that kind of consciously? Did you like one day wake up and say, the problem is nobody really has a good list of questions to start with, or was it more of an organic process?

How did you come up with this whole approach to, of course, dividing the task of analysis into the sections you did—style, content, setting, characters, conflict, plot, theme, etc. And then, to me, the gold of the book is your, your appendix that has what you call the Socratic list.

Adam Andrews: Right.

Andrew Pudewa: Which is, I don't know how many, not a hundred, but pretty close to it.

Adam Andrews: 172.

Andrew Pudewa: Oh, so it is a 172 questions that you make available to teachers. And I just, I found it really transformative in my own teaching of my kids and their friends when I was kind of trying to do book club and get them beyond the, “yeah, I like it.” How'd you come up with this whole thing?

Adam Andrews: Well, interestingly, I learned it directly from you on that day when we met, I was watching you teach *Teaching Writing: Structure and Style*. And I wasn't as much interested within 30 minutes, I wasn't interested in composition anymore. I was watching you do something at the meta level, which is take a paradigm of teaching the teacher a method and a system and applying it to a particular field of subject matter.

And it was clear to me that the subject matter was kind of secondary. It was the method and the system that you were explaining. And I saw that this could be this idea of a set of principles that a teacher could apply very quickly, even without a ton of training and experience to a subject matter to yield these results in a repeatable fashion, I saw that that could apply to any discipline and that all it would be necessary to apply it to literature is to come up with a discipline specific set of techniques.

And that's where that Socratic list came from. All we need to do is put in the hands of teachers a list of questions that will force the student to read carefully and ask the right questions of the book that he's reading so that he can enter into a conversation with the author. And I would turn to my wife at that point and said, “How did you learn to read literature?”

She's the literature expert in our family. And she said, “Well, a hundred years ago, everybody started by asking who the protagonist is and what the essential conflict in the story is. That's how I learned to read in college when I was getting the history of reading. Let's take those principles and apply them via generic, simple questions to the simplest stories and present a system, present a method that is accessible.” So we basically took your suggestion. I don't know if you knew you were making it at the time, but took your suggestion and said, let's apply something like the IEW technique to reading comprehension.

Andrew Pudewa: Well, I wasn't aware of that. You certainly built up a phenomenally helpful list of questions. And because I had to do all the editing of all the video of your seminar, what that meant is I heard it about twenty times. Because you know when you're editing, it's again and again, listen to that again and I mean, I still kind of look back on that as one of my prouder technical accomplishments in life.

Unfortunately, or fortunately, I guess, you got better, technology got better, and you redid it with better cameras and better prep and not me editing, and it's a much better product. And I wonder, what did you feel were the things that you were able to improve from the first time that we did it on video to the time when you recorded it again and is what you have available

Adam Andrews: Yeah, by the time we produced the second edition, we had been teaching teachers in this way for 10, 12 years, something like that, 15 years. And so we had had that much experience at fielding questions about how these techniques work best in the classroom from moms and teachers that had done it before.

And they'd said, this is where I struggle. These are the kinds of questions that students have trouble answering. These are the dead ends that I find, the uncomfortable silences. What do I do about those or, you know, other questions that were really common. What I do about a kid who doesn't like to read? Who only likes science fiction novels? Who only likes fantasy novels? Who is reading way below his reading level?

What suggestions would you have for those situations? And we were able to incorporate a lot of that, the answers to those questions into the presentation. And so I think it's a much more powerful resource, the second edition.

Andrew Pudewa: All the moms out there who have one or more of those questions are going to be excited to know you've answered them because those

Adam Andrews: Exactly right.

Andrew Pudewa: challenging questions for everyone. And I know I've noticed over the 10 year of my life, my work in the world of teaching and children, a fairly significant impact of entertainment-based technology on the literary aptitude, if you will, of kids.

I mean, you know, 20 years ago, you go to a homeschool convention, every kid would have a book. And if they were bored because mom was talking too long, which is almost always, they'd be reading. That's rare now. You actually are much more likely to see a kid with a phone or a tablet or an iPad or something, and they're not reading.

I mean, occasionally, you'll see a kid with a Kindle, but most of the time, they're looking at video or playing games. And I feel like the loss of the use of free time to enrich the mind through literature is one of the most problematic things happening in the world of youth and education and basic literacy today.

Do you see that too?

Adam Andrews: Yes, absolutely. Absolutely. And, you know, on the one hand, the format that literature comes to us in, we tend to think that that is that there's a good inherent in that. But if you look back in history, the earliest works of literature were spoken aloud around a campfire. So it's not that the printed page is necessarily, necessarily better morally than any other delivery method of a story. But the attention span issue, I think a quieting of the mind and a settling of the heart to listen is what's being kind of taken away from our kids in this technological age. The thing about a YouTube video is it's 60 seconds long, and its entire payload is delivered in a very, very short amount of time.

Great Expectations by Charles Dickens takes longer than that. And you have to be willing, you have to be willing to sit and wait before the payoff. And in that way, Charles Dickens, *Great Expectations* is exactly the same as Homer's *Odyssey*. You know, you're sitting around a campfire in the ancient world, listening to the bard deliver the *Odyssey*.

It still takes all day and you got to pay attention until the end. That's the thing that we miss. And I think that's the thing that good reading and the teaching of good reading techniques can bring back. You know, what it does is if you teach a kid to pay attention and to read

carefully, the next time he goes to a movie, he's going to be a better movie watcher as well, regardless of the paradigm.

And if a story is being presented, he's going to be able to engage with that story with a quiet mind and a settled heart and in the attitude of a listener, if he's received some training in good reading. It crosses the genre boundary, I guess is what I'm saying.

Andrew Pudewa: I love that. A quiet mind and a settled heart. Isn't the lack of that the source of so many problems in so many people?

Adam Andrews: And I would say so.

Andrew Pudewa: Especially young people today? That idea of just listen. That, that, what's the old poem? The wise old owl sat in the oak/ The more he sat, the less he spoke/ The less he spoke, the more he heard/ Why aren't we like that wise old bird? Something like that.

Julie Walker: That's really good.

Andrew Pudewa: I remember teaching that poem to my preschool kids.

Adam Andrews: We all often say at Center For Lit that reading is primarily listening and anything else that you do as a part of the reading process is ancillary, it's occasional, it's accidental even. That the reading itself is giving your mind and ears and heart to someone else while he speaks. And in person, we would teach our kids always to wait until the other person is done talking before you chime in, and give him a good hearing, look him in the eye, sit quietly while he's speaking, all of that sort of thing.

Reading is a species of listening and needs to be done with the same sort of mental habits, I think.

Andrew Pudewa: The other thing I've noticed is that there's this tendency of people to say, Oh, I read that. It was, you know, twelve years ago. What do you remember? But they kind of discredit the idea of reading it again because they think, oh, I read that. And I don't know who originally said this idea, maybe you do, but anything worth reading, at all, is worth reading more than once.

You can know that a book is not worth reading pretty quickly, but you can't really know if it's worth reading until you've read it a second time. Would you, how would you comment on that idea? Because we have this concept, kids, like, I read that, I'm done, I'm moving on. There's too many other things to do in life than to read a book I already read.

Adam Andrews: One great response to that is to jump over into the world of art or architecture and say, you know, how many times does it take to stand in front of the Mona Lisa to be finished with it? Can you ever say that you're done looking at one of the great paintings of all time?

Andrew Pudewa: Well, I could be finished with the Mona Lisa pretty quick, but I might choose Rembrandt's Prodigal Son.

Adam Andrews: There we go. I would actually come to think of it, choose Rembrandt also, but yeah, that's the point, right?

I mean, a great work of art, everybody understands that a great work of art is to be re-enjoyed. That's the whole point. Why are you hanging on the wall? And I think a great work

of art in any genre is the same way. If you can get all of the artistic beauty and the thematic greatness of a work by Charles Dickens in one reading, I don't think you've thought hard enough about that. I doubt it.

Andrew Pudewa: Well, and so many kids today, they read as though the objective is to find out what happens. And they're reading kind of modern stuff that's written—it's very plot driven. You know, turn the page, find out what happens. What happens next? What happens next? What happens at the end? Oh no, there's another book in the series.

And so it's become very commercialized. I just started rereading a book that I read, I'm going to guess, six years ago. And it had a tremendous impact on me. I would probably state that this is the greatest novel in my experience. And so I just started again. I know what's going to happen, but now I'm free from wondering what's going to happen. And I can really listen to the way in which all the characters are interacting and speaking and building. It's *Anna Karenina*.

Adam Andrews: Oh my goodness. What a novel.

Andrew Pudewa: yeah, I, it just blows my mind. Tolstoy was such a phenomenal genius. But you read any good and great book and you just think, that is incredible, incredible genius

Adam Andrews: There is actually something to be said for knowing the end as a key component of really enjoying and understanding the beginning and the middle. I mean, if you know, Anna's end in that novel, and Vronsky's for that matter, everything they say and do in the first half of the book is pregnant with meaning that you couldn't possibly know until you'd finished.

And of course, Tolstoy knew. And so he was building it all in along the way. And I like what you said a minute ago, it really doesn't have a whole lot to do with the plot. I mean, the plot of at least the Anna/Vronsky side of that novel is very, very simple. And it's, it's almost hamfistedly simple. What it is, is that the contemplation of human nature and the philosophical discussion of freedom and, and slavery and all that kind of stuff that he is really interested in talking about in using this very, very simple plot. And that's the kind of thing that a real good deep reading, a rereading, as you say, can make available to us.

Andrew Pudewa: I think Tolstoy should have titled it, *How to Catch a Virtuous Girl*, because then a lot of teenage boys would be a lot more interested. But, anyway. You've done a lot since we first had the *Teaching the Classics* course, and then you redid it with much, much better quality. And you've really built it into something way bigger than I'm sure you ever imagined it would be.

What are some of the things that you've got now with the Center for Literary Education that maybe you never imagined you would do?

Adam Andrews: Well, you know, it's interesting, the idea was powerful enough to spawn a kind of supplementary resources. And our basic idea is obviously you take this paradigm, this method, this template for discussion and lay it over the top of any book in the world. And you're off and running teaching in the Socratic style, but there's all kinds of ways to take specific stories and build out a Socratic discussion using our principles.

And so we've been producing teacher guides for specific stories now for many years. And we've got a giant stack of those grouped into resources called *Ready Readers* and available on our membership website, The Pelican Society, and all kinds of places to take advantage of

those. But we've also set up some online classes where parents who are focused on other disciplines can have The Center For Lit crew take them through *Teaching the Classics* style discussions of classic books. And we've got classes for fifth through twelfth graders.

And we've got a school's version of the approach that's suitable for classroom brick and mortar classrooms where teachers in in-person schools can have some help with lesson planning based on the *Teaching the Classics* approach and the kind of things you would expect somebody who's in curriculum development to do. But all along the way, our essential goal and mission and calling, I guess you could say, is to help the individual teacher who looks around and says, I know for sure that literature is something that's important. That reading well is important. Participating in this culture of ours is important. And I don't feel like I have the training to be a master at it. I wish there was an accessible tool that I could use to swing above my weight as it were with my own kids. And so our heart is to help that person in every way we can.

Andrew Pudewa: I like that metaphor. A tool to swing above my own weight.

Adam Andrews: Yeah,

Andrew Pudewa: I want one of those.

Adam Andrews: exactly.

Julie Walker: We are running out of time, but I feel like there's a key concept that I'm not sure our listeners are picking up on. And that is, these conversations that you're having about literature are not the book report that has to be written. This is sitting with a group of students that have read a book, and now you're going to have conversations, and you're going to be developing the thinking skills that both of you understand, that you are learning to ask good questions. And so you are both craftsmen in helping students learn to think, and I love that. I love that idea of not overwhelming teachers with having to grade written assignments, not having to come up with the "literary analysis" although we do teach some of that at IEW. But I love this idea of just having a conversation about a book. And that way it's not a scary thing that you don't want to do because you know at the end of it you're going to have to write a book report.

Adam Andrews: We always talk about Mark Twain in this connection, sitting back after he'd finished writing *Huckleberry Finn*, the great American novel and speculating as to what he thought when he leaned back in his chair and put his cigar and his pencil down. And I always say, I'll bet you, I don't know exactly what he thought, but I bet it wasn't this: "Now the vocabulary and reading level of the American public will be greater. Now they're going to know words they didn't know before and they're going to know the answers to comprehension questions." No, not at all. What he probably said when he leaned back in his chair is, "What a conversation I have just started." And that's what we want to go after as well.

Andrew Pudewa: And, you know, I think it's interesting that we both really did get our start, our huge blessing, the opportunity in the homeschool world in that homeschool parents, moms in particular, you know, they kind of know, "I don't know how to teach this. I don't remember having learned how to do it or having learned how to teach it." So there's a kind of natural opening to meet that need.

In schools, I think a lot of teachers, you know, they, they think, "Well, I should have learned this. So I know what to do." But then they kind of come up against a wall that whatever their

college English 201 class did to them doesn't translate very well into their sixth grade book reading with 12 year olds. And that's, I think, the marvelous, scalable aspect of what we both have done here is— something can be very, very complex. If that's how you remember doing it, trying to simplify that on your own is tough. But when we lay out a pathway and say, okay, here's the first thing, here's the first question, here's the first aspect of this book, and here's a way to engage in it without it being academically burdensome, if that makes sense.

Adam Andrews: Yeah, that's well put. I absolutely agree.

Julie Walker: Well, I do know that our time is up, and I just wanted to give you an opportunity, Adam, to tell our listeners where they can find you. And of course, we'll put links in our show notes.

Andrew Pudewa: Yeah, and I, I think a lot of people don't know this, so I want you to explain here in your wrap up the logo for the Center For Lit.

Adam Andrews: Oh, yeah.

Andrew Pudewa: It's a bird.

Adam Andrews: Our logo is a pelican on the nest, basically brooding over a couple of pelican chicks and the nest looks like her wings and also the pages of an open book. And, uh, we use the pelican because we find in medieval history that the pelican was a powerful symbol for medieval Christians of the love of God in Christ.

The pelican was a bird who in medieval heraldry fed her chicks in times of famine by plucking the feathers from her breast and nursing them on her own heart's blood. That's a legend of the pelican. And so medieval Christians saw that as a picture of God in Christ who nourishes his people with his own blood.

Dante in the divine comedy refers to the pelican and refers to Jesus as our pelican. So we find a literary reference to that image. And then finally, we also think it's a great picture of what teachers do for their students, maybe homeschool teachers in particular, feeding them and nourishing them with what they have in their own hearts.

And so it's kind of a triple emphasis symbolically of the teaching project, of the parenting project, of the love of God. And so that's, those are all three ideas central to Center For Lit's mission. And that's why we use the pelican as our logo.

Andrew Pudewa: I love it. Is there any evidence that pelicans actually do that?

Adam Andrews: No, actually, but they very often have ruffled feathers on their breasts just because of the way the feathers grow. And so it looks like they've been picking at themselves, I think is what it is anyway. You can find us on the web at CenterForLit.com. And if you're interested in regular interaction with our resources, we have a membership website called [Pelican Society.com](http://PelicanSociety.com) where you can find other stuff as well.

Julie Walker: And you too also have a podcast.

Adam Andrews: We do: *Bibliophiles* with an F, *Bibliophiles*, and it's available on iTunes and Stitcher and all the other places you can get podcasts.

Andrew Pudewa: Are you usually talking about books?

Adam Andrews: We're talking about books and ideas and anything related to the literary life. It's usually the whole Center for Lit crew or some subset of it. So sometimes there's as many as five people hammering away at each other. And most of us are related to, the CenterFor Lit crew is the Andrews family by and large. So we go at each other in good old family style.

Andrew Pudewa: Well, I have had the pleasure of watching a couple of your children go from being kids to being parents. And it's always a joy to see the richness of the family theme I guess, being passed from one generation to the next. And in your case you've built the business out of it as well. And so that's an even greater joy. Will I see you at any conventions ever again? Or are you just hiding up in your hole out there in eastern Washington?

Adam Andrews: No, we're back out on the road this year. So hopefully our paths will cross and we can pick up where we left off my old friend.

Andrew Pudewa: That would be good unless someone walks up and says is this your grandfather?

Julie Walker: I don't think anybody would say that. Adam, thank you so much for joining us on our podcast

Adam Andrews: It is my pleasure. Great to talk with you guys.

Andrew Pudewa: God bless

Julie Walker: Thanks so much for joining us. If you enjoyed this episode and want to hear more, please subscribe to our podcast in iTunes, Google podcasts, Stitcher, or Spotify. Or just visit us each week at IEW.com/podcast. Here you can also find show notes and relevant links from today's broadcast. One last thing: would you mind going to iTunes to rate and review our podcast? This really helps other smart, caring listeners like you find us. Thanks so much.