

Series 3 Episode 6

Tricia: [00:00:00] Hello and thank you so much for joining me. This is the sixth episode of series three of *In Ten Years Time: How to live a creative life*. I'm so grateful you're here. I'm Tricia Duffy. I'm a songwriter, a media consultant, a singer, a writer, and a podcaster. And I'm here with an aim to inspire you to live a creative life. To find a balance of creativity that works for you and to encourage you to make your creative dream a reality. With a combination of small daily steps and the heady power of ten to help us, we will live a more satisfying life.

If you'd like to engage with this conversation, please follow me now @intentyearstimeofficial on Instagram or Facebook. I respond to all direct messages, and if there's a topic or question you would like me to research and discuss, I would love to hear your suggestions. I've spent the last few years [00:01:00] trialling ways to live a more creative life, and I'm distilling all I have learnt in thousands of hours of research into this podcast series so that you can embark on a similar journey.

Okay. On with today's show. This whole series has been about amplifying our creativity. And when I was working on the research, I was mulling, who should I invite to be the special interview for this episode? It was the 30th September 2024. And at precisely 6:10 in the evening, the answer came to me, when the following message popped into my WhatsApp feed.

Hola songwriters, it's the 1st October tomorrow and I wanted to invite you all to a month of four lines a day. Who's in?

And I thought, well that's who I need on this show! So please let me introduce you to Satch. He's a creative human being, a songwriter, a genre queer artist, a singer, a podcaster, a dad, a footy fan, an educator, a vulnerability expert and I would say he's a professional amplifier.

[00:02:00] Satch, warm welcome to the show. Do you remember sending that WhatsApp?

Satch: I do. Yeah. And I remember the 30 days afterwards or whatever it was.

Tricia: Yeah, I do. It was like a small version of hell, wasn't it?

Satch: You wait, I'm gonna kick another one off!

Tricia: Oh no, now I've given him ideas. What do you think about when you think about amplifying creativity? I mean, I know you love thinking about creativity and living a creative life. Can you just give me kind of your headlines of how it feels for you?

Satch: There's amplifying my own creativity and then there's amplifying the creativity of others. I think they're two different things, but I guess they're linked. I find when I when I do amplify the creativity of others, then that in turn amplifies my own. Like for example, that WhatsApp 'game' that we play, let's call it a game to make it sound less torturous, by trying to encourage fellow co writers and friends to write four [00:03:00] lines a day, because I've said that, I have to do that as well. So by amplifying other people, that's just a direct example of, of how that in turn amplifies your own creativity as well.

Tricia: I mean, I think you and I were the only people that actually did it every day!

Satch: I think I actually missed one day and then had to do two the next day. I think you actually beat me in it.

Tricia: I'm a very determined person. So you give me a little challenge like that and I accidentally say 'yes', then I'm like, 'damn, now I've got to stick with it!'

Satch: Do you know what it, it's great when you can sit down and you can think about it, but when you're on a dance floor in Amsterdam at a music festival at like five to midnight and you suddenly remember, that's not when you do your best work, you know!

Tricia: Yeah, it's difficult. The other expertise that I always associate with you, which may not be sort of a conventional expertise is, you're a vulnerability expert. I mean, you sent me a note this week saying that I'd done something vulnerable and that you really liked it. Do you think that, when people tap into their vulnerability, is it [00:04:00] a form of amplification of creativity?

Satch: Yeah, I'm not sure if I've ever thought of it in terms of amplification. It definitely enhances the creativity. That's for sure. I think as songwriters, all we really want is people to relate to our work when we release it into the world. And I think the only way to relate to work is in a direct response to vulnerability. So, without vulnerability in your work, people won't relate to it and therefore it's not amplified. So I guess, yeah, thinking out loud, I guess, I guess you're totally right. So maybe you're the expert, not me.

Tricia: I'm definitely not the expert. you call me out more than anyone I know on that.

Satch: Yeah, it has been known. Yeah.

Tricia: What would you say to somebody then that might be listening to this? They are a painter or a potter and perhaps they haven't found the means to really tap into that kind of good, juicy stuff that's deep in the soul.

Satch: Well that's interesting, isn't it? I think any act of creativity [00:05:00] is vulnerable if you're willing to share it with people. That's just a vulnerable thing to do. You're making something and putting it out there for other people to view and potentially have an opinion on, and that feels vulnerable. But I guess as songwriters, we can inject more vulnerability because words are our medium.

Whereas, I don't know, if I was a potter... I'm sure people tell stories with pottery and, with painting, definitely acting, which I know you know a thing or two about. Like all these different mediums, finding a way to put more of your, put more of yourself in them, rather than doing what people expect you to do or what fits in, I guess, being authentic and kind of standing out, doing something, original. Having your own idea and backing it. All that stuff's vulnerable.

Tricia: Do you think that there is a relationship between the sharing and the vulnerability that we experience as artists, and the fact that we get rejected a lot as artists? And kind of how that can be like part of the [00:06:00] virtual [circle]. I've done a whole episode on reframing rejection, I should say earlier on in the series.

Satch: Well, I'm looking forward to that already. Yes, I think we're kind of crazy for this really because we're sensitive little songwriters. We're kind of

sensitive by definition and then if you're working in the music industry, it's arguably the most ruthless, rejection heavy industry in the world.

I'm not sure I can think of one that's more so. So that's kind of a recipe for rejection and disaster! So more fool us. But it's also the most rewarding thing in the world when, you make something vulnerable. For example, you describe a situation that you've been through in such a way and you put that out in the world, or you play it at an open mic let's say. And somebody else in the audience hears it and then they come up to you afterwards and they say 'wow, you've just...' - and this has happened to me - 'You've just [00:07:00] articulated my pain in a way I couldn't do myself.'

I say it's like reaching out and sonically holding someone's hand for three and a half minutes. And that human connection is...Even if that happens few and far between, for me, at least, that is worth the nine times I get rejected for the one time that that happens.

Tricia: That's amazing. I mean, I also have experienced that sensation and it's very interesting, isn't it? The more specific that you get in your creativity, the more that happens, which just seems like completely counterintuitive.

Satch: Yeah, the biggest fallacy in songwriting, I find, when working with young songwriters, be that co-writing or lecturing or anything like that, is that the more universal and generic we are and the more bland we are in our lyrics, then the more people will relate. And that's just not how it works!

Like, when I describe to you the very specific shepherd's pie recipe that my mother made me when I was sick growing up. Even if you are from Japan and you grew [00:08:00] up - not to stereotype - you know being made sushi for comfort and it makes you think of that. It's just psychology. So yeah the more specific we are - which is the most vulnerable thing to do and the scariest thing to do - the more people relate!

Tricia: When you approach a bigger project, and again, this is another theme of this particular series. I've done a whole episode on how people might either approach something that's a collection of work -so that could be something for an exhibition or a gallery, or in our case, a collection of songs for an album - do you look for threads of vulnerability that kind of run through something that you're putting together as a set, like for example,

an album or a collection of songs that are going to hang together as a song cycle?

Satch: Yeah, I guess I'm in that stage at the moment. It's a different phase for me right now. Similar to you, I'm sure you've talked about doing the master's on this podcast. When I did my master's, that was to give me those deadlines to force me to write an album. I was running around playing live [00:09:00] all over and just, I either didn't have time or I used everything else as an excuse not to write the album.

And my album was going to be vulnerable by definition, because it was about my transition. Which there aren't that many albums out there about in the world. So no matter what I put out, it was going to be vulnerable. There was no real way to play that one safe. So I guess there was one whopping great thread running through that, through that piece of work.

Whereas now, now that I've done that, and I had to write that album, it was cathartic, a lot of it was processing stuff, and I just felt called to do that, and I did it, and I did the master's, and I'm proud of it. Now I'm in a place that's kind of scary in a different way, that's like, well now I can write about anything! I've written about transition, so what do I write about now? And so I guess I'm literally in a place of looking for those threads, to find something that is as powerful to me. I can't put something out and hope that it's going to [00:10:00] move people if it doesn't move me first. So I guess job number one is to find those vulnerable threads and then follow them.

Tricia: What are you doing to seek that out? Not to put you on the spot, but obviously you can go into a very...

Satch: Drinking heavily! It's been a transitional period in itself. Since I graduated from my degree, I just gigged solidly for eight years. Like, you know, any festival, anything at all, just playing, playing, playing, and trying to kind of build momentum in that way.

And I'm running around with my band. And for the first time in eight years, I've stopped gigging live, which feels very vulnerable to me because that's a huge part of my identity to be an artist. And it was absolutely terrifying because I think as creatives and maybe neuro-spicy people, arguably, we have really wild imaginations.

We're hugely creative. That's what makes us great at what we do, I think.

[00:11:00] But the flip side of that is that our imaginations can run wild in a negative way when you go through a period like this. And you're like, 'my whole world is ruined, my life is over, I'm never gonna do any of this stuff, everything's going to fall apart just for taking a break.'

So for me - in answer to your question - that's what I am doing. I'm taking a break from gigging live. Which feels vulnerable. I'm fully focusing on writing. I'm doing a lot of writing for other people which is helpful. But I'm having regular time where I just sit here in my little writing studio in my apartment with no framework.

I've got no master's telling me what to do. I've got a publisher, but I pretty much get away with what I want. It's free reign. And that feels vulnerable in itself. So I guess just being comfortable with the uncomfortable and sitting here and exploring stuff.

Tricia: The in-betweens are really fascinating. In fact, I did another episode in this series, an episode on the fertile void, about [00:12:00] why being comfortable in that discomfort is actually a creative act, even though it feels like, 'Oh, maybe I'm being lazy. Maybe I should crack on. I should just decide.' But actually if you don't give your subconscious mind time to think about these things and sort of process this stuff, then the real good stuff won't come to you.

Satch: Exactly. And we can't grow inside your comfort zone. You're in your comfort zone. You can only grow *outside* of it. So, yeah, literally that: being comfortable with the uncomfortable, sitting, staring at a blank page until stuff comes along and doing the things like our lyric writing exercises, I guess subconsciously all these little things I'm doing in service of my creativity. Coming up with ideas and then sitting down and fleshing them out without the excuse of, 'I don't have time to do that.'

Tricia: Oh God. Don't get me started on that one. You mentioned that I have done this project combining acting and songwriting, but have you ever combined any other mediums or [00:13:00] skills or media in your work?

Satch: I mean, yeah, I've got my own podcast, and that's Satch and Leo's Transmission, the clue's in the title. It's two trans guys talking about just

trans related stuff. And I guess that definitely fed into my album, for sure. I also did before my album, I made a kind of video EP. I don't think I was very skilled at that at all. I think I'm willing to try stuff out, but I mean, I'm never going to be combining like, songwriting with dance, for example. I am one of God's singers, not one of God's dancers, let's put it that way.

Tricia: I've seen you sway on stage.

Satch: Sway is very...that's generous of you. Yeah, maybe I should branch out more. Maybe I should get a little bit more comfortable with those kinds of uncomfortables. I don't know a lot about visual arts and that world. I've just been so hyper focused on songwriting for so long that maybe [00:14:00] that's a fertile area for me to explore.

Tricia: There you are, you see. So, I mean, I know a friend of mine who's a poet and she illustrates her poems and they're absolutely stunning as a result. And they do give her something back. As she actually starts to do the illustration that comes to her through writing the poem, then it's all like a little virtual circle of inspiration.

Satch: I think it can be outside of those cycles. You can create those with other things as well. Like you mentioned at the start, I'm a big football fan. And I watch a lot of sports documentaries and I find myself finding parallels between being a songwriter and being an... In fact, I've got a student at the moment. I'm supervising her final project, and she is researching the parallels between being a swimmer and being a songwriter. Things like how stroke count affects BPM. Like, you can just find two things that you're interested in, and then find those cycles, and that can be really interesting. But

Tricia: And also music is such a huge part of a football experience, [00:15:00] isn't it?

Satch: It is, but it's funny, you rarely find people who are equally interested in both. I find people tend to identify as 'I'm a huge football fan and music's alright' or 'I'm a muso, and yeah football's alright.' I don't know, there's huge parallels to be found.

Tricia: I must remember to introduce you to the amazing Andrew Bradley, and he'll be very surprised to hear his name mentioned on this podcast.

But he's a producer friend of mine. He's also the person who runs NSAI with me, the Nashville Songwriters Association, and he is a massive football fan and also a songwriter.

Satch: Which team?

Tricia: He supports Manchester United.

Satch: No. Cancel it. Cancel it all.

Tricia: Who do you support?

Satch: I'm a Chelsea fan.

Tricia: Oh mate.

Satch: I'm a Chelsea fan and I live in Brighton, so you know that's my interest. Cancel the podcast!

Tricia: Cancel the whole thing. Stop recording. This is over.

Satch: Yeah.

Tricia: You know, because I live in West London.

Satch: So you should be a Chelsea fan.

Tricia: [00:16:00] No, I actually support Portsmouth.

Satch: What? Oh yeah. Are you from Portsmouth?

Tricia: I'm from Portsmouth

Satch: Okay, that makes sense.

Tricia: It's a little bit hard to support Portsmouth at the moment because - those of you who are not in this country listening - they are way down in the doldrums of the league that no one sees on television.

Satch: I have been to a Portsmouth game and it's like a war zone.

Tricia: It's full on, it's full on at Fratton Park. Yeah, but music is a massive part of the sport because of that drummer. I don't know if you saw that guy with the wigs and his, and his bare chest and his waistcoat and he brings his drum, and he drums pretty much through the whole match. It's a very visceral experience to watch the sport with that kind of audio sense engaging kind of thing going on all the time. And anyone who's ever been to Fratton Park will have heard it.

Satch: And also football chants. That's some on the spot songwriting sometimes. That's some comedy songwriting. Why do we write songs? For far more reasons than just what you and I do. Like sometimes it is that kind of tribalism and [00:17:00] yeah, supporting your team and stuff like I'm fascinated by that.

Tricia: Why do you write songs?

Satch: Uh oh!

Tricia: You set that one up.

Satch: Why do I write songs? I've been asked this before. And you can guess who I've been asked by.

Tricia: Yes.

Satch: I think it sounds like a dark answer, but it's not. I once read a thing about activism, and somebody said that silence is death, or something like that. And I think that's how I feel when I don't write songs. And it's not to say that all my songs are activism, it's just that's how I engage with the world, that's how I connect, and that's how I process stuff, and when I'm not doing it, I just don't feel like I'm fully alive.

Tricia: Yeah. Yeah.

Satch: That's not meant to sound as dark and dramatic and existential as it does, but I just need to. It's my thing. It's my thing that I love. [00:18:00] I was not a very happy person. I'm sure people can imagine why. In my younger days, and I grew up in a conservative town and just was not happy.

Your podcast is called 'In Ten Years Time'. I couldn't imagine my life in ten years time, as many trans people will attest to. And then when I found songwriting, I just started writing my own life. Literally. Yeah, I identify as a songwriter.

Tricia: That's good. I think identity is a massively important part of this, actually. Like the first time that I introduced myself as a songwriter, I remember thinking, is there going to be like some flash of lightning and someone's going to come and go 'no, you're not!'

Satch: Simon Cowell.

Tricia: Nothing happened! Like, no one said anything. It's just slipped into the conversation. It's completely normal. It's like putting on my running gear. When I've got my running gear on, I'm a runner, and it's no problem whatsoever.

Satch: I read something about [00:19:00] imposter syndrome the other day that was like, imposter syndrome is wild because you literally have to be doing the thing in order to feel you are an imposter at it. So yeah, I say this to students often when they, I say, when your parents' friends see you at Christmas and ask you what you're doing at the moment, what are you gonna say?

And they'll say, 'oh, well, I'm a student'. And you say, okay, well why don't you try saying, 'I'm a songwriter, I'm writing songs.' And it's just a game changer just to identify at it, to manifest it. That's just believing in yourself, isn't it?

Tricia: I feel I should confess now that I've got five post its on my wall behind this computer.

Satch: They're all of me.

Tricia: And they all say, 'Satch is awesome.' No, one of them says, 'I am a successful songwriter.'

Satch: Love it.

Tricia: And it sort of helps me just to look at that every day to go, 'yeah, why am I doing this?' Because- it says there on a post it, 'I'm a successful songwriter.'

You mentioned that the name of this podcast is *In Ten Years Time: How to live a creative life*. Are you the sort of [00:20:00] person that can look ahead 10 years and think about what life might be like in 10 years?

Satch: I'm married now and I've got a son and you kind of have to think more into the future than just day to day. Creatively, I don't know, and I think that's quite exciting to not know where you're going to be. I'm writing a new record for myself at the moment, and like I said, I really enjoy writing for other artists, being that kind of pen for hire. And in the intro you said 'genre queer songwriter'. A couple of weeks ago I spent a week in Amsterdam writing songs for myself and then interspersing that with writing for Eurovision.

So I love just exploring all these different options and I hope that I just get to do lots of that over the next 10 years. I'm kind of in the process of launching my own songwriting club...brand...I'm not really sure what you'd call it at the moment, but it's called Songteller, and just trying to [00:21:00] help other people do the same thing - similar to what you're doing - help people live a creative life and maybe that's going to take up my time. I'm going to be rich and famous and successful. Is that what I'm supposed to say?

Tricia: You can say whatever you want. There's no right answers here.

Satch: Chelsea are going to win the league every year. Trump's going to resign. He's going to retire. Yeah, maybe that. I don't know.

Tricia: The other thing that I wanted to talk to you about actually was communion and community because you are also somebody not only that I see as a vulnerability expert and an amplifier, but also somebody that really brings people together and my, spoiler alert, theme for my next series is going to be communion.

So when it comes to creativity, and I mean, for me, my experience doing the masters, obviously I met you, massive bonus, and other friends who've come out of that experience of really putting myself in the [00:22:00] centre

of a songwriting environment. Can you talk about your views on community and communion and how that amplifies creativity?

Satch: I think it's essential. I don't, we don't create in a vacuum, even if we're solo writing. The pandemic was really tough for writers because there was limited interaction with other people. So the impact on creativity alone is massive, but also just on us as people. Everything we're talking about is about human connection. Creativity is about human connection. And community is exactly the same. I think most songwriters, in fact, I think all songwriters are people that haven't been able to say something at some other time in their life. So maybe when you find your community, that's people that you feel safe to say it to in the first instance. I guess most of us have some sort of trauma. Most of us know what it's like to be excluded. So then your community is you being [00:23:00] included and then writing a song and putting that out there, is other people hearing themselves in that song and feeling included. So yeah, I'm all about community.

Tricia: You are very good at bringing people together and not just, on WhatsApp.

Satch: In a pub too.

Tricia: In a pub too, over the footy. Although I have to personally draw the line at Chelsea. There are a lot of people listening to this podcast who might not do their creativity as a career. It might be something that they do outside their career.

Do you have any thoughts about - I mean, you know, we all started not doing this as a job, didn't we? - the benefits of creativity, if it's not something you do for financial return and how to maybe make that transition from a hobby to a career.

Satch: Yeah, I mean, maybe it's bigger than that. Maybe some people choose not to do it as a career. Maybe some people enjoy it for creativity's sake and maybe they've got it right in a lot of ways. I [00:24:00] have many conversations in co-writes every week where the artists that I'm writing with will mention something about, thinking about the listener in some way.

And that's already poisoned the process at that point. Because if we're writing songs to please a listener, they're less likely to! And if we're writing songs because we like them, they're going to be authentic and the listener will like them more. That's the weird kind of paradox of songwriting. So if you're doing it for a career, you've got those pressures, you've got critics, you've got commercial pressures, you've got maybe publishers, you've got managers, bandmates, all this sort of stuff and pressure.

And to be honest, that's kind of where I got to last year with my album coming out. And now I'm just in this place of freedom and my writing is so much better for it. Just from me taking back control of what I want to do. Maybe doing it for a career isn't the be all and end all. But if there are people that want to do that, I would say the [00:25:00] biggest thing I've learned in that area is to let the creativity lead the way. I hear people talking about 'making it' all the time. They just want to make it. And actually, if you just make great art, that's probably the thing that's gonna help you do that.

Tricia: Yeah.

Satch: Does that make sense?

Tricia: Yeah, a hundred percent.

Satch: Yeah, in very technical, practical terms, I think the biggest difference between an amateur and a professional songwriter is rewriting. It's writing a draft and then working it and sticking with it and making something great and putting it out there.

Tricia: So sharing your work, you talked about that sharing your voice and sharing your work and the vulnerability and the reaction that you get from other people. Again, there will be people who are listening to this who are thinking, 'yeah, okay, I like enjoy doing my painting. I enjoy making my pots. There's absolutely no way I'm going to exhibit them.' I've done an entire episode on why it is critical to share your work, but do you have any thoughts on that. On the importance of [00:26:00] sharing your work and putting yourself out there?

Satch: Yeah, like I just was saying, let creativity lead the way. I think when we put something creative out into the world, something good always happens. It might not be what we expect to happen, but something good

will come back. Or you might affect someone else's life in a really positive way.

But I think writing songs or, or whatever your medium is - making pots! Whatever it is, writing, creating and releasing are two very different things, and they don't belong together in the process. Like, when I was writing my album, if I would've imagined playing these very queer songs in Eastern Europe at a festival like I did, would those songs have come out? No.

Tricia: Yeah, no.

Satch: Whereas if I'd have imagined headlining the first-ever trans stage at Pride in London, that might motivate me to do it, but is that the right reasons for doing it? I don't know. [00:27:00] I think it's better to be introspective. Make your work, then put it out in the world.

Tricia: Yeah, sort of dive deep into your own internal kind of interests, pain, issues, thoughts, opinions, etc.

Satch: Yeah, and compartmentalise it if you can, and if you can't, maybe get a co-writer or a creative coach that can help you do that. Because you're either going to drive yourself mad, or you're not going to make as good art as you can, worrying about what everybody else thinks. It's the same as people. When people act in the way that they think people want them to and they fit in, then they stop standing out. For all for all the stuff that makes them different and great. And it's the same with our work.

Tricia: My husband once made the mistake of saying to me as I was leaving the house, I asked him foolishly, did I look all right? He was like, yeah, 'you look like a Chiswick mum.' I immediately went and got changed.

Satch: Braver man than me.

Tricia: I know. He was like, 'what's wrong [00:28:00] with that?' I was like, 'what's wrong with that?' A Chiswick mum?! No offense to Chiswick mums, but I just don't want to spit in that bucket. Ah, I finish these episodes with a little format, that is posing a question, a challenge and a recommendation to the lovely person listening. And I wondered whether you would like to do that today. It saves me a job really.

Satch: I'm not sure saying no was an option. I was just like Trish told me to do this, so it's getting done. Well, I think it's actually quite a happy accident, but my question that I chose was 'what's the song that you would write if you were never going to release it?'

Tricia: Ooh, that's such a good question.

Satch: Maybe that question alone can just be a tool for writing those songs and not thinking about [00:29:00] what people think of them.

Tricia: Yeah. And what's the painting you would make if no one was going to see it? Amazing. I love that. I'm already thinking about what the song is that I would write if I was never going to release it.

Satch: I've taught classes called 'vulnerability week' where it's 'what's the song that you've always thought you needed to write, but you never have' and stuff like that. And it's the most rewarding week by far when people do that because it is so much more vulnerable, people relate so much more and that's everything that we've been talking about today.

Tricia: Yeah, I feel like for me, the one I never want to write is the one that's just a little bit vulnerable, not the real good stuff. And I sort of dance around it a little bit. Do you find with your students, there's a way that you can get them to kind of push past that? Yeah. Okay. So you didn't want to write about the death of your dog, but what about the next thing and the next thing and the next thing?

Satch: Like faux vulnerability do you mean?

Tricia: Yeah. Yeah.

Satch: [00:30:00] Yeah. And another one - to give a very tangible answer - one that I hear a lot is, students and artists, co-writers, whatever, all saying, 'I want these lyrics to be ambiguous'. 'I want people to draw their own meaning from them'. Maybe that's true sometimes, if the concept that we're writing about requires ambiguity to be prosodic, to use some very technical terms. But most of the time I find that that is people, hiding in ambiguity rather than just saying. 'You really fucking hurt me.' Like, in a song. Sorry, that's only one f-word that I've done in the whole episode, so that's quite good for me.

Tricia: It's okay, it's all good. The school run's over by now.

Satch: Sorry kids. Stay in school. Keep writing songs. And in terms of subject matter. I mean, I guess you just need people to hold you to account. You need people to call [00:31:00] you out. I think I would do that. I've been known to do that with people, but they don't always want to hear it. So I guess you've got to be prepared for that as well. What, what would your answer be to that? What would you do in that situation if you were in a co-write with me and you felt that I was going, 'oh yeah, I'm going to write about this, I'm really upset that I stubbed my toe this morning. It feels really vulnerable to talk about it.' And actually, you know that I'm not talking about this massive fight that I've just had with my friend. What would you do?

Tricia: I'd say 'let's get a cup of tea.' And while we were getting the tea bags out, I'd say, 'what happened this morning?' And you would say something like, 'oh, fucking hell, this person did this, this and this? And I'd be quickly getting it down, going 'well that's is a lyric right there.'

Satch: You're so right. We used to have this phrase we'd say before co writes, when I was on the masters, which was 'let's go for chicken and shared trauma' before talk. Like, I think if there's anything that I can [00:32:00] attribute any sort of success to it's that I can go onto a pub and sit down and even if I don't want them to, someone will tell me their entire story. I don't know why, I really I genuinely reflect on it on it all the time.

And I don't know what it is that I do that makes that happen. But then I can do that in co-writes as well and just getting people to tell you their story and then make it rhyme. And then you've got yourself a song!

Tricia: It's as easy as that people! What's that meme or story of writers who are in their pubs and someone's having an argument and the temptation, you want to go over to them and ask them if they can talk a bit louder so you can get it all down?

Satch: I know my friends don't call me anymore, I just mine their emotions for song material.

Tricia: I've got a sign in my kitchen that says 'careful or you'll end up in my novel' and I wanted to cross out novel and put 'song'. You know, it goes with the territory. Sorry, everyone. Challenge or recommendation next?

Satch: Yeah, what have I got? [00:33:00] Well, I had to go with the four lines a day challenge, but I've just put it for a week, because not everybody is as level of nerd as we are, but I think no matter what your medium is, just writing four lines a day. They don't have to rhyme. It doesn't have to be a song, but I find maybe it would be interesting to see what you think about this, but I find that when I do that, my brain is just so much more in tune with the universe for inspiration.

Like this is going back to being a professional vs amateur. Like when people talk about writer's block, which is completely forbidden to say to me, that's like swearing. But people talk about it like, 'oh, I didn't get, I've not been struck by any ideas or inspiration'. We talk about it like it's lightning. Like how, how many times have you been hit by lightning? It doesn't, happen. So being professional is, is seeking that [00:34:00] stuff out and writing four lines a day. Just make that songwriting muscle or that creativity muscle in your brain fit and ready for action and to receive the ideas that are out there. There's inspiration everywhere. And doing four lines a day somehow just makes you observe it more.

Tricia: I totally agree with that and actually during the month of October doing the four lines a day it really helped me. Because even though I had some very low points as you might recall one of which involved me writing four lines about my cat and the other was four lines about this pencil. Somehow by writing more regularly, it tapped into something that better ideas did come. And I'm absolutely positive if I hadn't on the dark days, written four lines about my pencil at like five to midnight when I was like, 'God dammit, I've got to get something out or else I won't meet the challenge!' It sort of clears the way for the good thing to come in the following day.

Satch: And it gives you momentum as well. And I think, going back to what we were saying about sort of identifying as a [00:35:00] songwriter, you are writing something every day. People ask me all the time, like, what's the secret to songwriting? What's the silver bullet? You know this, everybody, wants that.

And what most people think it is, is belief in yourself. But I think belief is an absolute bonus. Like any artist creative songwriter listening to this now will know that the majority of mornings you wake up and you think 'I'm the worst songwriter in the world. I'm terrible at this I've wasted my life. I am no good. And it's persistence over belief.'

It's the people that put pen to paper when they don't feel like it. That's the difference-maker, and doing those four lines a day is putting pen to paper.

Tricia: Whether you're an artist or a jewellery maker or whatever it might be, there'll be something that you can do every day, but actually writing is good for everybody.

Satch: It is. Most of us speak, or we think in language in our head, or whatever it is. So it's something that we all have access to, and it doesn't, it doesn't need to be pretty.[00:36:00]

Tricia: Yeah.

Satch: We're not, rewriting these. The only brief here is to write four lines. If you do that, you've passed your brief.

Tricia: And I think it is worth having a little sort of accountability buddy for that as well, because actually, setting up the October kind of rigtes that you did, it was safe to share crap.

Satch: Yeah, absolutely.

Tricia: You had some winners and you had some losers, but actually it was the sharing every day that was the important part, not the quality.

Satch: One hundred percent. Yeah, exactly. And our group it's about twelve different songwriters from all over the country. I'm sort of adding one or two new people each time. And just growing it like that. So, you know, whoever's listening to this, they could do that with me. Just some friends that they trust, fellow creatives, or maybe people that aren't, and you could trick them into creativity and impact their life in such a positive way.

Tricia: And I always say you can always direct message me on Instagram or Facebook [00:37:00] anytime, if you want to share something and you want to use the In Ten Years' Time vehicle as accountability. Okay. Let's hear your recommendation.

Satch: Well, I had to go with this, obviously, and you'll know why. I went with a song called Hospital Parking by Stephanie Lambring, which I think is just the most beautiful... And there were so many options, but this is your podcast. And as I recommended this to you and the reaction was as strong as it was, I thought this was the most appropriate one.

It's just vulnerability and song craft as close as to perfection as you can get. It's just unbelievable. I challenge anyone to listen to this song without crying. If you don't cry, then I suggest you go and see a therapist. It's just unbelievable, this song. I'm yet to recommend it to someone that [00:38:00] isn't just floored by it.

Tricia: It's stunning. Say the name of it again, then just in case people missed it.

Satch: Hospital Parking by Stephanie Lambring. It's just so relatable to everyone.

Tricia: Yeah, it's absolutely gorgeous. I'm actually going to add my own recommendation and that is that you listen to Satch's album. It's called Present in the Post and it's absolutely gorgeous. Now I know he said earlier that he's not playing live at the moment but honest to God, he's one of the best live artists you will ever see. Well, you know, I've seen you play...

Satch: Even with my swaying that I do.

Tricia: Even with your swaying? I've seen you play a lot of times. I'm like a super fan.

Satch: You are yeah

Tricia: My arms have even been in videos. And everything, I remember it. Like the back of my head and my outfit 'oh my God, that's totally me.'

Satch: You know you've made it when...

Tricia: God, that's totally me! And if you're on Instagram, please give him a follow @therealsatch. Yeah, an incredible live artist. And I'm [00:39:00] really looking forward to seeing what you come up with with your next album.

Satch: Yeah, me too.

Tricia: It's very exciting. Thank you so much for joining me. Yeah, it was absolutely gorgeous. I'm going to just do a few little thank yous. So, as I mentioned, this is the last episode in this series, so I do need to thank some people.

Rachel Balmer, my producer, thank you for your guidance and expertise as always. Thad Cox for the beautiful design and Satch to you for being my third guest in the life of this podcast. And of course, to all of you for being with me on this journey. I've enjoyed creating this content for you so much.

The research has been inspiring, motivating, and fascinating. If you've enjoyed the podcast, please tell a friend about it. And don't forget to sign up for my newsletter via the In Ten Years Time website. I send recommendations and creativity tips every fortnight.

As I mentioned, I'm working hard to keep the podcast ad free. If you've got some value from the episodes, the resources, or my newsletter, please consider buying me a [00:40:00] coffee. You can do that on my website too. Right, we are standing down for a few weeks. Perhaps we're going into a fertile void. Another six episodes are already being planned and I look forward to sharing them with you very soon.

In the meantime, peace and love, creative souls. Go forth and create.