

How To Unleash The Creative Power Within You

< 00:00:00 [1.3] > **JAY:** This is Jay Abraham, and I'd like to ask you a very provocative series of questions.

Would you like to have your life be happier, healthier, more stress-free? Would you like your job or business or career to be much, much more enriching? Would you like your relationships with your loved one, spouse, significant other, your children, to be much more dimensional, much more fulfilling, much more enjoyable? Would you like to see your children accomplish more, have so much more happiness? Would you like to have more purpose, more passion, more possibilities? Would you like to have your sense of humor just expand to levels you've never even imagined possible?

< 00:00:50 [1.3] > Well, guess what? In the next six hours, that's exactly what I and my colleague, Terry Hart, are going to teach you to do. The program you are listening to was designed for people just like you, in lives just like you, in situations and relationships just like you, in jobs, businesses or careers just like yours, with families, relationships just like you have – who sensed, but couldn't quite put into words that there was more possibility...there was more purpose, more happiness, more fun, more achievement, more dimension – to any and every aspect of your life, but you didn't know how to get it.

< 00:01:43 [1.3] > Well, you're going to know exactly how to do it now, because we're going to teach you exactly and continuously and permanently how to tap into the enriching vein of creative genius that exists in each and every one of us.

< 00:00:00 [1.4] > [DEAD AIR]

< 00:00:10 [1.4] > We believe – and I think you'll agree with us by the time you're done listening to this program – that every man or woman, young or old, adult or child out there has within them a naturally innate and a permanent side of their being that is so absolutely and unendingly creative that all you have to do is get a little direction to tap into it, and aspects of your life you'd never imagined could be changed will.

< 00:00:54 [1.4] > We believe that each and every man, woman, child in the world is born with so much creativity that they don't use or –

< 00:01:12 [1.4] > We believe you are a creative genius. We believe you were born with it. If you go back in time and think of yourself when you were a child, you were uninhibited. You were creative. You were adventurous. You were

possibility-based. You tried things. You experimented. The world was infinite in its possibilities.

And then the system took over. The world encroached. Decorum, doing the “right thing,” being correct in all aspects constrained, negated, neutered your creative capabilities. Maybe it was your parents. Maybe it was your environment. For whatever reason, the wondrous and infinite creative being that you were born with got stifled, got suppressed.

< 00:02:10 [1.4] > We’re here to teach you how to liberate it...to teach you how to reconnect it to any and every part of your life that isn’t operating at maximum. We’re also here to help you find and understand what it is about your life, your relationship, your career that you want to improve.

< 00:00:00 [1.5] > We also believe that you probably don’t even realize what ails you. And by that, I don’t mean that you’re sick. But I mean that if you look at your life and break it into compartments or areas, the odds are exceedingly high that there is at least one – and probably multiple – facets of your life right now that aren’t giving you the payoff you want. And that payoff may be fulfillment, passion, purpose, money, satisfaction, love, contentment, serenity, “stress freedom” (I’m coining a word.)

< 00:00:45 [1.5] > We’re going to teach you exactly, first and foremost, how to figure out what area or areas of your life aren’t giving you what you deserve. And you do deserve so much more – so much more purpose, fulfillment, achievement, connection, satisfaction, enrichment – financially and psychically. But you can’t get it until you know what it is you want.

So our belief is, first in life you identify what the issue, the problem, or the opportunity you’re trying to get closer to. And then you tap in to your creative capability, your creative genius that resides within every one of us, and you let it do the heavy lifting for you, and it always – and it will unfailingly do so. We’ll prove and we’ll explain, and we’ll really teach you exactly how to access it in a few sessions.

< 00:01:43 [1.5] > The point right now is your life not can, but absolutely will be many times better starting in a few hours – if you trust Terry and I to walk you through the ways you tap into your creative genius.

< 00:00:00 [1.6] > We believe in letting you in from the very beginning on the method to our madness – on what we’re going to do, how we’re going to do it, why we’re going to do it, and what you could expect it to accomplish from listening to it.

< 00:00:23 [1.6] > So let me walk you through the process Terry and I will put you through, and the steps we'll really build this on.

< 00:00:33 [1.6] > The first thing we're going to do is teach you how creative ideas are generated. Now why are we going to do that? Not really so that you can consciously or effortfully –

[DISCUSSION]

< 00:01:00 [1.6] > **JAY:** Terry and I believe it is essential that we take you on a journey that you clearly understand. It's not like saying, "You're blindfolded. Trust us on this. At the end you're going to be exhilarated and it'll be wonderful." We would rather, for your benefit (and ours, because you'll trust us) tell you exactly what you're going to experience...what the sequence are going to be...how we're going to do it...why we're doing it...and what each element, each segment, each layer we're going to basically lay on you is intended to accomplish so you'll be very comfortable, trusting, and "in the moment," getting the most out of it.

< 00:01:40 [1.6] > So for your benefit and ours, let me tell you what we are going to be doing in order, and why, and what it will do for you.

< 00:01:49 [1.6] > Number one, we're going to share with you a number of very exciting, enjoyable, stimulating, fascinating, fun, and outright hilarious stories that demonstrate the broadest spectrum of different ways that men and women in all areas of life, and at all ages, and at all times, have tapped into their own creative geniuses. It'll get your mind stretched. It'll get your sense of possibility widened. It'll animate your spirit. It will challenge you to challenge yourself to expect, demand, and tap into more of your own creativity.

< 00:02:33 [1.6] > After we've done that, then we're going to explain to you how that process occurs. We're going to give you the system, the formula, the construction that makes creative ideas the natural byproduct of just living, being, thinking.

< 00:02:50 [1.6] > We're not going to do it because we want you to effort or

< 00:02:55 [1.6] > We're not going to do it because we want you to effort, or have to go through methodical machinations. Rather, we just want you to know the process we're going to be letting you tap into because we have created an extraordinary collection of exercises, processes, and little self-directed tricks that you can put yourself through that will automatically let you access that creative

formulation process over, and over, and over again... until all of a sudden, in three, four, five weeks – or less – your mind automatically starts doing it continuously, perpetually, and wondrously for you 24/7.

And when that happens, you are going to be so impressed, amazed and delighted by how much your life and your situation changes.

< 00:03:59 [1.6] > **JAY:** OK?

TERRY: Yeah.

< 00:00:00 [1.7] > **TERRY:** (Laughs)

< 00:00:06 [1.7] > **JAY:** And then, once we put you through the exercises...once you understand exactly the power and the dynamic you're harnessing, we're going to then have you work through a process to have you identify exactly what it is in your life you want to improve, and in what order, because you might want to do two or three things, or just one right now.

< 00:00:28 [1.7] > Then we're going to help you build your own individual plan of action, and then we're going to let you, step by step, lay it out. Then we're going to let you add it in your life, and start unfolding in ways – in wondrous ways you've never, ever imagined.

< 00:00:44 [1.7] > **JAY:** With that stated, it's now time to introduce my partner, Terry Hart. And Terry's going to give you a wonderful collection of examples, stories, and quotes that help you really understand how much more is so easily possible from the creative genius within you. Terry?

< 00:01:07 [1.7] > [DEAD AIR TO END OF TRACK]

< 00:00:00 [1.8] > **JAY:** And by the way, one more point. And I'll keep amending everything I say, and you're going to love this, because I'm going to underscore the very essence of what we're going to teach you to access.

You – not Terry, not Jay – you make all the rules. We're going to give you a plan of action if you're one of the types who loves to follow a structured plan. But guess what? No need for it. You can do it your own path. You can march to your own drummer. You can “do it your way,” as Frank Sinatra said. And we're perfectly happy, and you can have the confidence, the certainty, and the comfort of knowing it will produce for you wondrous results.

< 00:00:46 [1.8] > Now I want to introduce you to my partner who's going to take you on a very delightful mental journey to creative possibilities that you can access yourself instantly. Terry Hart? Hello?

< 00:00:58 [1.8] > **TERRY:** Hi, Jay.

< 00:00:00 [1.9] > [UNRELATED CONVERSATION]

< 00:00:00 [1.10] > [DEAD AIR]

< 00:00:07 [1.10] > **TERRY:** Hi. I'm Terry Hart, and I've got a few stories for you here. Most of these are true. They're all very creative. They're a lot of fun. But I want you to think after you've heard them, I want you to realize how simple they are, how simple these creative solutions to these difficult problems or opportunities were.

< 00:00:29 [1.10] > The first one (true story): About 100 years ago there was a fellow who was going to go on a picnic with his girlfriend. And they were going to go out to the middle of a –

< 00:00:43 [1.10] > True story. About 100 years ago there was a guy, and he was going to go on a picnic with his girlfriend. They were going to go out of an island in the middle of the lake. So they packed their picnic lunch and their blanket in the rowboat, and they row out to this island. And they get off, and they put the blanket down, and they have their picnic, and it's a beautiful day. The sun's shining... They had a wonderful time. And they get to their dessert, and – ah! Disaster! It was ice cream, and the ice cream had melted.

< 00:01:16 [1.10] > Well, this guy was very disappointed, and he said, "This is never going to happen again. This is just wrong." So he invented something to prevent the ice cream from ever melting again in this situation.

< 00:01:29 [1.10] > So, everybody listening, what do you think the guy invented?

OK. Most everybody said, "Oh, he invented an ice cream cooler." Maybe "He invented Blue Ice." Something to that effect.

Wrong. That isn't what he invented. We'll get back to that later. I've got a couple more stories.

< 00:01:47 [1.10] > War of 1812 – again, true. There was going to be a battle between the Americans and the British, and the Americans outnumbered the British four to one – we had a four-to-one troop strength over the Brits. And the British had nowhere to go. They were going to have to go into this battle.

They did, and much to everyone’s surprise, the British won. They just kicked the stuffin’s out of the Americans, took a lot of prisoners, including the American general, a General Winder. Took him hostage – they had a P.O.W. So the normal, traditional thing to do was to send this general – prisoner of war – back to the prisoner of war camp.

< 00:02:32 [1.10] > Somewhere along the line a lowly private up to a senior official, a senior captain, a senior –

< 00:02:40 [1.10] > Somewhere along the line from a lowly private up to a senior officer had a creative idea. He said, “You know what? This General Winder, he’s an idiot. He had us outnumbered four to one, and we still beat him and captured all kinds of his men, and captured him as a prisoner. Maybe what we should do is instead of putting him to the prisoner of war camp, maybe we should give him back. He might be more valuable to us as an opponent, as opposed to being a prisoner!”

So they did send him back. They gave him back to the Americans. It was very creative thinking. The question is, did it work?

< 00:03:19 [1.10] > Fast forward – later in the War of 1812, as you may recall, the British burned down Washington, D.C., including the White House – went in and just overran. Who do you suppose was the general that was in charge of defending Washington, D.C. during that battle? You got it. It was General Winder.

< 00:03:38 [1.10] > Brilliant, but simple. A story that you probably see evidence of all the time. It’s true to this day.

< 00:03:49 [1.10] > Also a true story – Years and years ago there was a hotel, and they were getting complaint after complaint that the elevators were slow. Their guests were saying, “We can’t come back here. The elevators are just too slow getting us up and down to the rooms.”

So the management finally took all these complaints to heart, and they brought in the expert elevator people. And the elevator engineers looked at it and

said, “Yeah, we can make these elevators go a lot faster. It requires new equipment, and here’s the cost.” And the cost was extreme. It was going to cost them a small fortune. The hotel couldn’t do it. They said, “Well, we just can’t do this.”

Somebody came up with a creative solution, and they said, “Well, maybe the problem isn’t the slow elevators. It’s the perception of the slow elevators by our guests.” So they came up with what turned out to be a brilliant solution. You see it to this day in virtually every large hotel you go into, and that is they put large mirrors in front of all the elevators and inside the elevators.

So now, when you show up and you’re waiting for an elevator, if it’s a slow elevator you don’t really care because you’re going to look at yourself. We are somewhat vain creatures, and we’re all going to check our hair, check our clothes, make sure we don’t have any lint anywhere, and it makes the time go faster – but the elevators are just as slow as they ever were. Again, a very simple, creative, inexpensive solution to what appeared to be an expensive problem.

< 00:05:22 [1.10] > Let’s go to...let’s go

< 00:00:00 [1.11] > [DISCUSSION ON VOICE TONALITY]

< 00:00:17 [1.11] > **TERRY:** Hi, I’m Terry Hart, and we’re going to give you some stories now that are going to be fun, and interesting, and enlightening. They’re also going to cause some questions in your mind, but we’re going to answer those questions as we go along.

These are fun. Focus on the problems that these people had, and then how they creatively solved them, and how simple their solutions were – and in a sense, how fun they were, too.

< 00:00:42 [1.11] > The first one I want to tell you about – most of these are true stories. The first one – true story. About 100 years ago a guy was going on a picnic with his girlfriend. (I have no idea what he had in mind. Let’s just focus on the picnic!)

They were going to go out to an island in the middle of a lake. So they packed the picnic lunch, and the blanket, and all their stuff in the rowboat. They row out to the island. They get out there, lay out the blanket, they get out their picnic lunch... Beautiful day! Birds, sun... gorgeous. They have their picnic lunch. It’s great. They get to the dessert – ah! Disaster! The dessert was ice cream, and it melted.

Well, the guy didn't like this. His perfect day was ruined, and he said, "I'm never going to let this happen again." So he invented something to prevent the ice cream at the end of a picnic like this from melting.

Let me ask you a question: What do you think the guy invented?

OK. Now, most everybody said, "Well, he invented the first insulated cooler, or maybe Blue Ice or something." Well, you're all wrong – and we'll get back to that later. It's about creativity, so we'll talk about that later, just in a few minutes.

< 00:02:00 [1.11] > **TERRY:** Let me give you a couple more stories. The War of 1812... go back to high school American History. There was going to be a battle, and the Americans outnumbered the British four to one in this battle. There was no way the British were going to win. They were just going to get the stuffin' kicked out of 'em.

So they go into the battle, and much to everybody's surprise the British did win – outnumbered four to one, and they still beat the Americans and took a lot of prisoners. One of the prisoners they took was the general who was in charge of the American troops during that battle. His name was General Winder.

So they got the machinery rolling. "Hey, this is great. We're all going to get medals because we captured an American general. We're going to send him back to our P.O.W. camp, and life will be good."

Then somewhere along the ranks – it could have been a lowly private up to a senior officer – but somebody had a creative solution, a creative idea. They said, "You know what? This General Winder, he had us massively outnumbered, yet we still beat him. Ergo, he's an idiot. *Maybe* he is more valuable to us as an opponent as opposed to being a prisoner of war." "What do you suggest, Scooter?" asked somebody, and he says, "Well, why don't we give this general back to the Americans?" "Well, unheard of..." They did it. Made sense.

< 00:03:32 [1.11] > Here's the question: Did that creative solution prove to be correct? Here's the answer:

Several years later in that war, as you remember, there was a battle over the Capital, and the British came in and burned Washington, D.C. to the ground – just sacked the city and they destroyed the White House. Who do you think was the general in charge of defending Washington, D.C. during that battle? Yup, it was good old General Winder.

< 00:04:09 [1.11] > So the simple, creative solution turned out to be a brilliant –

< 00:04:12 [1.11] > So the simple, creative solution they came up with turned out to be a brilliant solution.

< 00:04:17 [1.11] > Again, we're going to go back and show you what their thought process was, whether it's conscious or subconscious, to come with these solutions.

< 00:04:23 [1.11] > A true story, also – you see evidence of this almost every time you go into a major hotel these days. Many years ago, guests at a hotel were complaining, and they said, “The elevators in your hotel are too slow. We can't come back here. It just takes too long to get up and down to and from our rooms.”

So management finally took these complaints to heart and called in the engineers, and they said, “We have to make our elevators go faster.” So the engineers did all their homework, and came back and said, “Fine, we can do this, and here's how much it'll cost.”

Well, “here's how much it'll cost” was “\$Too-Much.95.” No way they could possibly afford it. So the hotel says, “Well, this is not going to work.” So again, somewhere along the line somebody said, “Well, wait a minute. We can't afford to speed up the elevators. Maybe there's another, more creative solution to our problem.” And they realized that it was the people who perceived that the elevators were slow, and if they spent all this money getting from the seventh floor to the lobby, *maybe* was going to be 20 seconds faster – not all that much different.

< 00:05:31 [1.11] > So what they did – instead of speeding up the elevators, they gave people something to do while they were waiting, which is why, again, in virtually every hotel you go into these days, when you're waiting for an elevator there are large mirrors there. You get to look at yourself, fix your hair... We're a vain species, and we like to make sure we look good. Then when you get in the elevator there are mirrors in the elevator, too. Creative solution, cost a lot less money – made everybody happy.

< 00:06:01 [1.11] > Creativity also is everywhere. If you think, “Well, creativity is just – it's for business, or it's for war, or it's for picnics. Those are the only three areas that you can be creative.” Not so. Everywhere, you can be creative.

< 00:06:18 [1.11] > Also, an absolute true story, happened more recently. (We don't have to go back hundreds of years for this!)

Two guys in New York City were mugged. Nobody was hurt. And the first guy, they took \$100 from him, and his watch, and his wallet with money and credit cards, for the \$100 worth.

Another guy, same thing. Was mugged, took his wallet, \$100, and his watch. So Muggers num – Mugger #1 –

< 00:06:47 [1.11] > [DISCUSSION on content]

< 00:07:11 [1.11] > Another story, a true story, and this happened just a few years ago. Again, absolutely true. Two muggers mugged two different people. Mugger #1 mugs a guy. Nobody was hurt. (This has a happy ending – mostly for the muggers – but no one was hurt!)

< 00:07:36 [1.11] > Mugger #1 mugged his victim, took \$100, the guy's wallet, all his credit cards, driver's license, his watch, and a class ring – a Princeton class ring. Stop – again, forget that. Mugger #1...

< 00:07:43 [1.11] > Mugger #1 took \$100, the wallet, the credit cards, the driver's license, along with a watch from his victim. Mugger #2 took credit cards, driver's license, \$100 and the wallet, a gold watch. Mugger #2 –

[DISCUSSION ON CONTENT / TONALTY TO END OF TRACK]

< 00:00:00 [1.12] > [DISCUSSION ON CONTENT]

< 00:03:17 [1.12] > [DISCUSSION ON CONTENT]

< 00:03:29 [1.12] > **TERRY:** All right, here's another story. Let's pretend this is true, because it could be, but we're not 100% sure. Here's the setup: A firm needed a researcher, and they had applicants. There was a scientist, an engineer, and an economist that applied. (Hey, it could happen!) And each one of the three applicants was given – they were going to give them a problem to solve. And they were given a stone, a piece of string, and a stopwatch, and they were all told to go determine the height of a specific building, OK?

So they all approached it in their own creative way. The scientist went to the rooftop of the building, and he tied the stone to the string and lowered it to the ground. Then he swung it, and he timed each swing with the stopwatch, and with his pendulum he estimated that the height of the building was 200 feet +/- 12 inches. "OK, not bad," they said.

The engineer, he threw away the string, went to the top of the building, dropped the stone, timed its fall to the ground with the stopwatch. Now, applying the laws of gravity, he estimated the height at 200 feet, give or take 12 inches, OK?

The economist, he didn't do either one of those things. He ignored the string. He ignored the stone. He went into the building, and he soon returned and said, "The height of the building is exactly 200 feet, 2 inches." He got the job, because he was completely correct. How did he know? He gave the janitor the watch in exchange for the building plans. Voila! Creative, simple, brilliant.

< 00:05:19 [1.12] > We're going to show you how these people came up with all these plans, all these solutions. We're going to show you how people come up with –

< 00:05:23 [1.12] > We're going to show you how all of these people came up with their simple, creative, yet brilliant creative solutions to these problems, and we're going to show you how you can do it. In fact, you're probably doing a version of it in your life already. But when we point out the great results you can have, and the method that you're actually using subconsciously, and point out how to focus on it, it's going to change your life.

< 00:05:59 [1.12] > [DISCUSSION ON CONTENT – include discussion on "problems?"]

< 00:00:00 [1.13] > One more story. You may think, "Oh, OK. You can only be creative if it has to do with certain areas of life." Not so. Everywhere, you can apply creativity to. Parenting, relationships, work – every possible thing.

Now, we don't suggest you go into this line of work, but... True story.

There were two muggers, mugged two different guys. (Nobody was hurt, so it's not a bad story.) Mugger #1 took the guy's wallet, credit card, driver's license, \$100 cash, and he took his watch. Mugger #2 – second victim – took his credit card, his driver's license, wallet, \$100, his watch, and a Princeton class ring.

So the watch was worth a few dollars. The ring was maybe worth nothing. It had sentimental value, was all. So where we stand now was they both got \$100, credit cards, watch, other guy got a ring.

< 00:01:09 [1.13] > A couple of days later, Mugger #2 –

< 00:01:12 [1.13] > A couple of days later, Victim #2 is walking out of his apartment, walking down the street. He's going to work in the morning. Somebody calls his name. Says, "Hey, Charlie! Charlie Anderson!" The guy looks over, and sitting in a car across the street is the mugger – is the guy who mugged him a couple of nights ago! It's 8:00 in the morning. The sun's out. There's people walking. This guy looks perfectly harmless at this point. He's smiling, waving him over.

So the victim walks over to the guy's car, and he says, "Hey, you're the guy that mugged me the other night!" And he says, "Yeah, yeah, that was me. Hey, how'd you like your wallet, and your credit cards, and your watch, and your class ring back?" And the guy says, "Well, well yeah! Yeah, I really would like that stuff back!" And he says, "OK. How much you got?"

Well, my friend checked his pocket. He had another \$100 in his pocket, so he says, "I've got \$100." The mugger says, "Great. I'll take it." He gives him \$100. The mugger gives the guy back his wallet, which has his credit cards and his driver's license. He didn't give him his watch and his *ring*. He gave him a pawn ticket for the watch and ring.

< 00:02:29 [1.13] > So let's recap at the moment. Mugger #1 got \$100 and a watch. Mugger #2 now has gotten \$100, the watch, the ring. With his second encounter with the victim, he got another \$100, OK? So he's up to \$200 and whatever he pawned the watch and the ring for.

< 00:02:52 [1.13] > So my friend had to go down –

< 00:02:53 [1.13] > So Victim #2 had to go down that day to the pawn shop and pay another \$75 to get his watch and his ring back out of hock. So the original mugger – the uncreative Mugger #1 - made \$100 and maybe got \$75 for a watch. Mugger #2, being more creative, got the first \$100, the second \$100 when he sold the credit cards back, and another \$75 for pawning the watch and the ring. You can be creative *anywhere*.

< 00:03:30 [1.13] > Now, that's our point. These people all did very creative things. We're going to show you how to use the creative process that these people used to apply to your own life, no matter what area it is that you feel you may have a problem. And if you don't have a problem, we're going to show you that you can identify opportunities, and you can use creativity to magnify your results hundreds of times, thousands of times.

< 00:03:55 [1.13] > Without creativity, going through life is like going through a dense jungle. You've got a machete, and every step you're hacking away at trees, and bushes, and it's a fight. "It's a jungle out there" would be a phrase.

< 00:03:55 [1.13] > When you truly tap in and rediscover your natural, God-given creative talents, it's like looking over and saying, "Wait a minute. I don't have to hack my way through this jungle. There's a river over there!" So you go over to the river, you get in a boat, and you go downstream. It's so much easier.

< 00:04:31 [1.13] > **TERRY:** Now this brings us back to the guy who had the picnic and the melted ice cream. Everybody out there probably said, "Oh, what did he invent to prevent the ice cream from melting on a picnic?" Probably said the ice chest, Blue Ice – something of that nature.

Well, in the creative process, one of the things you have to do is eliminate the rut thinking that we all get into, the herd mentality. You don't focus on the one obvious solution, or the one obvious opportunity. The guy on the picnic, whose last name was Evinrude, and he invented the outboard motor. So his ice cream might have still melted, but he was going to get to the island a lot quicker.

< 00:05:16 [1.13] > This kind of creativity is everywhere, and you can tap into it. The best creativity is simple. They are simple solutions, and they are brilliant in their simplicity. But, they don't just come from blue sky. All of these people, no matter how they came up with their creative solutions, they had focused on their problem.

< 00:05:41 [1.13] > If you go back to the War of 1812, this was not the first battle that these soldiers had been in. This wasn't the first prisoner of war that they had taken. This wasn't the first time they had either been outnumbered, or outnumbered the other side. They had focused on all of the elements of their problem or opportunity. So when the situation arose, they were ready to use a creative solution. We're going to show you how to do that very thing.

< 00:06:11 [1.13] > Leonardo da Vinci. If you've ever looked at that big Leonardo da Vinci book, the big coffee table book, it's just – it's an amazing book. This man was arguably the most creative human being that's ever walked the face of the earth. He painted. He was a really good painter, a sculptor, an inventor... You look in there, and most people think of him as an artist. But if you look in there, he had drawings hundreds of years ago for a helicopter, submarine... I don't think they ever built them, but the point is, how did Leonardo da Vinci come up with those things? He didn't get Blue Ice. He didn't have what we call "blue sky ideas."

< 00:06:53 [1.13] > He wasn't just sitting around having a bowl of Chi –

< 00:06:56 [1.13] > He wasn't just sitting around having a bowl of pasta and a glass of Chianti, and suddenly said, "Hey, I got an idea for a submarine!" That's not how it works.

Leonardo was hired by a family to create machinery of war, so he was given a task. He focused on his problem/opportunity, and he brought in all the elements and was ready for a solution when it came to him, or when he figured it out.

We're going to show you how to do that, and it's going to change every aspect of your life, whether you identify a problem now or now. You may think, "I have no problems." You may think, "Oh, well, my problem is I just need a sharper machete." No. We're going to show you where the river is, and your life is going to change, and you are going to be some happy people.

< 00:00:00 [1.14] > [UNRELATED CONVERSATION]

< 00:00:08 [1.14] > **JAY:** What I'm saying is, everything you ever accomplish in life...every relationship you ever have... everything that ever happens good is always the byproduct, unbeknownst and probably unperceived by you, of either solving a problem or getting close to an opportunity. Let's look at that.

You get a job. Why did someone hire you? They had a problem. They had an opening that needed to be filled. If it was a sales opening, they needed more revenue. If it was a management opening, they needed better and continuous control of their team. If it was production, they needed... I mean, it's a problem or an opportunity.

If you met somebody and you got married, it was an opportunity to bring more to each other. Maybe you brought more humor. Maybe you brought more security. Maybe you brought better sex. It doesn't really matter. There was some problem that you solved.

< 00:01:08 [1.14] > If you go back in time – and this is going to be very, very provocative, but think about the most creative and inspired and boundless possibility-based segment of your life: when you were a little child. If you think about every little child, almost 100% of their creative actions, if you boil it down, were almost all the result of either trying to solve a problem or achieve an opportunity.

They were trying to figure out how to get up on the counter to get the cookies. They were trying to get out of the house to see what's going on. They're trying to avoid taking a nap. They're trying to avoid taking a bath. They're curious. They're trying to find out what's out there. Problem, opportunity.

< 00:01:55 [1.14] > Our belief, Terry and mine, (and I think your agreement will happen very quickly) is that every element of your life... every

richness you'll ever achieve... every disappointment you currently experience... every lack of completeness, or fulfillment, or enrichment, or happiness, can all be broken down to either a problem you're not solving, or an opportunity you're not really fully achieving.

< 00:02:27 [1.14] > And we're going to teach you, first and foremost, how to recognize what those problems and opportunities are in every element of your situation. And whether you think you have none, we're going to challenge you. And you're very welcome to pass on some of these categories. We're going to challenge you to inventory every facet of your situation, from your career, your health, your private life, your relationship, your family, children, your hobbies, your everything, and then see if you have problems or opportunities that you have never really fully recognized.

< 00:03:13 [1.14] > Because in all of life – and most of my life is spent guiding business owners to achieve greater achievement... and most of my, my per – And most of my --

< 00:03:22 [1.14] > And most of my time is spent guiding business owners and entrepreneurs to greater achievement, and we do it first and foremost by figuring out, number one, what is the problem or opportunity their marketplace needs solved?; and number two, what is the specific goal that the entrepreneur or business owner is really trying to accomplish? Without clarity on your goal, and without clearness on what the problem or opportunity, or both, that you're really working towards – you can't accomplish anywhere close to the possibilities that are out there.

< 00:03:51 [1.14] > Once you are clear on those three factors, boy, the floodgates of achievement... the floodgates of creativity flow, and you can't even stop them.

< 00:04:03 [1.14] > It's almost like being on a boat in the 16th Century, and trying to get somewhere. You can't get anywhere if you don't know where you are, and where you're trying to get to. Once you achieve those two factors, and you've got a sextant to calibrate, it's only a matter of time before you achieve your goal.

< 00:00:00 [1.15] > Let me restate it in – Let me restate it in an ease – eve –

< 00:00:12 [1.15] > Let me restate it in an even easier to grasp way. Everybody in life is either trying to push something negative away, or move like mad closer to something that's appealing or desirable. The problem is very few of us know that we are doing it, number one, and number two, what the two "its" are. They don't know what we're trying to get away from, and they don't know what we're trying to get closer to.

< 00:00:39 [1.15] > We're going to eliminate the confusion, give you a microscope, give you 3-D glasses, and basically let you see all those issues before this program is over.

< 00:00:50 [1.15] > [UNRELATED DISCUSSION]

< 00:00:00 [1.16] > Let me say something else that I –

< 00:00:05 [1.16] > Let me say one other point that I think is just critical at this early state of our relationship together. Terry and I use the word “creativity,” “creative genius,” “the vein of creative capability that exists within you” and all kinds of other variations. And you might say, “Well, I don't think I'm creative, and I don't really understand what you're talking about.” Let's just be very simple.

You have within you such an almost explosive stream of almost volcanic creative capability, and it has always existed. And all we're saying is, we're not going to teach you how to be creative.

< 00:01:00 [1.16] > We're not going to teach you how to have more brain cells, or rewire your –

< 00:01:05 [1.16] > We're not going to teach you how to add more brain cells, or anything else. We're just going to teach you how to take greater advantage of what's always been, and will always be, and is just sitting there in your mind, in your heart, ready to be harnessed...ready to be really driven. It's almost like saying the atom always existed. But until scientists figured out how to really break it and harness it, it was useless. Oil existed for, gosh, I don't know, millions of years. Until somebody figured out what to do with it, it was wasteful. Same thing – a river probably flowed for years and years, but until someone put a hydroelectric dam at the end, then they probably couldn't harness and channel it.

The flow, the river of creative genius has been plugged up and dammed since you were probably a little child. Now we're just saying, “Let's open it up and let it flow to really make everything and anything possible, and let's get very specific right now, first and foremost, about what ails you.

**(INSERT SECOND RECORDING SESSION OF
TERRY'S CIRCUS ELEPHANT STORY HERE)**

< 00:02:12 [1.16] > Then, let's expand your sense of what's possible, and let's systematically figure out either a plan or a fun way for you to have everything

and anything not only you want, but in Terry and mine, that you fully deserve for yourself, for your family or your loved ones, for your piece of mind, and for anybody else that you are associated with – your employer, your business, your children... You fill in the blank.

< 00:02:44 [1.16] > [UNRELATED DISCUSSION]

< 00:00:00 [1.17] > **JAY:** Go ahead. [terry MISSPEAKS]

< 00:00:10 [1.17] > **TERRY:** That was great. Let's define for people, or give people a definition of creative genius, which I think is interesting. It's not limited to Einstein and da Vinci and Picasso and these people. I mean, it's a real thing that we were all born with. As children, as you said, we're born with it. It's naturally in there. Children are naturally creative.

< 00:00:31 [1.17] > And if you go to, I believe it was Webster's that I looked this up. You can go to any dictionary, and "creative" is the adjective form, and it's "marked by the ability or power to create." So then you go to "create," and the definitions there are "to bring into existence," or "to produce or bring about by a course of action or behavior."

< 00:00:53 [1.17] > So that's not intimidating, all right? It doesn't have to – "to create" doesn't mean making something completely original that has never been seen before. If you're a biophysicist, maybe that's what you're doing. But in our lives, creativity is merely putting together existing elements in new combinations. Or it's connectivity. It's seeing, "Oh, that works there. It might work in my area."

< 00:01:21 [1.17] > Real quick, let's do genius, a creative genius. A genius – if you ask your kids what a genius – or the average person, "What's a genius?" They'll say, "Oh, it's a person of massively superior intelligence." That's not what the word used to mean. If you go to the dictionary, that's about the fourth or fifth definition of it.

The first definitions are "genius: An attendant spirit of a person or place." 1B is (definition) "a person who influences another for good or bad." The second definition (and again, I think it was Webster's) "a strong leaning or inclination" is the definition of genius, and it's from a Latin word meaning (we'll have to get the pronunciation on this correct!) "tutelary spirit," meaning sort of a guardianship spirit, or "natural inclinations." And in order to find "superior intellect," you have to go down to, again, the fourth or fifth definition of genius.

< 00:02:22 [1.17] > So our society has taken the word “creative genius” and has warped it out of its real meaning. It’s, again, to create is just to bring something into existence, and a genius is somebody who influences somebody for good or bad who has a strong leaning or inclination. Everybody has that. Everybody has an opinion. And so you just go do it, and it’s not – you’re not making something up from scratch.

< 00:02:47 [1.17] > Gutenberg – in hindsight, whenever there’s a creative solution to a problem, in hindsight it always seems so stinking simple that you say, “My God! What are you, idiots? You couldn’t come up with that? I’m stunned!”

It’s probably unfair. I can’t believe it took humans how many thousands of years to come up with the wheel? Duh! You go to a river, there’s a round rock! You’d think...! And that was probably the greatest single creative discovery in civilization, when they came up with the wheel. It just – it boggles the mind.

< 00:03:24 [1.17] > But I was going to say, Gutenberg, who invented the moveable type, OK? He had the idea, if you remember back hundreds of years ago,

< 00:03:37 [1.17] > they had those stamps that you would stamp wax with -

[DISCUSSION - They’re called seals]

< 00:03:42 [1.17] > They had the seals. There was a stamp-like item that you would seal a letter with in the wax. That was before they had – before somebody invented the adhesive on an envelope, so back in those days there were many fewer paper cuts on your tongue. But that’s another story...

< 00:03:57 [1.17] > Gutenberg was looking for a way to print up books, and his thought was, “How can I take these seals, these little wax stamp things, and put them all together and print more words, more sentences – maybe a whole page at a time?” Well, it seems obvious in hindsight how you would do that, but at that time? Clueless!

He happened to be in wine country, I don’t know, in Germany, France, Italy... I don’t know where the wine was. But he happened to see a wine press. And a wine press was a big, metal, flat surface, and they just screw it down, and it presses and crushes the grapes, and the wine then comes out the bottom of the barrel. And he saw this thing and said, “That’s it! That’s the solution!”

He didn’t create anything, in a sense. He didn’t make up anything brand new. He took the seals for the wax. He took a wine press. He put them together,

and we have the moveable type. It was the printing press. Changed the world – and he didn't really make up anything.

< 00:05:02 [1.17] > And so something else that you said, Jay. You talked about kids. Everybody is born... every person that comes into this life is born with a creative spirit. They're born with a creative genius. They're born with the ability to create and see things in different, unusual combinations.

< 00:05:20 [1.17] > Kids will put things together that adults won't, because kids use the right side of their brain (which we'll talk about a little bit later.) They put illogical things together. And what we want to do is get you to rediscover your childhood creativity. It's there. We're not trying to teach you something new at all.

< 00:05:41 [1.17] > But we've been asked before, "Yeah, well where do we lose creativity?" Well, I believe that we start losing it – if you have kids, or grandchildren, or even remember back to your old childhood, when you got to be about into junior high, before that you were creative. And let's talk about that. Let's talk about the creative things that your kids do, my kids do... anybody's kids.

< 00:05:58 [1.17] > But when you get into junior high, suddenly, God forbid you should look any different, sound any different, wear different clothes than anybody else, because you reach a point as an adolescent that the most important thing is to be popular. And to be popular means, in our society today, *not* to be different. It's a horrible thing that happens! And I suppose there are kids out there that do different things, but even if they get into their own niche, they want to look like the kids in their group. And you start losing the creative spirit at that point.

< 00:06:36 [1.17] > Well, we can rekindle it in you. And also, think about this for your kids, your grandkids, nieces, nephews – anybody. When you see this starting with them, don't let it happen as much so they won't have to make this journey. They can hold on to their creativity.

< 00:06:55 [1.17] > [DISCUSSION – order of things to come next, beginning with Jay's next section:]

< 00:07:47 [1.17] > **JAY:** One of the keys to your creativity is probably not embracing, but realizing that you can have more certainty. It's almost like, if you have your absolute confidence that your mind can solve, or resolve, or at least

reduce most every issue in your life, all you've got to do is put words into the feelings. That's pretty comforting, isn't it? And most people don't know that. And I want to start with – I think if you start with that realization, it's like most people are just so frustrated.

< 00:08:27 [1.17] > [DISCUSSION, PARTIALLY INAUDIBLE, about content to follow]

< 00:09:25 [1.17] > **JAY:** The reason we are doing this program is to correct probably the biggest travesty that we've seen, and it doesn't look like it's going to get better unless someone like us take action. That is that so many creative people don't think they're creative.

< 00:09:47 [1.17] > [OVERLAPPING CONVERSATION]

< 00:09:49 [1.17] > **JAY:** And we're talking about you!

TERRY: Yeah.

JAY: And the scope, and the dimension of your creative...

TERRY: And your kids.

JAY: Of your creative genius, capabilities and opportunities are infinite. And for example, in a three-month creativity study that was done recently, psychologists researched the characteristics of creative people. Education, family background, a variety of personal preferences were all considered as possible variables to study. Did they make a difference?

But in the end, one single, common factor was found to determine an individual's creativity attitude. (And you're going to love this one!) Simply stated, creative people think they are creative, and uncreative people don't.

< 00:10:40 [1.17] > [APPROVAL COMMENTS FROM TROY]

(INSERT JAY'S "DIFFERENCES BETWEEN PEOPLE" COMMENTS FROM PAGE 38 HAVE BEEN INSERTED HERE:)

< 00:11:09 [2.1] > **JAY:** There's a really important distinction I want to make right now, and it's very liberating to both the structured thinkers listening, and also any of you who tend to be very free form.

< 00:11:30 [2.1] > If you analyze why most people don't harness their --

< 00:11:39 [2.1] > If you analyze why most people don't harness their creative genius, it's one of two things: they either don't have form, or they don't have flow. Usually they have one or the other.

Look at yourself. If you're real structured, and real linear-minded, you've got real rigid structure, but you won't let your creative flow openly and fluidly explore possibilities, combine different factors together, different ideas to come up with a solution or a strategy.

If you're real fluid but you don't have any structure, you've got ideas popping everywhere, but you can't use them for anything.

< 00:12:16 [2.1] > Our goal in this program is to teach the linear-minded of you how to have more flow; teach the fluid-minded how to have more structure; and teach both of you how to combine the two in the right balance; but more importantly, how to let your subconscious automatically do it for you – regulate, adjust, and monitor it so it always is the perfect embodiment and balance you need, and do it continuously. So trust us here.

< 00:10:45 [1.17] > **JAY:** Creative potential is one of the great God-given tools, not just available to us, but within each and every one of us. And if Terry or I sound almost evangelical, than so be it, because we are on a mission. We are on a crusade, because we will not let you deny yourself the creative capabilities that have always been there for you. The extent to which we develop this gift depends on our attitude and our willingness to believe in ourselves.

No one knows for sure what you're capable of. And therein lies the excitement. Really, the sky's the limit. The sense of what's possible... the sense of how many different ways you can get there... the sense of how much fun the adventure and the journey will be – it's infinite.

Dream your dream. Organize a plan to get there. Take action, and don't give up, because you're about to tap into something that is so exciting – and probably even more exciting, it's been compounding and building up all these years, just waiting to be harnessed...just waiting to be used by you.

< 00:12:07 [1.17] > [DISCUSSION ON CONTENT TO FOLLOW:]

< 00:12:32 [1.17] > **JAY:** Now it's time to do something which we don't want you to even remember. But you should just understand,

< 00:12:36 [1.17] > [DISCUSSION – DO HUMOR FIRST, AND QUOTES]

< 00:12:58 [1.17] > **JAY:** Probably the biggest faucet, or the biggest... yeah, spigot that's going to release your creative genius the fastest and the easiest is to exercise your sense of humor more.

< 00:13:14 [1.17] > [DISCUSSION]

< 00:13:18 [1.17] > **TERRY:** When Jay was talking about attitude and believing that you are creative, that is the first step. And let's underscore something about that.

Is there anybody out there that does not have a sense of humor? No. Everybody has a sense of humor. If you – you don't have to be the life of the party, the man or the woman that's telling all the jokes at the party. That's not what we're talking about. But do you enjoy a joke when you hear something funny?

Or, just as you go through your everyday life, do you see stuff that makes you smile? Maybe it's supposed to make you smile, or maybe it's not. Maybe you see something ironic, something just funny, and it makes you smile.

If you have that sense of humor, then you *still* have all the tools you were born with for creativity.

< 00:14:09 [1.17] > [DISCUSSION]

< 00:14:41 [1.17] > **JAY:** Keep in mind, our goal is to connect the dots, always advancing to a result. If you say, "Look, I'm going to let you know the biggest secret right now to two things: to validating that you already are creative, and to exercising and developing it into its fullest potential. It all lies in your natural sense of humor.

< 00:15:01 [1.17] > **JAY:** But let me make a funny point. Let me make not a profound, but a dramatic point. If I asked most people (and we've done this,

Terry and I have done this in group, after group, after group) “Are you creative?” Almost everybody says, “Well, not really,” or “Not very often,” or “Only in a couple of little ways.” But then when we say, “Do you have a sense of humor?” almost no one says no. Almost everyone says, rousingly, “Yes! Certainly!”

< 00:15:27 [1.17] > **TERRY:** Yes, yes.

JAY: Well, guess what? [DISCUSSION]

< 00:16:17 [1.17] > **TERRY:** All right, think about this: If someone were to ask you, to ask anybody, “Are you a creative person?” people might be hesitant to say, “Yeah, I’m a creative person.” Even though they have it inside.

< 00:16:30 [1.17] > [DISCUSSION – **Troy wants Terry to reword**]

< 00:16:41 [1.17] > **TERRY:** All right, let me ask you a question: Are you a creative person? Do you consider yourself really creative? Now, maybe you say yeah, maybe you say no – whatever. Let me ask you another question: Do you have a sense of humor?

< 00:16:57 [1.17] > [DISCUSSION **Jay likes the way he does this better, like this:**]

< 00:17:09 [1.17] > **JAY:** Let me make a really good point by telling you a story. Terry and I have conducted dozens and dozens of surveys with large groups of people. We ask them two questions. The first one we say is, “Are you creative?” Fascinating. Almost no one says yes. Some will say, “Yeah, sometimes, a little bit.” But almost no one says yes. Everyone says they want to be a lot more.

Then we’ll ask another question. We’ll say, “Do you have a sense of humor?” No one says no. Everyone says, “Absolutely!”

< 00:18:01 [1.17] > Well, guess what? Humor is *absolutely* the bedrock of creativity, and it’s also the best, fastest, easiest spigot to turn on your creativity, and Terry’s going to tell you why...

< 00:18:08 [1.17] > **TERRY:** Humor is like creativity. Remember when we said earlier that creativity is merely taking existing elements and putting them in new combinations, or connecting seemingly unrelated elements, all right?

Well, that is exactly what humor is, whether it's sophisticated humor or simple, broad humor – it doesn't matter. If you laugh at something, then you have all the tools to be a creative genius, all right?

< 00:18:31 [1.17] > Let me give you an example. With Gutenberg – I mentioned Gutenberg? – he had elements. He had the seal, he had the wine press, he came up with the moveable type, all right? Those elements were there. He happened to see them and connect them together. He saw those elements at a certain angle. Other people had seen those elements, but not at the same angle that Gutenberg saw, OK?

Comedy is the same thing. Humor and comedy, you will have “X” number of elements. You will have one, two, three elements. And your assumptions will cause you to look at them from a certain point of view. When, then, suddenly, you're forced to look at them from another angle, that's the punch line, and you laugh.

< 00:19:12 [1.17] > An example: [DISCUSSION]

< 00:19:18 [1.17] > An example of that: a set of facts that you're going to look at from one direction, and somebody else looks at them from a different direction, and we get humor.

A guy was looking for a new hunting dog, and searched, and searched, and searched. And he wanted a really special dog, and one day he found it. He found a dog that was for sale, and this dog walked on top of water when he went to fetch the birds. The guy says, “This is it! This is my dog.” He buys the dog.

A few days later he's all excited, and he goes out duck hunting with his buddy. So they're out there, and here come the ducks along. Bang! The guy shoots them (apologies to the duck lovers in the audience.) Bird goes down. Sends his new dog out. Dog runs out – right on top of the water! Gets the bird, brings him back in. They do this all morning – unbelievable. So his buddy says nothing about it.

Now it's a little later. They've finished hunting. They've loaded up the car. They're driving home. The guy with the new dog says to his friend, “Haven't you noticed anything special about my dog?” And his buddy says, “Yeah. He can't swim.”

OK. Same set of facts – two different points of view. That's what makes comedy. That's what makes creativity.

< 00:20:39 [1.17] > [DISCUSSION on content to follow – quotes?]

< 00:23:28 [1.17] > **JAY:** We're telling you this now because humor's going to be an integral part of everything we're going to cover this week.

< 00:23:31 [1.17] > [DISCUSSION]

< 00:23:31 [1.17] > **JAY:** What we're doing right now are we're letting you in on the method to our madness, and why it's relevant to you. If we seem like we're constantly making jokes... if we seem like we're constantly trying to get you to laugh... if we seem like we're constantly trying to point out the funnier side of a situation – it's not to make mockery. It's not to minimize the importance of your life, or your relationship, or your job, or your children. It's to accelerate your ability to really capitalize on your creative genius to solve, resolve, or achieve it.

< 00:24:18 [1.17] > **TERRY:** And, to that point, an unknown...

< 00:24:25 [1.17] > **TERRY:** And to that point, I don't know who said this, but a man with a sense of humor doesn't make jokes out of life. He merely recognizes the ones that are there.

< 00:24:30 [1.17] > [DISCUSSION – don't need to credit quote]

< 00:24:45 [1.17] > **TERRY:** And to that point, somebody said, "A man with a sense of humor doesn't make jokes out of life. He merely recognizes the ones that are there." So we have great respect for humor. It's an important thing.

< 00:24:51 [1.17] > Dr. Harvey Mendez said, "You don't have to teach people to fun –

< 00:25:01 [1.17] > Dr. Harvey Mendez said, "You don't have to teach to be funny. You only have to give them permission." We're giving you permission not only to be funny, but to rediscover and unleash the creativity that you were born with.

< 00:25:14 [1.17] > Somebody else said, "After God created the world, He made man and woman."

< 00:25:24 [1.17] > Somebody said,

< 00:25:24 [1.17] > (and he said it one time)

< 00:25:25[1.17] > “After God created the world, He made man and woman. Then, to keep the whole thing from collapsing, he invented humor.” All right? Creativity goes hand in hand with that.

< 00:25:38 [1.17] > Joel Goodman said, “Humor and depression are incompatible. Except in severe cases, humor relieves the grip of depression. At times of tragedy, many people seek to laugh, rather than cry.” That’s a creative solution – laughing to a horrible situation.

< 00:25:59 [1.17] > [DISCUSSION about content to follow – Jay wants the one about “Would you play with...”]

< 00:26:24 [1.17] > And we’ve talked about kids, and their natural creativity, and their natural humor, which we will talk about more later. But studies show that preschoolers laugh up to 450 times a day. Adults laugh an average of 15 times a day. Who do you think is healthier and more creative?

< 00:26:45 [1.17] > [DISCUSSION on nothing]

< 00:26:51 [1.17] > Humor, again, that points out points of view, different angles from something:

< 00:26:55 [1.17] > Two guys are talking, Tom and Steve, and Steve says, “Tom –

< 00:27:04 [1.17] > Another example of humor and a point of view is two guys are talking. And one of them says, “Tom, why don’t you play golf with Steve anymore?” And Tom says, “Would you play golf with someone who kicked the ball with their foot when they –

< 00:27:21 [1.17] > [DISCUSSION]

< 00:27:25 [1.17] > **TERRY:** Another example of humor and having a different point of view on this – new elements to look at it from different elements – you get creativity and humor.

< 00:27:41 [1.17] > One guy asked his friend, he says, “Tom, why don’t you play golf with Steve anymore?” And Tom says, “Hey, would you play golf with somebody who kicked the ball with his foot when you weren’t watching?” “I guess not,” says the friend. “Yeah. Well, would you want to play with somebody who lied about their score?” Tom said. “Well, no, I sure wouldn’t,” the friend agreed. “Well, neither did Steve,” said Tom.

< 00:28:05 [1.17] > [DISCUSSION – do again]

< 00:28:13 [1.17] > An example of humor, looking at the same set of facts from two points of view:

< 00:28:18 [1.17] > [DISCUSSION]

< 00:28:17 [1.17] > **JAY:** An example of humor and creativity together – you can see both of them in one easy, illustrative story:

< 00:28:22 [1.17] > **TERRY:** An example of humor –

< 00:28:30 [1.17] > **TERRY:** Another example of humor and creativity, how they go together, hand in hand, can be seen in this little story:

< 00:28:37 [1.17] > Two guys were talking, and one guy says, “Tom, why don’t you play golf with Steve anymore?” And Tom says, “Hey, would you play golf with somebody who kicked the ball when you weren’t watching?” And the friend says, “No, I guess I wouldn’t.” He goes, “Yeah. Yeah. Well, would you play with somebody who lied about their score?” And the friend says, “No, I wouldn’t.” And Tom said, “Well, neither would Steve.”

< 00:29:03 [1.17] > end of track

**THE SECTION FOLLOWING IS THE GAP BETWEEN CD#1 and #2
THAT DAVE SENT ME**

TERRY: Where are we going now?

JAY: I think we explained. Want me to do it, or you?

JAY: So we've just spent a considerable amount of time talking about, sharing, and illustrating the role that humor has in unleashing your creative genius. We did this for a very important reason early in this program and process. Why? Because Terry and I are going to use humor, we're going to refer to things in humorous ways. We're going to maybe make jokes more often than the average program you've ever listened to, because we want to engage, harness, stimulate your creative genius. And as I said, the fastest, most immediate window and spigot that we can tap into and we can turn on is your humor. And it directly taps into your creative genius.

With that said, we want to now explain to you the fundamentals, the mechanics – the formula, if you will – that all creative ideas are based upon. Not because we want you fixated with them, not because we want you obsessed, or focused, or frustrated, or anything else. But because we want to explain to you the process through which we are going to build your natural creative flow based on some really enjoyable, fun, zany, wild and wooly exercises, processes, and activities we're going to challenge you to experiment with throughout this program. Right Terry?

TERRY: Absolutely right.

JAY: OK

TERRY: (laughs)

JAY: Are you looking for a story? Are you ready to go into yours? Yeah, now it's 5 steps. Now do you want to do these Terry? I'd like you to.

JAY: So let's start.

TERRY: Look at, look at see the things, go to the next page also and look at the next things because you have thing to say about

JAY: OK, all right. So let's... Do you want me to try first and you fill in? We can always cut. He wants a CD unedited? I was thinking maybe we will just send it to him and say, "What do you think?" He may not have the vision, but let's just see what happens.

JAY: So let's start with a fundamental. It's not an assumption, it's a fact of life. And it's a fact of your life. There are 5 simple steps to all creativity, to coming up with all ideas, all solutions, all strategies, solving all problems, achieving all opportunities. We all do it. We just don't do it consciously.

Now, let me explain what all 5 are first, and let me get into some deeper explanation about how they work – and then let me give you permission not to worry about it, because Terry and I have taken the liberty of creating exercises and processes we're going to put you through throughout this program that will automatically take advantage of all 5 steps for you without you even having to think about it. And after

you've done it for a week, or 2, or 3, or 4 at the most...your mind will automatically start thinking and doing these things 1, 2, 3, 4, 5. But right now, let me tell you what those 5 steps are.

[TERRY'S 7-STEP SUMMARY FROM [8.5] HAVE BEEN INSERTED BEGINNING HERE]

< 00:00:15 [8.5] > **TERRY:** Jay and I have seven steps that we would like you to consider. Again, there are no rules, but consider these the first time you start the process:

< 00:00:32 [8.5] > **TERRY: Number One is to open your mind.** Don't be judgmental about anything – about anything we're going to tell you,

< 00:00:41 [8.5] > about anything you experience [BACKGROUND NOISE]

< 00:00:41 [8.5] > **TERRY:** about anything you experience in your life – any part of your life – work, any relationships...any area that you want to expand and grow your creativity.

Some of that deals with the fact that if you have a sense of humor, you have all the tools you need to rediscover your natural creativity that you were born with.

< 00:01:05 [8.5] > **TERRY:** You have to understand that you need a good attitude about this. And saying, "not to be judgmental," please understand that you were born with it, and it has just been sublimated. Everybody is a creative person. It was God-given, and you just have to, again, rediscover it, unlock it, unleash it, and it'll be like turning a spigot on. It will become second nature to you.

In opening your mind, also understand that it has nothing to do with intelligence. There have been many studies done where creativity does not relate to I.Q. There have been brilliant people who have been creative. There have been people with below average I.Q.'s who have been equally creative. And creativity – yes, we're talking about writers, painters... But we're also talking about business people, accountants, mothers, fathers, friends – any level of creativity. You're not looking to climb a mountain and become smarter. You're looking to be creative, and that's more of going left and right – looking at things from a different angle, a different perspective.

< 00:02:17 [8.5] > **TERRY:** To be creative in this "open your mind" aspect, get in touch with your curiosity. That's something, also, that you had when

you were a kid, and hopefully, you still have today. But focus on that, and ask questions. Look around. Soak up everything. “Why does that happen? What are the connective parts in anything, anything that happens? What are the elements that went together to make that happen?”

Last thing is learn to listen, again. Listen and observe – those go hand in hand. And you’re going to then have tools in the back of your mind that you can apply to whatever areas of creativity you want to deal with.

< 00:01:10 [2.1] > **JAY:** So Step One – opening your mind. We’ve already shared with you that you are naturally, automatically, and unavoidably creative, whether you like it or not. Sorry, can’t escape it. You’re going to go that way throughout the rest of your life.

We just were at an event that celebrated the 100th birthday of a woman, and guess what? She still had humor. She still had creativity. She still had the ability to organize her thoughts in a fresh, new way that everyone else didn’t think, and it was refreshing. You have, do, will always have that ‘til the day you die.

< 00:01:46 [2.1] > So number one, you have this incredible creativity. Number two, the way to really exercise it – it’s like saying you’ve got all this muscle. You’ve got all this ability. But you’ll never really fully develop it if you don’t do some exercises.

Humor is the fastest exercise to start with, so we want you to let yourself laugh. Let yourself look at the humor in life. Don’t be afraid to smile. Don’t be afraid to look at something that’s funny and acknowledge it. Don’t be afraid to make a joke. Don’t be afraid to watch or read comedy.

< 00:02:57 [8.5] > **TERRY: Step Number Two is to focus on your problem or opportunity.** In many ways, this is the biggest step that involves the most, in probably the most time – but it’s the fun step, also.

What people tend to do is we all tend to get into a mental rut. We get into a thinking rut as we get older. When you’re young you’re creative, and then somehow, as you become an adolescent, there’s something about peer pressure and our society where we all... If you have kids, or when you were a kid, your grandchildren, you’ll see them, and they all kind of want to look the same, and sound the same... They don’t want to stand out. Popularity, oddly enough, is to be part of the group.

Well, that continues with us into adulthood, unfortunately, and we tend to all have a herd mentality. So if you’re presented with either a problem or an

opportunity, we all tend to give our first answers, our first thought is what we tend to go with.

We want you to take an opportunity, or any kind of a problem, big or small, and to “circle” that. Put that in the middle of your “circle of creativity,” your “sphere of creativity.” And then, what we’re going to teach you to do is to go around that circle, around that sphere, and force yourself to look at that opportunity or problem from many, many different points of view.

You may say, “Well, how do I do that? You just told me I only have one point of view?”

Well, in the beginning you do. But we’re going to talk about things like “role play.” How would somebody else view this situation? How would somebody else solve this problem? How would somebody else take advantage of this opportunity? How would Bill Gates take advantage of this opportunity? How would Anna Nicole Smith take advantage of this opportunity? What would Snow White think about this opportunity? What would Mickey Mouse say about this situation? What would your kids say about this situation? What would somebody who you don’t even like – what would your brother-in-law do about this situation? And it doesn’t matter what you think of these people. They just have different points of view.

And you can play the role-playing game in the beginning, and then you’re going to eventually learn to do it yourself, and you’re going to force yourself to see more possibilities. And the more possibilities you have, the more creative you’re going to be.

(SOME OF JAY’S COMMENTS FROM HIS 5-STEP PRESENTATION ARE INSERTED HERE)

< 00:14:50 [2.3] > **JAY:** So, again, number two step, focus on your problem or opportunity. First process within that is break down your life into components, into categories, into elements, and then figure out which or how many of those have the most intense problem or opportunity.

Second, start evaluating all the possibilities, options, and alternatives.

Next, give yourself permission to explore new perspectives, new angles, new (as Terry calls them) P.O.V.s. That’s very different than P.O.W.s.

P.O.V. is a point of view, and we’ll use P.O.V.s in narrative stories throughout the rest of this program. But the way you allow yourself to gain new P.O.V.s (in my opinion, the fastest, easiest, sort of “fast track, quick-fix, accelerator

method” that I know) is to allow yourself to travel outside your own life, and look at how other people in similar situations have approached it, done it, viewed it differently.

I call that “funnel vision.” It’s taking the combined massive perspectives, and mindsets, and approaches of other people... funneling them into you so that you can pick and choose either elements, filaments... and weave it into the fabric of your creative new approach and solution or pursuit of either the opportunity or problem.

< 00:16:32 [2.3] > So after you’ve got a new perspective, a new angle, a new point of view, you start using what Terry and I were talking about earlier, which is an MRI. We call it a “circle of creativity,” because you allow, and you start training your mind to look at the problem or opportunity in almost an orbital – not even a 360°, but just an orbital, completely... what’s the word I’m looking for? A spherical – thank you. (Our engineer for this program just came up with the answer! Thank you, Ellis!) A spherical, where you look at it from every vantage point.

Think about an atom, and all the circles that are going all over it in every direction. Well that’s – not indiscriminately, but very purposely, you start looking at it all around.

You know how when someone’s sick and they do an MRI or a CAT Scan they’re looking at their brain, or they’re looking at their shoulder, or they’re looking at their leg from every different point of view trying to see something – a different perspective... a different problem... a different development – a different point of view. That’s what you’re learning to do. As you’re doing –

And it’ll become very natural, by the way. You don’t have to put effort on this because we’re going to give you these exercises, these process, and these wonderful little trial tests to do that will get your mind automatically to start doing it, seeing it, and experiencing it. And it’ll be so wonderful and so exciting that you’ll just want to do it naturally.

< 00:18:19 [2.3] > **JAY:** You want to say something, Terry?

(END JAY’S COMMENTS)

< 00:05:22 [8.5] > **TERRY:** We’re also going to teach you, when you have put as many elements, and you define your problem or your opportunity, and you’re going to take as many elements that deal with that problem or opportunity, and you’re going to put them in the middle of your sphere.

We're going to teach you that what you don't have to do – in fact, what you don't do, is then look for a solution to your problem. That's not the first step. The first step, after you have accumulated the pieces of this puzzle, is that we're going to teach you that what you have to do is learn to ask questions.

That can be the right question – or, in an odd way, it's the wrong question. We're going to get into that, because the right question is what we have been taught – and that is usually herd mentality. We're going to get you to ask questions from different points on this circle – questions that you would think are silly aren't going to be silly. They're going to lead to solutions, creative solutions for you.

We're going to talk about how you can't take anything for granted. Don't assume anything. We're going to talk about, don't be judgmental. We're going to teach you that if you lose the judgmental filter, options are going to just explode in every part of your life.

< 00:06:31 [8.5] > [DEAD AIR GAP]

< 00:06:34 [8.5] > **TERRY:** Your answers to your... either your problem or taking advantage of an opportunity, can come anywhere during this second step. If by chance it doesn't (and frequently it doesn't) you move to **Step Number Three, and that is you just step away from the problem.** You just let it go. Put it in a drawer. And you can go to the movies. You can go to the park. You can go to the beach. You can go to another problem, if you want, another opportunity.

But the point is, stop thinking about this specific problem. We will tell you about the two reasons, the two schools of thought, as to why that works. Does it go in the subconscious, and does your subconscious work on it and then spit out an answer later, or are you merely resting your mind? We're going into the details and explain how that works. You can choose either school of thought to believe in, but it works, one way or the other.

(THIS SECTION DROPPED IN FOR STEPS THREE AND FOUR ILLUSTRATIONS)

< 00:03:53 [4.2] > **TERRY:** During the process of focusing on your problem of gathering every possible element of the problem or opportunity that you have... of going around the circle, sphere of creativity and looking at every possible point of view... At any point during that process, a solution might come to you...could come to you. It frequently does come to you.

However, if it doesn't... if an idea or new combination doesn't pop out at you, you don't give up. You absolutely don't say, "Oh, I can't do this," and walk away. You move to Step Three.

And Step Three – and everybody has done this since the beginning of creative time, whether they realized it or not. You walk away from it. You leave the problem or opportunity alone. Put it in a drawer, and you take a break, and go to the beach, work on another problem.

< 00:04:50 [4.2] > Now, there are two...let me stop here. Go back.

< 00:04:50 [4.2] > Einstein said that he got the majority of - the most solutions, ideas came to him, combinations... when he was sailing. And that's because he walked away from the problem. Now, he had done all the "heavy lifting," in a sense, which is what Step Two is, of bringing everything together, and thinking about it, and trying different angles, different perspectives, different points of view, looking at it from every possible different direction. If the solution doesn't come, you walk away.

< 00:05:26 [4.2] > There are two points of view as to why this works.

There's one school of thought that when you walk away from it, you're literally putting the opportunity or problem in your subconscious, and this school of thought says that your subconscious actually works on it, and that your subconscious is more of a right brain, which is putting together, in a sense, "inappropriate" pieces. It's the emotional side of your brain. The left side is that logical, in order, linear thinking. And so some people claim that the right brain is working on it. That may be true, and something may pop out from that.

Other people say, "No, the subconscious doesn't work like that. That's not what's happening." But even those people will concede what does happen in that case is if you walk away from a problem or opportunity, and you just get away from it, your mind...it rests. When you then come back, you're refreshed, and you sort of automatically look at the problem from a new point of view.

So whatever is happening here, it's absolutely fine. It is part of the process that if you haven't come up with your new combination, or your connection of items, step back.

< 00:06:40 [4.2] > [INAUDIBLE COMMENT FROM TROY – be ready for ideas with paper and pencil.] **TERRY:** That's an extremely good point, because -

< 00:07:07 [4.2] > **TERRY:** When a solution like that does come, it frequently comes from not the linear part of your brain. And it's not something that you're necessarily going to remember. So you should jot it down. In fact the whole – writing things down great, even from earlier on, when you have elements. Write it down, and it helps you focus. It helps you focus on them there if you can do it visually.

[DISCUSSION – (wild and crazy vacations!)]

< 00:10:01 [4.2] > **JAY:** I've studied creativity. I've studied achievement. I've studied breakthroughs. And almost to the person, as you've said, Terry, the key after you're clear on what the problem or opportunity is... after you take in the information... after you really process it – whatever you believe, if it's your subconscious, it's just letting your mind relax – get away. Go watch TV, read a paper... It's exactly what you said, but (I don't know if you said this)

< 00:10:38 [4.2] > Have a pad of paper, a pen, and a tape recorder available. And I would have them everywhere. (This is going to sound funny.) Have it next to your shower. Have it next to your bed stand. Have it next to the kitchen table. Have it next to the toilet. Have it in your car, because your mind and your creative genius will come up with such a clarified answer. And initially, it will be so obvious, but in the “freneticism” and the complexities of your day to day, and maybe the other issues that you're struggling through that you've not even verbalized before, you might not clearly remember the whole extent of it.

And your creative genius is perfect. It'll give you the answer. You might have to refine it, but you won't necessarily remember it in its entirety unless you make it initially your prisoner forever on paper or on tape.

TERRY: Perfect. Perfect.

< 00:11:31 [4.2] > **JAY:** That's my thoughts.

(END STEP 3 and 4 DROP-IN SECTION)

< 00:07:36 [8.5] > **TERRY:** Either sometime in Step Two, or it might be after you've done Step Three, and just stepped away from the problem and not thought about it at all, you're going to come to **Step Four. It's the “Aha! Moment.”** You're going to have a revelation. Your problem, big or small, you're going to have the solution for it. Your opportunity, you're going to see a way to take advantage of it.

You are going to feel great. You are going to have endorphin rushes like you never thought possible. It is the greatest feeling in the world. You're going to say to yourself, "Ah! This is it!" You're going to want to run out the door. You're going to want to start screaming this solution to the world. You're going to want to implement it. You're going to want to make it happen.

< 00:08:14 [8.5] > Not so fast, Bucko! We move to Step Number Five. **Step Number Five is you've come up with a solution – let's re-examine it.** Let's test it out. Let's make sure it works. Let's walk around it again.

Maybe you ask some people about it. Get other opinions about this. "What do you think about this idea?" We don't want to – don't go to just negative people who hate everything. Go to somebody you trust. Ask them about it. "Here's my thought." It could be family members, coworkers – anybody.

Test it out on a small level. If that works you can implement it on a bigger level. It may need some tweaking, some slight changing. That's where you do that. We're going to give you a lot of examples where people have done that, and have been massively successful. We'll give you other examples where people have had "almost a great idea," but because they didn't test it, what could have been a brilliant idea has turned into absolute disaster.

< 00:09:09 [8.5] > **TERRY:** Then we're going to move, when you have tested it, and then you go and you implement it, and it works, we're at **Stage Six. Take a little bit of time to appreciate what you have done.** Revel in the fact that you have come up with a creative solution to a problem. You have taken advantage creatively of an opportunity.

Congratulate yourself. Hug yourself. Realize that creativity makes your life so much better. And creative thinking and creativity is not something that somebody does one time by accident. If you do it... if you've ever done it...if you do it again through this program – you can do it, not once – you can do it two, five, a hundred, a thousand times, and *infinite* number of times. When you do it once, ***it is not by accident.*** You will be able to do it again and again, and it'll get easier and easier. So enjoy the moment. Reflect on the moment, and realize this wasn't an accident. You are getting in touch again with your natural, God-given creative talents.

< 00:10:25 [8.5] > **The Seventh Step is what we call "The Shampoo Rule."** And that comes from, on the back of the shampoo bottles, they always say, "Rinse and repeat" – a brilliant marketing. For three words, I think they probably have increased their sales Lord-knows-what over the years. (I personally don't rinse and repeat in the shower anymore. That's another conversation for another time.)

But what we're talking about here is now that you have gone through the process. You've done it. You can start forgetting about the steps, because this is going to become second nature to you. In golf, in tennis, in sports, they talk about "muscle memory." You have created the beginning of "creative thinking memory."

And so when you have done one problem – boy, don't stop if you solved it creatively, or taken advantage of an opportunity creatively. You can just keep doing this, and it will explode. It will multiply geometrically, and you're going to be able to see things in your life that you're going to use creativity for. Areas you never even thought were problems, you're going to be able to... Bad things, you're going to solve. Good things, you're going to make even better.

< 00:11:33 [8.5] > [DEAD AIR GAP]

< 00:11:38 [8.5] > **TERRY:** That's Number Seven, the good things to get better...

< 00:11:37 [8.5] > **TERRY:** You're going to start realizing... You're going to ask yourself this: "How high is high?" Where you used to think there was a limit...when you start using creativity, you're going to realize there are no limits. There are no limits.

Without creativity, you are going through life with a machete, and it's like a jungle. And you're hacking your way through this jungle, step by step, hack by hack.

< 00:12:00 [8.5] > When you learn to rediscover, unlock and unleash your natural creativity, it's like you've looked over, and you've said, "Hey, I'm hacking my way through this thick underbrush. Right over there is a river, and there's a boat on it."

You're going to go over. You're going to get on that creative boat, and you are going to sail downstream.

< 00:12:25 [8.5] > **JAY:** So there's probably one more thing to do [DISCUSSION ON ROUGHING OUT – Terry advises putting in fresh jokes/stories on the second recording]

[END OF TERRY'S SUMMARY SECTION – PICKS UP BETWEEN CDS 1&2 AGAIN]

[The following original summary from Jay
needs the indicated editing changes]

JAY: Step 1 is merely **opening your mind** and recognizing, acknowledging, and accepting that number 1, the creative idea/solution/strategy is absolutely – it's not out there, it's in there. It's just waiting in your subconscious to be channeled, harnessed and used.

Number 2 is that you have to **focus specifically on what the problem, opportunity, issue, challenge you're trying solve, resolve or get closer to is.**

Number 3, you got to **step back**, give it a break, let the full power and capability of your mind do what it was programmed to do for you the day your DNA was basically created... the day the cell took life... the day you were born.

Number 4 is after you let your creative genius do all the heavy lifting for you, it will pop out of your mind and ah ha, **a revelation, an epiphany and you got to make it your prisoner forever so you wont forget it.**

Then, before you go forth and just,

JAY: Then before you go use it, you reflect on it. You experiment. You very quickly, but safely, test it to make sure it is, in fact, fully ready for prime time.

JAY: Terry, you got anything you want to say?

TERRY: Actually not, let's go back and do some details.

JAY: All right, that's great, that's great. Maybe we should explain that. Let's say it's just a color and play-by-play.

TERRY: Yeah, that's what it is.

JAY: So, as we begin this journey, let me clearly establish the roles and responsibilities of Terry and I,

**THE IS THE END OF GAP SECTION BETWEEN CD#1 and #2
THAT DAVE SENT ME**

< 00:00:00 [2.1] > **JAY:** Sort of like a sports commentary:

< 00:00:04 [2.1] > One of us is the play-by-play,

< 00:00:07 [2.1] > One of us is the play-by-play, and the other is the color. If you've ever watched baseball, football, tennis – whatever, without both of those combined, the experience is lacking.

Well, if I give you a process, or I give you the methodology, or I give you the law without dimension, it's going to be flat. It's not going to be alive. If Terry gives you the stories without the basis, it could be too limiting.

Combine them together, and it's going to move you and your mind to such rapid and permanent action and creative transformation, it's going to be unbelievable.

So now you know. Play-by-play, color – let's begin. I'm going to start with the play-by-play. Terry will interrupt, respectfully, with the color.

< 00:01:08 [2.1] > So

(JAY'S STEP ONE COMMENTARY HAS BEEN MOVED UP FROM HERE TO UNDER #1 IN TERRY'S 7-STEP OUTLINE

< 00:02:21 [2.1] > **JAY:** Next, we're going to put you through exercises. I've already explained the reason for them, but they're designed to get you out of the linear, the traditional, the basically static type of thinking that you have unknowingly fallen into for whatever number of years you've been an adult. Really, probably since you were probably age eight, ten, twelve.

(THIS BEGINS ALTITUDE/ATTITUDE DISCUSSION)

< 00:02:43 [2.1] > Next is two things: **attitude and altitude**. Attitude has got to be anything, everything is possible. But it's not possible if I don't know what I'm trying to achieve. So we're going to teach you to focus on what the issue, what the problem, what the opportunity, what the challenge is you want to command your mind to solve or resolve.

< 00:03:06 [2.1] > The next is **altitude**. If you don't get above it and get yourself capable of looking at it from almost a global context, meaning looking at it around, like you were circling the globe...like you were a space probe looking at the Earth from 60,000 miles up, you're not going to be able to see it from all its facets, from all its possibilities.

< 00:03:37 [2.1] > The next is to **acknowledge you have an infinite level of creative intelligence, your "C.I."** And that's so different than your I.Q. Your I.Q. has absolutely, positively nothing whatsoever to do with your creative intelligence and genius.

< 00:03:55 [2.1] > The next is **curiosity and interest**. You must allow yourself to start being interested, curious, fascinated, open to an almost infinite number of possibilities, situations, events, and information if you really want to let your creativity really flow.

< 00:04:18 [2.1] > The next is **the ability to listen, to hear, to understand**, and that's something we will teach you through the processes and the exercises we are going to put you through. Terry, you want to make any other colorful comments now?

(HERE'S ANOTHER SNIPPET ON ALTITUDE THAT WAS PULLED FROM BELOW TO MEET UP WITH ATTITUDE/ALTITUDE DISCUSSION HERE)

< 00:13:31 [2.2] > **TERRY:** The only other element that I think we should throw in in this first step, other than attitude, curiosity...

JAY: Altitude.

TERRY: Altitude. And this might be the only skill that you actually have to learn. I'm not sure as human beings that we have ever developed this, and that's learning to listen. It has to do a little bit with curiosity, but you've got to listen. When people are talking, the more information you take in, the more elements you'll have, the more possibilities of combinations and connectivity will appear.

< 00:14:12 [2.2] > [DISCUSSION about content to follow]

< 00:14:29 [2.2] > **JAY:** Let me explain "altitude" to you for a minute, because it goes hand-in-hand with this child-like sense of possibility. Probably the easiest way that I can explain it is to give you first-hand experience.

Near where I live it's spectacular, beautiful. It has 16-, 1700-foot-high hills. It's got topography to die for. It's got massive, massive coves and beautiful coastline.

I've lived all over the area. At one point, I lived on the flat looking at nothing, and so my point of view was very limited. It was the dusty street. It was the hot, green grass – very beautiful, but that was it.

Then I lived in a house that was about 20 feet above sea level, about a block and a half from the coastline, but in clear view. And I had a perspective that was very beautiful. It was just above it.

Then I lived at the beach, and I had a perspective right, 20 feet from the water, and I saw the waves crashing.

But then I lived at the top, at 1600 feet up, and I got to see the world from an extraordinarily more expansive setting. I saw all 12 of the coves, and the coastline. I saw Catalina Island below. I saw planes taking off from Los Angeles Airport. I saw boats going through the channel. I saw cars driving below, and my sense of the possibilities and the scope was expanded many-fold.

< 00:16:20 [2.2] > By “altitude,” I am referring to allowing your mind to raise itself above –

< 00:16:31 [2.2] > By “altitude,” I'm talking about being able to raise your perspective, your sense of you, far above where it is now, and looking at more of the global, the total, the expansive scope of what's going on, of the possibilities.

We're going to get into, in a little while, something we call an “MRI,” which is like – or a CAT Scan. It's looking at the entirety of the situation – looking at the issue...looking at the problem... looking at the perspective from a global sense – around, diagonally, horizontally, probing it from the top, the bottom, from the left, from the right.

You can't do that if you're looking at it right square in front of it. You've got to get some distance. You know how you've heard people say you've got to get distance from the problem to understand it? You've got to get distance to appreciate it? You're away from something (or someone) and you appreciate and miss it?

Well, the same holds true to connecting with your creativity, is you need some altitude.

< 00:17:38 [2.2] > **TERRY:** A perfect example of that – the story that we told earlier about the guy with the rowboat? When the people went out to the island

on the picnic, and the ice cream had melted by the time they got to it? And when you ask people, “What did the guy invent so this would never happen again?” virtually everybody focuses on one thing. In their mind, they’re on that island. They’re sitting there on that picnic blanket, and they see the melted ice cream, and they think, “Ooh, I’ve got to make the ice cream not melt.”

< 00:18:05 [2.2] > **JAY:** But if you step back and look at all the factors here (which you can’t if you’re just focused up close on the ice cream) you’d look at the speed. You’d look at the weather. You’d look at – maybe you’d never go to the island. You look at - He could have invented Club Med! You don’t know!

< 00:18:24 [2.2] > **TERRY:** Yeah, and a literal translation of what you said about altitude... if you just, you went up and get a satellite photo of that situation, and you see everything. You say, “OK, here was the bank of the lake where he started,” and you see him rowing over. You see the whole thing. So it’s a literal translation of whatever problem you have, get as far away from it, as high up as possible, and you are suddenly going to start bringing in more elements because you’ve got a higher perspective.

(END OF ATTITUDE/ALTITUDE SNIPPET)

< 00:04:39 [2.1] > [TERRY STUMBLES]

< 00:04:43[2.1] > **TERRY:** Let’s talk about attitude just for one second, which we did before. But you have to believe you’re creative.

< 00:04:57 [2.1] > **TERRY:** Let’s talk about attitude again for a second. You have to believe you’re creative. Everybody out there, know that you were born creative. It’s still there. You can do this, and that’s half the battle. Just get up and get ready to be a player in this.

And you have to lose - we’ll talk about this more later, but in that attitude, you have to lose a lot of your “rut” thinking. You have to have a positive attitude, and think “I can do things.”

The example of that is the story of the two salesman – the shoe company who sent the two salesmen down to New Guinea to see if there was a market down there for their product, which was shoes. And a few days later, the first salesman, he reported back. He says, “Ah, I’m coming home. There’s no market here. Nobody wears shoes.” OK? The other salesman had a more positive attitude. He wrote back and he said, “Oh, this market is just wonderful here. There are fantastic opportunities. Nobody owns shoes yet!”

So you have to have the right open attitude, all right? And that's also looking at it from a different point of view.

< 00:05:55 [2.1] > [DISCUSSION – Jay wants Pony story]

< 00:06:13 [2.1] > **TERRY:** And then also, under positive attitude, there's a story. This is an old story about the little kid who went into the barn. It was his birthday, and he went into the barn. And the dad said,

< 00:06:25 [2.1] > [DISCUSSION]

< 00:06:57 [2.1] > **JAY:** The greatest secret is to allow yourself to reconnect with your child-like innocence, openness, curiosity, and sense of possibility.

< 00:07:01 [2.1] > [DISCUSSION]

< 00:07:49 [2.1] > **TERRY:** Speaking of attitude – more about that. A couple of stories. There's the old story you might have heard about the little kid, and he just had such a positive – a positive little-kid attitude. And he came home, and it was his birthday, and he knew there was going to be a present for him someplace. And he looked all over the house. He couldn't find anything, and he finally went out, ran into the barn, and there was this giant pile of poop out there. And little Johnny was excited! And he jumped in it, and he's searching all through it. It was disgusting! And his mom walked in and said, "Johnny! What are you doing?!" And he says, "It's my birthday, and there's a big pile of horse poop here, and I just know that there's a pony in here!"

< 00:08:26 [2.1] > [DISCUSSION about Pony story]

**(JAY'S COMMENTS ON IMPORTANT
DISTINCTIONS BETWEEN DIFFERENT TYPES OF
PEOPLE TAKEN OUT OF HERE AND MOVED TO
PAGE 21)**

< 00:12:57 [2.1] > [DISCUSSION TO END OF TRACK]

< 00:00:00 [2.2] > [DISCUSSION]

< 00:00:11 [2.2] > **TERRY:** With attitude, positive attitude is so important. We've talked about it before, we'll talk about it a kid.

< 00:00:28[2.2] > **TERRY:** Positive attitude – nothing more important than that. And we've talked about it before. We'll talk about it again. Kids – your kids, when you were a kid – that is when there is a positive attitude.

There's a story about the little boy, the most positive, looking-on-the-bright side-of-things little boy, little Tommy. His parents took him out to a farm. And he got to the farm, and he looked over, and he saw a giant pile of manure, and he ran over, and he jumped in the manure, and he's digging all through it. And the mom and dad run over and say, "Tommy, what are you doing? What are you doing?" And he said, "Hey, there's gotta be a pony in here somewhere!"

< 00:01:01 [2.2] > That is what you've gotta get –

< 00:01:06 [2.2] > That's what you've got to get –

< 00:01:05 [2.2] > **TERRY:** That's what you have to harness. That's what you have to get in touch with again, and we're going to help you get there. Because kids – when you were a kid – all kids, they just have a wonderful way of thinking.

The little story – the Sunday school teacher who was quizzing her class about the Old Testament,

< 00:01:23 [2.2] > and she asked a very provocative question – a very interesting –

< 00:01:25 [2.2] > And she asked a very interesting question. She said, "Well, when Noah was out there all that time on the boat, what do you think they did on the ark? What do you think they did for food? Do you think maybe they did a lot of fishing?" One little boy thought about it, and looked at her, and sneered, and said, "What are you talking about? You only had two worms!"

They just think in funny ways.

< 00:01:52 [2.2] > There was one – this is not so funny, but it’s true. Maybe this has happened to you. There’s was a mom, and her daughter kept pestering her. She’d go, “Mommy, can we go...? Can we do...?” And the mother had a ton of things to do. And she loved her daughter, but she just couldn’t do it right now, and she kept giving her little tasks. –

< 00:02:13 [2.2] > A true story about how kids think. It’s not particularly funny, but it’s very interesting. The mom thought she had a creative solution. A creative solution sometimes cannot stop children, however...

The little girl wanted her mom to read her a story. “Mommy, read me a story. Read me a story.” And the mom was just busy, and she said, “You know what? I just can’t do it right now, Sweetheart. Look, why don’t you go do – go clean your room.” So the little girl ran and cleaned her room in two minutes, ran back. Her mom kept doing it, and just – she kept asking the mom. “Mom, read it.” “I can’t read it yet. I’ll tell you what. Here.” And so the mom took a map – she saw a picture in a magazine of a map, and she cut out all the states of the map. So she had 50 states there, and she gives it to her little girl, and she says, “Here. I’ll tell you what. You put this puzzle of the map together of the United States, and when you’re finished, Mommy will read to you, I promise.” OK, this is going to give her at least an hour, the mom, to get stuff done.

Five minutes later the girl comes in. “Here it is, Mommy!” And this little girl, this little four-year-old, had put the whole United States map together in a matter of minutes! How’d she do that? She says, “Sweetheart, how did you do that so quickly? I didn’t know you knew all the states!” And she said, “Oh, I didn’t, but on the other side of the page there was a face of a woman.” And so she just put the face together, turned it over, and then the map of the United States was there. Kids think creatively. They’re very, very smart.

< 00:03:38 [2.2] > There was one, actually – Jay, you told me this story, about your son, about Jordan, years and years ago.

Jay went to the school. They didn’t have a Santa Claus. Jay was in much too good a shape to really play the part of Santa Claus, but you used padding and stuff. And you went to the school, played the role of Santa, and you have the hat, and the beard, and the whole deal. And your oldest son then – he was in second grade, first grade.

And so the little school party was over. Jay comes out, and was getting in his car, takes off his hat, takes off his beard, takes out the pillow... Well, as it turns out, his son was walking out into the parking lot at that very moment, and looked over, and saw his dad dressed as Santa Claus, taking all the Santa Claus paraphernalia off.

And any adult would think, “What a sad moment this is! This poor little boy’s dreams and fantasies are going to be shattered. But no. Jordan looked up. He saw his dad taking off the Santa suit. His eyes got big, a huge smile on his face, and he said, “My dad’s *Santa Claus!*” His life was made! Maybe – does he still believe that? I don’t know.

JAY: He does!

TERRY: He does believe that. And in many ways, you are Santa Claus!

< 00:04:55 [2.2] > **TERRY:** I know, this is interesting how kids think. One of our boys (Not one of Jay and our’s boys. We don’t have children together. One of my children with my wife!) He was the younger son, and he was at the time maybe five years old. And I said something to him about... oh, he’d lost a tooth. That was what it was. And I said, “Well, be sure and save that, and you’ll put it under your pillow, and the Tooth Fairy will come.” And he said, “Dad, there’s no Tooth Fairy!” As I said, he was five years old or so. And I says, “What do you mean, there’s no Tooth Fairy? Of course there’s a Tooth Fairy!” He says, “There’s no Tooth Fairy. Stop it.” And I said, “Easter Bunny?” And he says, “No. There is no Easter Bunny. I’m five years old. I’m no fool. There’s no Easter Bunny.” And I said, “Oh, I see. Leprechauns?” “No, no leprechauns.” I said, “Santa Claus?” “Oh, yeah, Santa Claus is real!” He wasn’t going to give that up at all! I think it was a monetary deal, but Santa he was going to hold onto. The other ones, no. So there’s a strange – there’s no left brain in kids. It’s right brain.

< 00:06:01 [2.2] > [TROY’s comments inaudible – DISCUSSION]

< 00:6:45 [2.2] > **JAY:** The correlation is, do you wonder why we’re telling you all these stories about kids? We want you to re-discover the child-like innocence, the child-like curiosity, the child-like openness, the child-like sense of alternative possibilities...

TERRY: The attitude, OK, good.

JAY: The attitude, the openness, the altitude.

< 00:07:03 [2.2] > [DISCUSSION]

< 00:07:38 [2.2] > **TERRY:** Another story from someone we worked with – one of Troy’s daughters, when she was a little girl, lost a tooth and left it for the Tooth Fairy. And Troy, or either, his wife (depending on who you heard the story from!) forgot to put the tooth underneath the pillow. So the little girl gets up, and –

< 00:07:57 [2.2] > [DISCUSSION]

< 00:08:14 [2.2] > **TERRY:** Another story, a wonderful story about kids and their attitudes, and their resilience, and their creative spirit. A friend's daughter lost a tooth, and she

< 00:08:25 [2.2] > diligently put it under her pillow that night so the Tooth Fairy –

< 00:08:29 [2.2] > diligently put it under her pillow that night so the Tooth Fairy would leave her some money for it... and the mom and dad forgot. They got busy, they forgot to put the money under the pillow and take the tooth, OK?

Well, the little girl was undaunted.

< 00:08:43 [2.2] > Night Two, pillow went back under – everything was going to be cool.

< 00:08:46 [2.2] > [DISCUSSION]

< 00:08:48 [2.2] > Night Two, the little girl was undaunted. She put the tooth back under the pillow, waited for the Tooth Fairy. Next morning - boom! No money because mom and dad had forgotten for the second night in a row.

OK, so the third night shows up. This little girl was going to take things in her own hands. She had a creative solution. From the front door, through the living room, down the hall, into the bedroom, right to her pillow were signs, and it said, "Tooth Fairy, this way. This way to tooth." Like the old Burma Shave signs, all the way through the house, down the hall, with the final arrow saying, "Tooth under pillow. Put money here." And it worked. She got her money.

< 00:09:32 [2.2] > So why do we keep talking about kids, and their attitudes, and their sense of humor, and their fun? Because they're the ones that have the natural creative spirit. They haven't lost it yet. You had it when you were young, and as soon as you can reconnect with that...

< 00:09:51 [2.2] > ...You're going to reconnect with your creative spirit. You're going to be able to unlock, unleash, and just open that spigot to creativity.

< 00:09:58 [2.2] > It's the youth that you were born

< 00:09:59 [2.2] > It's the creativity you were born with that is still there. It's still inside you, and

< 00:10:08 [2.2] > We just want to give you the avenues, the general method for you to get – to rein –

< 00:10:15 [2.2] > we just want to give you the keys to unlock the creativity that's already there to use in whatever part of your life you want to.

< 00:10:24 [2.2] > **JAY:** Let me say it a little differently. Very simply, you were born with, you exist with, until the day you die, programmed into your DNA is massive and continuous creative genius.

What we're saying is, Step 1, besides opening up your humor is rediscover and reconnect with your child-like innocence... your child-like openness... your child-like sense of possibility... your child-like ability to look at so many different facets of the situation... your child-like sense of optimism.

I would challenge you also to consider this: Think about when you were little, and if you don't quite remember it, think about stories your parents, or friends, or relatives have told you about absolutely similar types of actions, attitudes, and things you did. And then recognize that very same creative capability is still there, waiting to be turned on or let out.

< 00:11:37 [2.2] > **TERRY:** And if you think, when you look at your kids, or you think about when you were a kid, one of the most important aspects of creativity that comes natural with kids is curiosity. Get in touch with your curiosity again. Force yourself to be curious. You were naturally curious as a kid. Ask questions. Look at things differently. Just be curious. Want to know about the most casual things, about important things. It doesn't matter. Just be curious.

Jay mentioned earlier (and let's underscore this point) that to be more creative has nothing to do with being more intelligent. You don't have any mountains to climb here at all. Creativity (and we're going to get into this more later) is a matter of just moving to the left or right. You don't have to increase. You don't have to work harder at it. You just have to realize it's there, and it's a matter of lateral moves. You don't have to climb a mountain.

< 00:12:31 [2.2] > **JAY:** And something else that's very important, which we probably implied, but didn't really explicitly state in the beginning of this. And that is that we're not trying to teach you how to write a Pulitzer Prize-winning novel (although you're very capable of doing it, if that's how you want to harness and channel your creativity.) We're not trying to get you to paint the Sistine Chapel (although you're very capable, if that's where you want to direct and utilize your creative genius.)

We're trying to get you to tap into the vein of perpetual, and dramatic, and dynamic creativity that exists within you... to make every or any aspect of your life better, happier, richer, both in monetary terms and in experience or fulfillment terms.

We're trying to teach you how to recognize whatever it is that ails you... whatever it is you want to be better... whatever it is you want to get closer to... whatever it is you want to get away from – and use your creative genius to accomplish it.

(SNIPPET ABOUT ATTITUDE/ALTITUDE TAKEN OUT OF HERE AND MOVED UP)

< 00:18:51 [2.2] > **JAY:** And without being too clinical, I would challenge you also to start identifying what are all the different elements, or factors... (There's another word. It's a scientific word.) or *variables* at play in a situation? Because the more you recognize, the more you will see different combinations and possibilities.

And we talked earlier a little bit about, you need to be interested. You need to be curious. You need to be observant. We didn't use the word "observant," but you do. How do you do it? Well, the first is you'll never accomplish any creative achievement if you don't first commit yourself to being infinitely interested in everyone, and everything, and every facet of every challenge, problem or opportunity you embrace.

How do you do that? By recognizing that there is such an extraordinarily fulfilling payoff in exploring. Think about when you were a kid. Again, we're going back to your youth, when you got to explore things, when you got to go on adventures. Maybe you got to go in the neighborhood for a walk. Maybe you got to go into the woods, and look at the trees and the animals. Maybe you got to walk around the beach. Maybe you got to go on a vacation, adventure, exploration, discovery. All is tied to being interested, curious, and observant.

< 00:20:24 [2.2] > [DISCUSSION TO END OF TRACK]

< 00:00:00 [2.3] > [DISCUSSION]

< 00:00:34 [2.3] > JAY: Step Two: Focus on your problem or opportunity.

Now, a few minutes ago I explained to you that when you were a child (and when you observe any child), every creative and innovative thing they do, if you really boil it down to what's causing it, is a desire to solve a problem or achieve an opportunity. Why should your life now, as an adult, and why should the lives of your adult children or your teenage children be any different?

< 00:01:10 [2.3] > **JAY:** The first thing I and Terry need you to do, if you want to really harness and unleash the creative genius in you, is **figure out what the problems, the opportunities, the challenges and issues you are unbeknownst to yourself, struggling with.**

And what do I mean? I mean if a part of your life... for example, your career, or your marriage, or your relationship with your kids, or your relationship with yourself... And what do I mean by that? Maybe you don't like yourself. Maybe you feel bored. Maybe you feel purposeless,

< 00:01:50 [2.3] > passionless, passionless,

< 00:01:53 [2.3] > **JAY:** passionless. Maybe you feel like almost being depressed. Or, maybe you feel like you're mediocre.

Well, that has to do with the problem you're having with appreciating yourself... a problem you're having with really developing yourself.

First step in anything you do – and remember, I come from a business of growing other companies, growing businesses. I can't grow any business until I first figure out where they are, then where they want to be, then what it is they're trying to get close to, and what it is they're trying to get away from.

In your life, in the global sense, certainly, (but in the specific sense, definitely) there are problems or opportunities that are going to be the critical determinates of how creative

< 00:02:46 [2.3] > you'll ultimately be.

< 00:02:47 [2.3] > you will ultimately become. So let's start by asking you to spend a minute right now. Get out a piece of paper, a pencil. Get out your workbook...

< 00:03:06 [2.3] > [DISCUSSION – Jay will do two versions]

< 00:03:06 [2.3] > And do the following: Make a list of these categories: General life, your relationships, your career/business, your family,

< 00:03:21 [2.3] > [DISCUSSION]

< 00:03:32 [2.3] > your finances, and let's have a catch-all, and call it "other," and you can subtitle them whatever is appropriate – Little League, church group – whatever. Then underneath it, I want you to do something you've probably never done before (and hopefully, you'll do this a lot in the future) is put two categories: The left is the problem, the right is the opportunity.

Now, am I certain you have a problem or an opportunity in all these categories? Yes. The question is, how significant is it? You always have an opportunity unless you've taken it to the nth degree, and I guarantee you, you haven't done that. And if you haven't done it to an nth degree, then the corollary is you have some problem, because you've got a ways to go.

Now, the real issue is which one or ones are the most pressing... are the most significant... are taking the biggest toll on your ability to be fulfilled, to be happy, to be complete, and to connect with others, if that is in fact one of your goals.

< 00:04:42 [2.3] > And by a way

< 00:04:43 [2.3] > And by the way, one of the absolute fundamentals that Terry and I want to emphasize, underscore, and repeat over and over and over again throughout this program is that you make all the rules.

We're going to give you a broad-based template, but you have our permission to modify it, to adjust it, to redo it, to use any/all parts, to expand it. It's up to you.

< 00:05:21 [2.3] > That is the...That is the [DISCUSSION]

< 00:05:34 [2.3] > **JAY:** That is the hallmark of, of harnessing and understanding the amazing breadth and depth of possibility your own creative

genius opens up for you. You can do what you want, however you want it, when you want it.

And as you go through this first little exercise, what I'm hoping, and what Terry is hoping you will discover is that if you have seven categories, then one of those categories is probably more critical, pivotal, painful or exciting to you than all the rest.

Well, guess what? That's probably the first one you would want to start on. If you have two or three that are equal, we'll give you a formula, and we'll give you a process, and we'll give you a strategy later in the program to do those.

But the first critical issue here is figure out what the problems are, what the opportunities are, and where, in what segments of your life you really have the most felt need to direct your creative genius. Terry?

< 00:06:48 [2.3] > **TERRY:** And to add to that, when you identify that problem or opportunity area, keep in mind what Jay was saying earlier about the altitude. Don't assume you know what the specific problem is, either, or the specific opportunity. Don't expect –

Loggers, OK? They think smart. When they – I assume they still do this – when they send logs down the river, when they get a log jam... Literally, the phrase "log jam" comes from the fact that when they send the lumber down the river, they'd all jam up. And so the loggers would go high up in a tree and they would look, and they would identify the single log, basically. "OK, right there. I've got to get over there and loosen that log, then everything is going to go." They can hit all the other logs as much as they wanted, but they – you know, it may be to no avail.

So they'd go down, and they'd climb on top of the logs, they'd go to where that one critical point was, and they would attack that log. They would loosen that log, and all of the logs would start flowing down the river.

So when you identify your problem, use Jay's concept of altitude and "Don't assume anything." Look, and bring in as many elements as you possibly can. If it's a problem with your kids, if your kids won't go to bed early, well, that doesn't necessarily mean they're not sleepy. There could be 100 reasons they won't. Maybe they think there's a monster in there, and they don't want to go in their room. Maybe they ate too much sugar late in the evening. There could be 100 reasons for any problem.

A business problem – if you don't have – if sales, you're not selling. In fact, there was a product, it was a steak sauce. And sales were not so good on this steak sauce. And so the first place they attacked the problem was their sales department.

That wasn't the problem, as it turned out. They went through all sorts of different levels. They finally, in a focus group, they found out, "Maybe they don't like our product, the taste of it." They went to a focus group, and one of the pieces of information that came out in the focus group was a little phrase in the middle of a sentence of one of these people. And it was a person that said, "We love the product, and we buy it. It's great. We take it home, we put it in the cabinet, and we use it whenever it's appropriate."

The people heard that, and the phrase was "in the cabinet." So they made one change to their product – on the label. They didn't change the sales...

JAY: Not the formula, not the sauce – anything.

TERRY: Nothing. They changed one thing on the label. They put "Keep refrigerated."

JAY: So it'd be in front of them all the time.

TERRY: In the refrigerator. Anytime you opened the refrigerator, there it was. And their sales shot up. So the assumption of what even your big opportunity or big problem is might not be correct. Bring in as many elements as you can. Look at this from as high an altitude as possible, and as objectively as possible.

< 00:09:42 [2.3] > **JAY:** Good. OK. So this is going to be a real deep step, Step Two. First thing is you're going to focus on the problem or opportunity, and you cannot possibly do that if you don't identify it.

Now, I have a philosophy I call "optimization." I use it for growing businesses, and it's going to be the same basic guidance and recommendation I'm going to give you for Step Two. You start by trying to identify as many options, possibilities and alternatives you have available. So let's go through a process. After you've figured out what is –

Oh, by the way, whatever result you are getting in any and every aspect of your life with very few exceptions (exceptions being acts of God or catastrophes) there is always – not sometimes or most of the time – but always a causal force, principle law that's driving it, that's making it happen, good or bad. When you figure out the problem, what you want to also figure out is, what's the factor causing it to happen? If you're not getting the outcome you want – your relationship with your loved one's bad...your job career is not going well... you're not connecting with your kids – believe me, there is a causal factor making it either happen or not happen. So start by figuring out what is the problem in all these categories.

< 00:11:13 [2.3] > Number Two, then gather all the facts, elements and possibilities about your problem, challenge or opportunity. For example, let's take

your career, because that's a pretty easy one. You've got a job. Your job isn't going, or your career isn't progressing the way you want. So let's ask yourself, first of all...you're not making the money you want. What's the cause of it? The reason usually is your career isn't progressing at the level you want. What's the reason of that?

Well, there could be a number of reasons. Let's ask a lot of questions. First possibility: You don't have the opportunity to grow because the company isn't growing. Maybe you're right, maybe not, but ask the question. Number two: Maybe the company's growing, but you don't have the skill to add, or offer, or represent a value that your employer wants to progress you. Maybe that's not it.

< 00:12:10 [2.3] > Number three, maybe above you are people who don't appreciate what the skills are you have. Number four: Maybe you aren't demonstrating enough extra effort. I could go on, and on, and on, but you get the idea.

< 00:12:27 [2.3] > Or in a relationship, let's say you don't have the loving feeling or loving relationship you want. Well, first of all, you've got to realize that is the problem. It's something I didn't say earlier that's very critical here.

< 00:12:40 [2.3] > Until you put words – clear, defined words – into feelings, you'll never accomplish solutions.

[DISCUSSION]

< 00:12:57 [2.3] > **JAY:** Until you put feelings into words, you will never be able to fully solve or achieve problems or goals. Why? Because feelings are abstract. They're discomforting. They're debilitating. They're frustrating. They're heartbreaking, but they're not clear and specific expressions of what it is that ails you. Remarkably, surprisingly, and very liberating, the moment you put a feeling into words, you've got something tangible. Three things happen:

Number one, you realize it's not as serious or unachievable as you thought. Number two, it's exhilarating to see finally what it is that's been bothering you, frustrating or challenging you. And three, you finally have a specific, expressed goal that you can work towards either eliminating or achieving.

< 00:14:03 [2.3] > **JAY:** Terry, you got anything to say?

TERRY: As a possible example of that, I know you've used this example before of focusing in on what the real problem is. If a guy goes into a hardware store and he goes to the owner of the hardware stores and says, "I want to buy a drill." What he really – he doesn't want a drill. What he wants is holes. And so, if

you're the hardware owner, you look at that and say, "OK, what do you want the drill for?" And then you find out. "Well, I want to drill holes, and then I want to buy pegs, and then I want to put the pegs in the holes that I drilled, then I want to hang up my coat."

Well, the problem is, oh, you want to hang up your coat, not that you want a drill. So you have to focus and find out really what – get through everything and focus on what the problem is, or opportunity.

< 00:14:46 [2.3] > **JAY:** Good, good.

(JAY'S COMMENT LIFTED OUT FROM HERE)

< 00:18:19 [2.3] > **TERRY:** Yeah, the reason that you need...

< 00:18:19 [2.3] > **TERRY:** Yeah. The point of (and we're going to continue to go into it more) but the reasons you want to find, and you...

< 00:18:26 [2.3] > **TERRY:** The reason that you want to find a new point of view and look at things from a new angle and a new perspective – and this may be, if there's one central crux to this whole creative process, it's that you want to get out of the way you have been taught, subtly or consciously, to think. And that is we all have gotten a momentum in our lives. And it starts when we're young, but everybody has their own point of view. And there's nothing wrong with your point of view, but somebody once said, "There's nothing more dangerous than a man who has one idea." Because that's just his one point of view.

And the reason that we want to push you to look at things in this sphere of creativity – put your problem or opportunity in the middle of it, and look at it from all different angles and points of view – is that there's a tendency for all of us from when we are...when we become adolescents to start looking at things from one point of view, and assuming that we are right, and that our point of view is correct.

They say up in Canada that there are only two seasons: winter and July. I haven't spent a lot of time... and maybe that's *why* I haven't spent a lot of time up there! But what they talk about is that as the back roads begin to thaw in the spring or early summer, they become muddy. And vehicles travel through these back country roads, and they leave deep ruts. (Now this is years ago) On a muddy road they would leave these deep ruts, and then the ground freezes over during the winter, and these ruts become part of the traveling challenges. And for vehicles, when they enter these undeveloped area, these dirt roads during the winter, there

were signs they'd put up that says, they would say, "Driver, please choose carefully which rut you drive in, because you'll be in it for the next 20 miles."

Well, that's what happens to us. We start, when we are young, we start developing this single point of view. And then, when... It's why Jay and I have talked about being curious, and being an observer, and listening, and looking at new elements. And some of the exercises that we'll give you train your mind to do that, to look at new things.

< 00:20:34 [2.3] > **TERRY:** There's also (maybe you've heard this story) that if you – how does it happen? You think, "Well, wait a minute. If I was creative as a kid, how come I'm not as creative as I could be now?"

It's like a frog. You may have heard this, but they have taken – they've done this study. If you take a frog, and you dropped a frog into really steamy, boiling hot water, the frog will jump out. But if you take a frog, and put a frog in a pan of cool water, and then put that water on the fire, on a flame, and slowly heat the water up, the frog will sit in that water as the water slowly heats up until the water is so hot that it kills the frog.

So it happens in incremental stages, and all of a sudden, we find ourselves as even young adults, but certainly as adults, and we're looking at life from one point of view. So what Jay is telling you now – yeah, that's the reason. We want to get out of rut thinking.

< 00:21:33 [2.3] > One other little story about – a guy goes home. He's an adult, and he goes home, and he notices that his mother is making a ham. And so she's putting it in the oven, and she's making it, and she cuts off both ends of the ham and then puts it into the oven. And the son, he says, "Mom, how come you cut off both ends of the ham before you bake it?" And his mom says, "I don't know. Your grandma, my mom, she always did it that way. That's how I was taught to do it." "Oh, oh."

And so a few days later he saw his grandmother, and he says, "Grandma, when you make a ham, do you cut both ends off before you bake it?" And she says, "Yeah. Yeah." And he said, "Well, why do you do that?" And she says, "Well, my baking dish isn't big enough for a whole ham."

So people will say things. They will get into rut thinking, into a herd mentality, and they just keep doing them out of habit.

< 00:22:25 [2.3] > **JAY:** Not, Terry, because it's the best... not because it's the most effective... not because it's the most fulfilling... not because it's the most appropriate. Just because that's all you have learned.

TERRY: Exactly.

JAY: OK. So we've got you now looking at full circle in this orbital sort of a view. And we've got you trusting us that we'll make it a natural and automatic way of thinking after a couple of exercise, so don't worry about that.

But it's very important right now that you DO NOT start out by looking for a solution. Start out first by just asking a lot of questions, and examining, and observing, and evaluating the situation from many different vantage points, because your creative genius is the mechanism that will produce the solution. All it has to know is what the problem or opportunity you're trying to solve is. If it's not verbalized, it can't do it.

Your subconscious, your creative is infinite in scope, but incapable of helping you if you don't help it. That's got to be the creative connection we need you to make at this point.

So learn also to ask questions of every kind. Not just the right questions, but the wrong questions. And Terry's got a great example of that.

< 00:23:59 [2.3] > [DISCUSSION]

< 00:24:07 [2.3] > **TERRY:** It's absolutely right, Jay, that it is. It's asking when we say ask – “Learn to ask the wrong question,” that, again, is part of our momentum, our rut thinking, our herd mentality... that when you have taken and explored all the elements of a problem or an opportunity and put them in the middle of this creative circle, this creative sphere, as many elements as you can possibly think of, some you might even think aren't totally related. You put them all in there.

Then people make the mistake of thinking, “OK, I've got all these elements. What's my solution?” Just like Jay said, you don't come up with a solution. That isn't how it works.

The first thing you have to do is start asking these questions, and when we say, “Wrong questions,” it's, don't ask a question from your normal point of view...from that momentum, that maybe pointless momentum that you have developed over the years.

< 00:24:57 [2.3] > **TERRY:** An example: Alfred Land invented the Polaroid Land Camera. Years ago they stopped, they took the word “Land” off it, so poor Alfred lost his name on it. But anyway, he invented the Land Camera. That came about when his little girl (I don’t know how old she was. She might have been five, six years old. I don’t know specifically.) But she asked her dad, who was a smart guy, who was an inventor – asked him “the wrong question.” She said, “Hey Daddy, how come we have to wait so long for our pictures to come back?” “Well, we take ‘em, we shoot ‘em, and then we take them to the store, and we don’t get them back for a couple of days.” “Why can’t the picture just come right out of the camera?”

Well, an adult wouldn’t ask that question. “Well, because you can’t do that.”

When the little girl asked the question, her father said, “Well, I don’t know why. That’s a good idea.” He went on to invent the Instant Polaroid Camera from his child, who asked “the wrong question.”

So you start asking questions. And there is no question that is stupid. There is no such thing as a stupid question.

< 00:26:01 [2.3] > **JAY:** Well, Terry, you have a great exercise you did for me at one of my seminars recently. And I think that repeating the way you looked at it, it’s almost funny. But it really challenges your mind to really be free and liberate itself to start looking at things really from every kind of possible vantage point, or P.O.V.

TERRY: Yeah. There was – I remember there was a gentleman at your seminar, and he asked about, “Well, I always think that way. You can say, ‘Think differently,’ but how do I do that?” And this guy had a very serious psychological block for this. And what I told him –

JAY: Is that a “P.B.”?

TERRY: That’s a P.B., as you say, in “Abbreviology.”

JAY: Yes. OK.

TERRY: It would be a P.B. And it can be difficult in the beginning. When you do the exercises that we’re going to give them, you do train your mind, and it becomes easier. But in the beginning, don’t ask yourself how you would solve the question, because maybe in the beginning you could only give one answer. So role play, and say, no matter what the problem is, pick somebody else out. How would Bill Gates solve this problem? How would Alex Rodriguez, a baseball player,

have? How would Anna Nicole Smith solve the problem? So pretend you're somebody else.

How would Snow White solve the problem, if it's easier for you to get into the mind of Snow White than it is Anna Nicole Smith. How would Mickey Mouse solve the problem?

You go back to Bill Gates –let's do that. And somebody might say, "Bill Gates would say, 'OK, I'm going to write a check for \$100 million, and we'll get...'" Hey, that might not be the bad... Maybe it is a matter of, "Well, let's get the \$20 part instead of the \$3 part." There are no wrong answers, and just to free yourself, pretend you're somebody else. Role play.

< 00:27:51 [2.3] > **JAY:** And I have something that may not be appropriate here, but I want to insinuate it, and I want to offer it for reflection. I call it the "Indiana Jones School of Thinking." And I'm reminded by the very first Indiana Jones, I think it was "Raiders of the Lost Ark." And if you saw it – if you didn't, it's worth watching just for the scene. It's a real exciting movie to watch for every part of it, but this scene is very illustrative.

So Indiana Jones is being chased down this bazaar by all the bad guys, this Turkish bazaar. He ends up in a blind alley being chased by three bad guys on one end, and he ends up in the blind alley where there's like a 7½-foot giant spinning great, big swords, and for a moment of horrible, horrible contemplation, we think Indy is a goner. He's going to get his head lopped off, and his gut disemboweled, and it's going to be a messy situation.

< 00:29:01[2.3] > After two minutes of this fearful looking giant

< 00:29:02 [2.3] > After two minutes of this fearsome-looking giant spinning his swords, and Indy cowering for a moment in contemplation, he finally sort of makes the motion that basically indicates to the viewer, "I'm tired of this waste." And he reaches in his holster, pulls out his gun, and shoots him to death. He changed the game.

Your job here is to change the game you're playing.

< 00:29:18 [2.3] > **TERRY:** There's another level of creativity about that story, because in the actual script of "The Raiders of the Lost Ark," Indiana Jones was being chased by the three guys you talked about. He turns down this alley, and there's this 7-foot giant with this – he's just magnificent with these swords. And in the script, Indy – he gets his own, and fights his way out of that.

Harrison Ford looked at this (he played Indiana Jones)

< 00:29:54 [2.3] > Steven Spielberg was...

< 00:29:54 [2.3] > Steven Spielberg was the director. And when Harrison Ford read that part, he said, “You know, I don’t think Indiana Jones would get in a sword fight with him, because Indiana Jones has talents and skills, but he’s not a great sword fighter.” So Steven Spielberg said, “Well, what do you think he’d do?” He said, “I think he’d just pull out a gun and shoot him!”

< 00:30:18 [2.3] > So what you were talking about, Jay, and how that came across on the screen

< 00:30:20 [2.3] > So what you were talking about, Jay, of how effective that was when you saw it in the movie – it was creative. There was actual creativity on the set when it happened. As Harrison Ford –

JAY: Great double example.

TERRY: Yeah. And also, Harrison Ford did not say, “You know what? If I was running down this street, I wouldn’t get in a sword fight with him.” It was role playing, in a sense. He said, “*Indiana Jones* wouldn’t do it.”

< 00:30:48 [2.3] > **JAY:** Great example, Terry. So this is a big, big step,

< 00:30:49 [2.3] > and we’re breaking it apart...apart.

< 00:30:50 [2.3] > and we’re breaking it apart, and we’re sub-analyzing it. You don’t have to worry about any of it... other than knowing that there is a structure your creative genius will use to solve all your problems, to resolve all your issues, to achieve all your goals – once you identify them and verbalize them.

So continuing, still, in Step #2, remember, don’t look for the answer right away. Look at the issue, and twist it, and turn it, and slant it, and really manipulate it. I call it “Rubik’s Cube,” or a “kaleidoscope-sort of a viewpoint.”

Next, remember this: Creativity doesn’t have to be completely new and original. Actually, most of the ideas that we come up with... most of the solutions we achieve... most of the strategies we use to very, very creatively and successfully achieve our objectives and goals are nothing more than new combinations of old

ideas or data that we've always had, that we are able. Because we free our mind to do this CAT Scan, this kaleidoscope, this Rubik's Cube... to keep twisting, and turning, and reassembling, and playing, and sticking...sticking all the –

Do you remember Mr. Potato Head and Mrs. Potato Head, Terry?

< 00:32:27 [2.3] > **TERRY:** I still have one in the car!

JAY: Does it bob on the console?

TERRY: That's it! And he's right there in front, and I've got the one in the back.

JAY: Is that next to the dice?

TERRY: The dice are in the front.

JAY: OK.

TERRY: The dice are in the front.

< 00:32:42 [2.3] > **JAY:** Well, the concept is, you can make every combination – little ears, big ears, big nose, long legs, short legs... Is there a right or wrong? Absolutely not! And that's the thing we want to tell you.

And by the way, there's only one real sort of immutable rule you've got to realize when channeling your creativity for any area of your life. It's got to be legal. Other than that, you can do anything you want. It should be equitable. It should be ethical. It should be honorable. It should be fulfilling and satisfying – not just for you, but for all the other people you impact. But other than the legalities, man, you've got a clear and open path. You've got a white, massive, infinite canvas. You've got a playing field that is as long and wide as you want, and you've got nobody else on your tail. You've got basically, the world is your oyster. So continuing....

< 00:33:41 [2.3] > Never assume anything. That's part of the rut thinking, or the herd mentality that Terry was talking about. Don't go left or right. Zig-zag, byzantine, go at it differently.

I make a great example. If you were... Let's use where we are. We're in Los Angeles. And let's say you wanted to go on vacation to San Diego. Well, there's a lot of ways you can go. You could take a plane – which is fast, but you don't see a lot. You could take a train – which is slower, but you get to see a lot of

the coastline, because most of the railroad tracks are up close. You could take a car – and you're going to see a whole different inland view. You could take a bus – and it's going to be sort of like a car. You could take a helicopter – and that's going to be slower, and give you another vantage point, lower to the ground, more topography. You could actually take a boat.

Is there a right or wrong? Well, there's certain factors. You may have to be there quick. You may need to be more inland than somewhere else. But the truth of the matter is, you have so many options to achieve an outcome.

The first thing you need is to know what is the outcome you're after, and most of us don't even reduce it down to that.

< 00:35:06 [2.3] > So...did I forget something? [DISCUSSION]

< 00:00:00 [3.1] > [DISCUSSION]

< 00:02:50 [3.1] > **JAY:** Can I amend that thought? See, I would say never purposely talk to negative people. But when you do, use the same formula and ask, “Where is their perspective coming from? What experiences? What thought process?” Because that will help you discount much of the irrelevant perspectives.

< 00:03:12 [3.1] > [DISCUSSION]

< 00:03:13 [3.1] > **JAY:** You’re not going to all your life avoid everybody being negative, particularly if you’re living with somebody who doesn’t understand you, or if your working with somebody who doesn’t understand you, or you’ve got children who don’t understand you, or parents who don’t understand you.

< 00:03:24 [3.1] > [DISCUSSION]

(**JU-JITSU COMMENT TAKEN OUT FROM HERE**)

< 00:04:28 [3.1] > I’m not saying it very clearly, but I think that’s a great point for you to make, Terry.

[DISCUSSION]

JAY: And you’re exactly right. Record this. One of the real...

< 00:04:48 [3.1] > **JAY:** One of the real – not a mistake, but it’s a trap that you’ve probably fall into (we all do) is when someone’s negative, we take it personally. Whereas, you’ve got to basically examine the source. And when you examine the source, take it one step further using the same process – reverse engineering – examine the basis of the source. Examine the experiences that the source had to cause him or her to look at life from whatever P.O.V. (point of view) they had. And then ask yourself, “Do you think that that is a correct one?” If the answer is yes, then say, “Where is the constructive opportunity in this suggestion?” If you say “I don’t agree with that,” (which you probably will in 90 or more percent of the time) then ask yourself, “What’s the opposite? What’s the next different one? What’s an alternative perspective? A different vantage point than that?” Then let your creative mind take over – keeping in mind always, though, to clearly verbalize what the problem or opportunity you’re trying to solve, resolve or achieve is.
Terry?

< 00:06:04 [3.1] > [DISCUSSION]

< 00:07:40 [3.1] > **TERRY:** My point is that I think that there is a subtlety in what we're talking about. I have talked to so many people – Robert, our chef friend – very creative guy. And I said to him to him once (we were talking about it) and I said, “You know, the number one thing you have to do is you have to stay away from negative people.” And you've touched on it. He said, “Oh, geez, yeah. Cathy - (the woman he was with) I have that problem with her all the time.”

And it's an interesting gradation problem, because negative people will kill you creatively at all times. And it's when you have that first spark of an idea that if you go to the wrong person, and they say, “No,”... People don't want to hear you're going to be creative.

There was a man at the seminar the other day who came up afterwards and said, in talking about the obstacles to creativity, and he said, “When I left (he left his law practice to go to something else) everybody said, ‘You're crazy. What are you, you stupid?’ ” But they did not encourage him to follow his passion.

I've had that happen to me. When I left advertising, they all said, “What are you, nuts? You've got the greatest job in the world here! And you're going to go be a joke writer? You're not even funny! Don't go do that!” Well, maybe they were right, but I fooled people.

But – so it's the kind of negativism you get. If it's helpful, that's true. But the people you have to avoid are the ones that will just kill your creativity, because it's hard enough to do that anyway, and those are the negative people you have to avoid. But it's interesting. There are...they're everywhere.

< 00:09:11 [3.1] > **TERRY:** This is true – Thomas Edison, his buddy was Henry Ford, and when Henry Ford said, “Oh, I'm going to go do this car thing,” he said, “Oh, no, that's nonsense. That's a worthless idea. That'll never work. Come work for me. The car thing – forget that. That's nuts!”

And so here was Thomas Edison, one of the most creative guys in the world, and was blowing off his pal Henry Ford's idea. Incorrect! Fortunately, Henry Ford didn't listen to him.

But there's all kinds of people who have experienced negativism. And so if you experience it...if you do run into negative people who are not helpfully negative, (and we'll talk more about that later. In a later step it becomes very important.)

(**DROP IN JU JITSU COMMENT HERE**)

< 00:03:48 [3.1] > **JAY:** The trick is this: It's almost like... hold on. Let me think for a moment. OK. If you can think in terms of mental ju jitsu... the key to ju jitsu is using your opponent's force against them – I think, isn't it?

TERRY: Yeah, when they come at you, you...

JAY: Yeah. You turn it around. So if you can use a negativist's negativity – not against them, but in a constructive way to spotlight or showcase for you alternative perspectives worth either rethinking or avoiding, that's a great lesson.

(**END JU JITSU COMMENT**)

< 00:09:57 [3.1] > **TERRY:** But an inventor brought his invention into somebody and said – the guy said, literally, “Get that toy out of here. I have no interest in that whatsoever.” The inventor was Alexander Graham Bell, and the toy was the telephone. Fortunately he didn't listen to him.

< 00:10:11 [3.1] > [DEAD AIR]

< 00:10:20 [3.1] > **TERRY:** Einstein – you can read this over in slightly different words, but basically, a schoolteacher told Einstein when he was ten, “You'll never amount to much.” It's just amazing, the number of negative people. And you can't listen to them, because people do not – it's an odd thing. Even people who love you don't tend to encourage change because, I don't know, maybe it's that it puts pressure on themselves. But if they see you going and changing, and going down a new path,

< 00:10:52 [3.1] > there might be some sub...

< 00:10:53 [3.1] > there might be some subconscious machinations going on that they don't... “Oh, that makes me feel inadequate.”

< 00:11:01 [3.1] > [DISCUSSION]

< 00:11:48 [3.1] > **JAY:** But there's a really important point here, and it has to do with interacting with anyone, because that's going to be oftentimes one of

the requirements, the objectives, the goals of the problem or the opportunity you're going to identify and verbalize that you want to really focus on and achieve.

And if it requires you to alter – I want to not say “change,” but alter the relationship you've got with somebody, they probably won't – you aren't going to change them. They're going to have to alter themselves.

And a couple of really interesting thoughts to reflect on in preparation for really pursuing this is, number one, this really brilliant businessman and copywriter, Eugene Schwartz, had this belief that you don't really create anything. You just harness the power of everything that exists.

And if you – as you are recognizing the problems and opportunities that you are trying to get closer to or farther away from, think in terms of the other side, whatever relationships you're talking about – your employer/employees, loved ones, children... They unknowingly have the same kind of problems themselves, and by you helping harness, liberate their creativity, they will be able to embrace you in better form. And we're going to talk later again in this program about how to do it.

< 00:13:35 [3.1] > But it's mindful – excuse me.

< 00:13:35 [3.1] > It's important to at least recognize that you're not going to instantly change somebody else's attitude. That is an unrealistic expectation. You can, however, change the way they see you, or the actions or the strategies you embrace. And in the process, that changed approach on your side can start liberating and emancipating the creative genius within them. Because it exists in everyone, not just you, but your wife, your husband, your children, your employer, your employees, your church members – whoever you are eager to have an improved relationship, not just yourself.

TERRY: That's absolutely true. And you use a point of view, that a point of view is how you view a problem or an opportunity, and it's also trying to accept, trying to look at the person you're dealing with, if it's a one-on-one, or... Look at somebody else's point of view.

< 00:14:38 [3.1] > Henry Ford said, (and I'm quoting now) “If there is anyone one secret of success, it lies in the ability to get the other person's point of view, and see things from this angle as well as your own.” And that's really important in relationships and creativity.

< 00:14:54 [3.1] > Another sort of strange example of that is when the Nobel Laureate Jonas Salk was asked how he went about inventing the polio

vaccine. And he said, “I picture myself as a virus or a cancer cell, and try to sense what it would be like.”

< 00:15:16 [3.1] > [OVERLAPPING CONVERSATION]

JAY: Terry? I have a –

JAY: Terry, I also have a related --

< 00:15:23 [3.1] > **JAY:** Terry, I have another

< 00:15:27 [3.1] > **JAY:** Terry, I have one addition to that point of view. (I love this P.O.V.!) And it’s a great Indian spiritual leader and philosopher named Krishnamurti. And he said, (and I’m paraphrasing) “Your goal in life is to understand, observe, empathize, appreciate and respect how the other side sees life.” You don’t have to necessarily agree with it, but you can’t accomplish your goals in any kind of interaction with loved ones, employees or employers, unless you first appreciate how they see life, because for them, that is their reality. And their reality very rarely, if ever, 100% parallels yours.

< 00:16:15 [3.1] > [DISCUSSION TO END OF TRACK]

< 00:00:00 [3.2] > [DISCUSSION TO END OF TRACK]

< 00:00:00 [3.3] > [DISCUSSION]

< 00:16:41 [3.3] > **JAY:** Most people hate Monday mornings, because that’s when all the problems... that’s when they have to deal with all the issues they postpone. I love Monday mornings, because I try to see what

< 00:16:49 [3.3] > what ...what is the word I want to use?

< 00:16:59 [3.3] > unexpected developments, what unforeseen issues will come up that I couldn’t have focused on. Because I’m always saying, “Well, what can possibly – what’s the scope of problems and issues that are going to happen on Monday?”

< 00:17:17 [3.3] > I never can -- there’s a word that’s not coming to mind right now, but it’s like “predetermined” and I don’t want to use that, but we can still record it, because maybe we’ll put it somewhere. OK.

< 00:17:21 [3.3] > **TERRY:** You know what? I want to comment on this. I think that is a wonderful analogy, and we have talked about it before. When people rediscover, unlock and unleash their creativity,

< 00:17:39 [3.3] > **JAY:** Are you...

< 00:17:39 [3.3] > **TERRY:** No, Monday mornings are a fine thing.

JAY: I love it!

TERRY: Because it's like baseball teams, OK? When baseball teams are hot, and then you come to the All Star break, there are teams that – if you're hot, you want to keep playing. And when you learn to be creative, it isn't, "Oh, boy, what problems am I going to face?" It's "Oh! I know how to solve things! I've got solutions." And you end up liking a Monday morning.

< 00:18:05 [3.3] > **JAY:** Well, there's something else. And I didn't say it in the beginning, and I know it's on one of our tapes, so let's say it now so we can move it around. [DISCUSSION]

< 00:18:11 [3.3] > **JAY:** In life, in business, in commerce, in career, in love you are paid the most for the number, for the quantity and quality and significance of problems you solve.

A friend of mine one time gave me that 20 years ago, and it's changed my life. He said, "Most people don't realize it. They hate problems. They should love problems, because the more problems you're great at solving, and the bigger the problem, the more the reward. And the reward can be, it can be getting enriched, getting promoted, getting loved, having sex – whatever it is, you're given that in direct proportion to the quantity and quality and significance or severity of problems you are able to solve for other people, for your employer, for your prospect, for your... don't you agree?"

TERRY: I agree 100% - and, when you start using creativity to solve those, they are so much easier to solve. All of them.

JAY: Yeah, oh yeah!

TERRY: Because you have so many stinkin' options, all of a sudden.

JAY: Well, here's the problem: We have depended most of our adult life on our conscious mind to do all the heavy lifting, and the legwork, and the solutions for

us. And that's not where the real bounty... where the real power... where the real capability lies. It's in our subconscious, I believe, and you may disagree with me, Terry. But I believe the moment you learn to let the subconscious and your creative genius do all the heavy lifting for you, it's like...

You either work hard for your mind, or you let your mind work hard for you. And I choose the latter.

< 00:20:03 [3.3] > **TERRY:** Absolutely. And everybody can do that if they'll just –

JAY: But once you – go ahead.

TERRY: Turn on that spigot for the creativity.

JAY: Yeah. And it comes from... I think it comes, first and foremost, from a conscious realization and a, not a submission or a capitulation, but a realization and an acknowledgement that my creative genius has the capability of either solving, resolving, or at least reducing or progressing (whether it's a problem or an opportunity.) It'll do most of the work for me if I let it – if I let the process work.

< 00:20:49 [3.3] > And the process is this three steps, that we're only on number of two, because we're somewhat protracted.

TERRY: But this is the biggest step.

JAY: But it's cool.

TERRY: It's also – it's what you said about karate or martial arts. Creativity is you've got this huge force working against you, and without creativity, you're trying to push it in the opposite direction. When you're with creative, you take its momentum and say, "Oh – whoom!"

JAY: You use it for you.

TERRY: Yes.

JAY: You use it for you.

TERRY: Yes. That is creative. That's creative thinking.

JAY: It's really – it's mental ju jitsu. You're using the power of your creative genius for you, not against you.

< 00:21:14 [3.3] > **TERRY:** Yes. [DISCUSSION]

< 00:21:23 [3.3] > **TERRY:** I'm probably going to mispronounce...
Isadore Isaac Rabi...

JAY: Could be "row-bi"

TERRY: Or A-B-I, could be "rabbi."

JAY: Could be "rebbe"

TERRY: Could be mis-spelled.

JAY: Could be "rabie"

TERRY: Could be mis-spelled – his name could be Jones. BUT... How it is written here is R-A-B-I.

JAY: Let's just call him "Izzy."

TERRY: Yeah, we'll call him "Izzy." But he's one of America's renown physicists, so if we were smarter, we'd have a clue as to who he was.

JAY: He's probably a botanist.

TERRY: He probably is...he probably is.

JAY: See, this is more fun, isn't it?

< 00:21:49 [3.3] > **TERRY:** But he relates – this is about asking questions. We talked about that earlier. He's right. He relates this memory of his childhood. He said when he came home from school every day, his mother would ask, "Did you ask any good questions today, Isadore?" She did not ask, "What did you learn today?" OK?

< 00:22:09 [3.3] > And then William A. Ward (could have been mistyped, but I can pronounce it!) he said, "Curiosity is the wick in the candle of learning."

JAY: That's very good.

TERRY: And you know how much we all love candles. If you knew all the answers, you haven't asked all the questions.

JAY: So that means the more wicked you are...

TERRY: Ah...the more creative you're going to be!

< 00:22:31 [3.3] > [DISCUSSION]

< 00:22:53 [3.3] > **TERRY:** This is just a little creative story: (I'm just going to read it, and I'll do it more interestingly later.) In writing up his resume for a full-time position, the applicant described his previous job as purchasing; being responsible for the accuracy of daily transactions; maintaining the morale, alertness, and well being of the entire office staff. What he did was, he went after coffee.

< 00:23:14 [3.3] > [DISCUSSION]

TERRY: The category of this is "Other people's POV."

< 00:23:42 [3.3] > **TERRY:** One night at sea, a ship's captain saw what he thought were the lights of another ship heading toward him. He had his signal and blinked to the other ship, "Change your course 10° South." The reply came back, "Change *your* course 10° North!" The ship's captain answered, "I'm a captain. Change *your* course South!" The reply came back, "Well, I'm a seaman first class. Change *your* course North!" The captain (because now he was steamed), "OK..."

JAY: No pun intended.

TERRY: No pun intended... "Damn it! I said change your course South! I'm on a battle ship!" To which the reply came back, "And I say change your course South... change your course North. I'm in a lighthouse."

JAY: Ha! I love that!

TERRY: So... POVs!

JAY: That's great. I love that.

< 00:24:22 [3.3] > And you have a couple more.

[DISCUSSION]

< 00:24:32 [3.3] > **TERRY:** This was in your book.

[AUDIO INTERFERENCE]

JAY: My best-selling book?

< 00:24:45 [3.3] > **TERRY:** Your best seller – the St. Martin’s Press book. How creative can you be? This is even... There was no problem here, in my guess, but when we talked about opportunities, they took advantage here.

The Royal Bank of Scotland took advantage of an opportunity to get another niche market.

< 00:25:00 [3.3] > The Royal Bank of Scotland issues two high-security check cashing cards - photo check cashing cards.

< 00:25:06 [3.3] > The Royal Bank of Scotland issues two high-security photo I.D. cards for check cashing, OK? – to their transvestite clients. One photo of them dressed as a man, and the other has the client dressed as a woman. So a bank spokesman said, “If any cross-dressing clients go shopping dressed as a woman, it’s possible for them to have a second card so they can avoid embarrassment or difficulties from paying by check.”

< 00:25:28 [3.3] > [DISCUSSION]

< 00:26:40 [3.3] > **TERRY:** Another example of actually taking advantage of an opportunity, as opposed to – thinking of it more as an opportunity than a problem –

The Royal Bank of Scotland – they issue two photo I.D. cards, check cashing cards, to their transvestite clients... one with a picture of the client dressed as a man, and the other card, the client dressed as a woman. So if the guy’s dressed as a woman and he needs to cash a check, he’s got the card to do it. That’s going the extra mile.

< 00:27:08 [3.3] > **JAY:** Well, you’ve got this great example of the other guy’s point of view. You talk about Michael Farraday, how he knew that successful selling was a product of understanding what was important to other people. Farraday wanted the backing of Prime Minister William Gladstone for his invention of the first electric motor. Gladstone was not impressed with Farraday’s crudely-made machine. It was just a little wire revolving around a magnet. “Of what possible good could it be to us?” Gladstone asked. “Of great benefit to our country,” Farraday responded, “For someday, because someday, you will be able to tax it.” Aha! The mind of Gladstone and the inventive genius became one instantly. Farraday did not go on to boast about his creativity, describe his product,

or convince the world it needed an electric motor. Faraday's success is totally attributed to his ability to understand Gladstone's world.

< 00:28:05 [3.3] > **JAY:** One more. [DISCUSSION]

< 00:28:17 [3.3] > **JAY:** A sailor...We talked about the lighthouse perspective. Let's talk about another seaworthy story that demonstrates differing points of view.

TERRY: And this is a perfect example – same elements looked at from two different points of view.

JAY: Exactly. A sailor caught up in the celebration of his ship leave, got drunk. The captain entered into the ship's log, "Mate drunk tonight." The mate begged the captain, "I've never been drunk onboard before. You know I've always been sober, and unless you add the truth, I'll be relieved of my naval duties when we get back." The captain refused to modify his entry and held steadfast to that position.

A few days later, the sailor was making his entries in the log. Among other notations, he made this one: "The captain was sober today." The captain was outraged when he made the entry. You have created a false impression in the minds of those who read this entry. They'll believe it is unusual for me to be sober." The sailor replied, "My statement is true, and it shall remain in the log."

What does that go to show, Terry?

TERRY: Same set of facts – two completely different points of view of it. And you look at it from different...

< 00:29:31 [3.3] > **JAY:** Are we all starting to see it's a perspective? It's understanding and expanding your and someone else's point of view. Terry?

TERRY: And you have to force yourself to go around that sphere of creativity. And again, if you think, "I can't do it myself," do it with somebody else. Snow White, Anna Nicole Smith, The President – anybody. Just move around. How would your wife...how would your kids solve this problem?

< 00:30:04 [3.3] > **JAY:** A sports story, in conclusion: After a very long day on the course, a very, very dejected golfer turned to his caddy and said, "You must be the absolutely worst caddy in the world." The caddy said, "No, I don't think so. That would be too much of a coincidence!"

< 00:30:25 [3.3] > **TERRY:** Good! Staying with the golf theme, on same thing – looking at it from two points of view. That was great.

< 00:30:27 [3.3] > This is on positive thinking, of trying to avoid negative people, OK?

Woman golfer is about to tee off. She's playing golf with her husband. She's about to tee off, and she turns to her husband and says, "Now, you be sure to tell me if you notice anything I'm doing right."

< 00:30:46 [3.3] > [DISCUSSION]

< 00:31:55 [3.3] > **TERRY:** Under the heading of funnel vision, borrowing concepts, connectivity, taking existing elements and using them...a couple of examples:

< 00:32:06 [3.3] > **TERRY:** The guy who invented Q-Tips? He came up with it when he saw his wife trying to clean their baby's ears with toothpicks and cotton.... Ralph Schnyder decided to form Diner's Club one night after he lost his wallet. There's an interesting thing – come up with the idea. Diner's Club – I don't know anybody that even has Diner's Club. He was the first one, apparently –

JAY: The Diner's Club was very, very popular in the 50s and 60s.

TERRY: Well, maybe that's he came in. He lost his wallet, and said, "There's got to be a solution for this."

< 00:32:34 [3.3] > **TERRY:** A small one that everybody deals with: There was a guy, Charles Strite, was fuming at the burnt toast in the factory lunchroom where he worked. He thought up the automatic toaster. These are all simple people.

JAY: You sure it wasn't the ice cream cooler?

TERRY: It could have been the ice cream cooler.

< 00:32:45 [3.3] > **TERRY:** This one – a little bit of connectivity, but... 1937, a guy named Sylvan Goldman, owner of two supermarket chains, noticed something so massively obvious – so simple, but nobody had put this together

before. Nobody had done connectivity here. He noticed that basically, his customers hardly ever bought more groceries than they could carry in their two arms. So it limited their purchasing power. So he had an idea. (Seems so simple now!) He invented the shopping cart.

JAY: And his revenues soared.

TERRY: By 12,000% - yup. And so he invented the four... they may have had little baskets they could carry, but they couldn't carry any more.

< 00:33:39 [3.3] > **JAY:** But understand this: Unless you

< 00:33:45 [3.3] > **JAY:** But understand this: Unless you literally authorize your mind to give you the solution or the strategy... Keep in mind, everything in your life that isn't where you want it to be is either a problem you need to solve, or an opportunity you need to strategically achieve. So you can't do any of that until you first identify and verbalize what it is. Then you've got to authorize your mind to really create it, right?

TERRY: Yes. Force yourself.

< 00:34:17 [3.3] > [OVERLAPPING AUDIO]

< 00:34:18 [3.3] > **JAY:** We're trying to make the creative connection for you.

TERRY: Which, also this was listed in your book... Because the creative solutions – literally, the most brilliant solutions, the ones that we have been talking about here all afternoon... What it comes down to is they are the simplest.

JAY: They're disarmingly simple, and elegant.

TERRY: And if they're too complicated, they're not the right one. You're going down the wrong path, so back up and try again.

< 00:34:40 [3.3] > **TERRY:** All right. Here are a couple points, and these are so obvious: Ice cream was invented in 2000 B.C., but it was 3900 years later before somebody figured out the ice cream cone. Meat was on the planet before humans. Bread was first baked in 2600 B.C. Nevertheless, it took another 4300 years before somebody put them together and created the sandwich (The Earl of Sandwich.) This is my favorite. The modern flush toilet was invented in 1775. It

wasn't until 1857 that somebody thought up toilet paper. There are a bad, what? 78 years!

< 00:35:33 [3.3] > **TERRY:** And you look at it, you look at it, and again,

< 00:35:33 [3.3] > **TERRY:** The wheel, early – you look in hindsight, and you say, “Oh, yeah, that was obvious.” The most obvious inventions lie ahead. And if somebody says, “Well, wait a minute. Everything now has got to be made with a computer.” First, that’s nonsense. But do you know where the first computers were created? In garages. The Apple guys, Steve Jobs and Wozniak, they invented the Apple computer in their garage.

JAY: The lesson?

TERRY: Get the cars out of the garage! No – anything could be done. The greatest ideas have yet to happen, and they don't have to be complex. Anybody can do this. Everybody can do this.

< 00:36:05 [3.3] > **JAY:** Yeah. Terry, you've told me when we've talked in preparation for this many times about Vince Lombardi's famous quote, and he was the immortal coach of the Green Bay Packers, and one of the greatest coaches of all times. And he taught people that excellence is achieved by mastering the simplest fundamentals.

And there was a story that he told, which I thought was pretty good. I'll tell it now, but not as well as he, probably. A widower had been sitting at the same restaurant, in the same time, having pretty much the same meal for years. On this Friday night he sat down to his usual table and his waiter, as usual, put before him the usual salad. Mr. Smith ate the salad. The waiter removed it, and as usual, replaced it with a bowl of chicken soup. And as he started off, Mr. Smith called out to the waiter, “Waiter!” “What?” said the waiter. “Please taste this soup,” said Mr. Smith. The waiter frowned. “It's the chicken soup you always have.” “Taste it,” said Mr. Smith. “Listen, Mr. Smith, in all the years you have eaten here, did you ever once have a bad bowl of chicken soup?” “Waiter, please, taste the soup,” said Mr. Smith. “All right, all right, Mr. Smith. I'll taste it. So where's the spoon?” “Aha!” replied Mr. Smith.

< 00:37:30 [3.3] > **TERRY:** Aha!

< 00:37:30 [3.3] > **JAY:** Don't overlook the obvious. The obvious holds for you so many answers, but also the obvious as seen from many different vantage points. Terry, you want to talk a little bit about...

< 00:37:47 [3.3] > **TERRY:** Let me do simple. Let's stay on that for one second, OK, because they are. The most brilliant solutions, again – we can't say this often enough – are simple. Anybody can do it. You don't have to be Einstein. You don't have to be even Bill Gates, for gosh sakes. It's simple, OK?

< 00:38:03 [3.3] > **TERRY:** In the late 18th Century, we're in Italy, OK? And three royal families dominated the musical instrument industry. (Late 17th Century – it was a small deal. People were working at home...) So they had – they worked in shops alongside each other, side by side, in a little Italian village of Crimona. True story. And they made violins, these families – all three made violins, OK? Now, there was the Amati family, and they hung a sign outside their shop, and it read, "The Best Violins In All Of Italy!" So not wanting to be outdone, the people next to them, the Generi family, who also made violins, they saw that, and so they put a sign out front, and it said, "Best Violins In All The World!" The third family was the Stradivarius family. And they produced the finest. In this day, we know they're the finest – the most expensive stringed instruments world wide.

JAY: They didn't say that.

TERRY: No, no. What he said – they put a sign out, and it said, "Best Violins On The Block." So it can be very simple, very simple.

< 00:39:17 [3.3] > **TERRY:** Here's another one. This does not come with a laugh at the end, but it's very insightful. A company, Abbott Canine Lover guy invented a dog food, a new dog food. And eventually he sold his patent to the seventh-ranked dog food manufacturer at the time.

< 00:39:33 [3.3] > So he was a big [DISCUSSION]

< 00:39:42 [3.3] > **TERRY:** Major dog food manufacturer bought a recipe for a new dog food from somebody. They immediately designed fancy packaging, found a mascot. They spent millions of dollars on marketing and advertising.

The results came back in – product didn't sell. So the marketing and the sales people were all going nuts on this, wondering, "What's the problem?" So they all got together for a brainstorming session, and the question came up, "Why isn't our dog food selling?" So everybody from their different points of view, they all had their opinions, their excuses, their theories – but no solutions were suggested. It was always why it wouldn't happen. And then, they said, "Why don't dogs eat our dog food?" Then after a ton of discussion, one member of the team who had

remained silent (again, it could be the little lowly private, or whoever) said, “You know, maybe the dogs don’t like it.”

JAY: That’s great. I want to make a point, Terry.

< 00:40:47 [3.3] > What I think you’re trying to teach

< 00:40:48 [3.3] > **JAY:** What I think you’re trying to let your mind do is look at the situation from a fresh or a different perspective. Different creative connections are what you’re trying to make,

< 00:41:01 [3.3] > and it’s always capable... and it’s easy to do ...And it’s the whole essence of harnessing your creative genius,

< 00:41:12 [3.3] > and it’s the whole essence of harnessing your creative genius. Unlike Thomas Edison, who invented the light bulb, or the Wright Brothers, who first built and flew an airplane, or Alexander Graham Bell and the telephone, Henry Ford didn’t invent anything. What he did do was to improve the way it was being done beforehand. And in case you think, “Well, I’m too old,” or “I’m too young,” or “I’m too conservative,” or “I’m too uneducated”... Think again.

Herbert Hoover, at 84, served as U.S. Representative to Belgium. Winston Churchill assumed the role of Great Britain’s Prime Minister at 65. At 75, he addressed the crowd on VD Day, standing on top of his car to speak. Charlie Chaplin, at age 76, was still directing movies.

< 00:42:05 [3.3] > Casey Stengel didn’t retire from

< 00:42:06 [3.3] > Casey Stengel didn’t retire from the rigorous schedule of managing the New York Mets until he was 75. Benjamin Franklin published his first newspaper column when he was 16, and had the honor of framing the U.S. Constitution when he was 81. Michelangelo was 71 when he painted the Sistine Chapel. Albert Schweitzer was still performing operations in his African hospital at 89.

< 00:42:35 [3.3] > John D. Rocken –

< 00:42:35 [3.3] > John D. Rockefeller was making \$1 million a week when he died at 93. Neither Henry Ford nor Abraham Lincoln realized any success

until after they were 40 years old. Doc Councilman, at 58, became the oldest person ever to swim the English Channel. Gordie Howe remained a top competitor in the National Hockey League well into his 50s. George Burns won his first Oscar at 80.

< 00:42:56 [3.3] > Mickey Mantle hit 23 home runs at his

< 00:42:56 [3.3] > Mickey Mantle hit 23 home runs his first full year in the major leagues at 20 years old. Golda Mier was 71 when she became Prime Minister of Israel.

< 00:43:16 [3.3] > William Pitt was only 24 when [MISSPEAKS]

< 00:43:21 [3.3] > William Pitt was only 24 when Great Britain called on him to become Prime Minister. George Bernard Shaw was 94 when one of his plays was first produced. At 96, he broke his leg when he fell out of a tree he was trimming in his backyard. Mozart published his first composition at 7 years old. Ted Williams ended his baseball career with a home run at his last time at bat at 42. Grandma Moses didn't start painting until she was 80 years old. She completed over 1500 paintings in the remainder of her life, with 25% of those produced after she was 100.

What's the commonality, Terry? None.

< 00:43:57 [3.3] > **TERRY:** Age makes no difference.

JAY: You can be young. You can be old. You can be rich. You can be poor. You can be educated. You can be uneducated. Guess what? Everyone can be creative, and everyone including – and most particularly and specifically, you

< 00:44:25 [3.3] > can harness and, and

< 00:44:25 [3.3] > can harness and master your creative genius.

TERRY: On that same point, there was a study, and they took – I don't know how they came up 61 basic inventions, but they took 61 basic inventions – only 16 were discovered by big companies, the rest of them by just individuals.

For example, the dial telephone...not around much anymore, but nevertheless, big – hey, it was big in my day! The dial telephone was invented by an undertaker. I have no idea who he had to call, but that's another conversation.

JAY: What was the correlation?

TERRY: I don't know! The ballpoint pen was invented by a sculptor. Stay with me for one second. A guy named George Thomas was searching for an effective way for people to apply deodorant. (Maybe George had a personal problem. I don't know...maybe George worked in here!) Anyway, he was very frustrated in his research for a solution, and he couldn't come up with one until he realized one day he was holding the answer right in his hand. George borrowed – adapted – the concept of the ball point pen and created roll-on deodorant. Voila!

JAY: And you've set me up for the point I was going to make. It's all about creating breakthroughs, adapting/adopting. And if you study great achievements, great creative achievements, great and meaningful creative achievements, and even seemingly modest creative achievements in the world in all forms/fields of endeavor, including personal achievement, personal relationships – the greatest ones came from borrowing the success processes of other people, other companies, other industries, and borrowing them to you.

Federal Express wouldn't be here today if Fred Smith wasn't creative enough to see the correlation and borrow the check-clearing process

< 00:46:10 [3.3] > of the Federal reser –

< 00:46:10 [3.3] > that the Federal Reserve Bank was using to process checks and get them to the banks overnight with a hub-and-spoke concept, and say, "Wow, I can do that using Memphis as my hub and other cities as my spoke."

Fiber optics, which changed the whole telecommunication world, wouldn't be here if they left it to telecommunications industry to create, because it was first created and used in aerospace and borrowed, because the applications were far more powerful, and far more universal to telecommunications.

TERRY: Absolutely. And the ideas can flow from little ideas up, or from big companies down. You can get it from anyplace. It doesn't matter the source, the power of the source.

< 00:46:56 [3.3] > **TERRY:** Linger, the guy – RE/MAX, the RE/MAX Realty...

JAY: Lininger.

TERRY: Lininger, OK.

< 00:46:58 [3.3] > Dave Lininger is credited with the guy that changed real estate in that – they used to call it “rent-a-desk.” That’s what he started. He did a situation. He goes into his barber one day, and the barber’s complaining, “You know, I keep losing barbers here.” And Lininger said, “You know what? Why don’t you do what I do at my real estate firm? It used to be that I took, and realtors took half the commissions that the agents got when they sold a home. I changed that, and I said, ‘Rent a desk.’ And so they give me a couple hundred dollars a month, and they get all their commissions. So you could do that at the barbershop. You can just sell your chairs. Have them rent the chairs from you for a fixed rate, and then the barbers, whoever comes in, they cut the hair, they get to keep all the money.”

So the next – so he leaves. The barber thought about it. Next time Dave Lininger came back in, he cut his hair, and he said, “OK, here...” The barber said, “Nope, this one’s on me. I took your idea, what you did with your rent-a-desk – I did it with rent-a-barber. I’ve got guys in here now, and I can’t get rid of them. It’s great. It’s increased business.”

< 00:48:08 [3.3] > [DISCUSSION]

< 00:48:08 [3.3] > **JAY:** Back to what age, there’s one other comfort. I want to encourage you that every year that you harness your creative genius, it will get better and better, and let me tell you the proof.

Researchers studying the lives of 400 famous people found that 35% of the group’s achievements came when they were between 60 and 70; 23% when they were between 70 and 80;

< 00:48:43 [3.3] > and 8%

< 00:48:43 [3.3] > and 8% when they were over 80. It doesn’t take a mathematician to conclude the world’s greatest work has been achieved by people over 60.

< 00:48:54 [3.3] > **TERRY:** You know what? Here’s a thought on that. It just dawned on me that when you’re a little kid, all of us were creative. Then you get to that point where, as I maintained, it’s sort of the junior high level where you start getting pushed into this herd, and you want to be like everybody else. Then – I’m thinking about my own grandmother. If you look at a lot of the things that you’ve been talking about, about older people, and you get a little more mature in life, your mind maybe frees up again.

I remember my grandmother was infinitely more open to concepts and things when she became my grandmother. It might be those middle years when we are our most...we *think* we are more powerful, our most virile, our most intelligent...

< 00:49:41 [3.3] > Let's take Barry Goldwater. Let's not talk about whether you were pro- or con-Barry Goldwater. He was considered an extreme right-wing guy when he was in his power. In his later career, he was much more open-minded. He was somewhat pro-gay rights. He became a different-thinking kind of guy. I don't care where you were on the spectrum, when you liked him or didn't like him.

But there is an unusual thing. When you're young, you're creative, and quite possibly, a lot of these statistics are pointing out, when you get old, you lose a lot of that baggage.

JAY: Well, in the middle – we were talking about the difference between your childhood innocence and sense of possibility, and resiliency, and totally different attitude, and one of our colleagues was talking about his own kids. He was saying, “I can remember, we'd be walking down the street, and they'd trip and fall, and they'd laugh. They'd get up and laugh, and just laugh. And they wouldn't try to do it again, but they thought it was funny.”

If you and I tripped and fell, we'd not only have, perhaps, our bodies hurt, but our egos would be hurt. We'd be embarrassed. We would slink out of there. We'd be so self-conscious...

It's like being self-conscious is poison to your creativity. Worrying about looking right, worrying about being judged negatively is the kiss of death to harnessing your creativity. You've got to start with the assumption, and the belief, and the absolute certainty that your creativity will guide you in the right direction, and that you're not going to look bad.

< 00:51:29 [3.3] > You're not going to look stupid, because you're going to follow the five steps

(which we haven't quite told you yet!)

TERRY: We're in the midst, believe us!

JAY: Yeah, we're hacking our way through.

TERRY: Yeah, and so I'm saying –

< 00:51:30 [3.3] > **TERRY:** Little kids don't get embarrassed, and in a sense, a lot of time, elderly people don't get embarrassed. You innately have it when you're young, and you've figured it out when you get to be older that, "What, am I trying to put on a show for them?" And fear of embarrassment, fear of ridicule is something that will prevent creativity from at all taking root, which gets us – let's talk for one minute about – there's a slight difference between individual creativity and group creativity.

< 00:52:08 [3.3] > **JAY:** continue.

JAY: There's not a slight difference. I think there's a major difference.

TERRY: Well, there's some things that overlap that are the same, but there are different things.

< 00:52:10 [3.3] > **TERRY:** And this could be – if you're in a business, it could be your family group, again, volunteer group – all of the different areas we've talked about in life.

< 00:52:18 [3.3] > **TERRY:** The concept is, you bring people in, and people are...and you want them to creative. Let's say it's your business, just to start with. And it doesn't matter whether you're the boss, or you're one of the soldiers, you're one of the spear-carriers. You come into the conference room, and we're going to have a brainstorming session. Well, people just naturally are a little reticent. "If I say something stupid, I'm going to embarrass myself and look foolish in front of the boss and my coworkers." That is a stifling... well, reality in some people's minds.

So no matter where you were on that spectrum, what you have to do to create effect, positive brainstorming with groups is to make sure everybody understands we're working together. You cannot say something stupid. It's impossible. Sometimes the stupidest ideas have been what lead to the best solutions.

< 00:53:17 [3.3] > **TERRY:** Umm...

< 00:53:17 [3.3] > **JAY:** And there's a great quote by one of the brightest executives and management experts I know. And he believes (and this is a very exciting and liberating thought for anybody) he believes

< 00:53:36 [3.3] > that the defining trait of greatness in the 24th –

< 00:53:36 [3.3] > **JAY:** that the defining trait of greatness and great achievement (and I would modify it to say “great create achievement) in the 21st Century

< 00:53:53 [3.3] > is your ability to creative –

< 00:53:53 [3.3] > is your ability to creatively collaborate, because there’s so many perspectives, ideas, and counterpoints to be gained from somebody else, because no two people came into the life the same, have the same experiences, the same disciplines, the same points of view... And as long as you’re trying to broaden yours and funnel other people’s ideas, perspectives and take slants

< 00:54:25 [3.3] > What’s the word you wanted to call this? A different what? A new...?

TERRY: New routes.

JAY: Yeah. Your opportunity, not your, your, your...

< 00:54:41 [3.3] > **JAY:** Your opportunity – not your for the rest of your life is in gaining the benefit of how many other people see life.

< 00:54:50 [3.3] > , or how many...or how many other people see life.

< 00:54:51 [3.3] > And your goal is to gain new slants, new perspectives, take another route than the route you’ve been taking. And...

Now, are we saying that every element of your business is flawed or in need of creative repair? No, not at all. On the other hand, there are very few people that have taken any element or aspect of their life. They’re never close to the heights and the stratospheric levels of possibility that you will learn are easily and quickly capable of being achieved once you start broadening your scope of what is possible.

TERRY: Yes, not only your business, but all your life.

JAY: Yes. Thomas – or, excuse me. Napoleon Hill, in his landmark work, *Think and Grow Rich*, studying the most universal factors of success, and the 500 greatest achievers in business, the arts, politics, religion around the world found some really remarkable commonalities. And probably the most relevant for you today is that the greatest achievers in every discipline out there had the foresight to

use what Napoleon Hill called the “mastermind concept.” They would bring together their equivalent of a group of different men and women, from within and from outside their scope of commonality. They’d bring people from other industries, other ages, other experiences, other disciplines... And they’d get *their* perspective. They wouldn’t necessarily embrace it, but they would consider it.

Remember what I said – the quote from the Middle Eastern philosopher? Your job is to examine, to understand, to empathize, to respect, to consider, to observe other perspectives... But ultimately conclude your own best-reasoned, evolved, creative conclusion.

You need to respectfully consider building yourself an advisory group... a mastermind alliance... a kitchen cabinet... a group of brainstorming, idea-sharing, counter-perspective colleagues, friends, coworkers ...

(THIS IS REPETITION FROM END OF CD #3 – DELETE)

< 00:00:00 [4.1] > **JAY:** ...evolved, creative conclusion.

You need to respectfully consider building yourself an advisory group... a mastermind alliance... a kitchen cabinet... a group of brainstorming, idea-sharing, counter-perspective colleagues, friends, coworkers...

< 00:00:24 [4.1] > **TERRY:** family members – any part of your life.

< 00:00:25 [4.1] > **JAY:** Yeah, just to broaden your perspective. You don't have to accept or embrace anything they say, but don't summarily reject it without fair and objective consideration.

< 00:00:38 [4.1] > **TERRY:** Absolutely. You stay open to any idea. That is getting on the sphere of creativity we were talking about. You put the problem or opportunity in the middle of it, and when somebody else has an idea, it is human nature in the beginning to say, "No, no, that's a stupid..." No, it's not stupid. Listen to it. Listen to it.

< 00:00:52 [4.1] > **JAY:** One of the great mindsets that I would strongly urge that you at this juncture in your progression consider adopting is not the thought that says, "That won't work," but instead, "What about that might work?" And then you start adapting, adopting, modifying, importing, exporting – thinking about different permutations, different spins, different slants. A very powerful process. Terry?

< 00:01:19 [4.1] > **TERRY:** And if you have... I'll make up a number. You've got five people in this group, you may probably have at least five different opinions, and if they're being creative, there may be 25... 500 different opinions. Everybody has to be open to the other ideas. You can't be judgmental. That's one of the things about group creativity.

Some of the little gimmicks you can use if it's... let's say it's a business. If people come into the board room, into the conference room, and the boss is standing there, and even though the boss says, "OK, look, I want everybody just to be open and free here. We're not going to... There are no judgments here." Maybe it's hard for a person to sit in that environment and think, "He's not my boss." He's still the boss.

People - they'll take them outside. People will have meetings in parks. They'll go to Starbucks. They'll go to a bowling alley to create a new environment for new thinking.

We talked earlier about role-playing – companies will do that. They'll say, “OK, you're not Tom. You're not Mary. You're not Joe. You're not Ann. You're Mr. Blue. You're Miss Pink.”

< 00:02:13 [4.1] > **JAY:** Or “You're a dog.”

< 00:02:20 [4.1] > **TERRY:** “You're a dog.” Whatever. “You're Snow White. You're Anna Nicole Smith. You're Bill Gates.” And so to get people free that they can let the ideas come out.

Some of the phrases that are horrible... You shouldn't say this. You shouldn't let *anybody* say this. I think this came from General Foods, that they have killer phrases to avoid when they get into their group thinking. And it's things like, “Here's an idea, for what it's worth. I'm not sure I like it myself.” “This probably won't work, but...” “This may sound screwy to you, but maybe there's some way we can use it.” “This isn't too practical, perhaps, but...”

Don't do that. Just say it. There are no stupid ideas. You never know what is going to spark an idea in somebody else.

< 00:03:06[4.1] > [DEAD GAP]

< 00:03:06 [4.1] > **TERRY:** There was a story, it was about the agency that had a new battery account, years ago, and a company had just come out with this new battery, and it was a really strong, powerful battery – stronger and more powerful than any battery on the market. So the company gave their advertising agency the battery and said, “OK, we need a campaign for it, but we need a name for it too. We don't have a name.”

And so everybody's sitting around – all the agency's creative people are sitting around and trying to figure out, “OK, what...?” and they were talking about it. And you do things like every possible element that we talked about earlier. How big is it? They went through words: “It's strong. It's powerful. It's massive.” And they weren't coming up with anything.

There ended up being a couple of words in the middle of a sentence, in the middle of a discussion that was unintended. They were just going over it. It was not intended as a phrase. Now, today, when I tell you this phrase, you'll look back and say, “Whoa! That's so simple! That's so obvious!” But here it was:

They were all talking, and they said, “All right, what we have here is we have this incredibly powerful battery that even if you leave it out all night, and you leave your lights on and the radio on, it’s such a good battery. It’s a die-hard, and it’s still going to start the next morning.”

Just a casual conversation. Somebody said, “Oh, wait a minute. What you said, there in the middle! You said, ‘Die hard.’” It became Sears’ Die-Hard battery, and now that’s a phrase in our society. There are movies – the “Die Hard” series of movies. But at the time it was two odd words that didn’t particularly go together. Now it’s a slogan.

< 00:05:01 [4.1] > On working together - the attitude has to be there also. You’ve got to be working together.

< 00:05:06 [4.1] > A man saw two workers, and they were breaking granite – hard work. And he stopped to talk, and he asked one worker, he said, “What are you doing?” And a guy says, “Oh, I’m trying to break this granite.” OK. And he went to the other worker, and he says, “What are you doing?” And the second guy said, “I’m on a team of people who are building a cathedral.”

There’s the attitude. One guy just – he just looked at it as, “I’m doing my little thing here. I’m chopping up granite.” And the other guy thought he was working on the Sistine Chapel. It’s part of a team.

< 00:05:39 [4.1] > Hundreds of people say don’t worry about who gets the credit. If you’re involved with a project that’s successful, you’ll reap the benefits.

< 00:05:42 [4.1] > **TERRY:** Last story: Working together. A guy was walking to work, and he happened to notice there was this big delivery guy, a big strong guy, trying to – struggling to move to get this heavy box inside an apartment building. And it was a heavy box, and it barely fit through the door. And so the guy says, “Hey, would you like me to help you there?” And the mover said, “Oh, that’d be great. Yeah. Could you?” He said, “Just grab hold of the other side of the box there, and then we’ll do this.”

And so they did it, and they went for minutes, several minutes, the two men on opposite sides of the box, and they lifted! They pulled! They were sweating now! But the box didn’t move at all. They couldn’t get it through the door.

Finally, the guy that stopped to help stood up, and he shook his head, and he says, “You know, I don’t think we’re ever going to get this box out of here.” And the other worker said, “Well, yeah, we’re not. I’m trying to get it in!”

So you have to focus on the right problem, get everybody working together, and you have to overcome fear of embarrassment, fear of ridicule in a group. And then you – it’s a geometric progression of the number of ideas and points of view that you will have in focusing on your problem or your opportunity.

< 00:07:00 [4.1] > [DISCUSSION TO END OF TRACK]

< 00:00:00 [4.2] > [DISCUSSION] – (Following is “the end of Track #2)

(STEPS #3 and 4 ILLUSTRATIONS TAKEN FROM HERE)

< 00:11:31 [4.2] > **JAY:** What’s Step Four, Terry?

< 00:11:32 [4.2] > [DISCUSSION]

< 00:11:42 [4.2] > **TERRY:** It’s the “Aha! Moment” – the moment of revelation, when an idea... the new combination... the connectivity pops in your head – the either problem or opportunity that you’ve been working on. All of this is going to eventually, it pays off. If it doesn’t, by the way, you have to go back. If you don’t come up with an idea at some point, maybe you have put the wrong elements in. Maybe you haven’t looked at it from the right point of view.

< 00:12:01 [4.2] > **JAY:** So repeat, and rinse again?

TERRY: Not that – nope. That would be Five. You stop it, now!

< 00:12:12 [4.2] > **TERRY:** No. You’re going to – at some point – either in Step 2, or after Step 3 – bang! This is going to pop into your mind, and it is going to be the most glorious moment. Endorphins are going to just overtake you. It’s just – it’s a wonderful...

< 00:12:26 [4.2] > **JAY:** It’s very exciting.

< 00:12:26 [4.2] > **TERRY:** “I’ve solved it! I have it!” It’s exciting. And you are going to want to take this new combination that you’ve put together, this connectivity. You’re going to run out and tell everybody and just – and do this.

We say to you, “Not so fast, bucko!”

JAY: Are we getting to Step 5?

TERRY: In a minute we will.

< 00:12:48 [4.2] > [DEAD AUDIO]

< 00:12:50 [4.2] > **TERRY:** Let’s go there now. What you have to do is you have it, but before you just race out and implement whatever this idea is, you then have to go to the magical Step 5.

JAY: Which is...?

TERRY: We call it, “Not so fast, Bucko.”

< 00:13:00 [4.2] > **TERRY:** Or – “The Shampoo Rule.” The Shampoo Rule is, like it says on the label, “Rinse and repeat.” (One of the truly great creative solutions to selling more shampoo from years ago.)

< 00:13:05 [4.2] > **TERRY:** And what all this means is you had an idea – before you implement it, you test it. And you can do that any number of ways.

< 00:13:38 [4.2] > The two quick ways, and then Jay, you talk about this, and then I’ve got a couple of little, quick stories here.

< 00:13:42 [4.2] > You can either test it by slowly implementing it on a small basis, or – remember we told you earlier, never talk to negative people? This would be a good time to bounce this idea off someone. Now you still don’t want to go to someone who is just blatantly negative, who’s going to tell you every idea you ever have is horrible. But, go to somebody, and make sure it works.

(INSERT TERRY’S “RUSSIAN DOG MINE” STORY BEGINNING HERE)

< 00:00:15 [1.12] > **TERRY:** OK, here’s - staying with the war theme, let’s move up to World War II.

< 00:00:20 [1.12] > **TERRY:** The Russians – the Ruskies, they had a problem. They had all these German tanks coming at them from over the border, the Panzer Division. And the Russians, they had two rubles. They didn’t know how they were going to stop these tanks from just overwhelming their country.

So they sat down and they went through the creative process, and they said, “How can we stop these Germans and their tanks? Well, the first solution is we can build thousands of our own tanks.” “Sorry, Igor, we don’t have the budget for that, so forget that.” “OK, well how about we build all these big, giant cannons, and we can just blow the poop out of ‘em?” “Well, again, again, you see, canons, they cost money, and we don’t got money. We got stale bread.”

And he said, “All right. Well, what do we have?” “Well, we’ve got some bombs. We do have some bombs.” “Ah, bombs. OK, well wait. We could give a soldier a bomb, and he could run across the field and put a bomb on a tank? That’s what you’re saying?” “Yeah, we could do that.” “OK. Gee, we’re going to get some bad feedback, because we’re going to get a lot of soldiers killed. One soldier per bomb – that’s not going to work out.”

Somebody said (with all apologies, all due apologies to the animal lovers in the crowd) somebody says, “Hey! Hey wait a minute. Why don’t we take those bombs, and we can strap them to dogs.” “Strap them to German Shepherds” would be a nice twist, but anyway, they just said “dogs.” So they strapped them to the dogs, and they created “dog mines.”

Then what they did, is they taught the dogs to associate tanks with food. They put food – they trained them. They put food under the tanks so the dogs would see a tank. They’ll run under the tank – boom! The bomb that’s tied to them will blow up. Tank – gone. It cost them one bomb, one stray dog. Pretty good idea. So there’s an example of a creative solution that cost not a lot of money.

< 00:02:23 [1.12] > Now, later we’re going to talk to you about in the process, about how you shouldn’t just come up with an idea, and leap out and do it instantly, because there was one little part that they left out...

< 00:02:35 [1.12] > The Russians go to the front, and yup, sure enough, off there on the horizon, here come the German tanks. So the Russians, they’re all happy. “Ah, Boris, now we’re going to get these crazy Germans, ah?”

They let the dogs go. The dogs run out. They look around. The problem was, the dogs had been trained that the food was under the Russian tanks... which looked different than the German tanks. So the dogs ran underneath all the Russian tanks and blew the Russian tanks into pieces, and the Russian Army had to retreat. They were so close to a good idea. We’re going to teach you how to not make the “dog mine” mistakes.

(RUSSIAN DOG STORY ENDS HERE)

< 00:14:07 [4.2] > Basically, what you have to do, though, is you start the process over. That's what the "rinse and repeat" is. You start the process over. You go, and just like you had your original idea that you put it in the center of the sphere of creativity. Do the same with this. See if there's anything that you have overlooked, left out. And even if your idea that you were so thrilled about isn't the perfect solution, odds are it's got a lot of the elements of the perfect solution.

< 00:14:33 [4.2] > **JAY:** Yeah, no, and I agree with you. I think I would say you go through all four of the steps. And in Step 4, it is. It's exhilarating when your creative genius starts exercising itself. It's indescribable. It's unimaginably wonderful when the creative breakthrough, when the solution, when the strategy makes itself known. And again, you've got to make it your prisoner.

And then, what I always suggest is in the cold, gray sobriety of the morning, wake up and reflect, and then refine. And besides testing it, perfect it a bit. Because it is rare that it is born complete. It is born... it's like a baby. A baby's wonderful, but a baby's got to go through a gestation, a maturation, a developmental process for all parts of their being.

So too is it with your creative idea. And that's the exciting part about it. And if you realize all creative achievement, solutions and strategies are process-based. Everything is a process. And that'll be exciting. It's going to be a life process, so you don't have to be in a hurry, because God bless your mind and your creative genius. It will keep serving up ideas, after ideas, after ideas, so don't think this is the only one you'll ever get. It's the first in a long, perpetual line of wonderful discoveries, developments, and revelations, "Aha's!" and epiphanies you're going to experience the rest of your life – like Grandma Moses, probably – to 120, if you're so lucky.

But just relish it, but refine it. Validate it. And we'll give you a little bit more testing in a little while.

< 00:16:29 [4.2] > [DISCUSSION – NEEDS CLARIFICATION OF THE PROCESS] **JAY: I don't think that's exactly right, by the way. I don't think that's really what you do. Your rinse and repeat – I think that would be 6.**

< 00:16:52 [4.2] > **JAY: Once you come up with a solution that works, don't allow yourself you think that's – that's like "how high is high?" That, I think, is rinse and repeat. I think really – and I just thought about it – I think it's refine, test, validate, and then continually improve.**

– and I think that's six.

< 00:17:23 [4.2] > **JAY:** Rinse and repeat sounds like you're summarily rejecting it. And I think rinse and repeat is wrong. Rinse and repeat is a cool concept afterwards. It's like saying, "OK, so now you've learned how to bench-press 120 pounds. [TROY COMMENTS -] Then next week, why don't you go to 150? And maybe in a month or two, go to 200? Maybe after that, you start doing cross training [TROY COMMENTS OVERLAP HERE} Don't think you're at the top of your game, because ...

< 00:17:45 [4.2] > **JAY:** Right now, any solution your mind gives you that's viable will be exhilarating. But the odds of it giving you the absolute best the first time out is very low. A better one than you've got? Absolutely. The best? No.

< 00:18:01 [4.2] > **JAY:** SO I think rinse and repeat is 6. BEFORE YOU IMPLEMENT, YOU TEST AND REFINE"]

< 00:18:24 [4.2] > **JAY:** You test and refine. The first thing is refine, because it comes to you. "Ah! It sounds so good!" Take a deep breath. Write it down. Don't do anything for an hour, a day, a week... Then revisit it. Then refine what application, implementation, execution looks like, and test that out in the smallest, safest, most conservative little validating environment – or at least indicative environment you can.

Once and after it works, then (depending on whether that solution or that strategy serves you well right now and you've got to work on another area of your life, then keep coming back to it. Rinse and repeat until you die.

< 00:19:06 [4.2] > [OVERLAPPING DISCUSSION WITH TROY – Rinse and repeat is number 6 – introduce Deming here and “]

< 00:19:27 [4.2] > **JAY:** And then you introduce the concept of “Grow or die.” And “grow or die” really is that as an organism... If you can think of your creativity, your mind, your life, your relationship, your career, your business, your connection with your family, your community... It's almost like an organism. It either grows, or it dies.

< 00:19:50 [4.2] > [TROY – Enjoy getting your creative solution.]

< 00:20:02 [4.2] > **JAY:** Enjoy it. Relish it. But don't be
[DISCUSSION]

< 00:20:07 [4.2] > **JAY:** Know – know that that's only a starting point...that you've got the capability, and the right, and the opportunity, and the wherewithal to keep taking it higher and higher, at whatever pace of future progress you want, because once you get a good, creative solution or strategy for the problem or opportunity that you're focusing on now...

Let's say it's, "How can I have a better relationship with my loved one?" Then you might want to then redirect the process to your career, or to your health, or to your son or daughter.

< 00:20:47 [4.2] > or children. [DISCUSSION **TERRY:** That's Step 6, you're saying.]

< 00:20:48 [4.2] > **JAY:** Then you have an optional Step 6 that we strongly recommend that you practice with regularity, as it is appropriate, and that is, "Repeat and do it again." Because you can keep taking that level higher, and richer, and deeper, and better. But you don't have to do it right now. Just coming up with a solution or a strategy for your problem or opportunity is of itself – it's glorious. But why be content with just here, when you could be here – or here. (And I'm reaching higher and higher.)

< 00:21:16 [4.2] > [TROY QUESTION ON THE ORDER OF STEPS]

< 00:21:25 [4.2] > **JAY:** Step 5 is refining and testing. Step 6 is [OVERLAPPING DISCUSSION] Yeah, that's right. It's harvesting and perpetuating. How's that? [DISCUSSION – not usable audio, but we conclude that there's actually seven steps]

< 00:21:44 [4.2] > **JAY:** What you want to do now is turn it into an ongoing process, an ongoing part of your life. After you've tested it, you say, "Wow, this is great! My wife loves me. My boss adores me. I'm getting raises." Then you start sustaining that as a permanent and per- But with the – not the caveat, but with the recognition that anytime you like, and anytime you have the opportunity, you can go to rinse and repeat, and it'll probably give you a higher and even a richer payoff.

< 00:22:12 [4.2] > [DISCUSSION – NOW SEVEN STEPS]

< 00:22:25 [4.2] > **JAY:** The 5th is refine and test.

TERRY: Not so fast, bucko. Refine and test.

JAY: Six is harvest

TERRY: Enjoy

JAY: And enjoy the fruits. Apply and perpetuate.

TERRY: OK.

< 00:22:37 [4.2] > **JAY:** Seven is whenever in the future you'd like, or it's appropriate, do it all again. I like it. I think it's seven steps.

TERRY: Then we have seven. That's good. [DISCUSSION]

TERRY: This is for testing – a couple of examples for testing:

< 00:23:01 [4.2] > **TERRY:** Before Henry Ford (he's been one of our favorite guys today) Before Henry Ford would hire anyone, (at least in any important position) he'd have lunch with them, and he would watch. And if the potential employee, the potential person he was going to hire, if they salted their food before they tasted it, he would not hire him. And his theory was, if they salted it before they tasted it, that they have that mentality that they would do something, as an executive or as an engineer with his company, they would do something before they tested it.

Now, would you say, is that silly? That could be – but he was America's first billionaire. So he wanted things tested, and he thought that that was an ingrained concept in people.

< 00:23:40 [4.2] > An example –

JAY: Keep your passion

TERRY: OK. Several years ago...

< 00:23:43 [4.2] > **TERRY:** Several years ago, there was a campaign for Excedrin, the pain reliever Excedrin. And they had a series of "Excedrin Headache #19...Excedrin Headache #22...#26..." And they showed all these excruciating

headaches. And it was actually a very famous, well-known campaign at the time. And it became part of jokes and stuff, and people would refer to “Oh, I’ve got an Excedrin Headache # such-and-such.”

Sales – not only did they not go up – they dropped a little bit. They did research to find out why that happened, and what they found out was that people were completely aware of the campaign, but the image that the consumer got was, “Oh yeah, from that campaign, if I have a really bad headache, I’m going to take some Excedrin. Because oh, those are bad headaches. But if I just have an everyday-kind of headache, I’ll just take some aspirin, because Excedrin is so powerful.”

Well, had they tested that, they would have found out that their message didn’t quite work. They were too good at it. They went beyond the line. It was like in football, they were throwing the ball on the other side of the end zone, so they weren’t scoring. So that was an example of testing – of not testing, of where it hurt them.

< 00:24:57 [4.2] > **TERRY:** A doctor, he had a patient, and he was this 80-year-old guy. And the 80-year-old man said, “I’m going to give up golf, because my eyesight’s so bad now, I can’t see where I hit the ball. I lose balls. I can’t see where they are.”

And so the doctor had a very creative solution. He didn’t want his 80-year-old patient to stop playing golf because the exercise was good for him. And so the doctors says, “Wait a minute. I’ve got another patient. He’s a 90-year-old guy, and he has perfect eyesight, and he should also go out and walk the course with you. Team you guys up and it’s going to be perfect!” So they said, “OK, we’ll try this.”

So these two old guys go out, and so the 80-year-old, he gets out there, and he drives the ball. And so he looks at his 90-year-old partner and he says, “Did you see where that went?” And the 90-year-old, still with good eyesight, said, “Yup. Sure did.” And the 80-year-old said, “Well, where did it go?” And the 90-year-old said, “I don’t remember!”

So, a great idea, but you need to test it out. It didn’t work.

JAY: That’s great. That’s great. I love that.

< 00:26:04 [4.2] > **JAY:** Great conclusion. Let’s stop for the day.
[DISCUSSION]

< 00:00:00 [5.1] > **TERRY:** [DISCUSSION –

(**“GOOFY TABLOIDS” SECTION LIFTED OUT
OF HERE**)

< 00:00:00 [5.2] > [DISCUSSION ON STRUCTURE OF DAY]

1) Outline seven key steps (Terry will do this)

2) Give process that they can explain

< 00:00:52 [5.2] > **JAY:** OK, now you understand that creativity is the achiever, driver, vehicle (whatever it is) to accomplish, resolve, help solve, reduce, improve whatever the issues are. But you can't do that until you realize what the issues are. And when you realize the issues, in our humble opinion, you should figure out which ones are the most critical, important or timely, and start with those.

< 00:01:23 [5.2] > And we're going to now deal with some exercises and activities that we have found will help accomplish – oh, then you -

< 00:01:23 [5.2] > Then you understand that there is a seven-step process, and that when you do that with regularity, as you said, extraordinary things happen, and dramatic results always occur. But you have to, like anything else, realize that (and I use that analogy) that anybody, if you're listening, you probably either have a hobby or have tried one. And you have anything in your life you do, from carpentry, to music, to whatever. When you first started, the odds are you weren't as good as you are now, and you probably were a little bit awkward.

And don't minimize that that will probably happen here, and that's why you've got to be comfortable continuously going back to –

< 00:02:20 [5.2] > So you do that.

< 00:02:20 [5.2] > **JAY:** The next thing we want to say – now you know that...

[UNRELATED DISCUSSION] **JAY:** What I'm thinking here, Terry, is then we say:]

< 00:02:45 [5.2] > **JAY:** Now what we'd like to do is really excite you by sharing with you a collection, or a number, or some really powerful, yet disarmingly simple exercises, activities, (and whatever else they are) that you can do to make all this happen automatically, and to short cut and simplify the process.

< 00:03:17 [5.2] > **JAY:** When we're done with that, then we're going to start telling you what to do in your specific life.

JAY: Does that make sense?

TERRY: Yes, it does.

JAY: [ORGANIZE THEM, then see if there are any other stories that Terry already has. Then, we say:

< 00:04:58 [5.2] > **JAY:** OK. Now you know the fundamentals. You know the basis. You understand how to transform, or markedly change and improve virtually any segment of your life.

< 00:05:07 [5.2] > **JAY:** You've got a starting path. Now we're going to challenge you to three things.

< 00:05:14 [5.2] > **JAY:** [DISCUSSION] Oh, also, I think we want to talk about – [should have something here about how everything is a result of a law or a process or a principle. [DISCUSSION ON JV PARTNERS AND DEAL]

NEXT, GIVE THEM AN ACTION STEP, THEN THINGS TO DO:

< 00:07:04 [5.2] > **JAY:** OK, now you know what to do and where to go. But we want to give you some shortcuts. Start looking at people who are doing...who are achieving more... who either are doing more of what you want, and less of what you don't –

< 00:07:22 [5.2] > **TERRY:** We should have been recording this.

JAY: Are we? Good.

TERRY: Good, because this is...

JAY: And, and...

< 00:07:25 [5.2] > **JAY:** And start trying to analyze what is the strategy they are following. And then, when you bring it down, ask yourself two questions. The first one is, “Can I embrace and apply that strategy literally? If the answer is yes – cool! But then don’t stop there.

Whether the answer is yes or no, ask yourself, “What other derivatives of that...adaptations...modifications...variations of that could I do?”

For example, if it’s something that you can’t literally follow because you’re not that person, or you’re not programmed that way, rather than just summarily rejecting it, you want to ask yourself, “Well, what about that could I do? Could I, with a twist, do this, or do that?” And I’ll come up with some examples later.

< 00:08:27 [5.2] > JAY: But then, we want to give them permission, and then we want to direct them to the workbook – and since you and I know it doesn’t exist now, we sort of have to synthesize what it is, knowing that this is a placeholder to show somebody, and when we go in the studio, theoretically we will have framed out more of what it is. But I think we have to sort of dilute our optimistic, theoretical selves, and say:

< 00:08:47 [5.2] > **JAY:** Now, you’ve got the workbook. In the workbook, you’ll see exercises. You’ll see scenarios. You’ll see explanations of how other people do it. You’ll see them by categories. You’ll have a diary to keep track of what you’re doing. You’ll have a section to be appreciative of...

< 00:09:10 [5.2] > JAY: And I’m sort of going to wing it right now, but I think we lay it in, and then I don’t know what we do. What do we do after that, Troy? Does that make sense, Ellis?

TERRY: Two points, I think, that fall into that...

JAY: And then we say repeat and rinse.

TERRY: Rinse and repeat.

< 00:09:24 [5.2] > **TERRY:** There’s two smaller points in there, but there was somebody that was asking me in the little group afterwards, and it turned out – I think it was a very good question.

JAY: Good question? What was it?

TERRY: It was the guy who had all these different ideas. And he was the one that had set it up with A.D.D.

JAY: He had so many.

TERRY: He said, “Ah, I’m A.D.D.” I don’t know why he came to me with that confession! I guess he saw some sort of connective tissue.

JAY: Kindred spirit?

TERRY: Yeah. But – and I told him something that I thought was very good advice, because I’ve told other writers this. Especially young writers will come to me, and I’ll say, “OK, what do you do?” “Oh, I’m a writer.” “OK, but what do you do for a living?” And they’ll say, “Oh, I’m a waiter, or I’m a bartender,” “I’m whatever.” So I’ll say, “OK, so what are you writing?” “I’m writing a screenplay,” or “I’m writing a novel,” – whatever. “And where are you in it?” “Well, I’m over half way through.” “How long you been working on it?” “I’ve been working on it for almost a year.” OK, great.

And then I say, “Now, let me tell you something. There’s one thing you have to do. And until you do that one thing, you cannot call yourself a writer. What you have to do is whatever it is you’re working on, you have to get to the point where you write ‘The End’ or ‘Fade Out.’ You have to complete it – even knowing that you’re going to go back and have to rewrite it – you have to complete it.

“Once you have completed a project, even if it’s just a first draft – then, my friend, you are a writer who happens to have a job as a bartender. But until you complete something, you’re a bartender who’s working on a writing project.”

JAY: So what’s the lesson for us?

TERRY: And so the lesson is, for anybody – if you pick something, creatively – no matter what it is, what part of your life it is, I think you have to take it to completion. Don’t get halfway into an idea and then say, “Oh, wait a minute, wait a minute. Here’s a better idea.”

< 00:11:08 [5.2] > **JAY:** Write that down. Write that down so we won’t forget it.

TERRY: I have it right here.

JAY: That’s cool. I get it.

< 00:11:07 [5.2] > **TERRY:** And then the second thing that falls into that...

JAY: Is...

TERRY: is, because I don't think we talked about it yesterday at all...

JAY: What do you call that – what you just said?

TERRY: Well, I wrote down, "Finish the Project," is what I called it.

< 00:11:24 [5.2] > **TERRY:** But you have to finish something.

An example: (And Henry Ford talked about this all the time.) That he said... he would say, "Finish a project." And even if you realize you've made a mistake halfway through?

JAY: Yeah?

TERRY: He says you've got to go through with it. You've got to finish it, because that's the only way you learn.

With kids...I know with our boys, now, they're inherently bright kids, but neither one of them yet – because they're bright, they will come in, they'll do their homework – boom, boom, boom. And they'll get a lot of B+'s. They don't understand how to get an A. They don't understand that if you slough off just one time, and you get a 70 – boom! That's going to get you out of the A category. It's too hard to work out.

So what Henry Ford said (and I think what we say) is, no, you've got to finish it. The first car that Henry Ford made, his first actual prototype...

JAY: A piece of crap?

TERRY: No, it was great.

JAY: Didn't have a reverse, though.

TERRY: He forgot to put reverse in it! But he still went ahead and completed it.

JAY: He would figuratively go ahead and complete it, wouldn't he?

TERRY: Yes, he would! He would, literally! Yes, right into the wall!

But I think that's hugely important, because if you only go halfway – you have half an idea, and you never complete it... And you and I have fallen victim to that in our lives many a time...

< 00:12:55 [5.2] > JAY: Now, can I make a suggestion to what I think would be really cool in this... There's a sort of a song, but it's like the guy, Tom Bodette, and it's like what he would have done different in his life. You remember that song? You remember it?

TERRY: Oh, I don't remember it, but I know what...

[DISCUSSION ABOUT "SMELL THE FLOWERS" SONG – COULD SOMEONE ELSE SING IT FOR THE REAL VERSION? Mention music and laughter, and how it transforms people...keep track of how many times you laugh a day.]

< 00:15:04 [5.2] > TERRY: The other point in what you were saying,

JAY: Yes.

TERRY: I think is important,

< 00:14:59 [8.6] > TERRY: ...that we didn't talk about yesterday?

< 00:14:59 [8.6] > JAY: Yes.

TERRY: Is that when you are creative, when you go down this path, any part of your life...you're going to fail at things. Every time you come up with a solution, it doesn't work.

JAY: But failure isn't – you're not going to fail: You're not going to get the outcome you expect. That's a very big difference.

TERRY: Yes. But we have quotes in here of what people will perceive as failure...

JAY: OK.

TERRY: ...Is a step to progress... is a step that you learn more from "failure."

[TROY'S COMMENT OVERLAPS HERE]

< 00:15:26 [5.2] > **JAY:** I think that that's probably something you pick up... See, here's what I'm thinking. After we've given them an action plan, we then have Q&A and comments. And then we have ...

TERRY: For who? I love that, but...

JAY: We have – the last tape of the...the last real tape is going to be Q&A and comments. And then we also have on here...

TERRY: Who are the Q&A from? Real people?

JAY: No, we synthesize what kind of – the frequently-asked question. We could say...

TERRY: Oh, we do. OK.

JAY: We could say, the most frequent –

< 00:16:07 [5.2] > **JAY:** When we do seminars around the world, and we have large groups of people paying us huge fees, and corporations that bring us in for days ...

< 00:16:17 [5.2] > **JAY:** I'm trying to set you up, Terry...

< 00:16:17 [5.2] > **JAY:** they ask surprisingly similar questions.

< 00:16:20 [5.2] > [UNRELATED COMMENT]

< 00:16:27 [5.2] > **JAY:** We've taken the most frequently asked questions, and we're going to deal with them now.

< 00:16:30 [5.2] > **JAY:** And we put those in there. And at the end,

< 00:16:31 [5.2] > **JAY:** Then we have a bonus surprise. We've given you our best-reasoned strategy for how to transform your life by tapping into the creative genius that absolutely sits within you. But we thought you might get a kick out of hearing how a broad spectrum of other creative-minded people see life. And you'll see that there's so many commonalities and similarities.

So we have invited a prominent chef, an artist, a musician, a novelist, a copywriter...

< 00:17:21 [5.2] > **TERRY:** Maybe a teacher. Somebody creative.

< 00:17:21 [5.2] > **JAY:** An inventor, a... what else would be creative, Ellis?

TERRY: It could be a creative parent. I don't know who leaps to mind in that sense, but maybe it could be somebody...

< 00:17:35 [5.2] > **JAY:** An innovator in business, a...but whatever. And they've all agreed to participate in a fascinating paneled discussion that they're doing to show you that it doesn't matter where they pursue it, and how they think they're doing it. It's pretty much the same. And it should be comforting to you to know that the process we're trying to teach you to do is a refinement, and a simplification, and a clarification to the same process that somebody uses to paint a world-class portrait – or a world-class painting, or a prize-winning novel, or a platinum record. And that should be very exciting.

< 00:18:40 [5.2] > **JAY:** And then what we could do is get some people to do it on a conference call, and record it, and just provide it to Dave to just lay in temporarily, if that makes sense. You could invite people, and I could come back and we could do a conference call, so it doesn't matter where in the country they are.

TERRY: That might be easier.

JAY: Or you can get people all over the world to do it.

TERRY: Yeah.

JAY: That way, you could go and you could find some people that maybe you know, or you could approach that aren't here and don't really want to come here. But we could do it for a half an hour or 45 minutes.

[TIMING DISCUSSION – TERRY'S PROJECT DISCUSSION]

EXERCISES:]

< 00:21:50 [5.2] > **JAY:** So now that you've got a

< 00:21:59 [5.2] > **JAY:** Now that you're clear about

< 00:22:04 [5.2] > **JAY:** Now that you're clear on the fact that your creative genius is the fastest, easiest, most powerful path for you to solve or resolve almost every problem or opportunity in your general, personal, private, business, relationship life...now that you know how it is done structurally (the process)... now that you know enough reasons, because of the stories and the examples we've given you to convince you and motivate you that you want to do it – let us make the process ten times easier, and let's make the accomplishment many times faster.

What Terry and I have done for you is to go through the process of creating a number of very powerful, but easy and exceedingly enjoyable exercises and activities that if you will agree to embrace...to do for yourself (not for us – for yourself) ... our design to accomplish for you all of the functions that were explained in the seven steps.

Only you don't have to think about them consciously. It's just all done for you automatically, and if you will do – you don't have to do all. We're probably going to give you 30 or 40 different exercises broken down by "General" for everybody, and then specific for the category of your life, or your career, or your relationship, or your children, or your attitude – that you really want to focus or concentrate on the most.

If you will do only these exercises, and be mindful of the examples we've give you, the proof we've demonstrated, and let your humor and your sense of curiosity and possibility really flow – it's no contest. You've won. You've accomplished whatever you want. It is infallible, and the proof to it is we guarantee you're going to get a result, or guess what? It's our neck in the noose, not yours.

So trust us on this, and then let's now go through some of these exercises together. Are you ready?

< 00:24:40 [5.2] > **TERRY:** I think that you should say – because it was the questions I got afterwards...explain to them what it does. That if they do these exercises, you're training your mind...[DISCUSSION ON WHO WILL SAY THIS]

< 00:24:57 [5.2] > **TERRY:** One point that you should understand before Jay gets into the specific exercises is, what's supposed to come out of this, because

–

JAY: Why we're doing it.

TERRY: It's why we're doing it. There's a simple, creative phrase! The reason we're doing it (and I'm going to use this word specifically) why we're going to ask you to do these (here's the word:) seemingly "silly" exercises? They're not silly at all. They really have a function and a purpose that...it is to train your mind to get out of that rut thinking, out of that herd mentality. And these are small exercises, but if you start small doing things differently... And that's what we want your mind to do. That's how you get to that next creative plateau, is looking at every either problem or opportunity in any part of your life, looking at it from a different angle.

And when you start doing these exercises which train your mind on the smallest level, to think different, there's going to be a huge payoff. It's like they talk about muscle memory in athletics. If you take golf lessons or tennis lessons, you get muscle memory. And the same thing can happen with your mind, with the creative part of your mind.

JAY: It will happen, Terry.

TERRY: It will happen. It absolutely will happen if you do these. And like Jay said, maybe not every one of these exercises will fit you or your lifestyle, but do as many of them as you can, and as often as you can, and it will pay off.

JAY: And one other point, which – well, there's a couple points.

The first one is, suspend judgment. Don't worry about how you're going to look, or how awkward it may seem. Just submit to it. Trust us. Do it for you, not for us, but if you have to in the beginning, do it for us so that we can do for you why you've come to us – what you've come to us for, and what this program is designed to accomplish.

We're not about entertaining and educating you. We're about transforming and changing every and any element or area of your life that you're less than exhilarated with. And the first thing we're all about is getting you to recognize – not get depressed, but get exhilarated and jubilant.

But you have the power to monumentally, massively, and unimaginably improve, change, transform every and any portion of your life that isn't providing you with all the fulfillment, reward, satisfaction, enjoyment, payoff, "juice" that you want. But you can't do it unless you're clear on it.

< 00:27:37 [5.2] >So –

< 00:27:37 [5.2] > **JAY:** Now, that stated, listen carefully and with all due respects, we are expecting you to do these – to do these for the next 30 days.

TERRY: And keep in mind that creative people are people who are willing to do things non-creative people refuse to do. Do them even if you don't want to. And one of the best ways to exemplify this is to follow Mark Twain's advice. Mark Twain said, "Do something every day that you don't want to do." And that might be one of these little exercises, and it will pay off.

< 00:28:24 [5.2] > [TROY COMMENTS]

< 00:28:31 [5.2] > **JAY:** And keep in mind, you're doing these because you finally realize and verbalize the feeling that something in your life isn't everything you want it to be. It doesn't mean it's not decent. But the difference between decent and great is... it's geometric. The difference between compassion and passion is profound. The difference between economic mediocrity and millions is dramatic.

That's what we're trying to give you. That's what we're showing you you can give yourself in every element of your life.

So are you ready?

TERRY: Yes!

JAY: OK. Let's go.

< 00:29:17 [5.2] > **JAY:** So let's start with your general life. These are exercises and activities that Terry and I recommend anyone do as the starting point. It's like if you're go on a run, you stretch. You eat the right nutrition. You take a hot bath, maybe, before to get your muscles going. You make sure that you're properly clothed so that you don't overheat. Well, these are the preparatory, general exercises that will translate to every and any part of your life, OK?

< 00:29:50 [5.2] > **JAY:** So the first thing we want you to do is take a minute – or a half an hour – and I think a pencil and pad are really good, because I think the mind has the capacity to forget, to dissipate, to not remember some profound revelation or insight that it makes. So write this down on a pad, and have this pad, or pads, or a journal be your permanent reflection until we get you really safely, and strongly, and securely on the path.

< 00:30:22 [5.2] > **JAY:** **Analyze what your process or strategy is right now in the morning when you awaken.** Almost everybody I've ever talked to or

interviewed has, unbeknownst to them, a strategy. They get up at a certain time. They perform certain functions in a certain order. Maybe they get up. They go to the bathroom. They make the coffee. They take the shower. They have the coffee. They come back upstairs. They dress. They eat. They do their hair or makeup...

Everyone does that. You do too. You have a system and strategy that you follow – subconsciously, unknowingly, implicitly. But it doesn't have to be – and it very probably isn't – the best strategy for you.

So what I want you to do is first of all, be aware of what it is. Think about it consciously. Identify the steps, or the process, or the things you do almost continually and repetitively, and you already do it.

And then I want you to do things differently for the next 30 days. If you awaken at 7:00, get up at 5:30. If you jump right into the shower, get up and go get the paper and read it for a half an hour... or get up and watch TV...or get up and walk outside and look at the sky. It doesn't matter what you do – as long as you do something different.

< 00:32:17 [5.2] > **JAY:** Next, **change the order and way you prepare for the day.** In essence, if you get up and take a shower right away, make a shower the third or fourth function. If you get up and you immediately make your coffee, take your shower first. Do anything to change the rut, the routine, the order – because you're trying to see life...

The whole key to accessing your creative genius is seeing life in a different perspective... from a different slant... in a different order... in a different way that it is organized. And it won't happen if you don't start the process for yourself.

< 00:32:53 [5.2] > **JAY:** Next,

< 00:32:53 [5.2] > (hold on one second...) [SIDE COMMENT]

< 00:33:09 [5.2] > **JAY:** **change the way you greet people** when you encounter them in the morning or throughout the day. And if you're married, or if you're in a relationship, or if you see people when you walk outside to get your newspaper – your neighbors, your apartment dwellers – then think consciously about what you normally do and say – including nothing. If you do nothing, make a conscious effort to look them in the eye and greet them with a hopefulness about the day, and a smile, and a sincere interest.

If you meet people when you are on the way to work – maybe you ride the bus, or the train, or you park at a certain place – consciously engage. Think about what’s going on. And first of all, put it on paper so you can really be aware of what you typically... what you previously... what you automatically... what you subconsciously do – and start doing it differently.

< 00:34:16 [5.2] > **JAY:** Next, **change the facial expressions you maintain from your ordinary one to a different one.** Most people (and I’m not suggesting you are in this category, but the odds are about 90% you are) they aren’t as joyous... they aren’t as happy...they aren’t as smiling...they aren’t as hopeful...they aren’t as encouraging...they aren’t as jubilant as they should be.

This is going to sound funny. I start every day looking – we live in Los Angeles. I go to Section B of the paper. It’s the California Section. I look on the second to last page. It’s the obituaries. If I’m not there, I am happy. I am happy. And I am appreciative. I realize if my heart’s beating, and my mind’s working, and if I think that I want to be able to scratch my nose, and I can telegraph it to my right or left hand, and my finger does that... That’s pretty cool. If I step outside, and I see a blue sky, and a white cloud, and a burst of sun, and I listen to birds twinkling – I’m very appreciative that I’m free and connected to nature.

We get so inured to our life...we get so apathetic... we get so calloused... we get so desensitized... to all the wondrous, just extraordinary gifts that every moment of every day of our lives brings us – that we lose appreciation.

< 00:35:54 [5.2] > Appreciation is the pathway to...

< 00:35:54 [5.2] > **JAY:** What, Terry? Appreciation. You’ve got to appreciate your circumstances. What’s it the pathway to?

< 00:35:57 [5.2] > **TERRY:** If you appreciate what you have, and it’s a pathway, it’s a bridge to more wonderful things that you are going to appreciate even more.

< 00:36:04 [5.2] > **TERRY:** Clunkily put.

[TROY COMMENTS]

< 00:36:23 [5.2] > **JAY:** There's a lot of karmic laws that I'm not going to begin to explain or ask you to understand. I'm going to just say until they disprove themselves, (which I can promise they won't) accept them.

< 00:36:27 [5.2] > **JAY:** Now, when you interact with people throughout the day – and I don't care, unless you are working alone in your home, and you're home-based on the computer – you're having some kind of interpersonal interaction with other human beings – male, female, older, younger, superior, subordinate. And online, you're doing it too.

Think carefully about what you say... what your responses are... what your comments are. Like, "Hi. How are you?" "Fine. How are you?" Maybe you change that and start engaging in something that has more thoughtfulness, more sincerity, more dimension. Like when you ask a question, "How's your day?" "How's the day going to be? Got a lot of exciting things planned? You've got a lot of things you've got to do?" Such that it comes from a heartfelt, serious interest.

And when you respond, your response is two-fold: number one, genuine, not patronizing; number two, hopeful for them, and hopeful for yourself. If you can get yourself to do that, the difference it will stimulate in your synapses, and your gray matter, and your mindset are profound and hard to explain, but exciting to experience.

< 00:37:51 [5.2] > **JAY:** Next, if you can, try **varying your lunchtime**. If right now you always eat at 12:00, and you go immediately somewhere, and you sit down, and you eat, and you go immediately back, and right back to the salt mines – try doing one of or all of the following things: number one, change the time. Number two, change the process. Number three, change what you do before and after. Number four, change what you eat. Number five, change how you eat it. What do I mean? I mean, if you gobble it down, reflect on chewing it slowly. If you gobble it at one fell swoop, reflect on doing it in stages, or in courses. It doesn't matter how you get it. You may go through a cafeteria and get seven different items, but you don't have to eat it all at the same time, or in the same way. #..(whatever, the next!) is if you eat all meat, try vegetables. If you eat the same thing, try something totally different. Experiment.

< 00:38:56 [5.2] > **JAY:** Next, take five to ten minutes before you start work or before you go back to work from lunch or a break to **think about what problem you're going to solve** for your employer... your employees... your supervisor...your staff...your customer... client... patients... vendors – in the next part of that day, and why that's going to be important.

And then, I want to challenge you to focus on the transactional impact that your efforts have in the total scope of things. In other words, it's not just about you processing checks, if you're in the accounts payable or accounts receivable. It's about the fact that those checks allow the company to function. They allow 150 people to get a paycheck. They allow vendors to be in business. They allow families to have a life, and kids to go to school, and people to go to movies and dinners. And start focusing on the impact that your function has in the totality of things. It gets real exciting.

< 00:40:07 [5.2] > **JAY:** Next, at the end of every day (and at work, certainly) **think about all the things you've accomplished, and reflect again on the implications** of them to your client...to your business...to your employer...to your employees, or the circumstances of everyone else around you.

On the weekends, in your private time, think about that too. If your day has been lazing around and relaxing, don't just do nothing. Think about the fact that what you've really done is for your mind, so that the creative juices will flow greater when you engage them...to regenerate your cellular matter...that you've allowed your stress levels to reduce. Think consciously about what you're doing, and what the impact and implication and positive result of that will be in the future – for the moment, and in the future.

< 00:41:00 [5.2] > **JAY:** Next, try to learn one (at least every day) one **facet of your business, your career that you don't know.** In other words, if you work in a medium, large, small company, but there's any other employees, and you're not familiar with their job function, what they do, how they do it, and what the relevance of it is to the company, to the marketplace, to the vendors – then take the time at your breaks, or if it's appropriate, during the day, at work, to ask them to explain what they do, and be interested and learn about it.

< 00:41:46 [5.2] > If you do everything online and you serve clients, but what you do is one function... Maybe you're a web designer. Maybe you're a search engine optimization, or maybe you're – It doesn't matter what you do.

Take the time to ask the other people you interact with online to share with you more about what they do... how they do it...who they do it for...why they do it... what the impact or the function it serves is. And it will start really opening up your mind vividly. Terry, you've got something you want to say?

< 00:42:18 [5.2] > **TERRY:** No, I just wanted to add to that. I think you can take that (and this might sound odd, but) apply that to every – not just your job, your business, your career. You might ask your wife and your kids those things, and you may also sit there and say – or husband – you say, “No, I know. It's my

family. I know every single thing they do.” Maybe not. Maybe that everybody is in their own little loop, and I find things out about our boys several times. “Oh, really? I didn’t know you did that.” They’re small things, but it’s – from small comes big. Husband, wife, friends...ask them questions, because everybody tends to get in that...

< 00:42:57 [5.2] > **JAY:** And hear what they say. Listen, and again, one of the keys that I was going to say earlier,

< 00:43:01 [5.2] > and we’ll put this somewhere if it’s inappropriate here, Suzanne, but, --

< 00:43:06 [5.2] > **JAY:** But the key to harnessing and tapping into your creative genius is first of all, tapping into a very simple, but incalculably profound realization.

In life, your goal, really, is going to be a couple of things: You want to be interested in others, because that’s how you discover things. You want to be respectful of others, because that’s how you appreciate things. You want to be empathic to others, because that’s how you gain sensitivity and emotional connection.

Also, there’s a wonderful mirror image opposite that occurs. When you are genuinely interest-*ed* in others, you come across as being profoundly interest-*ing*. When you are genuinely respectful of others, you gain an incalculable amount of respect from them. When you are incredibly hopeful for them, they are hopeful, and your greatest fans and supporters.

Whatever you are to others, they will be back to you many times more. And that’s a really powerful secret, but it’s an underpinning to this exercise process. Terry, did you want to say something else?

< 00:44:27 [5.2] > **TERRY:** And that’s part of living a creative life...

JAY: Good.

TERRY: Of the respect, the mutual respect. That’s under our umbrella of, definition of creativity.

< 00:44:38 [5.2] > **JAY:** OK, so I forgot early in this [DIRECTION TO EDITORS]

< 00:44:50 [5.2] > **JAY:** Take a different route and process to go to work every day. If you normally take the highway because it's the fastest, take the side streets, because they're more colorful. Take – or, if you normally drive, consider taking the bus. Maybe if your city has a train, do that. If you normally drive, consider going in a car pool a couple of times, and really being interested in the other people.

If you drive and listen to positive thinking (which a lot of people taking this program probably do) consider doing something else. Listen to music. And if you love rock, listen to Rachmaninov. If you love Rachmaninov, think about listening to jazz.

Your goal is to stretch your interest level, your understanding, and your experiences.

JAY: Terry?

< 00:45:47 [5.2] > **TERRY:** When I write, I find it difficult to write in an enclosed office, so I have three or four places that I go regularly. Jay, you and I meet at a couple of them. They tend to be coffee places. I think 90% of all show business writing is done at Starbucks. If Starbucks ever goes out of business –

JAY: Why do you think that is?

TERRY: There is an excitement in the background. There is an excitement for at least writers, and I think anybody. You see a lot of people coming to a Starbucks, and if you're at home working, the phone rings... "Look, there's a smudge there. I'm going to clean that off." There are so many distractions. But when you go out to places, there's a background excitement that goes on, but you're still removed from it.

Writers forever – Hemingway wrote a short story. I believe it was called "A Clean, Well-Lighted Place" about writing in cafes and restaurants. And if you have thinking to do, what Jay is talking about is taking a different environment. And there will be times where I'll go to one of my three, four favorite little places, but the environment becomes stagnant for me. And so I'll either go to another one of my favorite places, or I will force myself every week or so to go to a brand new place. And because just the visual stimulation is different, and it does something different for you.

< 00:47:00 [5.2] > Also, you were talking about taking new routes to places?

< 00:47:08 [5.2] > When Linden Johnson, President Linden Johnson?
When he

< 00:47:08 [5.2] > President Linden Johnson, when he was a freshman senator, he would leave his office ten, twelve times a day to go to the bathroom. Now, as a senator he had his own private bathroom, but he didn't want to use that. But he made these walks so he would "accidentally-on purpose" meet other senators or other important staff people, or other people in the building. And he did this to make contacts and pick up information.

So you go a different way, and you never know, in life, on any level... And it's going to be visually stimulating, audio stimulation, it'll just shake up your mind a little bit.

< 00:47:44 [5.2] > **JAY:** And a very important comment that underscores, and is a thread that runs throughout everything we're sharing now, and we're about to share, and that is... Whether you think you want or like it, trust us. The more engaged you are to the world, the better off you're going to be creatively. The more aware you are of everything, the better off you are creatively.

One of the things we did not explain to you, but we should have, Terry, about those seven steps, is one of the ways your mind really creates – rapidly, and the most amazing new combinations, is by focusing on a broad array of information.

And there's two categories of information it focuses on: specific, meaning you've decided you're going to improve your career, your health, your marriage, your relationship with your kids. So that's something – you want to study all the thoughts on that, all the thinking, all the articles. You want to talk to all the people that have a perspective on that.

But then, the way your real creative genius works is studying everything else outside of that, because that's how your mind starts doing the Rubik's cube. It takes filaments from something as unlikely as sports, and economics, and investing... And it does its own remarkable process, and sift, and reconstruction – if you let it.

But the fuel for that

< 00:49:28 [5.2] > is a constant [SEARCHING FOR WORD]

< 00:49:47 [5.2] > **JAY:** is your constant interest in all things – everything. There’s nothing in this life that you won’t, can’t and shouldn’t find fascinating. And one of the exercises we want you to do is write down and analyze what you love...what you love about your –what kind of people you love... what kind of topics you love... what kind of music you love... what kind of food you love... what kind of literature you love... what kind of hobbies you love...what kind of television you love...what kind of movies you love...what kind of activities you love...

And then we want you to write down the absolute polar opposite, and we want you to challenge yourself to pursue those activities.

In the very expensive, \$25,000 programs I do, I get participants to do just that, because I’m trying to show them how many different ways and perspectives there are to see life, and how much real fascination there are in things that we would not normally let ourselves do.

(**THIS SECTION DROPPED IN ABOUT JAY’S
SEMINAR SEATING CHANGES**)

< 01:03:43 [5.2] > **JAY:** At the seminars that I do, we have a couple of exercises that I’m going to share with you here, because you should do the equivalent in your own life.

< 01:03:53 [5.2] > **JAY:** The first is you will notice (and you’re probably very similar) at a seminar, and if you’ve never gone to a seminar, at a movie, or at a restaurant... There’s probably, if you had your druthers a position you favor being at – front, back, window, center – where you’re the most comfortable. When you go to a seminar, you’ll see people tend to default to one position. They like to be in the front, they like to be up squarely in the back, on the left, on the right, where you don’t see them, you don’t call on them.

Once people get comfortably ensconced in that position the first day, then we will not let them stay there ever again. If they’re in the front, we make them go in the back, in the middle, on both sides... Why? Because we want them to see life from different vantage points. That’s the key to everything.

And if they take good notes or bad notes, we don’t care. We make them exchange notes with at least eight other people throughout the seminar. Why? Because we want them to see how other people experienced the same dynamic... the same event... the same words... the same activity. It’s very fascinating. It’s very expansive.

< 01:04:54 [5.2] > **JAY:** Terry?

< 01:04:54 [5.2] > **TERRY:** And sitting different places... this, a long time ago. Remember when the first “Star Wars” came out?

JAY: Yes.

TERRY: I went to a special screening of that. It was early, and I was very impressed with myself, and everything... I got there late. The only seats left – were available – were in the front row. Now, go back, and if you can remember that original “Star Wars,” remember that crawl that came out?

JAY: Yeah.

TERRY: It felt like it was coming out of my pants! It was – and the whole movie, I mean, I was right there.

JAY: Well, yeah, but back then, you were a male hooker, too.

TERRY: Well, then, there was that. There was that going on. But sitting in a different place – not that I recommend you don’t do center mid, but if you sit somewhere else at a theater sometimes and see how large Adam Sandler’s face could really be, it’s an amazing thing!

JAY: And again, I challenge you. You don’t have to do this after your creativity takes naturally over and flows continuously. In the beginning, don’t just experience it differently, but reflect and examine on how it felt.... what you thought... how it was different... what was interesting about it...what was fascinating about it. Don’t fixate on the negative – although it’s fine to know, “Yeah, it was different. I wasn’t as comfortable.” But what was good about it? What was different? What was dimensionally different? What was sensually – not sensually – “sensorially” different about it? What was experientially different about it? This is going to be extraordinary.

(- THIS ENDS “SEMINAR SEATING” SECTION -)

< 00:51:08 [5.2] > **JAY:** And what I do is I get people who come into our seminars, and I ask them what their greatest love is. And maybe it’s investing, or maybe it’s tennis. And I’ll make them read a book or a magazine on macramé, or on mud wrestling, or on tattooing... And I’ll make them report to the whole audience at least two absolutely and interesting, and fascinating insights, ideas or perspectives they got from it. And guess what? They all think it’s the dumbest thing going in – and they all come up with a renewed and a profound respect, interest, and almost enjoyable appreciation for something that they never would have ever, ever even been interested in before. And then I set them on a path of

doing expansive continuations of that for the rest of their life. And guess what? They expand their horizons. They expand their interest. They expand their understanding...and they expand their connection to the world, to humanity, and to their creativity.

< 00:52:04 [5.2] > Terry, do you want to say something?

< 00:52:04 [5.2] > **TERRY:** I was just thinking that we all would like to have some big thing enter our lives that would show us the light and take us on a new path. We'd all like, in a sense, "close encounters of the third kind." But it can be as simple as "close encounters of the macramé kind" – just some simple, little thing that will take you down a new path.

< 00:52:23 [5.2] > **JAY:** And one of the things you have to realize, and it's – a lot of us want to be an island. But I think I said earlier in this program, the greatest distinction of greatness and of creative genius in the 21st Century is going to be your ability to creatively collaborate with other people, because other people have such a different perspective on life. If you take any two people the same age, even the same relative education, even the same relative job, their lives have taken totally different paths – their education, the way they see life, their interests... very rarely they're going to be even close to compatible.

And rather than taking the rigid attitude, "Well, this is me, and I'm not interested in anything else," if you started saying, "My ability to harness not only my creative genius, but to gain greater leverage out of life... out of living... out of relationships... out of jobs – out of everything is going to come from my greater appreciation for other people, because all kinds of other people make up the essence of life. It's a fascinating process of perpetual, constant, and never-ending discovery, and education, and intellectual expansion.

What I'm about to say is going to sound nasty at first, but it's not. I think the greatest thing you can do in life is intellectual intercourse. It's one perpetual orgasm. And most people don't think about it, but it's like interacting with everybody, because everybody has differing perspectives, differing hopes, differing dreams, different perspectives, different experiences... And when you learn them – again, you don't have to accept them. But they're fascinating.

< 00:54:12 [5.2] > Terry, did you want to say something?

TERRY: About change?

JAY: About intellectual intercourse – or about intercourse.

TERRY: Oh, no, I got completely - as soon as you said that, I got completely off the topic! I've got to refocus!

JAY: So you got off?

TERRY: I did! You had mud wrestling and orgasms here in the last 60 seconds, which is hard for me to focus.

JAY: There's a commonality, and I'll explain it to you at the end.

TERRY: Thank you!

JAY: No pun intended.

TERRY: OK, right!

< 00:54:37 [5.2] > **TERRY:** With these exercises, I was just thinking about all of them together, and change. Everybody can get caught into a rut, and you and I, had we not embraced change, we still would have been working together at Cirque de Soleil, back when I was the gymnast and you were the juggler...!

JAY: And I was the fire swallower?

TERRY: Yeah, we still would have been there.

JAY: That's right.

TERRY: And it's just good that... It was a nice job, but it's good we left.

JAY: Fortunately, we gained weight and we outgrew our tights.

< 00:55:03 [5.2] > **JAY:** I hope that we're getting - and what we're trying to do is challenge you to challenge yourself. Let me continue.

< 00:55:07 [5.2] > **JAY:** I want you - when you take a different route to work, I want you to do something else: I want you to start being mindful, and notice your environment. Notice the neighborhood(s). Notice the streets. Notice the cars. Notice the people. Notice the architecture. Notice the signage. Notice the retail stores. Notice the trucks. Notice the noise. Notice the quietude. Notice the beauty. Notice the *ugliness*. And have a better context, and a better comprehension, and a better connection to the world, because that's how you control it, contribute to it, dynamically react and proact to it.

< 00:55:59 [5.2] > Terry, you look like you want to say something.

< 00:55:59 [5.2] > **TERRY:** When you – real estate – real estate people in the United States, and you read... If you're going to sell a house – and there may be exceptions to this, but everything I read, they say, "All right. What you should do to prepare your house for sale is paint everything white so it's nice, and it's neutral." That's what a lot of real estate people will tell you.

Go to Jamaica. They don't have white paint in Jamaica! It's colorful, and it's beautiful. Now, I'm not saying people should paint their houses – whatever color you want it. But just there's different points of view.

< 00:56:31 [5.2] > **TERRY:** Travel is another thing to do, whether it's short or long distance.

< 00:56:30 [5.2] > **JAY:** You just stole my thumb- – "thumber" – thunder, but you also set me up for another point I wanted to make.

Now, I know you've traveled to some degree in your life. I'm not talking to you, Terry. I'm talking to you, who's listening to this. Maybe you've traveled just outside your state – odds are low. You've probably traveled throughout the United States, or to different cities there. Maybe you've traveled outside of North America. Maybe you've traveled outside of Europe, outside of North America...

Every time you traveled further away from your current residence, home base...something remarkable probably occurred that you've probably never consciously put words to, verbalized. And one of the things we want you to start doing all the time is examining and recording what you automatically, normally, historically are prone to do as a pattern. And also...

< 00:57:40 [5.2] > [AUDIO INTERFERENCE]

JAY: (We're laughing about something. You had to be there to appreciate it!)

< 00:57:47 [5.2] > **JAY:** And also, and also...forgot my train of thought. Hold on...

< 00:57:53 [5.2] > **JAY:** Why you do it, what's caused it (if there's any reason) and

JAY: I lost my train of thought [GOOGLING...GOOGLING...]

< 00:58:03 [5.2] > **JAY:** And how many different ways other people do it. Why? Because when you travel, literally, outside your area, when you start focusing, when you start putting words into feelings – because most people don't, and that's a tragedy. Terry and I are very, very, very devout about putting words, verbalizing what we feel, what we see, what we sense, what we experience. And I think we have an advantage over most people – and you'll have the same advantage.

Because remember when I said earlier, most people don't have any sense of what – they have gnawing frustration, they have driving desire, but it's never been verbalized, so they never get there. But worse than not getting there, one of the most liberating things is just to put words, to verbalize it.

So if you think in your life about when you've traveled outside your city, your state, your nation, your continent, your climatic part of the world – you'll think that you've seen so many wondrous differences. You've seen geographic differences, topographic differences, cultural differences, architectural differences, climatic differences, vegetative differences... You've seen moral differences, clothing differences, religious differences, differences in cuisine and food...

Traveling broadens the mind. Well, traveling outside of your status quo...out of the rigid, unknowing patterns and disciplines – not disciplines, but rut that you've allowed yourself unconsciously – subconsciously – to get into, will grow your creative genius.

< 00:59:54 [5.2] > **JAY:** Terry, you look like you're just chafing at the bit, here.

< 00:59:53 [5.2] > **TERRY:** There's – I do. In America... and I love the phrase, "When in Rome, do as the Romans..." No matter where you are, OK?

JAY: Yes.

TERRY: But specifically, if you go to Italy... In America you watch people when they order an espresso?

JAY: Yeah.

TERRY: And they get the little espresso, and they sip it. Italians don't do that. They take the espresso, and they shoot it down. And so it's just a slight, different thing, and – but when I'm in Italy, I shoot it down! I'm up for days! But, I still – when you're there, do it that way.

JAY: And when you're in Italy, do you eat dinner at six?

TERRY: Well, unfortunately, look at me! I eat at six, I eat at nine, I eat at midnight!

JAY: No, but dinner in Europe starts at nine, or ten. They don't get up early.

TERRY: Yeah, yeah. In Spain, it might be midnight - yeah.

JAY: Is that right, or wrong? There's no right or wrong. It's only what works for you. And I have a supposition that I think at first, you might be slightly defensive about, and maybe a little offended by. But if you will work with Terry and I here for the next 30 days, you will be appreciative.

I don't think you've begun to know what's best for you. I think all you know is what rut you've been in. I don't even think you know the rut you've been in until you start making it a prisoner, and identifying it, and verbalizing it, and documenting it on paper... and then challenging it by changing the components, giving yourself a new kaleidoscope, a new Rubik's cube. Terry?

< 01:01:19 [5.2] > **TERRY:** One of the things that it seems that flows through our society – people want to be focused like a laser beam. We don't want you to. We want you to be spread out like a shotgun.

JAY: But *do know* what you're trying to accomplish. Don't just say, "Wow, I don't know where I'm going, and why I'm going here." Know what you're trying to accomplish. And then, when you're done with it, take a moment to

< 01:01:43 [5.2] > to, um, to, um to

< 01:01:44 [5.2] > **JAY:** examine how you feel, what you've seen, what your thoughts are. And maybe in the beginning, until you get your creativity really flowing continuously... It's like the log jam Terry talked about on the river. When they break up the first log, even though ultimately they all flow, it's a slower process opening up. It's going to be very similar with your creative genius.

So sense what's going on. Open up the spigots by feeling, and sensing, and

< 01:02:23 [5.2] > um, and um, and

< 01:02:23 [5.2] > **JAY:** examining what you feel, what your thoughts, what you experienced, the senses, the conclusions, the observations... It's very exciting.

TERRY: I was just going to add to that, that when, Jay, when you and I sang with "Up For People," the most exciting part of it was really the travel. And that's where we learned the most.

JAY: That's right. It wasn't when we used to basically do the solos to 100,000 people.

TERRY: That was nice, but it was the travel. It was, then, to go out afterwards, and meet the people in the tents.

JAY: Was that before we were male go-go dancers?

TERRY: That was just before – yes. Yeah, that was before.

JAY: Terry and I have explored a lot of creative variations in our life.

< 01:03:02 [5.2] > [COMMENT FROM TROY – **TROY:** What's happening with all this is, through all these exercises, is you're literally beginning to absorb what it's like to be at any point on the sphere in the circle of creativity. You're opening yourself up to, What is the experience in all aspects of those points of view that there are so much difference between.

JAY: Great point.

TERRY: And what we have said earlier was put your problem or your opportunity in the middle of that sphere. And in general, what you're saying now is put your life in the middle of that sphere.

JAY: Yeah. Or whatever element of your life... and right now we're still general. We haven't even gotten to specifics, but whatever element of your life... And let's take a hard look at it from different vantage points.

**(SECTION LIFTED OUT FROM HERE ABOUT
JAY'S SEMINAR SEATING CHANGES)**

< 01:06:19 [5.2] > **JAY:** Let me continue, because we're still in general.
We haven't even gotten to specific issues yet.

[DISCUSSION – CHANGE DISKS]

< 00:00:00 [6.1] > [DISCUSSION]

< 00:00:24 [6.1] > **TERRY:** All of these creative people, whether you're talking about, you go back to Leonardo da Vincis, or Einsteins, or Picassos, writers – any creative people in any field whatsoever. That they do, they have a passion, and they follow their passion.

< 00:00:40 [6.1] > **TERRY:** And then, (I've maintained this for years) a lot of people, in order to be more creative, that they think...some people will tell them, "To be creative, you have to get out of your comfort zone.

JAY: Mmm hmm

TERRY: We think that is 100 exactly opposite. What we encourage you to do is, in fact, get into your comfort zone.

JAY: And by that, we mean be comfortable being anything.

< 00:00:56 [6.1] > [OVERLAP WITH TROY'S COMMENTS –
DISCUSSION ABOUT BOOKS, HUMOR...]

< 00:03:46 [6.1] > **TERRY:** Here's something to think about. In terms of all these exercises, and what you want to get out of it – what the final result is of these many, many small, seemingly small little exercises that you're doing, and small changes. But as you're doing it, think about this. And you've probably heard or read something similar in posters, or you've seen this, but it's important to keep in mind.

If I had my life to live over, I'd dare to make more mistakes next time. I'd relax. I'd limber up. I'd be sillier than I'd been this time. I would take fewer things seriously, take more chances, take more trips. I'd climb more mountains and swim more rivers. I would eat more ice cream and less beans.

< 00:04:33 [6.1] > I would, perhaps, have a more –

< 00:04:34 [6.1] > I would, perhaps, have more actual troubles, but I'd have fewer imaginary ones.

You see, I'm one of those people who lived seriously, sanely, hour and hour, day after day. Oh, I've had my moments, and if I had it to do all over again, I'd have more of them.

I've been one of those persons who never goes anywhere without a thermometer, a hot water bottle, a raincoat, a parachute. If I had it to do again, I'd travel lighter this trip,

< 00:05:05 [6.1] > and if I had my life to live over, I'd start doing it barefo-

< 00:05:05 [6.1] > and if I had my life to live over, I'd start going barefoot earlier in the spring, and stay that way later in the fall. I'd go to more dances. I'd ride more merry-go-rounds.

< 00:05:21 [6.1] > I'd pick up more

< 00:05:21 [6.1] > I'd pick more daisies.

< 00:05:22 [6.1] > [TROY's COMMENTS ABOUT RUT LIVING]

< 00:06:44 [6.1] > **TERRY:** If you think about creative people – current, past – and you go back to Michelangelo, and Leonardo da Vinci, and up through Einstein, the Picassos... People today, even athletes, artists, actors – anybody who has been successfully creative...One thing they all have in common is they have a passion about what they do.

< 00:07:12 [6.1] > And when they have

< 00:07:12 [6.1] > They all followed their passion, which has become somewhat of a cliché, but just because they're clichés doesn't mean there's not deep truth to it.

And everyone probably has a passion. Sometimes it's hard to get to. Society doesn't encourage us to get to our unique passions. It's easier to stay in this herd. But creative people do. And again, we're not saying that in order to be creative, that you have to go out and write award-winning screenplays, or novels, or do great paintings they're going to hang in the great museums of the world. What is it that makes you happy, and what is it you have a passion about.

And, as we also have said, if you by chance do go out and start writing books, or movies, or doing paintings, that's all possible. Because everyone that we have studied, whether they ever articulated it or not, used some form of the creative process that we are talking about – that Jay and I have laid out for you.

Now, in thinking about that passion,

< 00:08:22 [6.1] > a lot of people think that they can't, or think that –

< 00:08:22 [6.1] > a lot of people thinking of becoming creative, or getting to live their passion, that that requires getting out of their comfort zone. And people think that is the difficult aspect of it – to make that transition from the comfort zone to their passion.

We think that is completely and totally wrong. Your passion is your comfort zone. And so it's not a matter of getting out of your comfort zone to become creative. It's a matter of getting out of this "herd zone," this "rut thinking zone" and forging your way into your real comfort zone. There is no downside to this. You focus on what it is you would like to do. This is big or small.

And we're not saying you have to leave your current job. Your current job may be fine, but there may be a small shift you want to make in it. It may be an attitude you have about it. It may be how you relate to people you work with, for, or work for you.

It's getting into your comfort zone. What is it that you're passionate about? That is where you will be comfortable, and where you'll be able to live the rest of your life.

And one other thing that's been said – nobody ever puts on their tombstone, "I wish I would have spent more time at the office," or... In other words, I wish – Nobody says, "I wish I would have spent more time in my "un-comfort zone." And that's the point.

Life is too short to spend it doing things that you really aren't passionate about. And if you do spend your life doing things you're not passionate about, then life seems a lot longer. And it's going to be more fun once you get into your comfort zone, whatever level of creativity that is.

< 00:10:06 [6.1] > **JAY:** And I want to say another word: The passion that a lot of people are frustrated trying to seek or find is external. If you let your creative genius flow, and connect, and really make itself continuously a part of your

being, if you will, you will discover greater passion in everything. And from that renewed, or revitalized, or liberated passion will come the answers you're seeking.

But I would say this: A couple of points... In order to get passion, you need to have appreciation. If you look at anybody who pursues anything with passion, they appreciate it. In order to have passion, you've got to see purpose in something. In order to have passion, you've got to see the possibility of doing it better, more successfully, more dimensionally. Passion, purpose, possibility run hand in hand.

< 00:11:40 [6.1] > **JAY:** that's the first thing. [searching for thought]

< 00:11:47 [6.1] > **JAY:** One of the keys in business that we teach – and it's the key to passion... and it's probably a key to creativity, but we've never thought about it until this moment, so this is just a spontaneous thought – is most people in life are consumed – they fall in love with themselves. They're arrogant, or conceited, or insecure (which produces superficially the same result.) They fall in love with their job, or with their sterile or structured environment.

If you can learn to transcend that, and translate your love, and fall in love with either other people, other things, other possibilities... It opens up the spigots of extraordinarily creative emotion.

A very good friend of mine one time said that he thought that any time any two people came together for any reason – any reason. You bump into each other on an elevator...you're working together...you're buying something from somebody...you are being served by not a waiter, but by a busboy or girl... Your job is to make their life better off because you were in it for that moment, until the next time you ever come back in it – which may be never. And if you ever thought about that, that's a pretty exciting thought to contemplate. I'm giving you a bunch of different ways to look at this issue.

And Terry, you've got a quote that you've shared with me a lot of times. I think it's very appropriate at this juncture.

< 00:13:42 [6.1] > [DEAD AIR]

< 00:13:44 [6.1] > **TERRY:** Yeah, this is – you may have seen this before on posters, and in a lot of gift shops and things. But as – you should focus on it. You should think about it, because it's really, it's true. It may at times seem trite as we walk by, and a lot of the posters have little daisies and girls skipping in a field... But it's really important, and you should take it to heart.

“

< 00:14:10 [6.1] > If I had my life to live over, I'd dare to make more mistakes next time. I'd relax. I'd limber up. I'd be sillier than I've been this trip. I'd take fewer things seriously, take more chances, take more trips. I'd climb more mountains and swim more rivers. I'd eat more ice cream and less beans.

“I would, perhaps, have more actual troubles, but I'd have fewer imaginary ones.

“You see, I'm one of those people who lived seriously, sanely, hour after hour, day after day. Oh, I've had my moments, and if I had it to do all over again, I'd have more of them.

“I've been one of those persons who never goes anywhere without a thermometer, a hot water bottle, a raincoat, and a parachute. If I had it to do again, I'd travel lighter this trip,

“If I had my life to do over, I'd start going barefoot earlier in the spring, and stay that way later in the fall.

“

< 00:15:04 [6.1] > I'd go to more dances. I'd ride more rarey –

< 00:15:04 [6.1] > I'd go to more dances. I'd ride more merry-go-rounds. I'd pick more daisies.”

< 00:15:08 [6.1] > **JAY:** I think it's just very appropriate. And our challenge here is, open up. Look outside your current self. But do it comfortably, knowing that you're going to find answers...you're going to find opportunities... you're going to find clarification...you're going to find passion, purpose, possibilities you've never thought about before.

< 00:15:31 [6.1] > **JAY:** Let's get back to our list of exercises.

< 00:00:00 [6.2] > **JAY:** We're still on general things for everybody to do, no matter what ails you or what you're trying to accomplish.

< 00:00:10 [6.2] > **JAY:** OK...

< 00:00:11 [6.2] > **JAY:** As I said, if you listen to music, change the music you listen to, or maybe even the process. In your car, listen to talk radio. If you're

very, very liberal, listen to Rush Limbaugh. If you're very, very conservative, listen to Howard Stern. I don't – or Al Franken. Again, I'm not saying agree, but I'm saying examine the perspectives... examine the discussion...examine the different ways other people see life, because that's – life is made up of millions, or billions of people, each seeing life from different vantage points. The more you appreciate, understand and observe it, the more you're going to be able to creatively interact, transact, and really, comfortably navigate through it.

Make a list every day of the things you've achieved, the things you've accomplished, the things you've completed or successfully executed. Don't fixate as much on what you haven't done. Don't fixate as much on what you've got to do – although that's certainly necessary sometimes.

Fixate, or focus, or appreciate and acknowledge yourself. And again,

< 00:01:37[6.2] > the key to everything you're going to

< 00:01:38 [6.2] > the key to everything you're about to discover, and realize and achieve starts with putting words to feelings...

< 00:01:50 [6.2] > starts with repre – rep -

< 00:01:50 [6.2] > starts with recognizing and acknowledging what you've done, what you're doing...what you've seen, what you've felt...what has happened here. And that's going to get your mind really starting to flow.

< 00:02:01 [6.2] > Next, think about your significant others, or the people you interact with. And think about when you first met them, how maybe you appreciated them, or you saw different things in them. If you have children, when they were first born, and the possibilities. If it's a loved one, how enraptured, or fascinated, or impressed, or impacted you were.

Don't think about, maybe, all the levels of contemptuous disdain, or familiarity, or predictability, or mendacity that maybe the years have built up layers of in your mind. But think about the first time – the joy... the fascination... the delight... the exhilaration... the wonderment...the excitement. And get it back. Get it flowing.

< 00:03:06 [6.2] > Terry, do you want to say something?

< 00:03:06 [6.2] > **TERRY:** No, I didn't, Jay. I'm enjoying this. That's very good.

< 00:03:09 [6.2] > **JAY:** OK. Now let's break it down.

< 00:03:10 [6.2] > Now we're going to break it down to different elements of your life. So let's talk a little bit about, what do you want to do if you want to change and improve your relationship – whether you're married, whether it's a significant other.

< 00:03:33 [6.2] > **JAY:** OK. Let's start and say, yours may be perfect, but I don't know many of them. And if it's good (trust me on this) the difference between good and great is geometric. It is incomprehensible unless you experience it.

Terry, you're standing, and you're jumping up and down...

< 00:03:49 [6.2] > **TERRY:** I'm jumping up and down. All creativity (and this is a perfect example of it) that we've said that you can use it on if you have a problem in some aspect of your life, creativity will solve it better. And even, maybe more important and more exciting is if there's an opportunity, you can take advantage of that opportunity.

So if your relationship with your spouse is perfect –

JAY: Or significant other

TERRY: Or significant other of any sort, if it's perfect, what opening the spigot to your creativity will do – you can take it from perfect to mondo-perfect.

< 00:04:28 [6.2] > **JAY:** “M.P.,” as we say in “Abbreviology.”

TROY: How high is high

TERRY: There we go. It truly can happen

JAY: And that is – that's the question.

< 00:04:34 [6.2] > **JAY:** I mean, if they had stopped when Roger Bannister broke – or set the four-minute mile, where would we be? If Lance Armstrong has stopped when he first won the Tour de France the first time and said, “Well, that's it. That's all I can accomplish. It's done – over...”

Trust Terry and I on this. You haven't begun to experience or achieve anywhere close to the wonderment, greatness or dimension of progression that you can in (and you can fill in the blank) relationship, job, life, health, happiness, performance, productivity...Terry, did you want to say something?

OK, so in your relationship, if yours is perfect, try to make it "mondo-perfect," as Terry said. Your style/approach may be perfect, but if it's not, here's some ideas to dimensionalize, recharge, excite, and even transform your relationship with your spouse, lover or significant other.

First of all, your goal here is to try changing your actions, your response, your proactivity instead of your reactivity, your interest and your interactions with your counterpart in many, many different ways.

< 00:05:56 [6.2] > So, if you typically get up later than your significant other, start getting up earlier. If you fight for the bathroom, start either deferring to them or getting your business done early so they've got it all to themselves. If your significant other usually makes coffee, breakfast, etc., start doing it for them instead. If your significant other cares for the kids, the shopping, the cleaning – take some, much, all of that over from them for awhile – or maybe forever – or certainly for a period of time to let them see what it would be like if the experience with you was different.

If you don't talk often during the day, call them as frequently as you can. But don't call just to say, "Hello." Call with interest about what they're doing, or with ideas or information that is of worth, or of value to them. Tell them that you're thinking about them – and genuinely do think about them. Don't make it just a superficial process. Make it an internalized reality.

If you live together, bring home expensive but thoughtful little gifts – and not just practical ones. Zany ones. Terry? You've got a couple in mind? You look like you've had some zany gifts you've brought home before.

< 00:07:20 [6.2] > **TERRY:** There was one time when I was dating who is now my wife –

JAY: Anna Nicole Smith?

TERRY: Yeah.

JAY: Was this before or after she lost weight?

TERRY: Well – during. Yeah, she – anyway. My now-wife was a little steamed at me for some reason. (I’m sure she was wrong, but...) She was angry. She said, “That’s it. Get out of my life.” And one of the things that she was annoyed about – it was my lack of sensitivity. (I’m sure I’m the only man in the world that’s ever been accused of not being romantic enough!) And she said, “You never bring me flowers.”

And this was when we had this – in this second conversation about this, I was starting to weasel my way back in. And oddly enough, I felt funny about giving her flowers. It seemed like such a hokey thing to do. Now, this was my problem, obviously.

So one night I came over, went over to her house, and I had three or four different kinds... I had Gold Medal Flour, you know, that you bake with? I had three or four different brands of flour, and I said, “Look, I brought you flours!” And it was a joke, but it worked! And she played along, and she said, “No, that was very close. I meant flowers that grow.”

But it worked. It was my own way. And then I got more comfortable with that, and I realized, “Oh, there’s nothing wrong with giving a woman flowers.” I mean, not that I’d never done that, but it seemed... in an odd way, it seemed so uncreative to me that I never thought of it.

JAY: It was your discomfort zone.

TERRY: It was my discomfort zone. But she was right. But it can be silly. It’s a matter of acknowledging someone’s existence, in a sense, whether it’s a significant other, or somebody you work with, or a friend...

Hallmark has made – it’s a giant corporation. You’d get a printed Hallmark card – “Oh, they’re thinking about me.”

JAY: And that’s also how you became a famous horticulturalist.

TERRY: That was. That was, and I...

JAY: And a botanical expert.

TERRY: Yeah, yeah.

< 00:09:27 [6.2] > [TROY COMMENTS]

< 00:09:46 [6.2] > **JAY:** And you’re probably asking yourself,

< 00:09:47 [6.2] > And then put in Troy’s question,

< 00:09:47 [6.2] > **JAY:** “How this possible – ” it sounds like fun. It sounds a little awkward. It sounds interesting. It sounds stupid. Whatever it sounds to you, how does this relate to channeling my creative genius to improve, resolve, multiply the outcome of my relationship?

Well, it’s getting your – it’s the very same process we’ve talked about. It’s getting you to look at your situation from a different vantage point. As Terry says, a different P.O.V. – point of view. It’s getting you to experience life from a different focal thrust...to see the life from their point. If you do the dishes...if you don’t give the flowers, and they want it, and you start doing it, and you start experiencing what it’s like – it’s transforming your understanding of different realms of life, and different points of view. Terry, you want to say something?

TERRY: It’s – and you’ve just said...what you’ve just said about creativity, and we’ve talked about this before. Creativity in a personal life, in somebody’s life can be as simple as “different.” Just do something different, and that can come off as creative.

You can get different levels of that. With our kids (and I think every parent is the same) the greatest gifts in the world, the things I love the most, are the things that kids make. And to this day, for Father’s Day, birthday, I say to the boys, “Make me something. Make a little ceramic thing for me.” Now unfortunately, my sons are 28 and 32, so... That’s a joke. They’re not. No – they’re still 10 and 12. That means –

And I know their grandmothers would infinitely rather have something that is homemade. Is it creative? Well, to us it is. There’s a personal thing going on there, and it’s different. They didn’t go out and just go to a gift shop and buy a card, and then sign their name. They made something.

We have the thing in the kitchen. I love this little thing! It’s just a little ceramic fried egg, and there’s the white part, and then there’s the round yolk, and you use it to set a spoon on, a mixing spoon. And one of our boys made it when he was six years old. I love that thing, to this day. It’s

< 00:12:18 [6.2] > [TROY COMMENTS – it’s a little piece of them]

< 00:12:23 [6.2] > **JAY:** Your interpretation of is going to be different than anybody else’s. Your creativity will be exercised in the way you execute...in the way you view it...in the way you receive it...in the way you observe how the other person. And that’s one of the things you’ve got to do.

Part of the process in all this – and it’s universal. It goes through every exercise and goes through the process. You don’t just want to do it. You want to

reflect on what's going on here. You want to observe how it's being received. You want to observe how it feels – not just for you, but how the recipient feels. You want to get connected, because connection is the key.

< 00:13:08 [6.2] > **TERRY:** And again, it's lateral, and it's for – it's that, in a relationship, no matter what it is...I'm going back to “just do something different.” If you get out of your rut thinking, you get out of your momentum, somebody that you care about will greatly appreciate it.

On my wife's birthday frequently I'll let her use the remote control when we're watching television.

< 00:13:25 [6.2] > **JAY:** But is that normally after 1:00 at night?

[**TROY:** Wow! (Steps on Jay)]

< 00:13:28 [6.2] > **TERRY:** Only on her birthday.

JAY: Only – is that after 1:00 in the morning?

TERRY: Only on her birthday. Sometimes on Christmas, if we're going somewhere, to somebody's house... just for a little extra gift for my wife, I'll pull over at a gas station, and I'll ask for directions. It doesn't have...

JAY: I thought you were going to say you pump the gas!

TERRY: No! Well, can you get anything other than...? Oh! Yeah, I'll get out and pump the gas! That's very funny. That's very funny.

No, it's just different. If you break out of your mold, that is creativity. Again, it doesn't – you don't have to go and paint the ceiling of the Sistine Chapel to be creative. This is your own personal creativity. And it starts, and then it will just – it'll pick up momentum, and it'll be a tsunami before you know it.

JAY: And I think it should be implied (but I should probably make it explicit) whether we say it or not, give yourself permission to have fun with this. We studied...

The reason we're doing this program...the reason we're talking to you today is because out of 300 and some-odd books that have been written (and we challenge you to get your hands on as many as you want) we couldn't understand 300 of them. And the ones we could were so academic...were so scientific...were so dehumanized... were so sober... were so linear...were no fun whatsoever. And none of them dealt with humor.

TERRY: True. None of them did. You are right, sir!

JAY: Thank you for that insightful confirmation, Terry Hart! Terry Hart!

< 00:15:10 [6.2] > **JAY:** Also, this is interesting. Some of the things we're going to tell you before you let your super-logical side predominate, and knee-jerk respond and say, "Well, I already know things like that." Think about this:

Most people know smoking causes cancer. Most people know that if you eat a diet that is full of horribly rich, fatty foods, you might clog your arteries. And yet, only until they get in dire health, and go to the doctor, and they're coughing from emphysema and the doctor says, "You can't smoke anymore" do they take it seriously. Or, "You've got to stop eating fatty foods."

Well, if you know inherently that these things can be powerful, consider us the source of the prescriptive directive. Do it – but do it with your own fresh, humorous, original, unique interpretation, and don't judge the outcome 'til you experience it. And I know – I don't think, I know – you're in for a delightful, refreshing, and lifetime-rewarding treat. Terry, did you want to say something?

TERRY: No, I didn't. Thank you.

JAY: You're infinitely welcome. Let me continue.

< 00:16:36 [6.2] > **JAY:** Anytime you don't want to say anything, you're welcome to.

TERRY: Thank you. Thank you very much.

JAY: You're very welcome.

< 00:16:46 [6.2] > [TROY COMMENTS]

< 00:16:47 [6.2] > **JAY:** This reminds me of the time you and I were mimes, Terry! Remember, we were on the streets in Quebec?

TERRY: I remember that. I remember that. Yeah, the Canadians hated us.

JAY: Yeah, that's true.

TERRY: Yeah.

JAY: The problem is we were also trying to be fortune-tellers. It was very difficult.

TERRY: It's very difficult.

JAY: Very difficult. OK, let me continue. Let me continue, that's right. OK.

< 00:17:16 [6.2] > **JAY:** Obviously, if you get home before your significant other, make snacks or hors d'oeuvres... drinks, if you drink...lay out their robe...draw a hot or a warm bath...turn on the Jacuzzi. If you don't have one, turn on somebody's Jacuzzi. Open wine, or if you don't drink wine, a refreshing beverage. Put out refreshments. Do something you don't ordinarily do in a way you don't ordinarily do it.

< 00:17:47 [6.2] > **JAY:** Let me continue.

TROY: Can I go get drunk right now?

JAY: Call, and leave a message on Laura ... "Laura, I'm drunk! This is incredible!" That's not what they said!

< 00:17:56 [6.2] > **JAY:** Let me continue.

< 00:17:58 [6.2] > **JAY:** Plan an evening or a weekend experience different from your normal routine. If you always rent movies, go to one instead. If you go to one, rent them.

< 00:18:09 [6.2] > **JAY:** If you always go to the movies, go to a play. If you do neither, do one or both.

Challenge yourself to experience life and the relationship from a different dynamic. Find a new restaurant and cuisine to try. If you guys love Chinese, try Indian. Forget it – you don't have to love it. Just experience it. But don't hate it. Find something good about it.

TERRY: That's one of my favorite topics – food. I love food. And there's many restaurants. The fusion concept?

JAY: Yes.

TERRY: I am amazed at the number of people that have never been to Santa Fe, New Mexico.

< 00:18:56 [6.2] > **TERRY:** Because people say...

[TROY TAKES LUNCH ORDERS IN BACKGROUND HERE]

JAY: Continue, Terry.

TERRY: Santa Fe, New Mexico.

< 00:19:15 [6.2] > **TERRY:** I'll mention this to people, and they'll say, "Oh, I don't really like Mexican food." And I'll say, "No, no, no, no. You have no idea."

Santa Fe, New Mexico has some of the most interesting restaurants on the planet. They have taken fusion to a massive degree. They have chefs in these restaurants there that have graduated from these – you know, the Culinary Institute of America, all these great cooking schools. And they will put together... A lot of them use the basic Southwest as a foundation. But then they'll use Southwest *Italian*. There's Southwest *French*. My taste buds are getting an erection.

JAY: Franco-Japanese.

TERRY: Yes! From Vietnam – that's when the French went to Vietnam – that became...that was maybe one of the first fusion things. And the creativity of food is just fabulous.

< 00:20:15 [6.2] > **JAY:** Now, I've got to make [FOOD COMMENTS ON UTAH]

< 00:20:18 [6.2] > **JAY:** Now, a point of importance here. If you have any inclination to say, "I'm not interested in food. Let's talk about something that I am interested in." STOP! It's the very premise of what we're saying. Take a moment and explore and examine how interesting different foods... I mean, you want to have an extraordinary experience – and at the end of this program we're going to introduce you to a broad array of other creative people, and you're going to see such dimension, and such similarity of attitudes and approaches, and it will just demonstrate, confirm, and illustrate exactly what we're teaching here.

But one of the most wondrous, and colorful, and passionate types of people you'll ever meet is a chef. Or, if you ever allow yourself, is someone who really

loves cooking...loves discovering new foods, and new combinations. And did you tell your example here about...you didn't. About...

TERRY: The restaurant?

JAY: The restaurant.

TERRY: There's a restaurant that is near where Jay and I live. And I was in there one day, and I was looking at the menu, and they had this item on the menu that obviously came about because two or three busboys in the kitchen ran into each other and dropped the things they were carrying into the linguine, because nobody would have made it up.

It started off – it was very simple. It was pasta with an oil and garlic base, OK? Simple enough. And then there were a few fresh tomatoes chopped up in it – not cooked, but fresh. OK? So far, so good. Stick with me. Then there were – they put in lemon juice, a significant amount of lemon juice, fresh-squeezed lemon juice, so when you ate the pasta, you could taste the lemon juice. It wasn't just essence.

JAY: It wasn't subtle.

TERRY: It wasn't subtle. There was *lemon juice* in this thing, OK? We're not done. There were, cooked and kind of cleaned off, so it wasn't real messy – you didn't have the sauce – black beans were in this, OK? Now, so we've got oil, garlic, we've got tomatoes, we've got lemon juice, we've got black beans...I'm not through. They had chunks of avocado. Obviously, this is a mistake. Maybe the chef is having an acid flashback from the 60's, but this makes no sense. This is going to be horrible..."Please bring me a bowl. I've got to try this!" Fully expecting it not to be that good, and then I'll get something else.

It was fabulous! It was fabulous. I have talked to, since, to Robert, the owner of the restaurant, who did not make it, and he remembers the dish. And he says, "Yeah, it was amazing." He's a professional chef who owns several restaurants, he and his partner. And he says, "Who would have thought of that? I never would have thought of that!" And it's brilliant.

So you never know. You never know. When you go to a restaurant, look at the ingredients in things. A restaurant in downtown (I'm not going to plug any restaurants here – no names) was the first place I ever had lettuce in linguine, in pasta. And my thought was, "That can't be." Got it – wonderful! And now, it was like arugula, it was endive... it was something.

And now, I'm not saying that you can go to the restaurants, the pasta and endive restaurant. But it's just different things – and that's just a way of thinking. We all eat.

And my parents' generation, my mom, God bless her, she's a wonderful cook...for the eight things she cooks. There's roast, then there's mashed potatoes. That's how it used to be. It's no longer like that, and when you go and you look at these restaurants, and you look at these menus, it's exciting – and it's simple.

If you go to ten different Italian restaurants, they all have the same ingredients. There is no secret Italian ingredient that one restaurant has that the others don't. But some restaurants are just so much more interesting, because the chef has been creative with exactly the same ingredients everybody has available to themselves. So it's a path to creativity.

JAY: Yeah, and again, this is about kaleidoscope of different ways of seeing or combining the same things, and that's what creativity is. So please, whether you're interested in your relationship, or your job, or something totally different, enjoy and embrace, and don't pass over this section, because they're all sort of subtly, strategically designed to reinforce, to underscore, and to open up your creative genius. Let me continue.

< 00:25:06 [6.2] > **TERRY:** Well, you know also, one last thing about food is that you and I used to talk about it a lot, Jay, when you and I were in prison, because we had that same food, and so...

JAY: Yeah, that's right. And it was always cafeteria style.

TERRY: Yeah, and you had to eat it all with a spoon, and I hated that.

JAY: Yeah, but then you ended up with the – what do you call them? The pointed...?

TROY: The spork?

JAY: No. What do you call, the shafts that...

TERRY: Oh, a shiv. Yeah, we had that.

JAY: Yeah, we had a lot of shivs. That's how we got to become knife collectors.

TERRY: You still, to this day, though, sometimes will drink fine wine out of a tin cup, though, won't you? Some habits are hard to break.

JAY: And I like pin-striped suits.

TERRY: Yes, you do.

JAY: I know.

TERRY: Yeah, and you can pull off horizontal stripes. Not a lot of guys can, but you still can.

JAY: That's true. And I shower with my back to the wall.

TERRY: When we go off on these riffs, we're not paying you for this time, Ellis. I just want you to know. We're keeping track.

< 00:25:58 [6.2] > **JAY:** Let me continue on our path to creative discovery.

< 00:26:06 [6.2] > **JAY:** So you've got a significant other?

< 00:00:00 [6.3] > **JAY:** Take a long, non-pressured –

< 00:00:04 [6.3] > **JAY:** Take a long, non-pressured drive to somewhere you and your significant other have never been, in an area you're not usually interested in. I mean, if you live like we do, by the beach, go inland. If you live inland, go to the beach. If you live where there's a lot of people, go someplace quiet, or vice versa.

And understand a very important point that I think most people in relationships totally miss out on. If you're with somebody significant, whether you love them, or you don't know yet, or you just enjoy them, or you appreciate them, or you like them for their mind, or their body, or their spirit, or all three – you're with them. There's no rush to go anywhere. You're already with the person you want to be with. So if you get in traffic...if you get lost...if it's longer...enjoy it. If it's hot out, you might want to have the air conditioning, but come on! You're with the person you want to be with. It's an experience. You're having a joyous adventure. So don't lose track.

Too many people – and I will share with all of you a discovery that I made after spending \$500,000 on therapy, and I'll save you \$500,000 and ten years. Most people in life are obsessed with an end result. They want to make \$1 million. They want to be beautiful. They want to have the most beautiful mate. They want to have the fast-track job. They want to have the fastest-growing business. They want the biggest house on the block. They want the nicest car.

If you are unlucky enough to only get that, you will be very, very, very disappointed, because it's anti-climatic. The heavens won't open up. The angels won't blare. Your life won't transform miraculously. It'll just be life as usual, with a whole new set of problems.

The truth of the matter is, the key to all areas of your life is the process. It's enjoying everything you're going through – the interaction... the time... the experience... things that are good... things that are bad – and making the most, and examining it, and experiencing it, and enjoying it to the nth degree possible. Terry, did you want to say something?

TERRY: No, no.

< 00:02:19 [6.3] > **JAY:** OK. So let me continue. So if your significant other has a hobby or interest you don't share, commit one hour a day for at least a week or two to learn about it, to appreciate it, to even try it – not necessarily with them, but just so you can appreciate what they like...so you can appreciate what they do...so you can appreciate what gives them joy or passion. And you can study and talk to other people that see it so you can see some connectivity. Because creativity is about connectivity. Connectivity is about appreciation and understanding of other people's situation.

Next – oh, now you've got something! I don't have time! I'm not interested! Sit down! Oh, all right...

TERRY: Now I forgot what I was going to say. Humiliation will do that to me.

< 00:03:16 [6.3] > **TERRY:** When you get into something – that goes back again to what you were saying about if you learn about somebody else, that's learning something new. And you never know where a solution to another area, completely unrelated area...

< 00:03:31 [6.3] > Gutenberg saw the wine press, remember? That gave him a solution to moveable type.

< 00:03:36 [6.3] > **JAY:** Well, and we talked about something, and it may or may not be **[COMMENT TO EDITORS – next section can be moved to early in the text, and repeated often.]**

< 00:04:14 [6.3] > **TERRY:** A lot of times, people are afraid of, “Ooh, being creative...” It’s sort of a double-edged sword. People would love to be creative, or more creative...and at the same time, they’re terrified of it. “Oh, no. I’m not creative. I can’t do it.” And we define creativity – we gave you some definitions out of the dictionary. But if you think about it... and you can alter this any way that suits you, but to demystify it, and to take the fear out of it...

Creativity is innovation. Innovation is a new idea. A new idea is merely a different combination of existing elements, and that means looking at something from a different point of view, and that means it’s a solution. So creativity is just a solution, or taking advantage of an opportunity.

< 00:05:05 [6.3] > **JAY:** Yeah. When you hear “innovation,” mistakenly, most people think of technology as being the right thing. All innovation is, is bringing greater benefit, advantage, or enjoyment to somebody’s life that they perceive and desire.

TERRY: And frequently, that can just be doing something differently.

JAY: That’s right. Refreshingly.

TERRY: It can be a lateral move

JAY: Refreshingly, uniquely, delightfully. But bringing greater joy is solving a problem that most people never verbalize they have. Bringing greater advantage is solving a problem people don’t realize they’ve had. Bringing greater benefit is solving a problem they avoid, they didn’t know that they had because they’ve never verbalized it, and your ability to identify, understand, and verbalize all these connections will be the fastest path to your creative capability that you can possibly pursue. Continuing...

< 00:06:00 [6.3] > If you both share a similar hobby, try exploring or experiencing something totally different and new together. If you guys are both bike riders, take up tennis. It doesn’t matter if you’re both feeble. That’s the fun of it! It doesn’t matter if you guys swing like mad, and can’t even return the ball. That’s the laughter. That’s the joy.

And if you’re so competitive that you can only be satisfied if you trounce or dominate, consider for the next 30 days not being, because that’s the fun of it. That’s the creative side of it. You don’t have to be the best, always. Sometimes it’s fun. We talked about the child that fell, and got up and laughed – and then tried it again. Think about – If you’re so hell-bent on being only great, how many wonderful, progressive experiences you’ve denied yourself.

< 00:07:02 [6.3] > **TERRY:** One of our boys one time was playing in a little youth - he might have been eight or nine years old. And they had a particularly bad game, and they played against some kids who obviously had been together for a little while. And I remember the specific score, because right at the end somebody (not my son) scored a basket. They lost the game, 50-2.

JAY: Now, the parents were heartbroken.

TERRY: The parents were heartbroken. And so we go home. It was a night game, and it's a little later. Our son's going to bed, and I, being the wise father, I go in, and I said to him, "Hey Bud, you know, tonight was a pretty rough game, and they obviously have been playing." (It's kind of against the league rules. You weren't supposed to have a team that had played together before.)

JAY: And they also were five years older.

TERRY: And there was that, yeah! Did you notice that they were shaving?

JAY: And one of the fathers pitched!

TROY: Summer pro league.

TERRY: Yeah, yeah. That's right. But I said to him, "You know what? If you played them again tomorrow night, you'd probably beat 'em." And my son looked at me and said, "Dad, if we played 'em again tomorrow night, they'd kick our butts again." He didn't care less. He wasn't upset. He played. That was good. And the good thing was, he didn't have to play them again. But as a kid, he wasn't obsessed by winning.

JAY: That's right. It wasn't consuming. He had a great experience.

TERRY: Yeah, he played basketball. Tomorrow's another day. And it's a wonderful attitude, and that goes back to kids, a lot of times. They have the right attitude. And then we lose it as we get older.

TROY: **And what you just pointed out, which is so powerful in creativity, is be in the present moment. You were still back at that game. He was already in the present.**

JAY: Yeah, it's be – enjoy the process now, not later, yesterday or before. You're right. Let me continue.

< 00:08:38 [6.3] > **JAY:** I love this one. Ride the bus together to a shopping center or a restaurant. I mean, it's great fun. When's the last time you did that? If you don't live in New York.

< 00:08:52 [6.3] > **TROY:** I'll schedule the bus for you tomorrow.

JAY: I'll do it.

TERRY: If you do it in L.A., though, you've got to leave two or three hours earlier.

JAY: And also, carry a knife. But besides that...

< 00:09:00 [6.3] > **JAY:** Take a cab somewhere, and back.

TERRY: Well, also, if you're in L.A., you've got to wait 'til the cab is free. But any other city, do that.

JAY: Or get someone to drive you, and both of you ride in the back.

TERRY: A limo service.

JAY: It doesn't have to be a limo. It could be your own car. I mean, experience it from another point of view. Rent a fun car for the day – a convertible, a sports car, a big car, a little car, a pick-up truck. Do whatever is so out of the norm. A Hummer. A...

TERRY: Excellent idea! Get a Hummer!

TROY: A dump truck

JAY: Let's see...

< 00:09:48 [6.3] > **JAY:** If you have no children, go borrow some from your friends and relatives or neighbors and take them somewhere. Take them to Disneyland – seriously! And observe how much more fun they're having than you are. And if they're not, observe how wonderful it is that you guys have gotten to be more child-like than they. There's no bad outcome.

< 00:10:15 [6.3] > **JAY:** Do child-like, fun things together. Go to an amusement park. Go bowling. Play miniature golf. Fly a kite. Go get an ice cream cone.

< 00:10:23 [6.3] > [DEAD AIR]

< 00:10:29 [6.3] > **JAY:** Suspend any sense of self-consciousness when doing any of these. Just have a good time. Think of like...

When I do my seminars, I start out by seeing all the people in the audience not as 30, 40, 50, 60 year old people, so far into their lives and their mindsets that they're unchangeable. I see them all as 5, 6-year-old, totally pliable, delightfully possibility-based children just waiting to have their lives opened up...just waiting to find all kinds of different paths they can pursue...just waiting for the Yellow Brick Road. We continue...

< 00:11:16 [6.3] > **JAY:** You know, this is going to sound funny, because people don't normally do this –

< 00:00:00 [6.4] > **JAY:** Ask yourself (this is the question) who your significant other really is... what they really like... what they really want...what they really need...what they really are experiencing that you've never thought about before. If you don't normally cater to them, try doing so for awhile. If you always do, see if you can do it in a different way, with more humor, more fun. Go through each other's yearbooks when you were both kids. And if you don't have one, call the school. Go on E-bay. You can find one, believe me.

Play a game of Monopoly, Sorry together...maybe strip Monopoly! Have fun! Put your own unique spin on it (no pun intended.) Start walking one evening or weekend morning together and talking...just talking about unimportant things...talking about what you see that you've never looked at before...what you smell, what you sense that you've never felt before.

Collect a bunch of mail order catalogs and read them together, and discuss how many amazing, zany, unique, trite, dumb, remarkable inventions and product there are out there.

[INAUDIBLE COMMENT BY TROY]

JAY: Yeah.

< 00:01:28 [6.4] > **JAY:** This is going to sound funny, but I really mean it.

< 00:01:37 [6.4] > **JAY:** Go to the store...

[PHONE RINGS – TO END OF TRACK]

< 00:00:00 [6.5] > **TERRY:** And I'm going to get it kind of wrong, but a guy's driving someplace, and his ...his car...he gets a flat tire, and...do you know the jack story? I don't remember. But it's a guy who builds up this story in his mind.

[DISCUSSION]

(“GOOFY TABLOID SECTION #2 TAKEN OUT FROM HERE AND DROPPED INTO OUTTAKES -)

(“GOOFY TABLOID SECTION #2 BEGINS HERE -)

< 00:01:23 [6.5] > **JAY:** Terry and I both love delightfully non-linear perspectives on life. We love people who look at life from different vantage points. We love to see how original and unique people can put different combinations together.

We love to read a publication that is available at a lot of grocery stores, and everyone thinks is tacky as can be called *The Weekly World News*. Why do we read it? Because they've got writers that have some of the most fertile imaginations and some of the most zany senses of humor, and we read it out loud, and we laugh so hard.

I happen to have one in front of me, and I'll read some of this week's headlines:

< 00:02:25 [6.5] > **JAY:** 1 – NASA Discovers –

< 00:02:26 [6.5] > **JAY:** 1 – “NASA Rover Discovers An Eskimo Tribe On Mars – They're A Low Carb Miracle: They Live To 140 On An All-Blubber Diet.”

Next one: “Larry King's Head Is Getting Bigger.” The next one: “A Man Spends \$275,000 To Look Like Howard Stern, Down To The Shock Jock's...”(I won't say it!)

“Big Baby Muscle Bound – 3-Year-Old Bench Presses 150 Pounds”;

“Wealthy Jerk Uses Poor People As Human Bowling Pins”;

“Island Of Transvestites Found In South Pacific.”

(It gets better!) “I’d Give Anything To Be Anorexic Like The Fat Cat”

“Is Ralph Nader Really The Manchurian Candidate?”

“Surfing Chimp Saves Drowning Child”

“Reagan’s Face Appears On World’s Oldest Tree”

“Man Sues The Devil For Welching On The Deal”

“Multi-lingual Baby: Two-year-old baby who speaks seven languages is making quite a stir in a small town. Super Toddler... (don’t tell her name) ‘Speaking in full sentences in seven languages when she was just eight years old,’ says her mother”

“Siamese Twins Beg To Be Reattached”...

TERRY: No, now that one – I think there’s a logic to that one. I could see. Think about this. You’re a Siamese twin your whole life, and then you’re reattached. And then what they discovered was alone, they were afraid of the dark. And that solves all their problems.

JAY: Well, this is funny. I’ll just read some excerpts. It’s so funny, you have to laugh, and that’s the whole key. It gets your mind so liberated!

“Siamese twins Jose and Juan such-and-such were separated by a 14-hour operation, but two years later, the brothers have found it difficult to hack it on their own, and they’re begging their doctors to put them back. They want to be reattached. ‘When Jose and I were attached, we were a great team,’ one explains. When we played basketball, I would dribble, and he would shoot.”

TERRY: Also part of the problem – I don’t know if they mentioned in there – Juan got the penis, and that was part of the problem.

JAY: Oh, that was funny! “At Our Mechanic Shop, He Would Diagnose The Problem While I Did The Labor.” It just gets better and better!

**(DEVIL STORY SECTION from [5.1] DROPPED IN
HERE)**

< 00:00:31 [5.1] > **JAY:** “New Chips Boost Bust Size Instantly”, right?

TERRY: Chips?

JAY: New brand of potato chips.

TERRY: Potato chips.

JAY: “Promise it will increase women’s breast size up to five full cups. ‘Anyone can have bigger, better chests with just one bag,’ says the spokesman for Hey, Chippie! Snack Foods, based near Philadelphia. ‘No expensive operations or painful recovery - Just a mouthful of boobs, in a manner of speaking.’”

TERRY: Here’s my problem, as you well know. My wife is very – she’s not a big girl, and so therefore she has very small breasts, OK? So I could get these chips, but she won’t eat potato chips, because she wants to stay thin, so it’s a lose-lose for me. I’ve got to crush ‘em up and put ‘em in her wine.

JAY: That’s true, when she’s not looking.

[OMIT SIAMESE TWINS, PRISON SCANDAL,]

JAY: “New Study: Blindness Causes Masturbation - Startling new scientific research reveals that blindness causes masturbation in both humans and animals. The dramatic discovery was the result of years of experiments conducted by Schwill Bryman Laboratories in Australia. ‘Our theory was simple, but gathering the facts proved a task. We started with a focus group of 12 people. All of them had perfect vision. We placed them in a pitch-dark laboratory for two days. Every two hours a doctor checked on the subject, and consistently found them touching their private areas.’ This is incredible!

[OMIT STUTTERING STAN story]

JAY: “Man Sues The Devil For Welching On The Deal: A lowly restaurant dishwasher sued The Devil for breach of contract, because he’s still a miserable failure. ‘I sold my soul to The Devil in exchange for him giving me great wealth and power, and I’m still making minimum wage. I complained to Satan he was renegeing on the deal. He said that for me, this is great success. I thought that was really uncalled for.’ In fact, Brickford says, he was doing better before he made the deal, then afterwards his girl left him, and Brickford hasn’t found anyone to replace her. He recently found another one – another new job, and it pays less. ‘So tell me, is this worth selling your soul for?’ After Satan refused to grant him any more wealth and power, he demanded that Satan return his soul. ‘He asked me if I had a receipt. He knows damn well (no pun intended) that he didn’t give me one.’ After that, Brickford decided to take the devil to court. ‘I don’t care if he’s the Prince of

Darkness. A deal's a deal.' He adds, 'If you can't trust The Devil, who can you trust?' Brickford is suing for \$3 million, the amount he figures he'd make when he sold his soul. 'While that may sound like a lot,' he said, 'when you consider that I sold my soul for all eternity, it doesn't come out to a lot per year.'"

TERRY: That's very clever.

JAY: It is.

TERRY: That's a sketch. That's a Woody Allen sketch. "Do you have a receipt?" That's great.

JAY: "When he served The Devil with the lawsuit, Brickford says The Devil turned red – well, redder. Nobody ever sued him before. But Brickford admits that Satan doesn't seem to worry. All the top lawyers have already sold their souls to him."

This is very funny!

TERRY: That's actually very clever. It's very funny.

JAY: I mean, you'd think that..."Wealthy Town Uses Poor People As Human Bowling Pins." Hold on...this is great.

[OMIT TERRY'S COMMENTS AT THE END OF TRACK]

(END DEVIL STORY SECTION)

< 00:02:00 [6.5] > **JAY:** There's more: "New Chips Boost Bust Size Instantly: Eat These Potato Chips, And Your Breasts Grow!"

JAY: "Campaign Gets Down And Dirty" – They talk about "President Bush learning rap music so he can organize and own that market. Women now burn their panties instead of their bras."

"Boy Scouts Discover A Lost Miner Who's Been Lost In The Mines Since 1946."

"Alien Body Snatchers Reject Paris Hilton – They took her, and five minutes later they threw her out and kicked her out of the space ship – and they actually complained to the E.T. Hotline."

"Crook Turns Himself In For The Reward"

"The Mugging Nun: A Nun Goes Out Mugging People"

“New Study: Blindness Causes Masturbation”

“Surgery Causes Patients To Change Languages” (Oh, this is great)

“The Fat Hits The Fire: Obese Corpse Causes Grease Fire In Crematorium.”

TROY: It’s probably a true story.

JAY: “Wild Vacations You Can Take For Free” (These are great!) One (this is great) One is you see I-95 from the underbelly of an 18-wheeler. The other one is you go spelunking in a sewer. The other one is you live like a gypsy, going to old people’s houses and offering to fix their driveways and their roofs, and taking deposits – and leaving.

Hold on – it gets better. But if you read this every month, or every week, you’re going to love it.

“Tornado Blows The Big Buck Lottery Ticket Into A Mom’s Beehive”

“Dead Presidents Play Poker In My Basement, And They All Think Nixon Cheats!”

“Nose Hair Is The Latest French Fashion Craze – They’re all growing their nose down to their waists – their nose hairs down to their waists”

“Wealthy Jerk Uses Poor Folks As Human Bowling Pins: Heartless millionaire so-and-so has invented a sick new sport. He and his wealthy cronies bowl using human bowling pins.”

“A New Prison Torture Scandal: Probe Charges Abuse Of Alien Prisoners In Area 51” That’s great! This is great! This is so good!

“Six Legged Cows Found In Russia. They’d Been Eating Feed Stored In Nuclear Missile Silos.”

“Human Prune Lives In Water Park”

“Backward North Korean Scientists Invent Household Gadgets 100 Years Too Late.” It’s like...

“Puppy From Hell: Manic Pooch Causes \$152,000 In Damage, But Owners Still Love Him”

“Weird Disease Causes Rappers To Talk Clean”

< 00:08:02 [6.5] > **JAY:** I mean, you can't read this whole paper every week and not laugh. If you and your significant other went to the store, bought one, sat at a coffee shop or in your car and took turns reading to each other, you couldn't keep a straight face! It would break any stress. It would have you both chuckling, and on such a commonality, it's fun to do. Let me continue...

< 00:00:00 [6.6] > [DEAD AIR] **JAY:** Hold on...

< 00:00:06 [6.6] > **JAY:** Do something totally selfless for the other person. Say something funny every morning and evening, and if you don't know what's funny, go on the Internet. There's all kinds of jokes.

< 00:00:15 [6.6] > Watch the Comedy Central [DISCUSSION ON SHOW
NAME]

< 00:00:20 [6.6] > **JAY:** Watch "Whose Line Is It Anyway" and listen to every one, and when you hear something funny, write it down and see if that might be natural for you.

One of the greatest, greatest, greatest experiments ever done was the former Publisher (he's now deceased) of *The Saturday Review*, Norman Cousins. He was diagnosed with a terminal illness, and in order to try to prolong his life, he went out and rented every humorous comedic movie he could, and watched it eight hours a day for months, and he went into remission, and it's a documented story.

Humor is so powerful – in relationships, in health, in body – and there is a body/mind connection.

TERRY: Was he the Publisher? I didn't know he was a publisher.

JAY: Yeah, *The Saturday Review*.

TERRY: He was a doctor, right?

JAY: Yeah.

TERRY: A medical doctor?

JAY: Yeah – no, no, he wasn't. He was – he was? No, no, he was just a person with an assumption that he wanted to prove, and he validated it.

TERRY: He wasn't even a doctor?

JAY: No. I don't think so. Maybe so. OK.

< 00:01:31 [6.6] > **JAY:** Think about what you most like, enjoy, admire, appreciate about the other person every day. Let go of your inhibitions, and I don't just mean sexually. Let go of your inhibitions about making sure that they come home on time, or they call you, or they set the table.

Do something safe, but wild – for you. And that could be anything. Go window shopping for clothes, cars, furniture, jewelry together – something you normally wouldn't do, maybe you don't even need.

Do whatever is a little bit indulgent, a little bit fanciful, a little bit zany. See how much you can both do together for just \$20. Go to an expensive restaurant. Go to an inexpensive restaurant. Go to a hot dog vendor in the park.

Try making new friends with your neighbors or each others' friends that you don't normally associate with. Usually, everybody's significant other has some friends you don't really hang out with, and you probably think, "Well, it's their ex-boyfriend." But even that is not necessarily bad. My wife has a lot of ex-boyfriends I've met, and they're really delightful. We get together at holidays. They bring their significant others or spouses.

Watch an old classic movie together. Watch a movie together in a genre you don't normally do. If you like romance, watch comedy. If you like comedy, watch military. If you like military, watch science fiction. If you like science fiction, watch sub-titled, and take turns reading them to each other.

Try reading the same best selling book to each other, paragraph by paragraph, or page by page, or chapter by chapter, taking turns and discuss it.

Find something you can both collect together...maybe string!
Tinfoil...lint...

< 00:03:26 [6.6] > **TROY:** Bottle caps

JAY: That's right. Pubic hair – just kidding. You can omit that.

< 00:03:33 [6.6] > **JAY:** Find someone...OK

< 00:03:33 [6.6] > **JAY:** Go bike riding in your neighborhood.

TERRY: I want to stop right – I don't want the – I don't want people at home to miss the importance, because I think it could be the single most important thing in all of these tapes, that creativity is collecting string. Keep that with you.

JAY: OK, keep it in mind. OK. Go to an art gallery together, particularly a gallery that shows art that's totally different than the kind that you like – maybe even that she likes. Maybe she likes something different. A lot of times, oftentimes, most of the time, two different individuals have differing taste in lots of things. So explore what she likes, and then explore something totally different together.

Think about the most enjoyable thing you liked to experience with that person when you first met them, and think about that every morning so you'll appreciate the experience.

Listen to music together every day. Music transforms everybody. Take at least ten minutes, and sit down and listen to good music – the kind you like. Then listen to different kinds of music together and discuss what you like about it, not what you don't.

Focus on the positive, not on the negative. Try finding one thing you both agree on that was enjoyable, positive, fulfilling about each day, like “Wow, it was a gorgeous day,” or “Oh, it was a brisk day, but it was beautiful,” or “Wow, the wind was just delightful,” or “Wow, it went so fast.” Just something you can agree on.

Think of your significant other when they were like a child. Imagine what they were like when they were six, or eight, or ten.

Try cooking a new recipe together for dinner, and see how hilarious it comes out. Take turns picking places to go and things to do every weekend, or the evenings you go out together, and try to make sure they're things you've never done before together.

Change your appearance. Wear a tuxedo when you get home. Come home formal. Dress sexy. Dress ethnic.

< 00:05:43 [6.6] > **JAY:** Laughs. I like that one.

< 00:05:43 [6.6] > **JAY:** Find interesting articles in the newspapers or magazines. Cut them out and send them to your significant other via the mail. Organize a surprise party for your significant other for no specific reason.

Go to a retirement home together, or one of the charity organizations, and spend time with the residents or the people they help. Give holiday turkeys.

Purchase Christmas trees for the underprivileged, and do it together, or go to your neighbors and distribute holiday gifts or eggnog. Sponsor a child in a third world country – together.

Challenge your mate to an impromptu game of War, Bingo, Tic Tac Toe, or a spelling bee. Try spending a full day together not talking – forced silence – just appreciating each other.

Dress like a Benedictine monk.

TERRY: Yeah, that's ... Yeah, I can do that one.

JAY: And not fighting. Go to the airport and watch people coming and going. I always – when I land in a foreign city, I've always thought, "That'd be nice if someone was there greeting me." Go greet people. Welcome them. Say hello, and see how wild and amazing they respond. Ask for a donation! Give them a flower!

TERRY: Malinkoff!

JAY: Go to a courtroom together, and watch a day's worth of cases,

< 00:07:16 [6.6] > **JAY:** particularly small – [TROY STEPS ON JAY] no

..

< 00:07:18 [6.6] > **JAY:** particularly Small Claims Court, because that's a giggle. Watch – if you can't during the day, record not "Divorce Court," but "The People's Court." They're just fun to watch!

Find an aquarium and watch the fish. Pick out a city within a two-hour flight, or a five-hour drive you've never been to before, not necessarily an exciting one, just a different one – and go there.

Join a book-reading club together. If you're not athletic, try an exercise routine for two weeks together. If you're not intellectual, try reading best-selling non-fiction for a week. If your style is conservative, try doing something trendy – wear trendy clothes.

Or the opposite. If you do everything together, try doing something apart. If you're totally predictable, try doing at least two things every day you've never done before. If you're bored with your partners, make a list of the ten most admirable or wonderful things you like most about them. Add to that list daily at least one new attribute.

< 00:08:22 [6.6] > **JAY:** I'm going to make a point, and it's going to seem very inappropriate here, but it's very interesting. One time in my consulting life, I had as a client a very prominent criminal attorney. I couldn't possibly imagine how anyone could defend criminals, muggers, robbers and the like, and I said, "How do you do it?" And he said, "I can't take any accused criminal on until I first can find one thing about them I can admire." And he said, "It changes my ability to represent them."

Find the things you admire, you respect, you really like, and you love about the other side that maybe have gotten sort of hazy in the last couple of weeks, months, years, depending on the duration of your relationship. Terry:

< 00:09:07 [6.6] > **TERRY:** I was going to ask you a question about your criminal attorney friend.

JAY: Yes.

TERRY: So – because that's interesting. He'll go through a process, then, where he may say, "Yes, this guy is a vicious serial murderer..."

JAY: But he was good to his mother.

TERRY: But he's a great dresser, or something. Is that it? OK. So, yeah, I can do this. OK. I just wanted to clarify.

< 00:09:33 [6.6] > **JAY:** He's impeccably – whatever. OK

< 00:09:38 [6.6] > **JAY:** Find a poem about love of life, people, humor, and read it privately. Watch The Shopping Channel, The Cooking Channel, or The History Channel together – whatever is not normal for you. Watch "Inside The Actor's Studio" or "Biography" together. It's on A&E, or on, I think "Biography" is on...

TERRY: Bravo?

JAY: Bravo, or E! Channel. And it's fascinating. I think everyone should watch "Inside The Actor's Studio," because you'll get a greater comprehension for the dimension, and the construction, and the whole scope that an actor, or a director, or a writer sees in a situation. And when you watch "Biography" you'll see dimensions of somebody's life that'll make you appreciate them, empathize with them, joy for them, celebrate for them – and that's exactly what I'm trying to get you to do, and what Terry's trying to get you to do. Terry:

< 00:10:29 [6.6] > **TERRY:** I agree with you completely. On Bravo, “Inside The Actor’s Studio,” with James Lipton, a lot of people that I know don’t watch it. I say, “Oh, do you every watch?” And they say no, because they think it’s just about show business. Yes, they’re interviewing actors, or writers, or whoever – usually actors. But it translates to a much broader...

JAY: It’s all about humanity.

TERRY: Yeah, it’s just – it’s interesting. And creative people – extremely creative people like that tend to more articulate about their emotions, and their feelings, and...

JAY: Because they’re passionate.

TERRY: Yeah, exactly. And they’re emotive.

JAY: You see this great passion... like, did you ever read a really good review of a movie – and you probably never slowed down to ask yourself, “Wow. Why is it they see so many more dimensions, and facets, and interactions, and implications to a movie than I did?” It’s exactly what we’re talking about, isn’t it, Terry?

TERRY: Absolutely.

< 00:11:32 [6.6] > **JAY:** Watch at least one show together on TV you’ve never seen before, preferably on a different subject type than you usually do. Find out what your mate’s favorites are – books, authors, places, restaurants, shows, musicals, artists – that you don’t normally like, and experience them.

Go to a live musical performance of something you don’t normally do. I remember the first time someone took me, kicking and screaming, to a musical. It was “Evita,” and I was transformed. I didn’t want to go see it.

My mother – this is tragic. My mother wanted me to go see “The Wizard Of Oz” when I was a kid, and I didn’t want to do it because I thought it was going to be a scary science fiction. How tragic that I waited until I was probably 20 to see it the first time.

Clean the house for your significant other. Make homemade ice cream together – that’s really a giggle (just don’t add too much salt.)

Change your hairstyle or color. And just have fun – do a wash-out color. Come home gray. Come home blonde. Come home black. Come home red. Paste on a moustache. If you're a woman – a beard!

Part of this is humorous, and part of it is serious. Have fun with it.

Take the train to your destination. Spend the afternoon together at a bookstore. Bring home coffee, cappuccino or hot chocolate.

Go to a night class together. Take dance lessons together, particularly in a dimension of dance you don't do. Read the Travel Section of your Sunday paper together, and discuss the different destinations. Go to a bed and breakfast. Stay at a hotel in your city one night. Terry, you got any more?

TERRY: You know, Alex and I do that a lot. A lot, is a lot. Occasionally, because a lot of times we don't have time to go to the airport and fly, even up to San Francisco sometimes is too much. And so we'll go down, and we'll stay in downtown L.A. There's restaurants down there we never go to. There are museums down there that are great, and it's just a quick, easy get-away.

< 00:15:10 [6.6] > [DISCUSSION TO END OF TRACK]

< 00:00:00 [7.1] > [DISCUSSION ABOUT WHAT COMES
NEXTERRY:

Tell them what we've told them; etc.]

< 00:00:38 [7.1] > **JAY:** Let me explain what we've just done, why we've done it, what the fundamentals are. Then what we want to do is explain what they should now do with it, and some additional elements that will make their creative process faster, richer, more dimensional.

< 00:00:55 [7.1] > [MORE PLANNING OF TEXT -]

< 00:01:11 [7.1] > **JAY:** Our assumption is, and we hope that we're right (because you're talking about the rest of your life) that like everything else, we're trying to get your mind, not retrained... We're trying to get your mind liberated.

And it's like the analogy of the log jam, which is a perfect one, and that is that: You've got a log jam. Your create genius got either totally stopped up, or trickled some years ago for reasons that we don't know, and don't even matter. Now, what you want to do is unjam it, open it up, and then increase the flow.

The way you're going to do that is (to use Terry's example) "rinse and repeat." You're going to keep going back through this process. And the starting point is to repeat the tapes, because they're going to be the first structured path you'll take. And then you'll be on your own to basically develop any and all variations, and spins, and slices and dices you want.

But by revisiting the same issues, the same exercises, the same questions, the same problems, the same opportunities again, you're going to see different perspectives. You're going to get different answers. You're going to see more elements, and it's going to be a continuum.

It's like people who read the same book over and over again, people who read the Bible over and over again. Every time they read it, they get another dimension of insight... they get another facet...they get another piece of the puzzle. That's what we are doing here.

But the next time you relisten, then we want you to take the workbook and use that as your companion. Your workbook is divided into sections, which include

< 00:03:17 [7.1] > blank, and blank, and blank... (We'll figure that out later. I don't even want to deal with it right now. Does that make sense?) [TROY COMMENTS: Questions people might have]

TROY: You told me all this stuff about creativity, but when I tell a joke it falls flat. How do I get people to sense my creativity?

< 00:04:13 [7.1] > **JAY:** Remember what Terry shared with you? He said, "Humor is not making fun of life. It's laughing at whatever life dishes up." So start by, usually, people who aren't funny are people who are self-conscious. People who aren't funny are people who feel like they're making fun of a situation.

People who are funny are people who let themselves uninhibitedly get in the flow. How do you do that?

Well, first thing is you start looking at every day and every experience, not for what's rudely funny...like, you don't want to make fun of someone's physiology, there may be a birth defect...You don't want to make fun of maybe they have a larger part of their anatomy. You don't want to make fun of their speech impediment.

You want to make fun of things that everyone would laugh at. It's like you're standing in line. There's five million people trying to get lunch, and there's one person who's the cook and the cashier. That's funny!

< 00:05:56 [7.1] > **You're...well, we've got to think of some examples.**

< 00:05:59 [7.1] > **JAY:** But, you want to help on here, Terry?

< 00:05:58 [7.1] > **TERRY:** Well, yeah. I was going to answer that question, that people – when I said, "Do you have a sense of humor?" in terms of this (and I think I said this at the seminars we've done) that that doesn't mean that you have to be the one that goes to the party, and is the life of the party, and... you, specifically. There's a difference.

If somebody says, "Oh, I can't tell a joke. I can't do that." Telling a joke, or specifically trying, specifically attempting to be funny, that's a different deal. That's performing. And some people can learn to perform, some people can't. There's just some hard wiring. They can't. But I'm not saying everybody can't, right?

But when there are people who I might not say, “That’s a funny person,” but if the people have a good sense of humor, when they are – but they’re not performers, when they are funny is they’re funny, and will say funny things in the moment... that they will notice something, and what is funny is spontaneity. That’s what makes it funny.

Steve Allen used to say, “I’m not really that much funnier than my audience. I am a little quicker, but what I do is I’ll say something that they would have thought of in another 30 seconds or a minute, but I’m quick, so I’ll say it quicker.” And that is frequently what happens.

Johnny Carson, he was right. When he used to go out, and he’d bomb, and he’d do a horrible joke and wouldn’t get any laughs. And then he would get laughs on that – he’d tap the microphone... People used to say to me, “Oh, you guys write bad jokes for him so he’ll do that.” No! No! We weren’t writing bad jokes, and he wasn’t picking bad jokes. That’s a tough job, to have to do it every single day. But he was just good at that, and when people in the audience – the reason they would laugh at that...

Or on the old “Carol Burnett Show” (Ellis’ father worked on that show) they would laugh at an ad lib, because they knew they were part of the spontaneity. It was happening right in front of them. And that’s when people are – when people are funny and have a good sense of humor, that’s how it comes out. But if you have to sit there and try to tell a joke or perform, that’s a different deal.

< 00:08:27 [7.1] > **JAY:** And another thing that I would recommend is start really experiencing more humor in your life. I mean, there are a number of movies that are universally acknowledged and conceded as being funny by anyone who’s ever seen them.

< 00:08:51 [7.1] > So get a list of what they are, and we’ll put them in here. There’s probably ten.

< 00:08:50 [7.1] > **JAY:** Rent them. Watch them. Watch them and laugh, and you know

100. < 00:08:55 [7.1] > **TERRY:** We can get AFI’s Top Ten – they’ve got

< 00:09:03 [7.1] > **JAY:** There are a couple of books, like there are the Darwin Awards. There are the original *Art Linkletter: Kids Say The Funniest Things*.

< 00:09:16 [7.1] > **What are some of the other books that are really funny?**

TERRY: Oh, blanking...books.

JAY: Well, we'll fill this in.

< 00:09:21 [7.1] > **JAY:** Read them. If it's not something that's natural, Then you've got to start in the beginning. Let yourself experience humor from many different facets. Who's the funniest clean comic you've ever listened to, Terry?

TERRY: Oh, you know what? There are a bunch of them.

JAY: Who's got an album that you can rent, or you can buy?

TERRY: That's clean? You know, Sinbad is one guy who's very clean. Bill Cosby was always very clean. In the old days, among...

JAY: I'm talking about somebody that would be enduring enough that if you read it, or if you bought their album, it would still be funny.

< 00:10:02 [7.1] > **TERRY:** You know what?

{**TROY:** "Whose Line Is It Anyway?"}

< 00:10:07 [7.1] > **JAY:** So it's spontaneous. And so, how do you experience it? If it's a daily show and you're not around, rent it and watch it every day, so you get disciplined to let your body experience natural spontaneous interactive humor.

< 00:10:33 [7.1] > **TROY:** Don't let left brain get in the way.

< 00:11:07 [7.1] > **TERRY:** And humor is massively subjective. It's a tough thing to say, "Here's the..." There's no one thing. I still – when I watch the old W.C. Fields movies, they still make me laugh out loud.

JAY: I said to the boys, my sons, “Have you ever watched The Three Stooges?” And they said no, and I said, “You should watch those.” I mean, even the Marx Brothers are funny to watch.

TERRY: I love them.

JAY: And you should watch an old black and white comedy. You should watch the AFI - the American Film Industry, is that what it is?

TERRY: Film Insitute

JAY: ...Institute’s Top Ten. You should listen, buy or rent a CD or a video of some comedic performance. Watch -

[QUESTION TO TROY]

< 00:11:55 [7.1] > **JAY:** “Whose Line Is It Anyway.” There’s a lot of fun things on The Comedy Channel that are worth watching. And let yourself go. In the beginning – I think comedy is best viewed with someone else, but enjoy it. And them every day, look for something that’s funny – not making fun of people, but just making...recognizing the funny things in life. Is that – how would you say it, Terry?

TERRY: Well, I think it’s just a release. I don’t know who said this, but I found it true. There are only three things that a human being does where you are totally immersed...that you can’t do anything else while you are doing it. For the moment, the instant that this is happening. When you sneeze, that’s all that’s going on in your whole being.

JAY: Nothing else. OK. Sneezing.

TERRY: Is you’re sneezing. Orgasm.

JAY: Yes.

TERRY: And laughter. The moments those things are happening, that’s all that’s going on. Now, I suppose somebody could, as I’ve though about it, I suppose someone could get angry enough. I’ve never experienced that kind of anger, but there’s got to be some –

JAY: Because you’re so consumed.

TERRY: But just normal human beings, those three things – that’s it for that instant. And I am personally fascinated that as human beings that we can put just words together – or something physical. When you say “words”... that can cause a physical reaction in another human being where they do something. They

physically lose it. They laugh. They look goofy when you're laughing. I mean, it's beautiful when people laugh, but at the same time...and that's just with words.

JAY: But there's nothing – to me there is no greater joy...there is no greater release...there is no greater interruption to the insanity of life than humor. And the key is never to make fun of someone's plight. It isn't. It's to never – the line is never to make fun of somebody in a destructive way.

< 00:14:07 [7.1] > [TROY COMMENTS]

< 00:14:07 [7.1] > **JAY:** It's always to make fun of life's situations that are so funny.

< 00:14:16 [7.1] > **TERRY:** And even if you don't create the humor...

< 00:14:17 [7.1] > **JAY:** And irony is funny sometimes. And a lot of people don't realize it. Irony is funny. It's like the old adage about that there was the "Twilight Zone" that time they did, where the man loved reading, and the world ended, and he was the only one that lived. He was in a library, and he squashed his glasses. It's like, there's a lot of funny things in sadness.

< 00:14:39 [7.1] > **TERRY:** One movie that's on virtually everybody's top ten list of comedies is a very dark comedy. It's "Dr. Strangelove."

JAY: Yeah, that was a very funny movie.

TERRY: And I remember our boys, because it's one of my favorite movies. And when our sons were, I don't know, they were six, eight years old, maybe seven and nine... I raced out, and I said, "OK, they're ready." And I brought home "Dr. Strangelove" for them to watch. They were sound asleep within ten minutes, because they had no idea what it meant. They were too young.

JAY: Yeah, the original Mel Brooks movies were funny...

TERRY: Yeah.

JAY: The old – I mean, you have to be in the mindset, but the slapstick Woody Allen movies were funny...

TERRY: The old Laurel and Hardys.

JAY: The old Laurel and Hardy are funny

TERRY: Get those on video

TROY – “It’s A Mad, Mad, Mad, Mad World” [DISCUSSION]

< 00:00:00 [7.2] > TROY: It may happen to you instantly, it may happen to you a week or two later. When you try and force, and put creativity into time constraints, that’s [INAUDIBLE] Because a lot of people want to put creativity in everything else [INAUDIBLE] “Oh, OK, I’m going to set aside a slot of time where I’m going to create this thing in a half hour., or I’m going to create an answer, or I’m going to solve the problem in a half hour. Creativity is not something you put inside those kinds of constraints. You literally are saying, “Here’s something that I can manufacture,” instead of something that flows out of me.

< 00:00:50 [7.2] > TERRY: Jay - sometimes, I think he runs into trouble on his schedule because he leaves it to last minute, last minute. And it’s hard to do that. And the best way to do that (and everybody knows this if you’ve done anything) force yourself to do something – the first version of it – so it will go in your subconscious. And then as you rewrite, some of that is structured, but some of it’s not. It’ll sift back there.

I believe the part of the subconscious where actually, something is going on – at least with me.

< 00:01:25 [7.2] > TERRY: That I [TROY – People get answers in dreams] [DISCUSSION WITH TROY ABOUT THIS PROJECT]

< 00:02:08 [7.2] > TERRY: There are times I’m not on time, because I don’t have it if it’s truly a creative thing. And part of it (and Jay’s pointed this out, and he’s absolutely right) I do sometimes become too much of a perfectionist, and I shouldn’t do that. I’ve got to – “OK, this is good enough for this draft. Let’s see what we have.” So sometimes I do hold it too long.

But on the thing, the call that I got yesterday when I got home, I put that guy off. It was maybe four, five days later than I said it was going to be there. But as I tell people – and this, we have a specific timetable for this thing. But if it’s a script, and unless you’re shooting... If it’s a sitcom, we’ve got to have it in, because we’ve got to rewrite it, because we’ve got to shoot it a week from Friday.

But on anything else, when anybody gets your product, whatever it is, nobody ever says, “It’s not very good, but we’re going to buy it because he got it to

us so quickly.” They never say that. “God, this was done quickly!” They never do. Even if they say, “We don’t care how bad it is. We need it Monday.” And so you go through it, and they look at it, and if they don’t like it, they say, “We don’t like it.” They never give you a break (unless they’re good friends.) But they never...if it’s a creative thing and you have to have some sort of creative solutions, even if it’s a legal brief. And so I’m not just talking about just fiction.

It takes sometimes some time for all the pieces to fall together, where you have come at it from, again, a different angle than just your first thoughts.

< 00:03:44 [7.2] > **TERRY:** I have done some legal briefs. {TROY DISCUSSES LEGAL BRIEFS to end of track}

< 00:00:00 [7.3] > **TROY:** People aren’t trusting that the creativity is in them. They’re trying to force things, make it happen, and control it. And once you stop doing that, and let it flow...

And the same thing with answers to creativity problems. A lot of people say, “I’m going to structure or set aside this hour to do this. I’m going to solve this problem this hour,” and somehow think that they can just rein creativity – like putting your hand in a stream and thinking you can pick up the water. The flow comes when you stop trying to make it, and trust it, and trust that it will flow through you in its own time, its own way.

< 00:00:57 [7.3] > **JAY:** I like that. And you were going to say?

< 00:01:02 [7.3] > **TERRY:** And when you do our process...

JAY: Yeah.

TERRY: You’ll become much better at that.

JAY: Yeah, and keep in mind, the key to our process is not thinking about it. It’s just doing. Because that’s why I said, it’s a service/disservice. The analogy I made (and I don’t know that I made it here, because I can’t remember if we did it at the seminar or not) but the concept is that it’s like, if I tell you how a building is made, at least foundationally... There’s a foundation, there’s support beams, there’s reinforced roof... You won’t be as nervous about being on the 40th floor of a skyscraper.

But you don’t have to know it, other than just understanding there is a process to it. But – like the elevator’s got support and safety, and it’s not going to

snap, and it can handle the 30 people in it. And the only thing you need to know is that it's engineered to do that, and let it do it's job.

Well, this is what we're trying to say to you. We explained that there are seven functions, but they're really not functions you have to much worry about, other than knowing that we have engineered or designed into the exercises and into the process those functions, so that they will carry you naturally, and automatically, and without...without...what's the word? I don't want you to think about it. Not premeditated. What's the word? It's like...

< 00:02:42 [7.3] > **TERRY:** It'll become second nature to you.

JAY: Yeah. It'll become second nature. And the key to all this is don't consciously... We want you to think about things. We want you to think about what your current attitude is. We want you to think about what your experience is. We want you to think about what the process is, but don't want you to really worry about the outcome, because it will take care of itself if you just trust the process.

TERRY: And when you first do, the first time you go through it it's like the first time you take a golf lesson...

JAY: Yeah.

TERRY: You do have to remember, "OK, I've got to keep my arm straight. I've got to keep down. So the first time you go through it you think about it, but then it'll disappear. You don't need to carry a card around with you with the seven steps.

JAY: Ironically, every person out there started out where you started out. They just didn't get

< 00:03:32 [7.3] > [SEARCHING FO R WORD]

< 00:03:41 [7.3] > **JAY:** their well of creativity capped off by parents, by convention, by self-consciousness. They just let it keep flowing automatically.

All we're trying to do is take you back to a time... and maybe not erase, but relive the direction that your life goes so you can go from spontaneous, curious, possibility-based to spontaneous, curious, possibility-based, instead of going to inhibited, self-conscious,

< 00:04:22 [7.3] > – what's the word?

< 00:04:53[7.3] > **TERRY:** And that's absolutely true. But even creative people, during their natural process, they will become unsure of what they're working on. That's common, too, that, "Yeah, I'm creative. I know I'm creative." And so you go, and you start doing it. But in the middle of it, every interview I've ever read, they question it. "Am I doing the right thing?" And that's when sometimes they show it to somebody, or they, "Yes!" and they forge through. Self doubt appears in the middle, but you go through it.

JAY: Yeah, but if you took an airplane from Los Angeles to New York and you pointed it exactly in a straight line, and you didn't adjust and refine it, you wouldn't end up in New York, because it gets off. Everything gets off course. That's a natural byproduct of the human process. It's a natural byproduct of any engineering, too. They have to engineer corrective measures.

Why would there be any adjustment if everything was perfect? Why would there be flaps, and why would there be compasses? It's like they would just point it, and they would go.

And if you comfort yourself with the realization that having to adjust, test, refine, revise is the most natural, and normal, and creative of all processes, because it's improving. It's expanding. It's evolving, and that's what we're all to do, because we want to grow or die.

< 00:06:32 [7.3] > Let's do some more of the questions, because we started on that one. What's another one? Then we'll go back to more of these exercises.

< 00:00:00 [7.4] > **TROY: The things you're telling me to do will create complexity in my life, and my life is already complex enough. How do I deal with that?**

< 00:00:23 [7.4] > **JAY:** Well, that's the more – you've just underscored, if you could listen to yourself, the reason that you've got to do this. And it is only complex if you make it that.

In other words, if you know that going the local route will probably take 50% longer, and you leave the same time you normally leave, you've just complicated your life.

On the other hand, if you leave an hour earlier, you've just let yourself have an extra half hour of time. It's pretty self-regulating. But you're trying... If you're trying to prejudice it...if you're trying to identify what's wrong with this picture...if you're – I mean, you can find every and any reason you want for something not to work. And if that's – if you want it to be a self-fulfilling prophecy, you're not better

off than you started, and this course/program has basically been a waste of your time, and your money.

On the other hand, if you just embrace – what I say is blind trust. Did you ever go to a movie you didn't know anything about, but someone said, "You're going to love this. Trust me."? Did you ever go to a restaurant if you didn't know anything about the cuisine, and they said, "You know, you'll really enjoy it. Trust me."? Did you ever go on a blind date before you got married, and a good friend who cared about you said, "You're going to really like that person. Trust me."?

And the key here is, you're going to love the outcome, trust Terry and me – but also use logic. There's one place where logic has to prevail, and that is in performing the exercises. If I ask you to do something different, and it requires a different timeline or a different process, you've got to give yourself not just permission, but adequate whatever is necessary. If you know something's going to take a half hour longer, don't just give yourself a half hour. Give yourself an hour so that there's no stress whatsoever – and it'll actually be even more enjoyable because you'll get there a half hour early and be able to work on another area of the exercise.

Terry? What were you going to say?

< 00:02:43 [7.4] > **TERRY:** Well, first of all, I agree with everything you said. I think it's absolutely correct.

A "B-side" of that – the person that has that problem – we've given you dozens of exercises. So if the exercise of driving to work is going to take you extra time and you just aren't comfortable with committing that, there are exercises in here that will accomplish the same thing that require no extra time. So do those first, and then when you see...I don't know which ones they are.

< 00:03:14 [7.4] > **JAY:** The answer is you're being so linear that you're missing the whole point. The point is, as we said, go back to, I think, the first or the second tape, where we gave you permission to change the rules. You don't have to do all these things. If we give you 120 exercises, do Terry and I expect you to do 120 of them? No. Do you expect you to do 60 of them? Probably not.

What expect you will probably do is one of, or a combination of the following, depending on your own choices: Either select those exercises which are the easiest to start with... And one of our recommendations at the end, but I'll get to it right now, is don't do the most complicated. Don't do the one that's the most intimidating. Do the one that's the easiest to start with, where you're going to be the most comfortable initially, and where you have the highest probability of giving yourself what I'll call a "creative wind."

And do it again and again, and then keep doing the next one, and the next one, until you have enough exhilaration, intoxication, and absolute delight that you want to do some of the more time or activity...not critical, or demanding, but expansive. But it's totally up to you. You can do any of these. Go through every one and ask yourself, "What's a smaller, easier, faster (I hate to use the word) "safer," torqued-down version. If you don't want to drive a race car, but you want to drive like a race car, maybe you get a 4-cylinder, but you get a 5-speed transmission. Maybe you get a little bigger wheels, so it has a little different feel for the road.

The point is, the world is not black and white. And I guess the key to everything we're saying is it's great. Find the level that is comfortable – the key is comfort – that's comfortable for you to start. But don't judge it. Don't project what the outcome should be. Don't try –

It's almost like going to a movie, and trying so hard to figure out what's going to happen, instead of just being in the moment. Or going to a seminar, and trying to figure out exactly what each segment's going to entail instead of just experiencing it. Or going to a meal, and ordering the Chef's Surprise, and trying to figure out what the next course will be, instead of just relishing it. Or Terry, you've got a better idea?

< 00:05:54 [7.4] > **TERRY:** Yeah. No, I think that's all great. For the person who says, "Oh..." and is skeptical about doing the exercises...

JAY: Or apprehensive.

TERRY: Or apprehensive about it, in the beginning...

JAY: Or stressed.

TERRY: Or stressed. Any – whatever obstacle or hurdle you put in front of yourself to start doing these exercises, do them. Because in the beginning, in the very beginning, they're exercises. And then hopefully, very soon, doing exactly the same things are not exercises, but they're wonderful, little mini-adventures.

JAY: Yeah, do you think consciously when you get up about going to the bathroom...about brushing your teeth...about going down to the kitchen and getting either a glass of juice, or a cup of coffee? You probably don't. Do you even consciously think about what you're doing when you get in the car to go to work, if that's what you do, or when you go to the bus stop, or...? No.

It becomes an automatic perpetual part of your being. So that's what this will, if you give it a try.

Now, we are strongly encouraging – we’re not advising, or we’re not mandating. We’re encouraging you to do either the exercises you choose, or various combinations for at least 30 days so they will have a chance of becoming automatic and habitual, and a more comfortable part of you.

I don’t think there’s anything in live you’ve ever done, even if it was the most fulfilling, stimulating, exciting... that you were good at and felt absolutely wonderful the first time you did it – other than maybe sex, and even that sometimes is awkward in the beginning! So just give it enough time to do its wonderment for you, its magic.

< 00:07:46 [7.4] > **TROY:** Something inside tells me this is silly and a waste of time – how do I get rid of that?

< 00:08:08 [7.4] > **JAY:** The easiest way is to spend some time observing little children, and looking at how they look at life. You even talk to them, and you’ll see that everything is possible for them. Nothing is embarrassing for them. Everything is adventurous for them. Everything is interesting to them.

And if you see enough human beings – and that’s what they are. They’re little adults in process. It will give you the comfort. And there’s probably some other things that Terry would recommend.

< 00:08:38 [7.4] > **TERRY:** Well, I have – I think that’s true. I think that there’s a whole bunch of different angles into that – that obstacle, to approach that obstacle.

This is my personal one. In having read and experienced... We were talking earlier about creative people. If you believe you’re creative and you have confidence in it, that’s the first huge – you’re halfway home if you realize you’re creative, you believe that you’re creative. And then, even when you start doing creative things...

Again, the Hemingways, the Faulkners, the great writers of our time, the great artists of our time... They will get in the middle of the process – even in the beginning of the process – and they will still have self-doubt about the project, about whatever they’re doing.

< 00:09:26 [7.4] > **TERRY:** The – what’s the word, fear? Afra

< 00:09:37 [7.4] > **TERRY:** The negative voice inside – I say to a lot of people, that voice may never leave. That voice may always be there, but know that it’s going to pop up, and you roll through it.

JAY: But also, if you talk about humor – laugh about it. Make fun. How does it sound? **Does it sound like this?** *Or does it sound like this?* Is it timid? Is it bold? And then have fun with it.

The truth of the matter is, the more you get your hands and words around something, the less intimidating or threatening they ever are. I mean, they are.

TERRY: Jay said something earlier that was completely true – that nothing is born whole, any idea. And so you have to force yourself through that little voice, because that little voice is there...it’s there all the time. It just – in our lives, it’s there, and you might not be able to get rid of it, but you have to learn to ignore it, make fun of it, go to the next step. Realize that virtually every great or small creative achievement – somewhere in the life of an idea from the first spark to its coming to fruition, (again, no matter how big or how small) there was that little voice that said, “This is crazy. Nobody wants this.”

For instance, one little quick thing. You’ve seen pictures. Hopefully you’ve been there to see the ceiling of the Sistine Chapel. What you’re looking at there – a genius. Michelangelo – that was his second draft. He painted it once, and looked at it, and the little voice said, “Ah, that’s not very good.” He didn’t like it. He covered it up. He had to go back and do it again.

So sometimes, even the little voice is a good voice that says, “This might not be quite right.” So it’s a matter of learning to interpret.

JAY: Yeah, your creative genius will guide you throughout the rest of your life if you just give it a chance, and all we’re trying to tell you is give it a chance. Give it a chance.

< 00:11:47 [7.4] > **TERRY:** And the previous topic,

< 00:11:47 [7.4] > **TERRY:** You can’t put a time limit on it, either. And if that voice is saying, “This isn’t right. This isn’t right.” Sometimes that voice is telling you the truth. “I can’t do this.” Well, that “I can’t do this” might not mean, or doesn’t mean I don’t have the ability to do it. But maybe you’ve taken yourself down a wrong path. Maybe you have to back up two steps.

JAY: Maybe you’ve made it too hard, or you’ve –

TERRY: Yeah, and go to the left, go to the right.

JAY: Or you've – and again, in the beginning, I would say absolutely suspend judgment or expectation, and just see how it feels. And be delightfully, and pleasantly, and fascinatingly surprised. But it's got to be...

All of life, in my mind, is a glorious game. I think, Terry, you feel pretty much the same.

TERRY: Absolutely.

JAY: You're playing a game. There are very few games you play in life that are so serious... I mean, if you're a professional athlete, even they, at the end of a game that can be played for the championship, they finally embrace, and go out and have a drink with their opponents. It's a game. Have fun with the game. It's a pleasant, fun, it's just a fun game. There's a word I'm looking for. It's just... it's an entertaining game. Let your creativity have fun and be itself. Don't try to tell it what to do. Let it do what it was designed...what your very DNA was actually put there from your birth to do for you, but that you've been –

If you knew how hard you've been working to keep it from functioning, you'd laugh...and then your humor would take over, because that's one of those things about life. "Man, I'm efforting...I'm struggling... I'm trying to be so correct. I'm worried about it. I'm worried about how I'm going to be humorous. I'm worried..."

It's like – laugh at it! That's so much effort! Stop it, and see what happens. All that effort will subside. All that negative energy...all that focus on the wrong thing... Clear your mind. See what happens.

< 00:14:07 [7.4] >**TERRY:** There was a Henry Ford story –

JAY: Not Henry Fonda.

TERRY: Not Henry Fonda. It's a completely different guy...although you never saw them the two of them together, did you? Something to think about.

JAY: Or not in public.

TERRY: Yeah. Anyway – but it's about that voice that says, "Oh, I can't do this." Henry Ford, at one point, he wanted to get unbreakable glass for his cars, and he said, "No, I don't want to see any experts about this. I don't want to see any glass experts." Because he knew that the experts had all these reasons why it couldn't be done. So Henry Ford said, "OK, bring me those eager young people who don't know the reasons why unbreakable glass can't be made." And so he got people that didn't have that – didn't listen to that, "This can't be done" voice, and he

got unbreakable glass. But he wouldn't go to the experts because the experts would tell him why it couldn't be done.

So don't – sometimes - most of the time, you don't listen to the voice. You just barrel through it.

< 00:15:42 [7.4] > [TROY: I'm afraid of being ridiculed at work once I start using this process for an off-the-wall idea...

< 00:15:05 [7.4] > TROY: How do you deal with fear of ridicule, especially at work, for creative solutions or ideas?

< 00:15:38 [7.4] > JAY: That's a great question – but it's the wrong question, Bunky!

TROY COMMENTS

< 00:15:46[7.4] > JAY: First of all, understand this: We are not going to take you swimming in dangerous waters. Everything Terry and I suggest you do with regard to your career is safe, and it's creatively secure, meaning it's not dangerous, because we're not recommending you do it at any level of commitment or activity that would compromise or jeopardize your security, number one.

Number two, any time you are – keep in mind two things – very important. If you think you are alone in your creative inhibitions, or your creative log jam – think again.

In a recent experiment and test, and some research Terry and I did, out of 2,000 people, we asked the question, like 1,960 agreed that in some way more or less, depending on the level, they had creative frustrations. They wanted to be more creative. They wanted to harness into their fulfillment, passion, purpose of the job in their life, with their family, with themselves.

So if you start slowly and safely exercises these processes without doing anything that will ever be dangerous to your security of the job, you're going to see people really resonate to you. Think about anybody you've ever known that was creative, qualitatively humorous – and by that I mean, wasn't cynical, or sarcastic, or defamatory, but was making appropriate fun of life's funny situations, and experiences, and saw irony and humor in the insanity of life – and how appealing they were... and how respected they were... and how befriended they were... and how impressive they were...and how probably successful they were. And have comfort in knowing that will happen to you also. But more importantly, you will get positive feedback very quickly.

The kind of things we're recommending, and the exercises you will do are not designed to ostracize you, not designed to implode your career. They're designed to get people responding to you very quickly, in a much more impressive, positive, and respectful way.

And when you start doing them – and our recommendation here,

< 00:18:41 [7.4] > just like the previous question answered

< 00:18:41 [7.4] > is do the easiest, the safest, the ones that are the most comfortable for you first. If we say, "Think about in your job what area of your business you're going to really add more value to today," how can that be embarrassing? If we say to you, "Think about how your job connects greater to the success or the purpose of your business," where's the negative? If some of the questions are –

We didn't say go out, come in, wear a G-string and a great, big, round clown nose, and flap your arms like a chicken around the office, did we?

< 00:19:32 [7.4] > I think you're jumping to erroneous...

TERRY: I don't recall that, either.

JAY: You're doing the same thing. What we're saying is, pick the easiest, safest, most comfortable and appropriate way to start. Do that, and then examine two things: How you feel about it, and how you are responded to. The odds are exceedingly high, even –

I mean, most of the exercises we're recommending are purposely designed...they are... You know what? If you ever look at aeronautical design, it is purposely designed with programmed redundancy. You know that, right? An airplane doesn't have just one system. It's got two or three, because if anything breaks, the next one, and the next take over.

Well, the programming we're giving you, the exercises we're asking you to trust us on have got designed redundancy. They're designed to protect you, to nurture you, to secure you, to comfort you. They're not designed to ridicule, embarrass, or humiliate you. Terry?

< 00:20:40 [7.4] > **TERRY:** I agree with that completely. Let me go at it from a slightly different point of view.

JAY: I wish you would, and I was hoping you would.

TERRY: OK. When this starts off it might sound negative, and I don't mean it to, but that is, as you acknowledged. It's a legitimate – well, you said it was the “wrong question.” But the people that – it's a legit –

JAY: It's a predictable question.

TERRY: Yeah. It's a question. Then you do have to... Don't make it defeatist in the question.

So, Woodrow Wilson said, (he was a president before our time) “If you want to make enemies, try to change something.” Stay with me, here...

Machiavelli, and the Prince – he wrote, “There was nothing more difficult to take in hand, more perilous to conduct, or more uncertain in its success than to take the lead in the introduction of a new order of things, because the innovator has for enemies all those that have done well under the old conditions, and lukewarm defenders in those who may do well under the new.”

That's the negative side of that, but – and I have read this, research has shown this, we have all experienced it. Jay and I have experienced it in our own lives over, and over, and over. The people who will cause you to be embarrassed by coming up with a new, even bizarre, left field idea – those people are the small thinkers.

There is nothing more important in our society – meaning in humanity – than new ideas and innovation. That will ultimately rise to the top. That's everything we've ever experienced, back from when that first guy said, “Uh – fire. Good.” Or the guy that invented the wheel? There were people that said, “The wheel? What? Hey, you're an idiot! We don't need a wheel!” That happened.

And if you just keep marching down this creative path, and the people that say, “That's stupid,” or they ridicule you – you ignore them. The people that matter are people that are open to those ideas, and you will receive success, fame, celebrity, in either a big arena, or your own small arena.

JAY: Yeah, and there's a couple of other perspectives, and we're going to make that question one that you'll never be struggling with again.

< 00:00:00 [7.5] > **JAY:** The first one is that it's a derivative of a thought that I've heard voiced by somebody very skilled in studying the area of human achievement. And creative genius is a form of human achievement.

And this person says that most human beings struggle in their life – again, non-verbally. They never put words on it, but they struggle with the sense (and he’s put words on it) of asking themselves the wrong question. The question they always ask is, “Am I worthy of doing this?” Can I really execute my creative genius and pull it off well, without being embarrassed...without fumbling...without misfiring. And he said, “That’s the absolute wrong question to ask. The question is, is the creative challenge worthy of me?” because you can take it higher and higher.

And the corollary or analogy is when you start really allowing your creative genius to flourish, and you see how much more you are capable of achieving, experiencing, contributing and impacting – in all aspects of your life, but right now, your question was directed to your career or your job – you may evaluate and decide this job isn’t worthy of you, and you’re going to really be eager to go somewhere else.

And because of all these creative processes, you’ll realize the contribution you could make. You’ll realize the communication channel that will get your employer to appreciate you, your prospective new one. And you’ll set your sights so much higher, because you’ll realize how much more is possible, because you’ll be installing the possibility-based mindset.

So again, it comes right back to one thing: Trust us on this.

< 00:02:05 [7.5] > [ASIDE COMMENTS]

< 00:00:00 [7.6] > [DISCUSSION]

< 00:00:21 [7.6] > TROY: When I’m working on a creative project and stop in the middle (for whatever reason) how do I get back into that creative flow when I come back to it again?

< 00:00:56 [7.6] > **TERRY:** I face this all the time. Exactly this: I have found that when you look at a – whatever the form of the blank page is, is the hardest thing when you’re first presented with a project, an opportunity, a problem – whatever it is. So the metaphor of a blank page is a difficult thing.

But you’ve got to do this, so you force your way through the blank page, and you get the first couple of ideas. When you get the first couple of ideas, it usually starts to flow. Like “1, and 2 – ooh, wait a minute! Idea A and Idea B... well, then that could be C! Oh, C could be D!” And then you have pieces there that start to create things so there’s a flow, and it happens, and you get a lot done. It may not all be perfect. You may have to redo it again, but you’ve moved down the line on your

book, your painting, your business project – whatever your problem or opportunity is.

Then you've got to go do something else, because you can't just do this one project. You go, you come back in an hour, or a day, or several days. Whenever you come back. And – you're dead stopped. You're just, "How do I get going again?"

I do one thing. Sometimes I will go to a part of the script that I have already written, and it's a fun scene, but it's not perfect. I'll go rewrite that scene. It's 80% there. But it's fun. I did a good job with it, and I'll just do that again. And out of the – if I have something that's 80% correct, if I get that to, on the next version...if I get it up to 85, or 90%... If it's 50% there, if I improve it, I've gained momentum, and that usually gets me going.

There was a story, and I don't remember the writer's name, but it was a famous writer, and he had the problem of "the blank page" (which isn't exactly what you're talking about, but...) But what he would do – he made a point... I assume this is back in the days of typewriters. He would make a point of writing at least a sentence and a half on the top of the next page, so when he came back to work the next day, the first thing he did was finish the half-sentence that was there.

And sometimes, that's enough. It's a matter of getting momentum, and that's my personal answer. I'll re-do something for a half an hour.

< 00:03:16 [7.6] > **JAY:** And I'll give you a kindred, but a different perspective-type of an answer. I believe, number one, that you can trust your creative genius to always evolve and create for you the best possible outcome. And it doesn't matter if you do it in installments, or you do it at one sitting.

In fact, if you understand the process we've explained to you in Step whatever it is...Four, Three...which is "do nothing and let time do its magic," taking time away from the project is actually to your betterment, because you're creative genius is able to reflect on what you've already done... take an objective, creative look at it...examine – all this without you even knowing. It's while you're playing cards...you're taking a bath...you're watching a movie...you're working on your relationship instead of your painting, or your writing. And it's recalibrating and thinking two things: How can it make that better? And it's also thinking, where is there a void?

And you just trust it, and it's going to be a constantly evolving process that will only get better and better. And I think Terry would agree with that, wouldn't you?

< 00:04:44 [7.6] > **TERRY:** Yeah. I would absolutely agree with that. I think that, again, there are a lot of different angles to approach any creative problem.

JAY: But when you sit down each time, you've got to reconnect with what you're doing. And again, the key to all creative achievement is a couple of things: What's the question you're answering, or the opportunity you're trying to get close to – and verbalizing it, not just thinking it abstractly.

Number two, feel it...empathy...being in touch with – and then there's a blank. Are you in touch with your marketplace? Are you in touch with your audience? Are you in touch with your loved one? Are you in touch with your employer's business? Are you in touch with the prospects, buyers, customers, clients you serve?

And if each time, you sit down before you ever start, you help your creative genius refocus itself and reboot itself, it will always – it's like a computer. When you turn off a computer, when you go back, is it still going to be there? Yeah, but you've got to reboot it. It's just directing and nourishing it.

I think, frankly, there's a great case for not ever finishing anything in one sitting, because I think you can let – if you trust your mind. If you're inhibited...if you try to out-think it...if you try to second-guess it...if you try to effort, and go “Oh, I don't know what I'm going to do! I'm struggling!” Nothing will happen.

If you say, “Hey, I'm working on solving this problem. I'm working on this opportunity. I've got this vision, because I want to touch humanity, because I feel, or see, or understand, or have observed this.” And you get right back to reminding your creative genius what in the heck it was doing last time, only you didn't have to verbalize this, because it's naturally going to examine, process, reflect, review and evaluate everything you've already done. And with the time it's allowed to...

It's like coffee. You can make coffee quick, but you can't make it without it percolating. You can't do it. Well, there's instant coffee, but it's nothing like percolated coffee. And the truth of the matter is, as good as relatively quick coffee is, coffee that's been percolated for awhile is better, because it's been processed.

I use the analogy of flash searing versus crock cooking. There are certain foods that are very good when it's just braised lightly. But most food is delectable, and the fight's been broken – it's not fighting you. You get the greatest flavors, the greatest dimension, the most digestibility... Everything about it, when it's been crock cooked over time...

TERRY: Yeah, a simple... Oh! Food again! A simple marinara sauce – you take the tomatoes, you throw it in, and you put some garlic, and you put a few seasonings, some basil... You can cook that for 40 minutes, and it's hot, and it can

be eaten. If you cook it for four hours, the taste is so much better. Very simple sauce.

And one other thought, that creativity, as we have said before...creativity isn't this "other-worldly situation." It's in you. It was born in you, and you have faced this same problem, day in, day out in other aspects of your life. There have been times, some or all of this, we have all experienced.

You've had a job where you woke up in the morning and said, "Oh, God, I can't go in." You do go in, and then by the time you get there, you get a little momentum about it. "I can't go work out. I can't go exercise." You force yourself. You get up, you force yourself. You get there.

And we've talked about – earlier, we've talked about structure and flow for creativity. Well, there's a certain amount of structure that you do have to force yourself to sit down in front of the computer, or the canvas...

JAY: So that the flow will be channeled.

TERRY: Yeah. And so there is – it's not just all magic. There is some small work involved in life in anything.

JAY: And a lot people miss something important. When you're doing any creative activity in segments, or in stages, or in...I don't want to use the word "episodic," because I don't like that, but progressively. You've got to remind yourself where you began, and what got you to where you are, and that's part of re-orienting the creative mind. It's just letting it remind itself, "We started here. We did this. We were trying to do that. We felt this. So far, we got to here." And it's just sort of helping it refocus.

It's like if you had a camera (before autofocus) you could set the focus great for a close-up, but then if you wanted to do a panoramic, the camera could do it. But you had to recalibrate it, readjust it, make sure you knew what the distance was... As long as you did that, you'd get a great picture. If you didn't do that, and you tried to take the same camera that was focused to do three feet away and shoot the mountains 100 miles away, it'd be a terrible picture. But if you did the preparatory process...

It's no different with your creative genius.

< 00:10:12 [7.6] >Does that help?

TERRY: That's a very good question, and a very difficult question to answer.

[DISCUSSION TO END OF TRACK]

TROY: In talking about focusing on the problem from all different points of view, when is it too much information? When do you stop?

< 00:00:22 [7.7] > **JAY:** That's a really good question. I can tell you – when you die. The trick is, it's a perpetual process. You're constantly gathering two kinds of information: specific – which is as much as you can process in the time available. And it's not a black and white world. You're fixating on “this” or “that.” It's whatever your timeline allows you to do right now. But over forever, you keep processing specific information, and all kinds of general information. And most of the breakthroughs your creative genius will produce for you are going to be really organized and constructed through the screen of all the general information, which is great.

Your job should be to start learning as much as you can about everything you can, any time you can, and whatever jobs you've got to do, you just keep doing it.

And again, you're fixating. You're thinking about something which should become automatic. Anytime you get a chance to read, learn, watch, listen, interact, talk to people about anything you don't know about, whether you think you're interested or not, you should have a natural curiosity or interest, and you should listen carefully, and ask very good questions.

And in our workbook, we have a template for asking questions, and as far as when you've got to do the –

If I say that tomorrow morning you've got to prepare for a job performance review, or you've got a date with your loved one...would it be nice if you could stop time and you could be infinitely versed in everything? Sure. In the real world you're not. It's not a black and white world. It's a gray world. You do as much as you can, given the circumstances of everything else you're working on in your life.

Because the key is this: The thing to realize is, where you're at now, let's call it baseline, zero. Where you're trying to get to ultimately is infinite. It's higher than you could possibly reach your hand up to, OK? If you're at zero now,

< 00:02:54 [7.7] > which is as low as you can put your...

< 00:02:57 [7.7] > If your right hand is up as high as it'll go, and your left hand is as low as it'll go, and if you could do 95 hours of preparation before you had to do whatever it is you're talking about, that would be cool – but you can only do two hours. And so instead of being to the top of your hand, you've got to come down to where you're only six inches above where your left hand is... you could, I guess, if you were a negativists, fixate on all height you had not yet achieved. Or you could look and say, "Wow, I've gone from ground level now, six inches higher than I was. And the next time, maybe I'll go six inches higher than that. And the next time, maybe six inches higher than that. And that means I'm a foot and a half higher, which is pretty impressive.

And you have to look at it, I think, like that. Terry?

< 00:03:45 [7.7] > **TERRY:** Yeah. I agree with all that. You interpreted the question in a macro sense, and I interpreted it in more of a micro sense. And let's say we were both right. I'm going to answer on the micro sense, that if you were talking about a specific project of taking things, and how many elements... And that's another good question, and I think there's a little bit of a learning process in that.

< 00:04:03 [7.7] > As I understood it, if you say, "OK, I've got Problem X or Opportunity X. How many different elements...?" Because you could sit for hours, days, months, years, in continuing to try to bring the elements in that might somehow relate to this.

My wife and I were remodeling a house, and she took me one time, she said, "Come on. We've got to go look at faucets." (You know, the plumbing fixture kind of things?) And we went down to the designer part of L.A., and we walked in, and there were 187 different choices. And I looked at that, and I said, "I'll be in the car. I can't deal with this. It's too many choices. You pick out three or four you like, then bring those to me, and I can make a decision."

So there's somewhere that too many are too many, and that too few are too few. And that, I think, as you go through the process, that's something that becomes more second nature to you. And it might be analogous to if you're learning to play golf, or tennis, or baseball, if a little kid says to you (or even an adult, learning to do it) "How hard am I supposed to swing the racket, the club, the bat? Because the harder I swing it, the farther it'll go?" No. You've got to get a form to it.

And I think it's a subjective call on your part. You may need three elements, the right three elements to solve a problem. So does that mean you throw 20 in, and then try to figure out which three are the most important, or do you throw 100 in? And that is subjective

And when you throw elements in to the middle of our creative sphere and start looking at it, there is absolutely (we've said this over and over) there are no rules. It doesn't mean that as you're going around the number of elements that you put in the sphere to try to take advantage of the opportunity or solve the problem, that down the line you can't say, "Oh, wait a minute. I've got some of the wrong elements in here." And new elements will pop into your mind, and you throw those in.

JAY: Yeah, and it's – I like that. If you look at it, let's say that you decided you wanted to start running, and you asked the question, "Well, how much should I do?" Well, you could interview (and I think it's really fascinating to interview people) you could talk to somebody who's a devout runner and runs three hours a day. That person's pretty serious – and feels great. Probably has 14 million tons of endorphins, and is almost addicted to it.

You could talk to somebody who runs 45 minutes and feels pretty darned good. And you could talk to somebody in between.

But your job is to get started and do better, and broader, and more creatively access your genius than you are today. And are you where you will be later? No. But there's going to be what I will call an "optimal." There's going to be a level that's appropriate for you, and for each situation, that if you trust your mind and your creative genius, it knows you. It knows the factors. But it can't if you don't verbalize it.

Let your creative genius do the heavy lifting.

< 00:07:21 [7.7] > **JAY:** Here's what you do:

< 00:07:22 [7.7] > **JAY:** The problem with most people is everything that they think about is an abstraction. Your mind can't give you solutions to non-verbalized problems. If you say, "Bottom line, I've got this to do, or want to do this. There are 500 different things I could do. I've got this to do. I've got that to do."

You can go right back to the very same process we taught you and let your mind tell you the answer. And I'll bet money it'll tell you not only the answer, but the absolute right answer for you – and what path to take, depending on where you're at, and what the circumstances are, and who you are, and what level of progress or evolution you're at.

But you'll never get it if you don't ask it. You'll never ask if you don't verbalize. You'll never verbalize it if you don't get clear on it. That's a very universal principle. Keep a pad and pencil handy.

< 00:08:10 [7.7] > **TERRY:** I'd like to attribute this to a really intelligent person, but it's my own thought. It's like going to one of those all-you-can-eat brunches, you know? A buffet? And

JAY: What should I eat? How many times should I go up?

TERRY: Yeah. And you can eat too little. (I've never done that.) You can eat too much. (I have done *that*.) So it's like Goldilocks. The first time out of the box, you may not get just the right amount.

JAY: You may eat too little or too much. You may eat too much of one kind, and not enough of the other.

TERRY: But you'll figure it out. Yeah, exactly.

JAY: Perfect. That's a great visual. I love that.

< 00:00:00 [7.8] > **TROY:** What if I've chosen a creative path, or career, and no one wants what I'm doing? What do I do then?

< 00:00:26 [7.8] > **JAY:** Humor!

TERRY: Yeah! You laugh at yourself!

TROY: You laugh at yourself! [OVERLAPPING WITH TERRY]

TERRY: No, you know what? That's the first easy question you've asked. You look at people like Van Gogh... (and if I were more cultural, I would...) Because somebody says no...

Creativity is a subjective field more than anything else – other than going to a brothel and making a choice, creativity is...

JAY: Speaking of that, Toulouse-Lautrec, he lived in a brothel and traded his paintings for room and board.

TERRY: Barter. Buy Jay's book.

JAY: Yeah, because nobody would buy them. I think the key is this:

< 00:01:06[7.8] > Again, if you use the process we...if you think...

< 00:01:14 [7.8] > If you think that the level of your intelligence or your mental capacity that you exercise right now is impressive, you ain't seen nothin' yet. When you allow your creative genius to flex its amazing and infinite muscle, it will give you the answers and the confidence, and the certainty. If you really are talented and that's what you should be doing, it will give you the confidence to go forward. It will give you the ability to go deeper and develop your ability, your artistic capability. And it will give you the certainty, and the confidence, and the resiliency to keep going forward, because it will give you the confidence and the certainty in your heart that you're on the right track.

Right now, you're looking for...remember Terry said that it's not outside the box, it's within? It's all within your creative genius. Almost every question that you have asked (and we get asked, and almost every question that anyone else could conceive of asking) can be answered if you just verbalize it clearly... identify all the factors and the pieces of relevant information... throw it to your creativity...let it tell you the answer, because you won't have to struggle. I don't think you have to struggle with much of anything, do you, Terry?

TERRY: No. But I think that – no, you shouldn't. But that's what you've got to get into your head.

JAY: Do you disagree with me?

TERRY: No, I don't disagree with you at all, but I think that the question was – internally you don't have to struggle, but the question was, when you take it to somebody else and they pass judgment on it... “Oh, they said this was horrible!” And those people you have to ignore.

We had earlier, we were talking about how Alexander Graham Bell was thrown out of offices. “Who's going to want this? This is a silly toy!”

An old (but I happen to remember this) – do you remember that book, *Jonathan Livingston Seagull*?

JAY: Sure.

TERRY: That thing sold over 10 million copies. It was huge, there, for awhile. And that was rejected by 18 publishers.

JAY: *Chicken Soup For The Soul* was rejected by 22 before it was ever...

< 00:03:34 [7.8] > [TROY COMMENTS – INAUDIBLE – OVERLAPS WITH TERRY]

< 00:03:33 [7.8] > **TERRY:** The Beatles – yeah, they were turned down. Somebody, they heard The Beatles, and they said, “Nah...Nobody’s looking for guitar bands anymore.

Bob Dylan, in high school talent show, was booed off the stage, literally. And so you can’t listen to those people. You have to believe in that inner voice.

JAY: But, see, I’m so excited for anyone who would ask those kinds of questions, because when they really... I don’t want to use the word “channel.” That sounds metaphysical. When they harness and really plug in and turn on their creative genius, it will give them the confidence to never, ever have that uncertainty again. It’ll give them the confidence, if that’s the pursuit they should be, or can be taking, it’ll power them. It’ll protect them. It’ll inspire them. It’ll be their shield, won’t it, Terry?

TERRY: Absolutely.

JAY: It really will.

TERRY: And no matter what field you’re looking for creativity in... it may be something with your family...

JAY: Or what application.

TERRY: Or what application, if you come up with a truly creative idea or solution to anything... Well, let me rephrase that. If your creative idea, if you set it out there and it is immediately embraced by everybody, it’s probably not that creative.

The game show that’s on now, this – it’s amazing. It’s been on for years, and years, and years. “Family Feud”? If you were successful on that game show...if you can dumb yourself down and be lowest common denominator... Everybody gets excited! “Hey! We won... (However much they give away) we won \$10,000 because we think like the masses!” It’s an interesting...there’s no creativity there.

But it’s the inverse of creativity. And that works on “Family Feud,” but every great innovation in our society ever has been somebody saying, “Hey, here’s an idea.” And people have jumped on him and said, “That’s stupid! Get out of here!” And you stick with it.

[DISCUSSION TO END OF TRACK – repeats [8.1]]

< 00:00:00 [8.1] > [TROY – comments on Van Gogh]

< 00:00:10 [8.1] > **TERRY:** Oh, Van Gogh was one. He died penniless, yeah. Yeah. Killed himself. And now, we pay what, \$17.50 each to go to the Los Angeles County Museum to see these beautiful... And it's so...Anything. I'm not even talking about creative creativity, but life... It's subjective.

[DISCUSSION]

< 00:00:00 [8.2] > [OFF-MIC COMMENT]

< 00:00:04 [8.2] > **TERRY:** People have said to me...said, and then asked, that when they read about truly famous, successful people – writers, artists, sometimes actors – that these people have indulged highly in alcohol and drugs. Does alcohol and/or drugs help you become creative?

There are two answers to this, I think.

JAY: OK.

TERRY: And here's the first, most important answer: No, absolutely not. My opinion in reading about a lot of these writers (and I'm Irish in descent, and so...) a lot of Irish writers, they get into serious stuff, and there is a lot of alcoholism. I believe that a lot of the demons that make people super-creative, it's the demons that are making them drink. It's not, "I'll get altered, therefore I'll be more creative." And there have been books written on this that are very heavy psychological books that talk about "What do alcohol and drugs do to your mind?"

The second part of it, to be truly honest... If a person could have...for those of you in the audience, if you could have one drink... And anybody that does drink, you realize you have one drink, and it loosens your inhibitions. That's what alcohol does. The problem is, nobody has one drink.

If you have one drink, and then you come up with a solution, human nature is such that you think, "Oh, one drink, and I did! I lost my inhibitions," is what it does. You just freed your mind up. It didn't make you any more creative, any smarter, or anything.

But the same thing...I've read studies and research on this. To drink is the same general effect as when you go into the hospital, and if you're going to have some sort of a procedure done or whatever, and they give you anesthetics – in the beginning, that first rush when they give you (if you've ever had any sort of

surgery) they give you a pre-needle. And that relaxes you, and you're thinking, "Hey! Surgery! This isn't going to be so bad!" And... it is! And that's what drugs and alcohol will do in the very beginning.

But. As I said, you have a drink, and you come up with one idea – it's human nature that says, "Whoa! If I have another drink, I'm going to come up with two more ideas!" It doesn't work that way.

JAY: But the good news here, Terry, is two things. First of all, I don't think most fanatically creative people strive, really, to manage their creativity. And we're talking about developing a process to manage and trust your creativity. And a lot of the overly-creative people, they really don't trust it, and they don't manage it. They don't have balance.

One of the keys to all this is balance. There's a classic book that you may or may not be familiar with. It's called *Think And Grow Rich*, and it was the research that Napoleon Hill did in the first part of the 20th Century interviewing and studying 500 of the world's most successful business owners, entrepreneurs, industrialists, politicians, athletes, religious leaders... And he looked for commonalities – factors that existed within all of them.

And I have a friend that had the good privilege to look at all the research notes. And one time I said to him, "What was the one key insight that you saw in those notes that was not included in the book, and perhaps should have been?" He said, "It was that almost every great achiever worked extremely hard, but took time off. They'd work three months on, and one month off... or they'd work three weeks on and one week off. And when they were off, they would let their minds totally regenerate.

Well, most super-creative people are really fanatical, don't you think, Terry?

TERRY: Yeah. They're passionate. They go back to that.

JAY: We're not suggesting fanaticism. Their red-lined creativity – and we're not suggesting red-lined creativity. We're suggesting balance and managed creativity. Are we suggesting consciously-managed? No. We're suggesting discipline your mind to give you the right answer – and it will. And the right answer has to do not just with where to balance, but "when to hold, and when to fold." It's very simple.

Right now, from where you are, you should wish you get to that point. Right now, we're saying, in your life... in your relationship... in your hobbies... in your business... in your career... in your family... with yourself – let your creative genius do what it was designed to do.

If it happens to go on overload, then tell it so. And believe it or not, it has the capacity to adjust itself. But it won't if you don't give it feedback.

The key to all this is it's very universal, what we're saying. Don't you think, Terry?

TERRY: Absolutely.

JAY: Do you disagree?

TERRY: No, it works across the board.

[TROY'S PARTIAL COMMENT IN BACKGROUND]

< 00:00:00 [8.3] > **TROY:** How can I shortcut years of therapy to get to the root of what's holding me back?

< 00:00:40 [8.3] > **JAY:** Yeah, I mean, do I think it's worth working on clearing the demons out of your mind? Absolutely. Do I think there's a faster, safer shortcut? Absolutely. What do I think it is? I think it's dealing with the macro issues, and letting your creative genius give you some what I'll call "quick-fix, fast track accelerators."

That doesn't mean it's not worth working on the other elements, but let's take your relationship, for example. Let's say that you have problems with your parents... and a bad, traumatic experience in life... and you weren't probably toilet trained – or whatever the heck causes you to be so much of a control freak that it's driving you crazy.

Well, work on trying to figure out why, and... But the point is, in your relationship – whether it be with your loved one...your spouse...your employees...your employer – you're overbearing. So the first thing is recognition.

The second thing – why you're doing whatever you're doing - if you want to go to psychotherapy once a week for the rest of your life forever, it doesn't matter to me. What matters right now is to deal with the issues you can manage. And manage means you react differently to them while you're trying to eliminate them. If you know that you have a knee-jerk, natural tendency to predominate, and you basically challenge your creative genius to help you try to be either non-dominant, more respectful, less dominant, more balanced – the odds are exceedingly great that will occur.

Will that occur perfectly the first time? No. But the more focused and mindful you are on events, the more ammunition you're giving your creative genius to solve it.

Terry, do you have a better...?

< 00:02:39 [8.3] > **TERRY:** No. I think that's pretty good, and asking a question that goes that deep, not to mention...

JAY: But I think that's a good question.

TERRY: It is a good question.

JAY: And I hope my answer was a good starting point,

< 00:02:53 [8.3] > and for EDITORS we'll revisit the questions.

< 00:03:05 [8.3] > **JAY:** My take is this: Right now your goal, your job, your opportunity, your responsibility to yourself and to others that you care about in your life is to make the most of the moment.

Now, is "the most" everything? Well, yes and no. Hopefully, you want to keep evolving to make everything out of it. But right now, if you're making nothing out of it, and you can make it 20, or 30, or 40% better, that's pretty profound compared to where you were yesterday. Tomorrow you might be able to even get better, because you understand it, you respect it, you manage it. Maybe you're working on it privately with some professional. That's cool too, but I think right now, you're making everything harder than it has to be.

The first thing is recognition. The second is acknowledgement. The third is figuring out what it is you're trying to accomplish. The fourth is asking your creative genius to do its job. The fifth is to not be terribly judgmental. The sixth is to experience and examine how it feels. The sixth is to keep advancing and improving it, and the seventh is to relish and enjoy it. Terry?

< 00:04:21 [8.3] > **TERRY:** A more superficial answer to this (and correct me if I'm wrong) but –

The cause of a problem, if it does go into (of how it relates to creativity)... As they say, if you're a paranoid, sometimes paranoids are in fact being followed. So I don't know that – at least I wouldn't feel comfortable dealing with that.

What I would say we're trying to get you do, that if by chance you're (for the sake of an example) you're paranoid? You have to see somebody certainly a lot smarter than I am to deal with that problem. But if you listen to Jay and I, we'll make you the most creative paranoid guy you could possibly be!

JAY: And the most aware of how it impacts the other side so you'll be more empathic. That might be, of it's own, 1000% better for the relationship. That might be better for your own peace of mind, because maybe besides being paranoid, you're guilty because you sort of know what you're doing, but you've never verbalized it. You're driving other people batty, but you've never verbalized it. You don't know what drives people batty.

Once you verbalize it, it's not as horrible.

< 00:05:37 [8.3] > **TROY:** this process helps take away the demon

< 00:05:55 [8.3] > **JAY:** It absolutely does.

< 00:05:55 [8.3] > **JAY:** And one more thing I recommend, and it's consistent with everything I've been saying, is when you do the orbital, circle process, don't do it abstract. When you make an observation, make it your prisoner, and be as specific as you can, because – don't make your creative genius work harder than it has to.

I mean, think about it. It's very simple. I teach this in business building and career growth. You can't really achieve something spectacular if you don't know what it's supposed to look like. "I want to be successful." Well, what's that look like? Does that mean \$100,000, or \$1 million? Does that mean in one year. or five years? Does that mean working twelve-hour days, or two-hour days?

If you don't know what you're trying to get to, how can you expect your creative genius to deliver it to you?

< 00:06:46 [8.3] > **TERRY:** I had a thing relating to that. I had a small thing. It's the only one that really stuck in my mind. When my wife and I had our second child, I was working in television full time. I was on staff, and I would be an hour and a half away from home out in the Valley, the San Fernando Valley at the studios. And I'd maybe get out of there at midnight, and I said, "This is no good. I've got kids. I want to go home. I need to change."

And so I walked away from that life. And so I sat down, and I assumed I would be doing something based on writing, but I didn't know what. I had no idea.

And I wrote down a whole bunch of – the Ben Franklin T-square, the pros and cons of different things. But mostly, what did I want to achieve?

And the one (and this sounds so silly, but...) the one that I remember that was very important to me was I wanted to do something for a living where I did not have to wear a watch – meaning, I didn't have to be someplace in an hour, or an hour and a half. And I own watches, and sometimes I wear them if I have to be someplace at a specific time. But I wanted a free-flow situation. And that was one of the things that I visualized. And I don't know what else I said, but that was one of them. And as you'll note – I'm not wearing a watch! (Because I'm with three guys who are, so...thanks for carrying the load!)

< 00:08:03 [8.3] > **JAY:** But one other thing is I think it's not only trying to understand what you want, but sharing with your creative genius why you want it. And I'll make a good point, and it's a business point:

People come to me all the time, and they'll say, "I want to build a business to \$12 million." And I'll say, "OK. I could just say, 'Here's how you do it,' but I'd like to know why." And they'd say, "Because at 12% profit at \$12 million, I'm going to make \$1.6 million." And I'd say, "Yeah, but if you do this different, you can make \$1.6 on only \$5 million, which is going to be half as hard, one half the effort, one half the time, one half the people, one half the management..."

So I would suggest that as you're working through this universal technique or process, don't just tell your mind what you want, but share with it why you want it.

In other words, "I want to have a better relationship with my loved one." Well, we live in dealing with the result. What's the result that that will give you? And think in terms empathically of something that I'll recommend you adopt, which is called the "You Attitude." It is "You," the other side, if there are two parties or more in the quotient.

If having a better relationship means number one, your spouse will enjoy her or his relationship with you more; number two, they will grow more; number three they'll have more happiness, etc., etc.

And then, after all those are listed, what will it mean to you? If you're happier, if you're more fulfilled, you'll probably perform better at your job. You'll probably do better, be happier, make more money, live longer.

But unless you know all those things, then your creative genius may not prioritize or kick into gear at the level it could, because it doesn't see it being that relevant. Does that make sense? Help it!

[TROY'S PARTIAL COMMENT IN BACKGROUND]

< 00:00:00 [8.4] > **TROY: How do I help my children resist submitting to peer pressure and stifling their creativity?**

< 00:00:27 [8.4] > **JAY:** Great question. Well, first of all, encourage and stimulate their lifetime curiosity, sense of possibility. Don't be judgmental. Always help them be curiously interested. Feed them lots of different experiences. Introduce them to lots of different activities, lots of different points of view.

Don't think that you have the answers. I mean, you may have a religious and maybe a moral code that is important to establish, but within the realm of everything else, give them plenty of...what do you call it?

TERRY: Rope.

< 00:01:15 [8.4] > [BACKGROUND HELP]

< 00:01:15 [8.4] > **JAY:** Rope, yeah. Yeah. Keep them tethered to morality, and to ethics. But believe in them. Give them – don't unhesitatingly do so. You've got to hedge, because they don't know yet, but don't assume that they're going to experience life at the broadest levels unless you help stimulate it. Take a chance.

It's the same thing. If – we haven't gotten to the exercises – we may not here, but the exercises for kids would be take *them* to lots of different experiences. Take *them* to lots of different movies. Read *with them* lots of different things. Introduce *them* to lots of different situations.

Get into them. Understand, appreciate, and examine how they see life. And nourish them. Don't constrain them.

Think about it. All you have to do is watch different parents with their kids, and you'll see certain kinds of kids... a lot of times children from other countries who come here are driven to performance. And they're super-brains, and they're super-academic...but they don't have any fun, because their parents so, I think mistakenly connote success to pure monetary achievement.

And I've got a piece of news for you. Great wealth is denominated in many forms, and probably the least significant form is financial or economic. It's psychic, it's emotional, it's fulfillment, gratification... Terry?

< 00:02:45 [8.4] > **TERRY:** Yeah, I have a cliché, and umbrella cliché... again, I agree with what you said.

The cliché is, with your kids (because we all have kids here) it's pick your battles. And not that they have to be battles, but...

With our boys, I realize that where we live – and probably anybody listening to this, there's a certain... they want to look a certain way. Our boys, I think they each have maybe three shirts with collars on them. There's a certain "look." There's T-shirts, and they wear shorts to school, and certain brands of tennis shoes... Not that it's expensive. It's not that, but it's a look.

I don't personally, that's not something... I say, "OK, that's what kids your age do." What my wife and I try to do with them is give them a "through arc" on the creativity things, that they can do certain things to blend in with their crowd, which I think is important. I'm not a child psychologist here, but it's important to kids to blend in in certain ways.

But what can we give our kids that makes them understand creativity, that they can grow into in a few years?

One of the things is museums. There are – we don't take the boys. The boys have been... here in Los Angeles there are many beautiful museums, but the Getty Museum... And we have taken the boys to museums where they're going to see the masters. They're going to see the Rubins, and the old masters – Picasso... Well, not even Picasso. Picasso's OK. The Mona Lisa...

But we take them frequently, when the shows change, to some contemporary museums. So that's art, but they have a lot of times... There's hands-on art. And it's not a kid's museum. But Picassos – they can look at that. And at least our kids can understand Picasso a little better than they can, again, Rubin.

JAY: But I'll give you a little mind stretch. You could even take them to The Museum of Locomotives, the Leggo Museum.

TERRY: Yes.

JAY: I mean, I don't think you have the right to discriminate. I mean, the broader the exposure, the more varied the experience, the more dimensional their perspective that you can give them, the more creative they're going to be.

< 00:05:08 [8.4] > **TERRY:** And what you said earlier about looking at certain things through your kids' eyes? I don't think you can force feed kids things that they don't want to be force fed, no matter what it is. But if you want your

kids...we're talking about museums here. If you want your kids to get in the habit of going to museums, when they're kids, take them to museums that have things they enjoy. The Smithsonian in Washington, D.C. is fascinating. It's great. I don't know that at least our kids are going to have a good time at the Louvre. That might be a little too serious for them at this age. But if they get into the habit, and they enjoy going and seeing what to them are fun things at museums, when they're older, you have give them that creative outlook, that creative understanding.

And there are hundreds of things other than just museums.

< 00:05:55 [8.4] > **JAY:** And understand, there is a fascinating concept. Incrementalism actually can produce geometric creative growth. I was thinking, if you go to a museum, let them see mostly what they want to see, not what you want them to see, and say, "Hey, cool. We'll go look in the science, or we'll go kick the virtual soccer ball. But will you look at two exhibits for me?"

But think in incrementalism. Don't try to thrust your taste down their throats. I know far too many people whose parents wanted them to be doctors or lawyers, and it turned out to be very constraining to them.

TERRY: No offense to any doctors and lawyers in the audience!

JAY: But, no, no offense. But don't try to tell them what...I mean, keep in mind, success is not determined on how much money they have, and how respected they are. It's how fulfilled, and happy, and content, and joyous – and humorous, in my opinion.

< 00:06:56 [8.4] > **TERRY:** When I was a kid, my dad – it was a different time. And my dad, I think the thing that he said to me most often, more than any other phrase, to me as a kid, was, "Terry, you need a haircut. Go get a haircut." And as a result, my boys now? I never say that. And they're at an age now, where we live, they have longer hair. So I have two boys who, yeah...my dad is looking down from Heaven and saying, "Yeah, my grandsons need haircuts." And they do – but that's fine. They're not...

JAY: But, yeah, in the scope of "forever," it's not that relevant.

TERRY: Decades ago, when I was a kid, long hair implied something that my dad didn't agree with. It was a certain liberalness, maybe a "hippie-ness." Now, it just implies long hair, so there's not a problem, and I try to do that as much as I can.

JAY/TERRY'S SIDE COMMENT

< 00:00:00 [8.5] > **TERRY:** This possibly should be located earlier, kind of in the beginning of the tapes.

< 00:00:13 [8.5] > **TERRY:** This is a capsule of our seven steps of our creative process – read “different numbers, different places.”

[**TERRY’S SUMMARY WAS TAKEN OUT FROM HERE]**

< 00:00:00 [8.6] > **JAY’S DIRECTIONS ON WHAT’S TO COME ON
THIS FINAL SECTION**

< 00:00:22 [8.6] > **JAY:** So now what do you do? You’ve got a recognition that your creative genius has always been there, waiting to be turned on, or to amp up.

< 00:00:34 [8.6] > **JAY:** So what do you do? You’ve finally got the –

< 00:00:42 [8.6] > **JAY:** So what do you do? You’ve got the recognition that your creative genius has always been there, waiting to basically either be turned on, or be amplified and harnessed to do all the great things you want your life to solve - many, if not most of the problems that ail you.

You realize that you’ll never solve anything if you don’t first of all identify and verbalize them, put them in words. You realize that there is a process to accomplish it all; that you don’t really have to worry about the process, because there are exercises and activities that will do it for you. You realize that your goal in life is to be more curious, interested, to observe, empathize, respect, and really understand more about how other people see life.

You realize that it’s all about solving problems, or achieving greater opportunities for others. You realize that passion, purpose and possibility is the foundation. You realize that there’s an infinite level of stratospheric height you can take this to over the rest of your life. You realize that whether you’ve got issue, problems, challenges or opportunities you’re trying to really deal with in your personal life, your relationship, your career, with your family, with yourself – that tapping into your creative genius can be the fastest track to solve, resolve or achieve it.

You've got exercises galore that you don't have to do in their entirety...that you don't have to do at all! You can do any other variations you want to create. You realize that the key to all this is easy, fast, safe – doing what is the easiest.

You realize that your comfort zone is the key, not getting into discomfort.

You realize that you want to go back to your child-like innocence, your curiosity. You realize that there's no shame in anything. You realize that tapping into your humor is the pathway to rapid creative achievement.

So now what do you do?

OK. You start by being certain of what the issues in your life you're trying to work towards or away from are. You organize which ones are the most important, or painful, or exciting to you.

You go through the exercises we have given you, and you pick those that – in each of these categories, or in the category – that are the easiest to start with. You start with them. You examine how it feels, or works, or results in. It should be great. Then you keep doing that richer, and deeper, and on a higher level, and you keep adding new ones.

When you go through all the exercises we've given you, if you've taken those to completion, and you've repeated them and taken them higher and higher, you have our permission to create your own derivatives. I've given you a ton of different exercises for a number of different life situations. You have the creative genius now that you can ask yourself, how can I translate different exercises, from one application to another? How can I come up with fresh new variations, combinations and hybrids?

You've gotten an understanding of the key foundations. Now your challenge is to go out and enjoy the benefit of putting this all to use in your life.

< 00:04:18 [8.6] > **JAY:** And next, what we want you to do after you go out and you exercise some of these wonderful processes, is sit down and listen to the program again, this time with the workbook. The workbook was designed purposely to help you gain a more tangible and specific understanding and focus on the issues, opportunities, and the process that will get you there.

We didn't really want you to even deal with the workbook for the first round of listening, because we want it just to be a natural, spontaneous process. Now, when you do it again, it's going to get deeper and richer. And when you use the workbook, you're going to get much clearer... you're going to get much more focused...

The thing to remember is every time you revisit this program – and more specifically, the lessons and the process we reveal to you – you’re going to get a broader and a deeper perspective on your life and the various issues of it, because you’ll be more evolved. You’ll be more in touch with your creativity and your creative genius.

Keep in mind the following:

< 00:05:29 [8.6] > Your creative gen-

< 00:05:29 [8.6] > **JAY:** Your creative genius has the power, the capability, and the certainty of delivering to you the answers, the solutions, the strategies, the joy, the fulfillment, the passion, the romance, the connection, the wealth, the clarity, the abundance in every capacity you want – if you will let it.

But, like anything else, don’t expect it all to come the first time you try it, or the first time you do it, or the first time you listen to this. The rest of your life is a long time. This is the path. We’ve given you the simplest, most enjoyable, and the most useful and actionable tools you could ask for. We’ve given you the most workable, and the most wonderful way to get back connected to

< 00:06:49 [8.6] > that great, creative being you were born

< 00:06:49 [8.6] > the great, creative person you were born to be.

Now it’s up to you. I am so excited for you – for your life, your relationships, for your future, for your career, for your contributions, for your connections in the cosmos, to humanity, with your loved ones, in your career pursuit... It’s going to be pretty exciting.

I know Terry’s got a couple of things he wants to say, but when we’re done here, there’s one more step, and it’s going to be fun.

Terry and I, as I said earlier, have taken the liberty of bringing together a number of very creative, but totally varied people from all kinds of walks of creative pursuit – painters, writers, achievers, innovators...

And we’ve got a series of very simple questions we’ve asked of each and every one of them – same question, very interesting answers. And you will see by their answers, and by your previous understanding of this process that even though they all came about it in different ways...even though they all came about it from

different paths – they all did exactly (in their own interpretation) what we’ve taught you to do here today.

You should rejoice, whether you ever create the Pulitzer Prize-winning novel, or the Sistine Chapel equivalent. Your life is going to be richer. It’s going to be happier. It’s going to be more fulfilled and purposeful, and far more joyous, because your creative genius is doing the heavy lifting the rest of your life for you. Use it continuously. Trust it. Ask of it what you want, but give it all the facts, and all the bases so it can do the best job of delivering for you the goods. And it will.

Terry, you got any concluding thought?

< 00:08:52 [8.6] > **TERRY:** Not today.

< 00:08:55 [8.6] > **JAY:** What he’s saying is, good luck, great life...

And don’t dare to be creative. Allow yourself to be in touch with all the creative genius that has always been there, is there right now, and will be there for the rest of your life. And keep thinking, if Grandma Moses, and 102, of all the great achievers... Every year of your life from now on will get better, and richer, and more creative – if you but allow it to happen.

Thanks. It’s been a great pleasure. And Terry and I would both like to hear from you as you put these processes into action and see the results. Write us, because we collect letters from all over the world of men and women in all walks of life, and all situations, sharing with us how their lives are transformed by tapping into their creative genius.

Thank you very much. We appreciate it.

< 00:10:00 [8.6] > [TROY COMMENTS: Be who you are. DISCUSSION]