This is long form video. Something I do in preparation for my shows. And the idea is that I just talk. Previously I've talked just into a tripod. But now I've got my gimbal and O'm going to use it.

I'm going to talk about my show and I'm going to start off I think with the beginning of my show. Which is “Why now?” “Why this?” “Why me?” and “Why you?

So why now? Well, we seem to be in a very interesting point when it comes to creativity and work and doing things.

There's this idea that everything is going to be completely taken over by AI. And nobody's going to need to do anything anymore. And also we seem to be at this weird stage where it's very difficult to get paid for being creative.

Our government here in the UK seems to be bending over backwards or forwards - I don't know - bending over somehow for tech in America. They’re saying it's okay for you to steal all our - it is theft there's no real other way of thinking about it - it's okay for you to steal all our creativity and train your AI models.

So, there is this kind of big question about what's the point in doing anything creative?  
  
And I think that just makes it even harder. Creativity - people imagine something that involves your forehead scrunching up. Kind of like being a tortured artist and that's not I mean.

What I mean is anything that involves doing something that you haven't done before so that's it's lots of things that we do at work. It's things like getting your kitchen re-done, writing a book, organising at trip. All sorts of things are included in what I'm thinking about.

Why am I talking about the things that I'm talking about? Well I think basically I've discovered a little thing that I haven't heard many people talk about. I mean I'm sure there are people who have talked about it. But I've got a way of talking about it which I think is slightly different than others.  
  
And this is this thing that I've kind of tried to explain in the title as “The biscuit tin and the biscuit.”   
  
The idea of “the biscuit tin and the biscuit” is that there's a difference between a description of something and the thing itself. This dawned on me in a weird nerdy way. I was reading a book about um a mathematician called Godel. He had this idea. It's something to do with numbers and the fact that some of the things that we know are true in a system of arithmetic, can’t be proved in that system of arithmetic.

One of the things I read in this book was that it's important to understand that numbers and descriptions of numbers are different things they're not the same kind of thing.

Over the last two years I've written a book called Delivering the Impossible which is about project management. It's not so broadly about creativity and doing things.

It's more focused on project management and one of the things that I realized that kind of like connected together with what I've been writing about in this book and this idea of descriptions of things and things not being the same is that so many of the problems that you get in project management are to do with people essentially forgetting this distinction or having some kind of other problem with this distinction that kind of descriptions of things and also like ideas about things are not the same as the thing itself they're just they're not the same and one of the things that it dawned on me was that says this is that kind of when we actually do something and it kind of you know we create something and then that thing has to function in the real world then that thing that we've created it has its kind of own rules it has its own way that it needs to be looked after it attracts its own criticism it it attracts sometimes expense so when you make biscuits you know kind of like you have to look after the biscuits people eat your biscuits they might like your biscuits they might not like your biscuits um if you're sharing a house with a vegan and you use butter it might attract criticism so the thing itself has a kind of different set of um rules for how it needs to be looked after and um ways in which it gets treated compared to the idea and one of the things that I kind of started to realize about this is that um and this is again coming back to project management but I think it applies to lots of different things is when we do things we experience emotions and very often we're not prepared for those emotions we're not ready for those emotions they're not the emotions that we think we're going to have when we do things so one of the things this is especially true if you're doing something completely brand new and where kind of you know maybe the thing turns out to be harder than you expect it to be maybe it turns out to be more expensive than you thought it was going to be maybe people laugh at you and point at you i mean we've all had the experience of singing and somebody complaining about us singing and telling us to stop or dancing and people pointing and laughing or have doing a drawing or not wanting to do a drawing because we're worried what people might say so kind of this is this is kind of something that um I started to realize is that like and it's not something that's discussed in the idea so very often like uh with project management when people think about the project they don't think about the emotional roller coaster that's going to be involved in actually implementing that idea and it is it is a kind of it is a kind of like long process and it's not doesn't happen in precisely the way that we expect and because like the emotions that are involved aren't the ones that we um think are going to happen one of the things that can happen is that we can we can just give up and another thing that can happen is that kind of we can just not be ready for even if you know what's what happens is is considered success we can just not be ready for it because it's a different place than where we imagine the idea it's very easy to have ideas it's not so easy to actually deal with the reality of what of what you've created even if it's just a renovation of your kitchen so that was that's the kind of why this this is what what I'm talking about and um now you might be wondering why me and I said I've said a kind of little bit about that that kind of I think like kind of you know one of the one of the kind of built-in assumptions about um creating things and doing things is that you should know what you're doing um and you should be an expert and so you might expect that somebody who is I'm doing a Brighton French show about creativity and the how to do things should be an expert on creativity and I'm not I'm not really um I've as I said I've written this book but it hasn't got a publisher yet i've kind of created some other things um and I've abandoned some things i've abandoned some quests i'm 56 years old now i've been trying to be a writer since I was 14 15 i had ambitions to be a writer um and so kind of I've got some experience of kind of success and I've also got some experience of struggling and and not managing to succeed but also like on top of that I spent a lot of my professional life as I mentioned i'm trying to cross a road now which is a always a tricky business in London um because in my professional life I started out as a software developer and I ended up being um a project manager and so kind of I've been involved in big projects big projects that maybe the people who who were doing them initially didn't think they were creative they didn't think there were any problems that needed to be solved creatively but um those projects did involve creativity and they also involved in doing in doing things a lot of the things that um I've talked about so kind of they involved the whole business of um experiencing problems or experiencing difficulties things not turning out the way that they were expected to turn out and then a kind of whole gamut of emotions around things not turning out as they um were supposed to turn out so that's kind of those are my credentials and the other reason don't mind why me is because I I found this out i discovered this and I want to explore it further and one of the ways I find that it's it works to explore this further is to actually stand on a stage and talk about it so um I'm not doing that yet but that's what I'm imagining I'll be doing in Brighton in the in the first first instance i'll be doing my oneman show in Brighton and so it's kind of on the way to that i'm I'm talking about it so that's that's me why you why why should you care about what I'm talking about today well I think I think that kind of in my last show last year I said there was three different groups of people cuz last year's show was about software development particularly one was um people who write software and the other one was people who need to use software and the third was everybody else but I think with this with this show I think the the kind of main audience is everybody uh because I think we all at some point have to do things um and very often those things are things that we haven't done before and when we do things that we haven't done before we experience all sorts of unexpected emotions and really what I'm talking about in this um in this show is explaining that explaining why that's the case that we don't really understand the emotions that we have um when we when we do things and things don't go the way that we um expect them to and then also explaining what there is that we can do about that so that we can we can do more things so that we can take things further so that we can um take them to the point of some

kindness and also I suppose the other thing that's quite important is understanding when to decide actually well no um I'm going to rely on what my emotional response to this this and I'm not going to take it any further i'm not going to do this anymore so that's that's the journey that we're going to we're going to take over 45 to 50 minutes of um of a a performance and um so there are various aspects of this that kind of um I've put I've put in my notes and I'm going to cover and I'm going to try and remember them now and I think my kind of part of the challenge here is like if I can remember them um then this that helps because they can go into the show um one of those is something called um emotional labor um so I read this fantastic book by a woman called Arley Russell Hawkshield i think that's not super confident about the pronunciation at the end there and uh um uh basically the point of the book is that a lot of the work that we do you know if we have a job where especially jobs that are in the service industry in any kind of way this is like doctors and waitresses and all sorts of other people a lot of the work that we do is essentially having one emotion but presenting another emotion and this is this is work and uh one of the interesting things that I read about this just recently was that there's some research to indicate that if you're just faking it if you if you're not actually um cheerful when you're dealing with customers even when they're difficult or you're not actually calm when you're a doctor even um though things are going wrong if you if there is a kind of disparity between your internal emotions and your external emotions that ultimately becomes exhausting and um and it it results in all sort in the kinds of stress that people are almost always suffering with from jobs and that the way that the way to deal with this the way to get around this is actually to um come up with ways of seeing the behavior that you're dealing with that means that you don't you don't you're essentially not wrong footing your emotions you're having you're having the right kind of emotions and I'm intrigued to know um more about that in terms of um uh waitressing and doctors and all sorts of other professions and but also I think that it's interesting from point of view of um creativity and doing things and also um the point of view of um how you might help yourself to kind of carry on doing something new and original carry on doing something different and it might be that so so but that there's another aspect of this which is that well you know what I'm if that's true if the two things that I'm saying are true that kind of when you do something creative when you do something um different when you you have to do something that you haven't done before um there's a there's a good chance that it's going to result in negative emotions and your first kind of reaction to those negative emotions is probably going to be well don't do that then it's like it's a very very old doctor's joke isn't it you know doctor doctor every time I do this my hand hurts and the doctor says well don't do that then um and uh like most of the jokes that are kind of very very old it it talks about something that's really really very pertinent which is um this is something that we do and we often do it like you know almost without thinking if we do something we try some kind of new activity and it's unpleasant um we don't necessarily think to ourselves okay well I'm never doing that again we might say that we might say it out loud um but also there's a good chance we're just kind of gonna quietly not do it and you know maybe that's going to be very initial bits of feedback are worthwhile and helpful and like you know we shouldn't do it again but also what I'm kind of saying is for anything that you're going to do that's going to be worthwhile at some point you're going to have some negative emotions and so then the kind of question is if you're going to have those negative emotions then what you've done is essentially you've given yourself emotional work you're going to have to do some emotional work to get through this and you're going to and there are different ways of doing it you can front it out with gritted teeth which is a kind of waitress who hates being a waitress kind of um pretend smiling or you can actually come up with a way of thinking about creativity a way of thinking about doing things that gives you a better way of dealing with when things are going badly and when things are going negative and um but it's it's important I think to understand that what you've done is essentially by by doing something creative you've probably got some kind of idea of how this will be really positive and helpful and how it'll it'll be great if you can do this this creative thing and it pays off and you've probably got some kind of climactic moment that you're imagining that you know you're playing the piano at a concert and everybody applauds or you're standing on stage and telling a joke and everybody laughs or whatever it is but essentially what you're doing on the way to that is you're buying yourself by like acting you're buying yourself a bunch of negative emotions and um the only way to deal with those is emotional work now does this does this actually cheer anybody up that's the next question I suppose i think it does because I think it it makes it makes it kind of easy to explain why so many of why so many people give up things they start things and then they give them up and it's it's a way of like explaining why people start things and give them up that doesn't have to kind of reach for people being lazy or apathetic or feckless or any of those kinds of things because it's person it's a perfectly rational um response to the kind of negative feelings that you encounter at some point and but also it's kind of maybe a way of getting through um and carrying on making progress with things even after you felt badly about them and even after you've um uh given them up so one of the things I was thinking about doing at this point in the at this point in the show was asking people about um things that they've taken up and then things that they've given up um but before I do that so like you can tell this is the first time I've done this I'm going to talk a little bit about the hero's journey and also because um it seems a bit sexist to just talk about the hero hero's journey i think what I'm going to do is I'm going to talk about the heroine's journey as well um and so if we talk about the heroine's journey is basically there are lots and lots of different paths through this but the most basic kind of heroine's journey is that the heroine is at home in the village and the village is a nice safe place and then for some reason she has to leave the village she has to um go somewhere she has to go on a quest so very often what happens is some other people turn up and say "You're the only person who can go to this other place and um fight these people or um save this thing or kind of bring back this thing that's really important to our civilization you're the only person that can do it you're the chosen one." And so off she goes and very often she sets off with some people who are accompanying her and she meets some other people on the way and she encounters lots of challenges and at various points it looks like she's going to despair but she doesn't despair and um she loses some of these people that she picks up on the way and it's all very sad and at that moment she's kind of very upset and then through a bunch of challenges and bravery and magic and whatever um she gets to the king that she needs to get to she kills the baddy who she needs to kill um she rescues the magic whatever and then she brings it back to her nice village and she has a very nice tea and um this is a kind of basic um story in and it's basically this idea that um we start off on this question we encounter these challenges and then through these challenges and we get we get to the end um but one of the things that I've kind of realized by by talking about this and by thinking about this is that I'm starting to be kind of quite distrusting of stories because of course this isn't the story that most of us have with a lot of the challenges that we face in life um we start on our quest and then for various reasons um we just don't get to get as far as we'd like to get with these quests we we get stopped for some reason and I think one of as I said like kind of understanding that kind of once you're on a quest there's a whole bunch of effort needs to be involved in it I think might help I think that really might help um and you might ask Well why all of a sudden in your 50s is a personal thing why all of a sudden in your 50s have you managed to finish a book um when previously you didn't manage to uh finish book so why did you manage to finish your quest this time when previously you didn't manage to finish it and I think there are three um important reasons why I've managed to do it this time and I haven't done it in the past and uh one of them is it's a really really obvious one and I think it's an important one to mention is I have more time um I'm only working part-time at the moment and so um I have the luxury of working some of the time in Greece and when I'm in Greece my work doesn't start until 11:00 and uh that means I can get up in the morning go and sit in a cafe and write for a couple of hours if I want before kind of I have to kind of like go and then earn my living which is kind of which is brilliant there's no doubt about it that's brilliant and it's it's an amount of time that I have spare previously in other in other parts of my uh life I've had to commute to an office every day and I haven't I just haven't had that kind of time and especially I haven't had that time at the point in the day when I really need time because I'm not somebody who can really work in the evenings um I need the only chance that I have of like writing things and thinking and my brain actually functioning is first thing in the morning and so I think that's kind of one aspect of it um another aspect of it is that I found a friend um who was prepared to uh read things that um that I wrote like almost no matter how bad they are which is just absolutely fant fantastic and I found him um absolutely by accident um I wasn't looking for somebody to do this and partly because like um getting somebody to read your um getting somebody to read your um writing is pretty difficult people don't really want to do that um and so um yeah he he kind of wanted somebody to read his stuff and so we we started doing it reciprocally and um and I found that kind of that kind of uh focusing on an audience um even it's if it's an audience of one really really helped and then there's a final thing which is I think um kind of the thing that I'm kind of I'm not going to end on but it's kind of it's definitely part of it it's an important part of it which is that I stopped trying so hard i think kind of one of the things that kind of about kind of struggling to write all these years was I would read something that would say something like write every day and writing every day is a is a great is a great thing to do but also I would then say "Okay well um I'm going to write a thousand words a day." And uh you can probably keep that up i think the longest I've kept it up for is probably about 20 25 days um but it's it's a crazy pace and um one of the things I'm going to do when I'm doing this show in reality rather than just wobbling down the temps in this absolutely beautiful weather is I'm going to do a demonstration of what my power is and I'll tell you now about what that is and then um just for the completeness and to give me an idea of like how much time this performance is actually going to take and so the kind of demonstration of power is basically that you know I'm I'm quite a fat man I'll say it so you don't have to um and um so my power if you don't know what power is if you haven't done GCSE or level physics power is work divided by time so power is the amount of work that you can do in a given time and um if we talk about this in terms of physical work um work is force times distance traveled so I exert a force on the floor um and um and in Newtons that's 10 times kilogram cuz the metric system works perfectly um and and the distance I travel I'm going to use this chair and I'm going to step up and down off this chair as many times as I can in 30 seconds and so like when I'm doing this in the theater what I'll do is I'll get somebody from the audience to um time me for 30 seconds and then I'll get the rest of the audience to count how many times I can step up and down off of this chair in 30 seconds and I'll tell you now that the answer is going to be about 13 or 14 times in 30 seconds so once about once every two seconds that I can step up and down off of this chair depending on how high the chair is and so then at the end of this activity because I'll probably take my shoes off to do it so I don't um uh dirty the chair i'll be sitting on the chair i'll be out of breath and um and I'll ask the audience and I'll say "So that's my power is 13 step ups and steps down in 30 seconds." So that's probably about 25 24 in a minute

um how if somebody were to say to me well we think you should be able to do 24 in 30 seconds what What would should my response be it's like my response should be that I can't do that if I've got an idea of my power if I've got an idea of um how um long it takes me to do things then I should know that that's ridiculous i can't do 26 of these things in um in 30 seconds and if was somebody somebody were to force me into doing it then I'd probably have to do something like lie or fake injury or just give up and go away and so you can see how this does fit with what I was just saying about the idea of writing a thousand words a day that um that

it if you start off with ridiculous ambitions then it's very easy to just disappoint yourself and then give up and so one of the things that's kind of happened recently is that I haven't set myself ridiculous um goals i've set myself achievable goals and the other thing is that I've kept going if you so of course um that kind of 13 ups and downs in 30 seconds if I was going to aim to do it for longer like let's say if I was going to aim to do it for hours then that wouldn't be the pace that I would set myself I would look for a different pace and again this is kind of this is a very important thing for the aspect of creativity and doing things is that you need to be able to set the right kind of pace and of course it takes a while to find that kind of pace um it's very difficult initially to know and not doing anything at all is not enough and probably a thousand um words a day is too much so kind of you've got to be very careful to make sure that um it's part of what you need to do if you're going to do things is to understand what is a decent pace now the other thing that kind of I really struggled with and it's really helped me kind of having somebody to uh talk to and having somebody to write with is that all the

books all the books that um I've read anyway about writing say that it's important to write every day and very very few of them talk about um the business of uh editing and that's a bit that I found really difficult it's something actually I don't find anywhere near as difficult and I've kind of sort of turned everything into editing um rather than thinking I'm just going to generate some text i just think I'm just going to kick around this chapter a bit um and that kind of helped but then upset the gimbal somehow there um but then there's there's something else here which is this is kind of like connected to the um the idea of the biscuit Tim and the biscuit is that once you've made the biscuits you need to look after them and um maybe you need to market them or maybe you need to decorate them or you need to write allergy advice for them all sorts of things right so so the thing is that once you've got a biscuit once you've got a thing there are all these other things that you need to do in support of your biscuit and this is the interesting thing maybe you don't know how to do any of those things so you started out getting really excited about like generating biscuits about making biscuits you're very excited about that but then all of this other stuff that you might have to do in order to be a success at making biscuits maybe you don't know anything about those things at all and again this is kind of uh very often what I the kind of uh the emotion that I experience when I'm talking about this is shame i feel ashamed that I don't know for example whether it's going to be a problem publishing my book that I've already published it online i feel ashamed that I don't really know how to do marketing for a show um I feel a shame not a shame and so kind of uh and one of the kind of like perfect examples of this um from from last year when I did a show in Edinburgh so last year I did a show in I did a show in Brighton as my first French show and then I did another follow-up show in Edinburgh um which wasn't my first Edinburgh French show i done one in 1989 when I was a student but let's not talk about that um so but the one of the first things I had to do when I got to the when I got to the venue in Edinburgh was to have a technical rehearsal and um I kind of I got very very worried about this i got worried about this idea of this technical rehearsal because um I didn't know what I was supposed to do and I was thinking "Oh god am I going to have to use lighting

terms am I going to have to kind of tell them you know in some kind of special language how I want the the stage to look?" All I really wanted was a kind of standard standup comedy uh setting i didn't really want anything that was different than that but kind of I was kind of anxious about all of these things and then of course I mean it was like one of these things that kind of again it was like if at that point somebody said "Oh it's okay you don't have to go you don't have to do the technical rehearsal and then of you don't have to do the show." I'd have been almost tempted to say "Well great." Because then I can avoid doing this good awful technical rehearsal that I don't know what it is and then of course when I went it wasn't that big a deal at all i just said to them "Well this is what I want i want to set up like a standard comedy setup in terms of the lighting." I said "Do you have any music you'd like to play?" I said "Yes I do i have some music I want to play." And um so we sorted out plugging my phone in so I could play my music and and that was it and I would like to be kind of more ambitious in my staging in future and kind of maybe have a lighting cue or a sound queue i'd like to do something a little bit more complicated but see again like I'm kind of feeling kind of slightly embarrassed it's a different emotion i'm admitting that I felt ashamed about this but I think lots and lots of people feel embarrassed and ashamed and all sorts of negative emotions when they start doing something new and they don't expect now I'm kind of expecting it i'm expecting to kind of be humiliated in some way along the way to kind of um making my shows work i've had problems um the venue um uh promoter he's got some special rules on how he wants to use Instagram and I feel like you know 200 years old that I don't really know how to make my Instagram posts um comply with his instructions and I have I need to have another go at that and the same with this gimbal that I'm using now i know that I don't know how to use it perfectly um and I'm struggling with it but I'm kind of carrying on with it rather than just like you know I was very tempted when I bought it to just put it down so um where were we so yes I think like there's and there's a difference this is the thing it's important thing there's a difference between um regularly struggling and then improving slowly and just either trying really really hard for a short while and then giving up which kind of you know is not a great strategy or another thing is just pretending pretending you're doing this thing but not doing it at all so telling everybody and I've done this for years telling everybody that you're a writer telling everybody that you want to be an actor whatever it is some kind of creative endeavor that you want to do and then just not doing it not doing it at all and like even worse I suppose is like pretending to do it um and what I thought I was going to do at this point in the show and it's interesting to talk about it and realize that maybe it's not going to work but maybe we can fit it in in class um something called a greed activity so a greed activity is basically it's something that I take from um improvised theater it's a guru of improvised theater called Keith Johnston and kind of the example I give when I talk about this is I I've done improv courses i do I have lived in North London and so I have done an improv course i think that's those are the rules um and uh he talks about like um improvisers doing a scene where they're all members of the crew of a ship and somebody puts um their um a telescope to their eye and says "Oh look there's a pirate ship coming." And uh what this is called in improv terms is making an offer and uh and what they're trying to do is they're trying to advance the story which is exactly what you should do in these kinds of situations and also like the interesting thing about this offer is it comes with a load of baggage right so kind of um once the everybody else on the stage accepts this offer then you want to see people kind of panicking because um the pirates are on their way you want them maybe to think about hiding in the lifeboats and then find out that there aren't lifeboats you want them maybe to kind of pull the cannon out and not really know how to use the cannon and accidentally um drop the cannonball on the toe or all that kind of stuff right so you want that kind of stuff to happen um once you once you've kind of like set up the idea of the pirate ship you want the performers on the stage to deal with the pirate ship and then at some point you want the pirate ship to turn up right so you don't want to somebody to kind of look through their uh telescope and go "Oh it's gone away." Right um so you you want the kind of final encounter with the pirates to happen right so so kind of this is kind of doing some kind of activity that moves um the story forward now what Keith Johnson noticed was that some people um they don't do that they don't they don't do the kind of activities that move the story forward so somebody might say something like "Well let's scrub the decks." and scrubbing the decks kind of sounds like it's an activity but in fact it's not it's kind of not really it's not moving the story forward it's um it's just boring but for the for the the actors who were on the stage who were kind of dreading having to think through the whole business of dealing with pirates etc it's um it's a it's safe it's kind of it's a safe thing and very often what you see is if somebody suggests this then everybody will kind of agree and that's why it's called agreed activity and the but the interesting thing from the point of view of creativity and doing things that everything has its own pace and so kind of like in in improvised theater you need to be kind of making suggestions and moving the story forward like every few seconds um but kind of lots and lots of kinds of activity have a version of agreed activity and I know about this from writing because I've done that for 20 30 years i've I've sat in coffee shops and written things and I've not tried to get those things to find publishers i've not tried to get those things i've not edited those things i've not gone back and looked at them um and you can see how this is really kind of a tricky thing because the difference between agreed activity and genuine activity might be very very difficult to spot maybe the only people can really um see it are the people who are doing it maybe I mean as I'm writing this talking this whatever it is presenting this I'm thinking to myself is that what you're doing when you're just kind of posting the odd little thing on LinkedIn and not really trying to market your show is that what you're doing is that just a greed activity and I'm not entirely sure to be honest i think it's a good question to ask is like you know what's what's the next step I could do to kind of you know advance the story of my marketing on LinkedIn and and Facebook and um maybe that involves paying some people to do some stuff for me um maybe it involves doing more stuff but then again I kind of think you know kind of there's a temptation to just say I'll post every day or I'll post three times every day or whatever it is and then just set up a kind of cadence for that that is just not achievable and then give up

so this is kind of not something that it's easy to do and um it's interesting just walking through this and talking about it for the first time how I've realized that there are kind of some examples from my own career is that the word um that I can use and

um I'm trying to think what order these things come in because what I wanted to do was I wanted to I wanted to end on um this idea that I get from a completely disreputable source it's a chap called Richard Bandler who wrote was responsible for something called neural linguistic programming lots of people think everything about neural linguistic program is actually bollocks um but uh I'm just going to like end with an exercise that he talks about which is basically um is to kind of get you to that next step like to kind of get you out of um whatever kind of agreed activity that you're in at the moment and into the kind of next thing that is actually going to advance the story forward and um the thing the thing to think of is to think about the thing that you're going to do

next and um feel yourself hesitating to do it feel yourself thinking about doing this thing and then not doing it and and really really feel that so like you know kind of if you kind of put a number on how much hesitation you feel about this thing and then kind of turn that up turn that kind of hesitation up until it's like at 10 like you know what's that hesitation feel like when it's at 10 and then when you're kind of like hesitating like the to the absolute maximum um can you feel frustration that you're hesitating that you're not moving forward that you're not doing this thing and again like kind of how much frustration are you are you feeling and um if you could give that a number on a dial kind of like where is it and then kind of start to turn up that frustration So that you're now at so that you know we started at five now you're six and then you you moved up to seven and now you're eight you're frustrated you're at eight in frustration and then like move up to nine you're so frustrated that there's this thing that you want to do and you just can't do it and then finally just like knock that up to 10 and kind of maybe 11 and when it when it gets to 11 just realize that now you're impatient you've just had it you've had it now there's this thing that you obviously know you need to do but you're not doing it and you're very frustrated about it and now you're impatient you're thinking "Well why am I not doing this why am I not doing this thing that I know is the thing that I should be doing to move forward?" And then having done that feeling that impatience what you're going to do so feel what the number is on the impatience and then just turn that up so if five goes to six from six it goes to seven certainly goes to eight and then from eight it goes from 9 to absolutely super impatient and then the thing is to do is the way to get rid of that maximum impatience is to just [ \_\_ ] do it is to just go [ \_\_ ] it i'm going to do this this thing that I need to do to move myself to the next level to move myself on from where I am I am just going to [ \_\_ ] do it i've had it i am just going to do it