

OVERCOMING THE FEAR OF BEING FABULOUS

Welcome to Module 1 What Is the Fear of Being Fabulous?

Overview

This module sets the foundation for your understanding of what it means to experience The Fear of Being Fabulous. We present many stories from our own lives demonstrating how the fear of being fabulous affected us. And while you might not necessarily recognise your own life in the specific scenarios presented, they might trigger memories or thoughts, especially if you think about the stories from a slightly different perspective. After all, the key to wisdom is to take a multi-perspective approach to all things.

At the end of the transcript you'll find a list of the key questions that we ask you to reflect on during this presentation.

Transcript

Jim:

We've been married for 18 years as of April the 9th. I'm a clinical psychologist and I was in private practice in California for 22 years plus, Jim and I have been working together for much of that time. I have a PhD in Human Behavior and a large part of the work that Judith and I do focuses on fear of being fabulous.

Judith:

It specializes in going deep into the heart of what holds people back from being truly successful in all areas of their lives. Why? Well you're going to find out as we move

along because Jim and I are experts in this field both from necessity and also from our professional interests.

Jim:

We're also the producers of JudithandJim.com. That's our primary information site. And we have numerous sites through which we make available to you the resources that we've created to help men and women with their issues in relationship as well as this issue of the fear of being fabulous.

Judith:

We're also the authors of four books and if you'd like to know more about those books, they are all available through Amazon from our main page, which is JudithandJim.com so you can check them out there.

Jim:

Okay, so how did this teleseminar tonight come to be? The teleseminar we're calling the Fear of Being Fabulous. Well, it's inspired in part by our own life individually before we met each other. And we'll tell you some stories about that as we go through and together after we married, as well as from the lives of the clients we've worked with. And in fact, the vast majority of people who strive to make their lives better and yet remain stuck in the same place, whether they're stuck in their professional lives and careers or their personal lives and relationships.

Judith:

We have witnessed so much talent, so much ambition, desire, hopes, and dreams get washed up on the shores of the fear of extending out beyond what people already know, what they have become accustomed to, what they believe is the extent of what they can become and who they are. To say nothing of the pain, the heartache, and the resignation that follows from that fear.

Jim:

There are many people who will tell you that you know you can be anything you want to be. And that's true. But if you don't look into what's holding you back, not in the outside world, but inside of your own mind and body, you'll never find the freedom to be fabulous. To quote Marcel Proust, Marcel Proust, a French philosopher, he said: "The

real voyage of discovery consists not in seeking new landscapes, but in having new eyes." I'm going to repeat that. That's one of my favorite quotes in the world. "The real voyage of discovery consists not in seeking new landscapes but in having new eyes."

Judith:

Now whether your focus for tonight is professional or personal, meaning relationship or health or weight or something that's personal to you but doesn't have to do with your work life or both. Understanding the grip of the fear of being fabulous, its source and its consequences, depends on your willingness to take full stock of what you believe about you and what you believe about the world.

Now, for instance, just to give you an example in my own life of some early roots of the fear of being fabulous. I started modeling when I was 12 years old. I looked about 18. I was as tall as I am now, had the same body I have now and when I was 14 there used to be a television show called Queen for a Day. And on a particular week they had a show that was teen queen for that day and all of the models they use to display the refrigerators and the automobiles that the queen would win, or teen, and I was one of them.

At the end of the show, and my mother was in the audience, we were coached by a 20th Century Fox talent scout. And he arranged for a meeting with my parents and me and the talent department at 20th Century Fox. And I was offered the opportunity to have a contract at 20th Century Fox.

Now, I wouldn't be here today on this call if I'd said yes. I said, no. Why? Was it because school was so compelling and I would just love school? No, I thought school was really dreary. What does it, because I couldn't stand to leave my friends? No, my friends would have been in awe. But I would've made new friends. I was stuck in the fear of being fabulous. And the only answer I could think of was, no.

Jim:

And here's a story out of my life. I come from an upper lower class working family in Southwest Detroit. All of my family were factory workers. Women were housewives. They kept the houses and the streets clean. The man went off to Ford and Chrysler, Dodge and Chevy and those kinds of places. My father and my mother insisted that I go to a Jesuit high school. I didn't even know what a Jesuit high school was. I took the exam. I passed. I got in. But the truth of the matter is I really didn't know what I was doing there other than I was taking tests and passing them. And so much for that. When I was a junior in high school, I was given a writing assignment and the assignment was

to find a picture in the newspaper or the magazine and then write a one page description of whatever it was that I decided to write about.

So I found in a magazine a picture of a set of eyes. And if you just imagine the rectangle, the shape of the rectangle is just above the eyebrows and just about the nose of the bridge so that all you see are two eyes. Well, the truth is I hadn't done the exercise and it was lunch hour and the exercise was due the next class. I had to do it. So I rushed into the library and didn't eat lunch. I rushed into the library. I found a magazine and I found these pair of eyes and the word "somber" came to mind. I didn't even know what somber meant. So I looked it up and it seemed to apply and I dashed this thing off and I turned it in and at least I got my homework in. And several days later this Jesuit priest came back and he had a black binder, loosely binder in his hand, and he announced that this was the binder into which the best writing samples of all of his teaching career were placed. And mine was placed in it.

Now you would have thought, Yowzar. Hey, this might mean something. But my response was, what an idiot. Did I con him. I was able to get something done. I didn't care about it. It meant nothing to me and this fool bought it. What a con man I am. And what I was unable to do is see myself other than where I came from. And where I came from would never, never, never have tolerated anything that you didn't work your tail off. And it was in the working that the value was attached to whatever it was that the product was. So since I didn't work, must have been meaningless. The priest was a fool and it took me years to get back to the fact that I not only have a talent for writing, I have a gift. It just is something that's part of me. So those are two examples of what we mean by the fear being fabulous. And we're going to get into the idea of fabulousness and we're going to find it from our perspective. We want to give you some ideas of how the fear of being fabulous can hold you back in ways that are so subtle and so unobvious that they seem like the nature of reality.

Judith:

So first we want you to bring to mind a current struggle in your own life. Something that you're going through now that you're not able to really step into, move forward in with ease, with grace, with joy. Something's hanging you up about it. Something makes you anxious or you're distracted. Something keeps you off point.

We call that your experiencing the fear of being fabulous for whatever reason in that struggle. So bring to mind some kind of struggle, doesn't matter what it's about and write it down. If you are planning to take notes and we hope you are, jot down a note about what this current struggle is all about. If not just embedded in your mind that this is what you're going to reference back to throughout this hour so that you can have a

process of continual self-examination while we take you through these various elements of the fear of being fabulous and how to overcome that.

Jim:

Okay, so what do we mean by being fabulous? Most people would think of somebody like Bill Gates or some high dignitary or something along those lines and certainly we're not excluding that Bill Gates is the richest man in the world. That's pretty fabulous. Not only fabulous, that's almost fabled, but not all of us are Bill Gates. Nor do we aspire to be. So how are you going to be fabulous in your own very real life? How can you move through the blocks, the resistances, your own, some others that can actually allow you to become fabulous. So you'll hear people say things like: To be fabulous, you have to be true to your deepest desire. Well that's true. You'll hear, you'll have to stand apart from the crowd. That too is true. Put yourself on the line meaning you take risks. Of course that's true. And speak your own truth. And that too is true. But we are looking at something deeper.

It's something in this society that although we talk about it, it's not something that the democratic institutions of the United States like to focus on and like to admit is a real tangible and intense part of our society. And that is, we are a society of classes. Perhaps not like India, perhaps not like England, but we are upper, middle, lower class and in those classes there are classes and then there are ethnic classes and there were religious classes. And what the reason we are using the word classes because really want to emphasize if not like a group, it's actually a class and you'll understand in a minute why we are using that term, but what we are saying about being fabulous is this. And this is why it can apply to everyone. Being fabulous is advancing beyond your station.

Now you're going to associate the word station and class and there was an association there, but we're going to define station in just a minute. But it is advancing beyond your station. And we'd like to you to take a look at the problem that you have chosen or the struggle that you're going through and just use it as a frame because as we go through all of these terms that we will be using will apply and you'll clearly understand them as we get through this hour.

Judith:

All right. What does the fear of being fabulous mean? What does it look like? What does it feel like?

In part we can take a look at the opposite of what some people say. As Jim said, some people say be true to your deepest desire. Well bring to mind your desire, your current desire that relates to the struggle that you are focusing on tonight.

Is it your deepest, deepest desire?

We would suggest it probably is not. Because so often in our culture, in your station, in your class, you are not permitted to know what the deepest, deepest, deepest desire really is. And so in fact, to the degree that you feel the need to stay loyal, whether this is conscious or unconscious, to your group, to where you came from, there is actually an unconscious resistance internally to knowing what you might really, truly with all your being want in this life.

How many times have you said to yourself that you wanted something and you got all excited about it? You pursued your desire until something came up, something else attracted you, something blocked your path.

In fact, one of the women who is registered tonight wrote back and said, Oh, thank goodness you're doing this. I am distracted. I find myself so distracted from what I'm trying to pursue. So in other words, it's so easy to get distracted by difficulty, something more attractive, whatever it might be. And you give up or you start to slide back. So you said you wanted something, but in the end, your desire, as you understand it wasn't strong enough to keep your attention and your intention going forward.

Jim:

Distraction is foundational to the fear of being fabulous. It's so easy to get distracted. Judith and I work in the house. We work in our home. The refrigerator downstairs is a distraction. I mean, I can find myself in a jam trying to write something or do something. Oh, I think I'll go have an apple. That's a distraction because I'm not willing to face into the problem. That doesn't mean I don't come up and face into it. But in the moment, we have distractions of all kinds.

Now let's take the second item that we say that you will fear, which is stand apart from the crowd. When you are in the grip of the fear of being fabulous, you can't stand apart from the crowd because you don't know where to stand. You don't know where to stand. You don't know what you want. You don't know who you are.

Like Judy said, you don't know what your deepest desires. So how could you stand anywhere for the moment. You don't know what you believe. You don't know what you think. You don't know what you feel. You don't know what you want, not clearly, not specifically. And again, we go back to the struggle that we asked you to bring to mind.

If you were clear about what you wanted and where to stand, you would not have the struggle you're having. You might have other issues. There might be things to deal with. But the struggle to move forward would not be one of them. And that's not to say once we move forward and we invest in the new way of being for some period of time, another struggle won't arise. But that's called growth.

You wouldn't be where you are if you were not caught in this fear of being fabulous. So are you sure of your convictions? You know some people are so sure of their convictions that they become implacable they're impenetrable. They are absolutely like fundamentalists. And then the problem with that is, is that they are no more aware of what they want other than what they are convicted to believe. And that particular stance is deeply, deeply afraid of the fear being fabulous because it is so committed to not moving at all. So you can't stand apart from the crowd because you wouldn't know where to stand.

Judith:

Also, as Jim said, a lot of people say, well, you have to put yourself on the line. Well, of course you do have to put yourself on the line. And a lot of people do. You yourself may be standing on a line right now. You may have decided and you maybe already follow through with proposing to somebody that you want to marry. Perhaps you are taking the training or education for a career that you want. Perhaps you've gotten a loan for a business that you want to establish. If you're single, maybe you're out there on the single sites and you're meeting new people. You have put yourself on the line.

But to be fabulous, you're going to have to cross the line. And people don't talk much about what happens when you cross over that line and you have to step into a brand new lifestyle. You actually have to become somebody you weren't before when you were on the other side of the line when you were back there and so you are going to have to take on a new identity that is unfamiliar to you. So because unfamiliarity feels so uncomfortable, we're so out of our comfort zone when we are standing on that line, we don't step over the line. We in fact back up.

Jim:

Also now these are symptoms. We talked about what is necessary or what you are, what is true about approaching fabulous or being fabulous. These are symptoms of the fear of being fabulous. The last one of the four that we gave is you don't let people know who you are. Well, one of the reasons is, and think about again the struggle that you're in.

Are you doing enough reflection, self-reflection? Are you doing enough self-analysis so that you really do have some understanding of what's going on inside of you? And our answer, I mean our response to the question is yes you may be, but not to the degree that it would resolve the struggle. So there is still more self-analysis and self-reflection that has to be done.

And also people will say, wait a minute, wait a minute, wait a minute. I don't feel fear. I don't feel fear. So when you say the fear of being fabulous, what are you talking about?

Now sometimes the fear is quaking fear. Oh my God, I feel fear. But most of the time the fear of being fabulous is so subtle that the fear has become habituated. And so you don't feel it. You just behave in a particular way that prevents certain events from being available to you. Prevent certain decisions for you to follow through on. And because it's become so habituated, it feels like, well that's just the way life is. So if you're thinking: Hey, I don't feel fear and you aren't, you are, you have chosen the struggle that we have asked you to choose and reflect on, we really want you to take a look at what is the fear that is standing in your way or that you were in the grip of that does not permit you to go forward.

Judith:

And I just want to add listening to Jim, I'm thinking sometimes you don't feel the fear, but if you look at your behavior, you're gonna see some symptoms of fear. I was thinking as I was listening to Jim about before I gave my last fling with acting, I took a serious class at the Lee Strasberg studios in Hollywood, and I was committed. It was, my last chance to make it big was how I was thinking about it to at least make a career out of it. And I didn't feel afraid at all. But I can remember that before every single class, this is now three times a week, my lunch was a triple scoop of, uh, 31 flavors, ice cream, Baskin Robbins, Baskin Robbins because it was right next door to the studio.

Now I'm pretty allergic to sugar and I've always watched my weight, so anybody watching me would have seen that I was already in self-destruct mode. Second, when I would go into the class, there were a lot more chairs and there were people in the class and there was a cluster of people who were sort of on their way up. They were close to the teachers. Did I join them? I can guarantee you never, not one. I sat by myself. Why? I told myself it was, I didn't want to get sucked in to this vortex of the popularity contest. But anybody watching from the outside would've known I was acting out some fear.

Jim:

I also, during the 1990s ran organized, spawned and ran and facilitated men's groups. A group with 10 or 12 men who would meet weekly and basically talk about their lives.

And very often some of them would say: Boy, I was really afraid to come here this evening. They knew they had to talk about something and they were concerned and anxious about not only speaking it, but revealing it to other people. And I used to say to myself, initially, I don't understand these guys. What's there to be afraid of? I'm not afraid. All right, so I was evidentially different from these guys. And then I began to say, what are you guys talking about? What are you afraid of? There's nothing to be afraid of. And then when Judith and I met and she was able to watch with her absolutely insightful set of eyes from the outside, she could point out behaviors that when I looked

at them, there was no doubt that the source of those behaviors was a fear that I had so repressed that I actually believed that I wasn't a person who was afraid. And it turned out to be an illusion.

Judith:

All right, now question number two. So what is fearful about being fabulous? Because there's definitely fear in there about being fabulous and it has to do fundamentally bottom line with, as we said, stepping out beyond your station.

Jim:

Okay. As we said, we would define terms as we went along. Let's take a look at the term "station" as we're using it. And we're going to give you a very specific definition as it applies to what we're talking about. And here's what we mean when we say stepping out beyond your station.

Your station is the extent to which you can envision yourself in the world. None of us are divine, none of us are infinite. So there will always be an extent to which you can envision yourself in the world. And that extent of your visioning, of your seeing yourself is the limit within which you are living at the moment. So when we say stepping out beyond your station, what we mean is to what extent are you able to envision yourself out beyond how you see yourself now?

And we guarantee you that even if you're practiced at extending outward beyond what you're accustomed to, there will be some fear involved because there always is because it leads you into places you've not been before.

Now, let me give you an example out of my life that that illustrates the idea of the extent to envision myself in the world.

As I said, I come from upper lower class working family in Detroit. The women kept the houses and the men worked in the factories. And none of the men worked for themselves. Every single man work for someone. For a factory, for some boss somewhere. And the word boss was always used in the house because they were bosses.

And I had a dream when I was a teenager that to own my own gas station would really be spectacular. Well and own your own gas station in Detroit and Detroit, right? You weren't going to leave and go on a gas station in California? No, not at all. I'd own a gas station in Detroit. And what a spectacular choice that would be.

Well when you look at it. First of all, I actually did have a dream of extending beyond my station because I was going to be the owner of the business coming from a family

where nobody owned their own business. But look at the business that I chose, a gas station.

Well, that's appropriate for Detroit and owner of a gas station is completely consistent with where I was and that was the limit at the time of my ability to see who might be and could be in the world. I never owned a gas station, I never went to that direction for a lot of reasons. But that's what we mean, so you become limited by the extent of your own vision. And the extent of my vision at the time was gas station owner in Detroit.

Now when we say the fear of being fabulous, or if you take a look at the struggle that you have chosen for tonight, what is the limit as best you can tell of your ability to see yourself in the world given the problem you're struggling with? Because what we're going to tell you is that whatever that extent is, you're going to have to extend it further and that is part of the way that you will resolve the struggle that you're involved with.

You open up your imagination, you don't seek new landscapes, you look with new eyes,

Judith:

Please take very seriously and we know there are people who want to poo poo. The idea that the family that you grew up in, the church that your family attended, the social class that you belong to, this was very impressed on your idea of who you were and what you could achieve in the world. And a lot of people say, Oh, Hooli you can become anything you want. Well, the fact is you can, but you first have to, as we're talking about tonight, move out of any kinds of established, rigorous ideas that you held on to about where you belong. And they are imposed on us in our childhood. Not maliciously usually, but just that's how society functions; is that we get told who we are. And very often if you listened to parents, coaches, teachers, ministers and so forth, there will sometimes be subtle messages and not so subtle messages about that's how we are.

People like us don't do that. People like us always do this and we take it in when we're young, too young to question it. And we develop a mindset and we grow up with that mindset. And it blocks us from knowing what we might want more of.

I started modeling, as I said, when I was 12. I was putting myself through college acting. I was doing parts on Ozzie and Harriet and My Three Sons and all kinds of television shows while I was in high school and UCLA. I had zero idea of a destination beyond just doing my work because I had taken on the culture I grew up in, which was I was going to get married. I was going to have my one or two or 2.5 kids. I'd have a house with a picket. Then I'd have a dog. I don't like dogs. I was actually not destined to have children. I never did and it was not a driving force in my life, but that's all I could picture because that's the world that I came from and I unquestioningly took it on. When in fact I was doing work that might have been a huge career.

Jim:

This is tricky because my gas station choice, which might be owning a gas station for me was a bit of a move, but a bit of a move inside the context that I grew up in.

Judith was beautiful. She lived in Los Angeles. Why wouldn't she be an actress? What else do beautiful Los Angeles type do? Do they go into the business in LA? The point being here still in all, even though she was working and when we tell people now that she was on us in Harriet, their eyes get all buggy. Oh wow. But it was never, Oh wow for her. Then they bugged even bigger, when I say Star Trek or Star Trek, all the Star Trekkies get all jazz. But it didn't mean anything other than it means something to them, but not to her.

To be fair to all of us humans. We are social animals and to some degree we are even pack animals, particularly look at when trends arise and everybody follows one trend or another.

What that means is that we become members of a group and when we associate our identity with a group, our identity becomes the identity that the group suggests, imposes, offers, to us. And inside of that identity is a sense of safety. This is sense of identity. A lot of people don't know who they are and if you ask them, they'll see things like, well, I'm a Democrat, I'm a Protestant, or I'm a race car driver. But I'm saying, no, no, no, I don't want that kind of a description. I want to know who you are.

A lot of people can't do it in terms of themselves. And that's another aspect of when somebody says, who are you? and really demands an answer that can get scary because it's asking you to step out beyond the group that you're in.

So we'd like you to again go back and we're going to keep referring back to the struggle that you're dealing with. What group, at least in your own mindset, to what do you belong that is wanting you not to leave it. What do you belong to? What idea, what fantasy, what actual group do you belong to that is saying, please don't leave me. Stay where you are. And that again goes to the extent to which you can and are willing to imagine who you are in the world. In other words, your station,

Judith:

And this is slightly tricky. So I want to alert you that you can feel that you have broken out of your station and you're on top of your game when in fact all you've done is just allowed yourself to rise up a little bit. Because certainly when I was modeling and acting and as I said, I started very young. Think about it, everybody else my age, all the other girls were babysitting at 50 cents an hour—went up to a dollar an hour by the time we went high school.

But I was a member of the Screen Actors Guild. I had such a different station compared to them, to all my friends, I thought I'd made it.

When I was in my psychological practice I was in an office suite with 12 people of therapists and we had weekly meetings. We knew what everybody else was charging per hour. We knew how many hours per week, pretty much, the people had.

Well, there was one other gal and I who always had the top fee. We always had more than a full time practice. We were at the top of the game. It felt like we had left our station, our, I'll speak for myself. It felt to me like I had left my station and I'd risen to the top. In neither instance did I see that I'd only sort of risen to the cream of the top, but I hadn't jumped out of the milk bottle at all.

And in fact it was sort of sticky, gooey cream right there up at the top that kept me right There. And made it even harder for me to see there was a bottle I needed to jump out of.

Jim:

So when Judy says she couldn't see where to go, station, as we're defining the term, prohibits you from imagining a destination beyond where you are. That's one of the tricky aspects of it. Station, or your commitment to the extent to which you see and envision yourself in the world; it limits the more that you can be and see.

Now, even if you fancy yourself as a progressive, your station in the world is to see more and do more and be more. Then what if I asked you to just take a break and not look around and just have a rest, would you do it? A lot of people, for example, are called workaholics. That's how they see themselves. They can't vacation. They really flunked R&R, so they can't get out beyond being a workaholic.

This is tricky stuff, but your station prohibits you from imagining a destination. And if you can't imagine a destination, then you don't know where you're going. You can't stand outside the crowd for very long because there's no place to go cause you don't have a place to go. And you rush right back into the crowd. And then what we do is we justify our station in fantasy and the stories that we tell ourselves. And then the real trap there is that you keep yourself in the place that you are and you become the warden of your own station.

Judith:

And I just want to add that also that destination has to be large enough and far enough away that it's worthy of who you truly are. The fabulous you that you are deep in your soul, in your heart, in your mind, that destination has to be large enough and far enough away from where you are now that it reflects the fabulous view that you are.

Jim:

Now for the struggle that you've chosen for tonight to take a look at.

Do you have a clear destination or are you at the point of not being able to see the destination? And that's part of the struggle. And that's part of the fear. The fear is deeply biological. And that's one of the reasons why it's not felt so often because you can't imagine the destination. So how dare you step out and go for anything.

First of all, it's like stepping off a cliff. And secondly, if you do step out there, you're all alone and you don't have any support because you've left where you are and you're not quite where you're going cause you don't know where you're going. So the idea of a destination, some people call it a goal, we prefer the idea of destination because we think it's easier to visualize and it has a sense of movement in it. If you don't have a destination that's part of what's keeping you where you are.

Judith:

All right. Now question number three, what do you believe about yourself when you are in the spell of the fear of being fabulous?

Well, we don't have the time tonight to go into all the many categories that do exist, but one of the key categories that people often fall into, and certainly in Jim and I have suffered in this group, is that you are raised to believe and you've taken on the mantle of believing that you have to be perfect. You have to be good.

And what that means is you have to be helpful. You have to take care of other people. You have to help other people, you have to be selfless, and you have to be enduring so that you see yourself as strong, you see yourself as very capable. You actually have a glimpse of how fabulous you are, but you cannot be self-serving. There is absolutely a prohibition against using your magnificence, your fabulousness to take care of yourself. And instead you have to give that magnificence away to help other people at your own expense. And I want to make it clear here, there's absolutely nothing wrong with being generous. Of course not. Of course we all want to be generous, but a symptom of being under the spell of the fear of being fabulous is that you feel guilty when you are even consider being self-serving.

You feel guilty if you think you're being selfish; if you start to aspire to more for yourself.

Jim:

A friend of ours defined humility as follows. Humility is not the false suppression of your gifts. Humility is the full expression of your gifts, as a way of honoring their

source. Want to say that again? Humility is not the false suppression of your gifts or certainly not me. Oh, no, no, no. It was nothing. Oh, you can't say that about me. It is the full expression of your gifts. Yes. Thank you for the compliment. Yes, I think I did a nice piece of work there as a way of honoring their source.

And part of the issue here is when you are afraid of being selfish, and that's not to say people can't be pathologically and almost criminally selfish, though we're not saying that. But in terms of the fear of being fabulous, are you willing to stand at the center of whatever you think your magnificence is, and bring it to the world. And not allow the world to condemn you, or let's say it in another way. Not allow yourselves to take in the condemnation that the world might send your way when they say you're selfish, you're egocentric, you're conceited, you're this, you're that.

The expression of your gifts as a way of honoring their source. For example, when Will Smith won the Academy award, we saw an interview with his father and somebody said, what was it like raising your son? And the father's quote was, when you have an ego, you have to let it soar. Not many people have the strength of character and the strength of self to let their offspring soar.

They want the offspring to stay closed. They want the offspring to stay alike. The apple never falls far from the tree, blah, blah, blah. They want to ask them to be, they want the offspring to be sparrows. And not only that, but sparrows that feed out of the bird feeder in front of the house.

He had an ego. He let the ego store and then Will Smith, no surprise goes on and gets an Academy Award. What kind of support did you get for your magnificence? Were you permitted to accept your own magnificence and to express your gifts into the world or were you told in one way or another? Don't do that. Who do you think you are?

Judith:

Because your desire, your vision, your ambition is going to be dampened if the message you keep getting is that you have to be a sparrow and you have to be only a good person who helps other people. Or who tows the line, or behave like everybody else on this block.

Those of you who are familiar with Robert Kiyosaki, he wrote the book *Rich Dad, Poor Dad*. And if you've read the book or listened to the audio, you know the story that he was raised in a family. His family of origin were workers. The father had a regular job and worked for a salary and he was taught by that father that to be a good person, to be a provider, you had to have a steady job and make sure that you had a steady income. Robert Kiyosaki had the fortune, the good fortune, of going to school with a fellow young fellow, his friend, he became a very close friend of this boy whose father was rich, the rich dad.

So Robert Kiyosaki had two dads because the other dad befriended him and taught him that he would never amount to anything financially if he was just a worker. And instilled in Robert, I sent of investing and making money work for you rather than just working for money. And so Robert had his eyes opened. His vision of himself changed and his idea of what it meant to be a good provider and a good person altered by the influence of his rich dad.

So think about it.

Have you been deprived of a rich dad? Whatever kind of rich dad might've served you better, or rich mom who could have opened your eyes to all kinds of alternatives that you couldn't see and that perhaps even today you need some help seeing, in terms of the thing you're struggling with.

Just give it some consideration. Is there some kind of person that could help you open your eyes to something you haven't been able to see that would allow you to rearrange your idea of what it means to be a good person?

Jim:

We're going to talk a bit about asking and the power of asking.

Judith just said, is there somebody out there who can help you? Well, if you're blind, you can't see. But if you can see someone even glimpse with your eyes squinting, you can see someone you can go to and say, I need help because I'm stuck. That someone, because you've chosen that someone, may be still within the extent to which you can envision yourself in the world.

But that someone may also know someone else. And so you say that, do you know anyone else who might be able to help me with this problem? That other person out there, one or two steps removed may come in and just open your eyes.

All right, let's go on to question number four. Question number four is what you believe about the world, when you are in the spell of the fear of being fabulous. What do you imagine the world is like vis-à-vis what you're going through?

When I was in late grade school, late elementary school and junior high, well first of all, I was raised Catholic in a working class family. So there was a lot of restriction with respect to what I was and what not to believe. However, I have real trouble with some of the principles that I was being taught by the nuns and the priests. And so I would argue with them.

They put me in a very difficult situation because when I would argue with the priests, and some of these priests and nuns were from the old country, it was a Polish, in fact, almost a Polish enclave. Not quite a ghetto, in Southwest Detroit. And so some of the

nuns and priests who were from Poland and they were traditionalist to the nines. And so when I would argue with them, they would call me a heretic.

They called me a heretic and some of them actually condemned me to hell for the ideas that I possessed.

So that on the one hand, I'm expressing myself and I'm being called a heretic and if you know anything about Catholicism, that is a very serious accusation. Then on the other hand, they would tell my parents that I was a heretic and my parents would condemn me for causing trouble in the neighborhood, for the family, in the eyes of the priests. So there I was stuck alone in the middle.

What decision did I make about the world? It was block headed, although very scary. It was condemning. It was emotionally assaulted. Sometimes I even felt it was emotionally murderous and I began to make decisions about the world vis-à-vis that particular situation that I was in, that then began to shape the world for me.

As I left junior high, went into high school and went on from there and in fact, when I got to high school, the Jesuits were absolutely known and capable and gifted at arguing. They loved my arguing, but by that time I wasn't arguing with any deeper meaning for me. I was arguing just as an intellectual exercise because I knew push comes to shove, they're going to condemn me for being a heretic too.

So the point I'm making here and the point we are making is how do you view the world?

Look at the problem you're struggling with. How do you view the world vis-à-vis that problem.

Judith:

Now, I just want to offer also here an example of changing the view you have of yourself and the view you have of the world so that you can give yourself the freedom to step into being fabulous.

And the example I want to give you is from my life, obviously I know it the best of all.

I grew up in a family where it was not welcomed to ask for anything. And my parents were fairly rigid and they always gave me the impression that if I asked for something I was being annoying. So even as simple as thing, as a little money, I worked a lot for my allowance and as soon as I could start doing independent kinds of things to make money, I did cause I didn't even want to ask them for money. And I carried that through into my school so that all through elementary school, junior high, high school, I never asked teachers for anything.

I was bored most of the time. I was bright. I could do anything that they asked me to. I probably should have been advanced or given advanced work. I didn't even, it never crossed my mind to go to the teacher and say, I'm bored, can you give me extra reading or extra math assignments or whatever. I just sat there as a robot and I also wondered why students were going up and talking to the teacher after school. I couldn't imagine because there was no point in asking, in fact I didn't have any desire inside of myself that would have prompted me to ask. Now, that's where I came from.

In terms of overcoming the fear of being fabulous, here's one of my prouder moments in my present life.

Jim and I started writing screenplays about, yes, about four years ago, three years ago, and we have since completed, I think completely completed four or five now, and some of them are more Jim's, some of them mine. Two were his and two are ours.

That's great, fine.

And so we knew we had to break into the industry. We had to figure out a way to get in front of people. And we made a list of people that we knew in any way possible in the industry. And at one point I thought to the fact that I knew Sherry Lansing, for those of you having knowledge of the film business, well Sherry Lansing was, until recently, the President of Paramount Studio. That's huge.

Now how do I know Sherry Lansing? Back when I was acting, I was in, and this is when I was in college, for those of you who remember the Bill Dana Show, Sherry and I were hired to spend four days working together. And I don't remember anything other than that. We were both in bathing suits. We were both supposed to be the humorous sidekicks of Bill Dana running around.

We did a lot of running around. That's all I remember. But we had lunch together. We would have coffee breaks together. She was at Northwestern. I was at UCLA. We had a lot of conversation. We never talked to each other thereafter. But I knew her.

So not allowing the fear of being fabulous to get in my way, I called up Paramount one day, this is now probably two and a half years ago, and I asked for Sherry Lansing's office. And I got through. I got her assistant. The assistant gave me her name, the name of the assistant. I explained that I'd known Sherry back in our days together acting and that I was now a psychologist and we, my husband and I, were writing screenplays and could I possibly submit a script to her office. The assistant said she would find out and get back to me.

The fact is she did get back to me and we were able to submit that script to her vice president who read it. It didn't fit what they wanted. We actually got some very good critique, very helpful critique, and we were welcome to submit again, which we did. Now notice the big move from it never crossed my mind to ask anything of my teachers;

to calling up Sherry Lansing's office and asking for what I wanted. Now, we did not sell a script to Sherry Lansing. But I was fabulous in calling and making the requests.

Jim:

That use of the word fabulous is precisely what we mean when I said you're not going to be Bill Gates. So what does fabulous mean? It means calling Sherry Lansing. That is a fabulous, fabulous move. And that's what we mean when we say be fabulous.

Now we're going to take the last question, question number five, what is emotional crazy glue?

Well, you all know what crazy glue is. When you bond two objects together with crazy glue, it's almost impossible to get them apart.

Well, there's an emotional crazy glue and it's not impossible to separate things that are bonded with emotional crazy glue, but it is not easy. So we use the term that we invented emotional crazy glue. And here's how it works.

Let's say that you have a desire to move beyond your station. The extent to which you can see yourself in the world, which represents not only your vision but all of the community which you have created, vis-à-vis how you see yourself now and all the connections you see. The friends you've made and you want to move beyond that, which means to some degree some of the connections will fall away in some of the friends may fall away.

What is going to happen?

Well, generally speaking, while you're inside your current station, you will get social approval for it. Everybody inside that milieu you've created will approve of you for being there. Because that's how you all have created your dance. And you will approve of yourself for being there and not moving because that's how things are and it works and why should I leave it?

But now you want to move. And what's going to happen with the group? There is going to be tension that's created a pressure that's created because one of the group members is leaving and whether they admit it or not, that leave taking is often interpreted as a rejection of or as a slighting of the beliefs and the values of the group. And so now what's going on is that you start to move, you're going to get exiled. And that happens all of the time.

Judith:

And that's not just an idea of exile. We have heard numerous stories and, and taking a sort of informal survey. In fact, uh, an example is that we were guest teaching at an

MBA class at Pepperdine university in California years ago when we lived in Los Angeles. And we were talking about this very thing. And we asked the women, we also asked the men that it's a slightly different answer, but when we say to the women, what happened in your experience, whether it's at work or your social life, get everybody in the group is brought together because they're single and one of the members announces that she is engaged and she's going to get married. And the women giggled and blushed. And they were embarrassed as they all too of course, and said, well, she's out. And we then said, all right, and what happens if the group are all at a level of junior management or whatever it might be, and one of the group gets promoted and again the same response and they were embarrassed by recognizing the truth of this was that she was out.

That there was this intense social pressure that everybody in the group, the alike, our informal research indicates that it's stronger in women than men. But also it is powerful in men as well.

Before we move on, I want to comment here about the process of moving toward being fabulous and what is involved that you can really identify as you go through this. Is that there are swings predictable, there are predictable swings between depression and anxiety. And this is how it works.

You're in your group or your station that you are comfortable with only you know you're larger than that and you belong someplace else and so it's depressing. So you decide that you're going to head out and you're going to make more of your life. You're going to express more of who you are. So perhaps you go to music school or you take a trip to Europe, or where were you moved to in your internal or external world. And suddenly you're anxious. You're anxious because you've left home a bit. You're so anxious that you don't stay there.

You move back to where you came from. You abandon your desire, you abandoned your dreams. And now you're depressed because you know you don't belong there. So after you're sick of being depressed, you move out again. You try something else only you're just anxious as can be.

I had a client years ago who got herself fired from 20 different jobs. She was brilliant. She was talented, she could learn almost anything. And as soon as they were ready to promote her or she was going to advance in some kind of way, they were going to pay her more. She would start acting up and they would have to fire her. She couldn't bear the anxiety of rising up above what she understood her station to be.

If you are interested in this phenomenon and I have simplified it for tonight, we both highly recommend the writer Alice Miller. She was a Viennese, I don't know if she's still alive, a psychoanalyst. It is the same book with two titles depending on which edition

you will find. *Drama of the Gifted Child* is one title. *Prisoners of Childhood* is the other title, same book. Doesn't matter which title you find. It's the same book.

We highly recommend if you're interested in this, that you read Alice Miller. She's brilliant and when this book was published, I don't know how many years ago, it's got to probably be 30 years ago or so. She got letters from people all around the world responding saying, yes, that's exactly what it's been like for me.

Jim:

I want to tell you one more quick story and then we're going to wrap this up with the symptoms that tell you that you are approaching being fabulous.

But the story I'd like to tell you is; we wrote a script, it was largely my writing. And through a magazine that's called Creative Screenwriting, I found a man in the, in that magazine who's writing I liked. And he offered his services as a script analyst or a script critic. And so we decided to do it.

That was a big move because we had to pay him and we had to send our material to him and we sent it to him and then we waited that with anxiety because I really respected this guy. So he calls back and he is raving about this script. Well beyond even what I could even fantasize as I imagined myself beyond my station. He raved about the script.

And the reason I'm bringing that up is that now creates yet another issue. You would think that we would say, yay, yippee. But Oh my God, no. What do I do with all of that raving? I have to now integrate that raving and see myself even more than I imagined I was going to see myself. Even more fabulous. Even more fabulous than I thought I was vis-à-vis that piece of writing.

So there is that level as well.

You have to be able to see yourself. And then when you actually get there or somebody sees you the way you want to see yourself, then you have to integrate that. So there are these moments when it is a process, but we ask you to take a look at the struggle that you have chosen to look at for tonight and apply those questions and all of these issues that we brought up to that struggle in helping you understand the parameters of what's going on and why the struggle is going on and to assist you in being able to see beyond your station beyond the extent to which you envision yourself in the world.

And by doing that, you can go on to actually make a move that will ease the struggle if not alleviate it and place you in a new dimension where you're wanting to be.

Judith:

All right, now some indication that you are indeed opening yourself to the freedom to be fabulous, that you're going beyond the fear, breaking into the freedom to be fabulous on your term because you're the person you need to define what fabulous means for you. And what those areas of your life are that you truly are fabulous because everybody, every single one of you, everyone is magnificent in so many different ways.

Jim:

In one simple way is universe. According to science is 15 billion years old and the earth is something like three and a half billion and it's projected that it's going to go on another couple of billion, maybe 10 billion. I don't know the exact number, of when the sun will turn into a supernova and expand in such a way that it will incinerate the solar system and everything that we now know is the solar system will go out of existence.

But think about it. Fifteen billion years and the universe began and let's say another 10 million years till the sun incinerates the solar system. And in all of that time and listen and open your heart and your mind and your soul to realize that in all of that time, there never has been and there never will be another you. Never ever, ever, ever, ever with 25 evers after that, there never has been and there never will be another you. And what is humility? It is not the false suppression of who you are. It is the full expression of your gifts as a way of dancing in this life and honoring their source. That is not poetry, although I may have sounded poetic. That is an absolute fact. If you get that fact, if you get it, really take it into yourself, then your life becomes something like it has never been before.

Judith:

So clearly we are saying to you, be magnificent. Be fabulous, be all that you can be because you're the only person who can be who you are and that's your contribution to all of us.

So one indication that you are approaching being fabulous is that you are in constant pursuit of your destination. It means you have a destination that is larger than where you are right now. And you are in constant pursuit of it no matter what that pursuit looks like. If you go forward and fall back and you go forward, fall back. But you're constantly going forward in some way toward that destination.

Jim:

Also, you asked for help from anyone. Now, as I said before, the person you might ask for help, you may still be within the zeitgeists, which is a way of seeing the mindset of your particular station. But then that person that may know someone or someone even one more step removed, who can actually show you things that'll rock your socks.

Judith:

Well, hey, I asked somebody that I only knew on one meeting if she knew somebody who was eligible and who'd she invite me to meet? Hey, look what happened from asking.

Jim:

Now also another, another, um, did you hear me chuckle here? Even then in that moment I had some sense of kind of discomfort because she was praising me in front of all of you. And instead of saying, Hey, thanks, yes. And so that's an indication of the fear of being fabulous right in front of your very ears and a little blush. So thank you Judith.

You're welcome.

You have to have an unflinching availability to constructive criticism. You have to be able to take criticism and use it in a way that leverages your talent and expands your desire and your expression.

Judith:

And why this one has been really difficult for me because growing up with the perfectionistic family, I have thought, if I don't know how to do it right the first time, I'm not going to try again.

And so I've had to really learn that it's really good to receive criticism

Jim:

And your eye remains on the journey. Distractions are not something that you give any belief and meaning to. When you see it's a distraction, you take yourself back to the journey. Some people see that the goal, as I said before, but the journey is a much richer term because it has all of the life that you're living implied in it.

Judith:

You don't focus on what anybody else has to say about you unless they're cheering you on. If they are being catty, if they're undermining you, if they are in any way being unsupportive to you, you learn to identify it. You learn to ignore it and you are impervious to their attacks. You take in all of the goodness and support that people do give you.

Jim:

Because when they are doing that, when they are criticizing you, when they're calling you back, when they're saying don't leave, they are the expression of the emotional crazy glue that will keep you in place and you will not be able to approach your fabulousness in terms of whatever it is that you're moving toward.

And finally, you know what you want and you're willing to go for it. Willing is a very strong word because you have to have a strength of will to be able to do this. Particularly when the crazy glue is saying, Oh, please don't leave us. Don't be different from us. It wants you to stay in place. So you need to know what you want and you are willing to go for it.

Judith:

And I'll add one last thing.

You have to receive every advance, every help that you get, every step along the way. You must receive what comes to you and helps you in every single one that it comes to you so that you're taking it in and making it part of the new you. The more “fabulous you” is becoming.

Jim:

Our wish for you is that your ability, your desire, your willingness and your actual achievement of your visioning yourself in the world grows and grows and grows so that the source of your talents, the source of your gifts sings your song by saying yes, be who you are. Show those gifts because in fact, since you're only here once in God knows how many billion years you have an obligation to express who you are as fully and as finally and as freshly and as fabulously as possible. And remember what Marcel Proust said. “The real voyage of discovery consists not in seeking new landscapes, but in having new eyes.”

Judith:

And we trust that your eyes have been opened tonight. And that you are glimpsing, if not awakening to new vision of your magnificence and your fabulousness and how you can express it in the world more abundantly.



Key Points and Questions

Here are the five questions we asked you to reflect on as you were listening to this presentation.

QUESTION #1:

Bring to mind a current struggle in your own life. Something that you're going through now that might be holding you back, or is making you anxious or distracted.

QUESTION #2:

What is fearful-making about being fabulous? It has fundamentally to do with stepping out beyond your station.

QUESTION #3:

What do you believe about yourself when you are in the spell of the fear of being fabulous?

- Have you been raised to believe that you have to be perfect or you have to be good?
- Do you refuse to let people know who you really are?
- Is there a person in your life that could help you open your eyes to something you haven't been able to "see" that would allow you to rearrange your idea of what it means to be a good person? One example we gave you was a "Rich Dad"

QUESTION #4:

What do you believe about the world when you are in the spell of the fear of being fabulous? What do you imagine the world is like vis-à-vis what you're going through?

QUESTION #5:

What is your emotional crazy glue? The emotional crazy glue that keeps you, or your ideas, or your beliefs, bonded to someone or something that prevents you moving ahead?

- If you do move away from those friends or ideas or beliefs what are you afraid might happen?

In addition, we invite you to reflect on the many stories that we shared with you and see if any are at all familiar in your life. Not necessarily the exact same scenarios, but the general theme of what happened in our lives and how we reacted as a result. Some of our reactions were examples of our on-going “fears”. Others showed how we overcame our fears and went on to demonstrate our fabulousness.

