



Join our free membership site, The Duke Humfrey's, and get access to full transcripts, past episodes, exclusive downloads and more.

You'll find it all at [www.MBS.works/podcast](http://www.MBS.works/podcast)

MBS (00:00):

Oh, it irks me to confess this, but I am still enthralled to my to-do list. Busy, busy, busy, busy, busy, busy, busy, busy. I've been writing about how not to be busy for 20 years. I have thoroughly, completely, annoyingly failed to take my own advice because the truth is I get a rush from doing it, from getting stuff done, action. But I feel the irony. I see it. The thing people thank me for is not my tasking, it's my thinking. It's my figuring stuff out. It's me trying to make complicated ideas more useful, more practical, more accessible. I do that with a pen and paper and a minute to think. How about you? Do you do a good job at thinking, mulling, musing, playing, creating, exploring? If you've got that sorted, well, you might skip this interview. There's more to it than just that, but if you're already there, I salute you. Also I say welcome. Welcome to Two Pages with MBS, the podcast where brilliant people read the best two pages from a favorite book, a book that has moved them, a book that has shaped them.



MBS ([01:21](#)):

As I say that, I'm just realizing that I think one of my joys about this podcast is it is a non-busy thing. It is about opening a window into a new space to think, to engage, to talk. That's why I love doing it so much. I met Juliet Funt when she was speaking at a conference I was at. I spend time on stage. I'm a decent speaker and presenter myself, so I am always delighted when someone puts on a brilliant performance where I look at that and I go, "Oh, that is good. I couldn't do that." Juliet put on that performance and, it turns out, she's just as fun and smart off the stage as she is on it. She's a friend and she's the author of a new book, *A Minute to Think*. But how do you even become a speaker and a teacher and a writer? Well, for Juliet, it was a delightful experience with a brilliant comedienne who set her on the path. Juliet was working as a waitress at the time.

Juliet ([02:18](#)):

I remember running through this hallway on my way to check some chafing tray or something. She was doing a story and, because it was a story and not content, it caught my attention. I leaned in and went around the corner and heard her. She was doing the same thing that actors did, which is what I had gone to school for, which was being on stage. She didn't have to be a character. She just was Jeanie. She didn't have to pretend to be someone else. She just got to get up as her own self and talk and amuse and delight. She caught my eye. I let it go for a few years and then, 20 years later, built an entire career based on running by that hallway.

MBS ([02:57](#)):

I've always been curious to know how people put on and keep putting on a genuine performance. It's that word, authentic. It's such a slippery word. As a speaker myself, I'm always weaving together my script, and my cues, and all I



do that I know enhances the performance and how much of the real Michael I want to reveal.

Juliet ([03:18](#)):

I talk about the speaker persona is like a secondary character. It will creep onto you and you have to volitionally throw it aside. It'll creep up a little more officious, a little smarter, a little more content-y, a little more together than you really are. That officiousness, that veneer, will creep onto you and you release it over and over and over. The more intimidating an audience is ... This is back in the days. I don't really think of myself primarily as a keynoter anymore. But the more intimidating an audience was, if you could just turn the dial of how many C-suite folks are in the room, that's the frequency with which that person wants to keep coming back because just being you and being a little flawed and rough and real is very scary on stage and, now I've found, in writing, my new arena where I'll write something and I go, "Is that too raw? I might need a little persona covering that."

Juliet ([04:15](#)):

That feeling of, how naked can I get in terms of my realness to connect with people, to not be over the line, which I have a little bit of loose lips problem so sometimes that is the line for me. But I think that when you're coaching people and you can drop them into the realness, it usually occurs if you get them to talk about either a passion or a hobby. They start to, "Oh, when I follow the Red Sox, la-la-la-la-la-la-la." This huge personality comes out and this joy comes out and then they go, "Okay, from right there, give me your sales pitch." Then they can be sucked back into, "I'm talking to you about Dell's unique possibilities of blah, blah, blah, blah, blah." All of a sudden you don't like that person anymore. It is a dance. It's a dance.



MBS ([05:01](#)):

I faced the same struggle writing books, too. This new one I've got coming out in January, *How to Begin*, it is definitely the most personal. I tell some stories of the worthy goals I take on and I figure out as I go through the book. But how much of myself do I show? How much is too little? How much is too much? Then, when you finish a project, you come to a crossroads.

Juliet ([05:25](#)):

It wasn't just the next book or a book or the first of five books. This is the book. This is 20 years of my life in this book. The publisher said, "I'm going to give you a month and then start asking you about your second book." I said, "Give me a decade. I am not ... This is not ..." Then, what I'm leading to is, I'm in the denouement of that excitement, five weeks over, launch is winding down. Then you start saying, "What's the rest going to look like?" I'm deeply in that pondering phase of, "What is my purpose?" I can tell you that my immediate purpose, which I still immediately and deeply connect with is, I want the entire world to be able to have the permission and aptitude to just take a minute. A minute to think, to breathe, to have the oxygen in their day, to learn how to use thinking as a business tool without having to do it hiding around a corner like a smoker because thinking is embarrassing. That's a pretty big mission. I think that's going to carry me for a little while.

MBS ([06:26](#)):

This sentiment is at the heart of Juliet's new book, *A Minute to Think*. I was curious to know how she's handling the aftermath, I guess, of publishing a book. To see a pretty bow tied on what is, in effect, 20 years of her life. For me, I fall apart for a few months, if not more, after the hard work is done.

Juliet ([06:47](#)):

Well, the falling apart is a good drop for where we're heading-





MBS ([06:50](#)):

That's true.

Juliet ([06:50](#)):

... later with the book choice. But one philosophy that is helpful is not to have any emotions be outlawed in the process. I'm very good at welcoming large, rough emotions: weeping, sadness, disappointment, anger. I get it. They're all good for us. I don't have a problem letting them be in myself. It's the slightly gray middle funk.

MBS ([07:24](#)):

I know exactly what you mean. Yeah.

Juliet ([07:28](#)):

That I'm really intolerant of. I have this beautiful emotional facility. I don't know if you've ever seen Broadcast News, that old movie with Holly Hunter. For my whole life, I've identified with the moment where she unplugs what was a physical phone every morning. She sits the phone on her lap and she just weeps like a keening Irish widow for two minutes. Then she just [inaudible 00:07:52] and then goes to work and does amazing work. But, because I have a family who has struggled with, pretty much everyone on my mother's side, a lot of different kinds of depression and I was always the one who didn't get it exactly the same way, that muddy, unmotivated, "I just want to watch Netflix and eat Ben and Jerry's," kind of a mood, I tend to run from that. For me, it's embracing that it's not only going to be sad or happy.

MBS ([08:22](#)):

Right.



Juliet ([08:23](#)):

That I just sometimes am going to be funky.

MBS ([08:25](#)):

Right.

Juliet ([08:25](#)):

That's the one that I need to get my arms around with a little more love and acceptance.

MBS ([08:30](#)):

It's helpful. I'm not much one for the dramatic emotions. I am pretty level. But when I'm off kilter, it is in that place of ennui and, "You know what? Whatever." I know enough about it to, unfortunately, beat myself up about it rather than be gentle with myself around it. I'm still trying to learn that as well.

Juliet ([08:59](#)):

It's one of the things I'm working with our children most about is they get it if they're sad or mad they can show it. But, A, to accept the gray weirdness, and then so important for a family of intellectuals, the B of, you don't have to understand it. That you don't have to sit and say, "What was it that made me feel funky? Why am I in this?" Just skip that part because the understanding is a very taxing assignment. You can never really get there. I think I'm just trying to tell them, "You get to feel that way." For me, in the post-launch, I'm having a little bit of that, but it's still pretty early and there's a lot of excitement.

Juliet ([09:42](#)):

I remember you and me had this conversation about working in a training company, selling to companies, which we do. You said something that was seared into my brain, which you said, "I remember, before the first book, how



hard it was to have the respect that you need to do B2B business." I'm already seeing that you're right that there's something about having the book that just makes people feel a sense of trust and connection with you. It makes the day job easier just to do business and find new clients and all that. Then that can free your heart to do things that are bigger. That's really what I'm trying to cook in my head. I know that there's either a foundation or a philanthropy.

MBS ([10:22](#)):

Right.

Juliet ([10:22](#)):

That is really where I want my efforts centered in three to five years. I just can't quite yet get it formed.

MBS ([10:32](#)):

You're right. We've got a nice segue to this, but tell me the book you're going to read from.

Juliet ([10:38](#)):

The book is called When Things Fall Apart. It's by a Buddhist teacher named Pema Chödrön who's been one of my favorite human beings for as long as I can remember. I'm not a religious person, but I belonged to a Buddhist Sangha in Los Angeles many, many years ago. I made one of the biggest mistakes of my life which was, when I was dating my husband I took him once and he didn't like it. Then I stopped going.

MBS ([10:59](#)):

Husbands. God, can't live with them, can't get rid of them once you're married, or it's tricky.



Juliet ([11:04](#)):

Right. Right, it's tricky. That night I should have kept that for myself and kept going. But there's always been this theme for me, a thread. Some of the Dharma based Buddhism has been a little thick for me, but Pema is the most accessible teacher you could ever come across. I know you're a fan of hers also, so we can speak from inside the Pema circle. The saddest thing about Pema Chödrön is that some digital smart person hasn't grabbed her earlier and made a billion videos of her talking because she's very hard to find stuff. She's only her writings. She's a person who is the perfect antidote to my natural, hard on myself-ness. Just the amount of love in everything that she teaches has been very, very soothing for me over the years.

MBS ([11:52](#)):

Does a wonderful job at bridging that kindness to also reality. You just know that this is a woman who lived a life and had hardship in her own life and her own family. When you read her work, I find it's not diluted by some kind of you've been locked in a monastery for 30 years. There's a connection just to the bruising of the real world around that.

Juliet ([12:25](#)):

Sure. She used to do these teachings that she broadcast, I guess they never video grabbed them, but she used to do live broadcasts to Los Angeles. Talk about not having a speaker persona. Talk about the sweet realness of her and flawed-ness, overt, public, shared imperfection. It just sucks you into her teachings immediately.

MBS ([12:54](#)):

Quite easily read this entire book. I've read this many times. I have a couple of copies on my shelves. How did you pick the two pages?



Juliet ([13:03](#)):

That was really hard. That was really hard because I went through so many different ones. I tried a little bit to avoid things that were a little too thick in Buddhist. I don't think my tree and bodhisattva should be something that your audience is challenged to absorb in 60 seconds so I just picked something that talked about discomfort because we're in such discomfort.

MBS ([13:24](#)):

Yes. Let me do a formal introduction. My friend Juliet Funt, author of the book, *A Minute to Think: Reclaim Creativity, Conquer Business, and Do Your Best Work*, reading from the wonderful Pema Chödrön, *When Things Fall Apart*. Over to you, Juliet.

Juliet ([13:43](#)):

"Generally speaking, we regard discomfort in any form as bad news. But for practitioners or spiritual warriors, people who have a certain hunger to know what is true, feelings like disappointment, embarrassment, irritation, resentment, anger, jealousy, and fear, instead of being bad news are actually very clear moments that teach us where it is that we're holding back. They teach us to perk up and lean in when we feel we'd rather collapse and back away. They're like messengers that show us, with terrifying clarity, exactly where we're stuck. This very moment is the perfect teacher and, lucky for us, it's with us wherever we are. Those events and people in our lives who trigger our unresolved issues could be regarded as good news. We don't have to go hunting for anything. We don't need to try to create situations where we reach our limit. They occur all by themselves with clockwork regularity. Each day, we're given many opportunities to open up or shut down.



Juliet ([14:48](#)):

The most precious opportunity presents itself when we come to the place where we think we can't handle whatever is happening. It's too much. It's gone too far. We feel bad about ourselves. There's no way that we can manipulate the situation to make ourselves come out looking good. No matter how hard we try, it just won't work. Basically, life has just nailed us. It's as if you looked at yourself in the mirror and you saw a gorilla. The mirror is there and it's showing you and what you see looks bad and so you try to angle the mirror so you'll look a little better. But no matter what you do, you still look like a gorilla. That's being nailed by life, the place where you have no choice except to embrace what's happening or to push it away.

Juliet ([15:34](#)):

Most of us do not take these situations as teachings. We automatically hate them. We run like crazy. We use all kinds of escape, addictions that stem from the moment where we meet our edge and we just can't stand it. We feel we have to soften it, to pad it with something, and we become addicted to whatever it is that seems to ease the pain. In fact, the rampant materialism we see in the world stems from this moment."

Juliet ([16:02](#)):

As I was reading the end of that, I thought about an interview I did yesterday. I think a lot of busy-ness stems from that moment, too. I think that the numbing aspect of busy-ness is one that we could talk about if you like. But I found that section so helpful for me the first time I read it because softening and letting go of control probably didn't come naturally to me, originally. There's something about the more status you get in your career, I find, it's harder and harder to keep softening.



MBS ([16:36](#)):

Right. Juliet, what's the connection between softening and managing busy-ness?

Juliet ([16:49](#)):

Busy-ness keeps us very effectively numb. I am always reminded of a woman I met at a golf resort in California who was a client of mine. She said her husband died three years before she met me. She noticed that, in that three-year period, she had never taken a shower for more than a minute or so because she knew that if she ever lingered in that happy, calm, steamy, private place, that her grief would just catch her. She just stayed moving, moving, busy, and numb. I think that we have been using busy-ness, especially in the last 18 months but probably for a very long time, to numb, to get away from softness, and to purposely ... There's a mechanism that you could almost watch happen. If you were staring at a human being from a nanny cam, they start to feel a feeling, they are unwilling to go to that feeling, and they pick up the phone and now the feeling is gone and they're in the phone and they've passed it.

Juliet ([17:51](#)):

But there's a price, I really believe, we pay for that constant sublimating. Whether you're going to be Holly Hunter and weep or not, getting curious about, "What was it?" This actually happens in real time. I think it's so interesting. You're working along and, all of a sudden, you start feeling off. To stop and slow down and get soft and say, "Something must've just happened in the last seven to 10 minutes. I don't realize what it was." Then you realize, "Oh, it was that email that I skimmed about we lost 600 books as an order. It was that moment where my kid came in and said, 'Daddy is better than you,'" or whatever. There's always that antecedent to that discomfort, but it's not going to just be there. You have to get curious about it.





MBS ([18:40](#)):

What that says is that the act of managing busy-ness is superficially about tactics, but it's more fundamentally around a courage to be present to yourself.

Juliet ([19:00](#)):

It's a big part of that. I think that also there's a sibling to that emotional willingness, and that is creative openness, that in the same way that we accidentally push aside emotion, I think that there's a lot of times when the muse is standing right outside the door with a chalice of ideas and we're busy in our phone. That impulse of, "Can you follow a little thread?" You see a little edge of a thread and one of the threads could head toward emotion. "Am I actually angry or sad right now?" You just follow, follow, follow, follow. Then I think it's the same feeling that, "Do I have a beginning of an idea? I think I might have a little sip of an idea here." Then to slow down and get unbusy and follow, follow, follow, I think are exactly the same. That getting curious.

MBS ([19:56](#)):

As I was thinking about this conversation, Juliet, I was thinking about my own predilection towards busy-ness because I have too many things to do all the time. I've read your book. I've read other books. I know the value of this. I'm okay at creating space to create because I just have enough history and experience to know how to go, "This is a open exploratory place." Some of that chalice of ideas gets dumped on my desk and I find all the bad ones and think that those are the good ones, but no matter. But I feel myself anxious about just being less busy. I feel like I'm mourning a lack of busy-ness because it means I've lost a sense of maybe purpose or maybe just importance, a more ego-driven thing. How do you help people manage the anxiety of stepping away from busy-ness?



Juliet ([21:07](#)):

There's two answers that leap to mind. I'll just figure out which one should be first. I think that there's a subliminal feeling at work as if there's a gigantic, endless piece of butcher paper on the wall and we're writing down every single thing that we do. Then when we die, somebody counts it. How many things that you do. That worship of quantity is such a curious place to go into deeper and deeper. I was in a conversation with an executive who's got a \$10 million training company, 300 employees, and millions of people love him. He's talking about wanting to scale. "I got to get bigger." I just kept trying to politely say, "I'm just so curious. Can you tell me why? Why bigger? Why bigger? What do you need more of? It's not the money. It's maybe status, is it? Why is it so bottomless?" That conversation with yourself about, "What is this all adding up to," I think is really, really critical to have to put a pin in that balloon of the values around busy-ness.

Juliet ([22:12](#)):

But then I think there's a logistical issue also, which is that if you block a whole day for creativity, it might be completely overwhelming and unworkable for most people. What people do is they do time blocking, which is they say, "I'm going to work on podcasts from 8:00 to 9:00 and writing from 9:00 to 10:00 and dah, dah, dah, dah, dah." That's the opposite problem where now you've robotically driven yourself into a lane where you're going forward. The technique that we've been playing with as an interim place, we're calling time sketching, which is, yes, yeah, give yourself a little structure, but in pencil. Because you know as well, if you were writing an article and all of a sudden the muse is rubbing your back and you're on it, the last thing you want to know is, "Oh my gosh, it's time for social media because it's 10:01."

MBS ([23:04](#)):

10:00.



Juliet ([23:06](#)):

Terrible, terrible, terrible idea. That's the moment where you're constantly going ... You're giving yourself a little handhold of control with a sketch of an idea but then, in between, human messiness or your need to have an appetite or a bladder, or maybe be improvisationally called to something else. That pencil is a critical shift in the way that people give themselves that structure.

MBS ([23:33](#)):

It does feel that, behind that, I love this idea of sketching in time because the whole time blocking thing just has never worked for me. As soon as I block it out of my calendar, it's an absolute guarantee that that's not what I'll be doing. It's my contrarian nature, which is like, "I'll show you, Michael. Nobody's going to make me do something that I don't want to do."

Juliet ([23:55](#)):

That's funny.

MBS ([23:56](#)):

I'm like, "It's a nightmare." You've given me permission to let go of some of that. I think, Juliet, for me and when I see others as well, is that it's like the butcher paper. There's always more that I can be doing. I'm not always quite sure, actually, how to understand where the quality is. You've talked about quantity and playing the game of quantity and it's an unwinnable game. It's not even a useful game. It implies that you're going, "It's about the quality." It's about, relatedly, "How much is enough?" How do you help yourself or help others find the work that actually matters?

Juliet ([24:42](#)):

You have to keep quantity on the table in order to get to quality because quantity will threaten it. If you're spread too thin, there's no room for quality.



You have to keep asking that question, "Why? Why this thing? Why so much? Why so broad? Why so many?" Then you get to needing a definition for what is productivity in the first place. To produce something of value is supposed to be the definition of productivity. We, of course, confuse activity with productivity. No new thing at the end, of course, not really being productive. For me, I make it very simple. I say, "Did I make anything on my desk today better, bigger, or more beautiful in the course of the day?" That means that there should be able to be a before and after experience of that work. That means that I should be able to say, "Here's what it looked like at 9:00 AM and here's what it looked like at 5:00 PM." Even if it was a tiny, incremental shift.

Juliet ([25:43](#)):

The problem with regular work for most people is there are so many fire drills and so much getting back to even and so much messy middle that they get to the end of the day and they survey everything and there's not a single before/after transition. It sucks the life out of people, trying to keep working without gratification of, "I built that," all day long. For me, to look for quality is getting quiet, "What's the stuff I care the most about?" Then, "Where can I make that before/after experience happen?" Better could be improving a flow with our client process. Bigger could be five more people on a social media feed. More beautiful doesn't have to do with aesthetics only. It could be that things have been a little tense with one of my employees and I have a heart to heart and I smooth it. It's really more beautiful as a relationship. Transition is what gratifies us. Maybe, for some, that simple definition will help point them toward the things to pick up.

MBS ([26:46](#)):

It's helpful. Do you work that on just a day-by-day basis? Does that scale up to thinking in terms of ... What are the units that you think of? Do you think of them at the end of the week, or the end of the month, at the end of the



quarter? I'm curious to know what your other blocks are in terms of how you think about what you're creating for the world.

Juliet ([27:10](#)):

All. All blocks, because a lot of work is incremental. You have 400 things on your OmniFocus list and, at the end, you've built a course that is a before and after, but we have to appreciate the little incremental wins. "Today I approved motion graphics for this one section and it was more beautiful than it was this morning." That sense of looking for before and after is really, really important. There's also a planning aspect that you talked about, where we have to say, "What is worth our time in the first place," because it's not just before and after. There's a lot of things that you could before and after with great success. It has to do with heading yourself, first, in a direction that you fundamentally care about.

MBS ([27:53](#)):

As I think of myself using that framework, Juliet, which feels super helpful immediately, one of the annoying aspects of me is how I hack my own systems. I set up a system to try and help me behave in a certain way. Then I resist it and I turn it around and I screw myself over. It's deeply annoying. I can just feel how I could start asking myself these questions around stuff that matters slightly less. It's not entirely trivial. It's just 10% of the thing that really matters. Do you have a sense of how you help people come back to the work that matters most when they've perhaps wandered slightly off the path?

Juliet ([28:47](#)):

We have a core framework in the book that is the way that we teach this. It has to do with two sets of content called the thieves and the questions and how they go together. To summarize it for our time here, the thieves are the reason that we find ourselves lost in low value work. They are four main reasons that



we get overloaded. The questions are the antidotes. They are four questions that you ask yourself that disarm these bad guys.

MBS ([29:17](#)):

I like a good question list.

Juliet ([29:19](#)):

Yeah, I know. I know you do. But the one that you're talking about is the thief of activity. Activity is interesting because it's thrilling. It's a whitewater ride. We're checking a lot of boxes. Our butcher paper that we're getting graded on in heaven as longer every day. All that good stuff is happening. But it can lure us into many stimulating, shallow wins all day long.

MBS ([29:43](#)):

Yeah.

Juliet ([29:45](#)):

The question that we use to defeat the thief of activity is simply, "What deserves my attention?" If you use that as a filter in that quiet moment in the day, which I'm sure you have some version of a planning moment as you start your day, that simple question of, "What deserves my attention," what's been beautiful in watching people use it is how much people already know the answer. It's not really ... There's this myth of, "I just can't tell what is high value on my desk. How will I ever figure it out?" When, really, average people and smart people and all people have an instinct. If they can just get quiet for a second, they go, "Oh, yeah. Right. Of course. This is the juicy thing and these are the stimulating, easy wins." The answer is not convoluted. It's just we don't give ourselves time to go through the cycle of asking the question.



MBS ([30:45](#)):

I start my day by asking myself three questions, my check-in questions. Number one is, "What will I let go of?" Just in case there's stuff that's weighing me down, I can just put aside. Second, "What am I grateful for?" There's all that research around how gratitude is just this little, super caffeinated thing of goodness. Then the third question, which I'm never going to change is, "What will I focus on?" "What will I focus on," takes me to the butcher paper list. "What deserves my attention," speaks to the heart and the head, and just feels like it's going to be a more helpful prompt for me to manage that thief of activity.

Juliet ([31:30](#)):

It also may not always have an answer that has to do with work.

MBS ([31:33](#)):

That's right.

Juliet ([31:35](#)):

Maybe I need to stand up right now and go to the front room. My kids just went to school and usually I'm in podcast prep. I go quiet for about a half an hour before. But I knew that I hadn't connected with my son last night. I knew that what deserved my attention was five minutes to hear about the project he's building before I come in to you and that that would make me more centered and focused for you because I had checked the most important box. "What deserves my attention," sometimes takes you to a vacation. It might take you all sorts of places, but it is an amazing amazingly facile question. I do a similar thing in the morning. People love to hear about morning routines, except I have an accountability buddy that I send those things to.

MBS ([32:16](#)):

Oh, that's good.





Juliet ([32:18](#)):

I write to my friend, Mindy, every morning three things I'm grateful for, three things I'm surrendering, similar to the, "What can I let go of," then three business wins because I think that there's a wonderful Freakonomics podcast that talks about what they call headwind, tailwind, asymmetry. Have you ever come across this one?

MBS ([32:36](#)):

I think I have.

Juliet ([32:37](#)):

I love it. This gratitude practice has changed completely because of this. Headwind, like a bicyclist, is what is stopping you. Bicyclists are very, very aware when they're in a headwind.

MBS ([32:48](#)):

Totally.

Juliet ([32:49](#)):

Tailwind is carrying you, pushing you effortlessly along. Interesting, bicyclists tend to not notice when there's a tailwind.

MBS ([32:56](#)):

Totally. I am a bicyclist. I'm like, "I'm cycling so fast today." I'm like, "Oh, I've got a gale behind me."

Juliet ([33:01](#)):

Yeah, right. Right. The same is for us in our goals and aspirations of the day is it's so easy to see the headwinds and so hard to see both the overt and covert tailwinds. The overt tailwind of the wonderful introduction that Michael made



for me, or the covert tailwind of, "I was allowed to go to a wonderful university that spring-boarded me into a life of being informed in the world," or whatever our tailwinds are that we have an asymmetrical leaning to pay attention to them. As I do my gratitude, I've noticed that I needed a business wins section to purposefully be noting victories and tailwinds because sometimes they're hard to see.

MBS ([33:46](#)):

Juliet, as always, this was a wonderful conversation. As a final question for you, what needs to be said that hasn't yet been said between us?

Juliet ([33:57](#)):

Oh, I'm so glad you just asked me that question because I have such a specifically good answer today. My whole life is about teaching people to appreciate and give themselves permission to have space. Watching you take the pauses that you take as you prepare your next question has been the most fascinating sidebar to this podcast. I just want to break apart what is happening inside me in those moments, because it's so wonderful. So many of us need the confidence that you're demonstrating. But what happens, and I'm guessing maybe to others, the first couple seconds, "Is everything okay?" Right? Then the second couple seconds of, "Wow, he's just letting himself think on an audio only podcast where it's just going to be silent." Then that starts to get really curious. Then the impressiveness part comes up. "Wow, he is really letting himself digest and prepare and be ready without worrying about if people think the mic's gone dead."

Juliet ([35:01](#)):

That progression is really worth noticing because there are many versions of this that people avoid all day long when they need a minute before they answer a question to a loved one, at work, to their own queries in the morning. I just commend you and highlight that thoughtful process is just beautiful to watch.



MBS ([35:20](#)):

Thank you, Juliet. That's very kind of you. I'm going to have to make a note to the editor, "Don't remove all the long awkward pauses."

MBS ([35:38](#)):

What an encouraging way to end the conversation. Juliet's recognition to me, it's so nice of her to say this, to take a breath and a break, encouragement to take a moment to think, and acknowledging just the power of that. How that made me a better interviewer, how it deepened the relationship, deepened the conversation, deepened the thinking. Maybe I'm not so swept up in all the busy, busy, go, go, go after all. I am, but maybe not all the time. I will also say that I've actually changed my morning routine now, just a bit. Question I ask myself as well as, "What will I let go of," and, "What will I focus on," turns out that the one Juliet suggested, "What demands my attention." I tried it out for a while and I like it, but the question that I've found has even more powerful me is, "What's calling to me today? What's calling to me today?" That's just a little broader, a little more gentle, a little more whimsical. I'm trying to invite in the muse. I'm trying to shield myself from the tyranny of the to do.

MBS ([36:48](#)):

If you liked my conversation with Juliet, I've got two other suggested interviews for you. John Zeratsky, that conversation is called How to Focus on What Matters. He's written a number of great books around just how to quickly and efficiently get stuff done, which I know sounds almost contrary to Juliet's conversation, but it's actually about an efficiency of the doing, which creates the space for the thinking. Octavia Goredema, wonderful person, I love being in conversation with her. I've got a new episode of her coming up in a little bit talking about the How to Begin book. But the one we've done in the past is called The Double Edged Sword. There's also an exploration of time commitment and who we are in this world. For more of Juliet, go check out



julietfunt.com. She has a busy-ness test you can take which will actually connect to the book, but actually give you a sense of just how busy are you. You'll find that at julietfunt.com.

MBS ([37:47](#)):

Meantime, a thank you from me to you for listening to all the way through to the episode. Thank you for giving a bit of love on your podcast app. Thank you for passing this conversation on to the person who needs to hear it because there's one person in your life who you're just going, "Oh, you need to hear this." Ping them a note. Let them know that it's there for them. Thank you for that. Word of mouth is the slow but sure way that I grow the best possible group of listeners for this podcast. There's more at the Duke Humfrey's, our free membership site, where you get transcripts and a good deal more. You find that on the website, mbs.works, and then find the podcast page. I'll just say you're awesome, and you're doing great.