

# Welcome to **The EDGE**

Your occasional e-zine on **LEADING, LEARNING** and **CREATING**

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March 2007

Issue 3

*“When you have come to the **edge** of all the light you have*

*And step into the darkness of the unknown*

*Believe that one of the two will happen to you*

*Either you'll find something solid to stand on*

*Or you'll be taught how to fly!”*

Richard Bach

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## **1. WELCOME**

Kia ora koutou and welcome to another issue of the Edge on a beautiful Taranaki - New Zealand - day. The sun is shining. I work from a home office that looks down a river and on days like this I am very happy to be at home.

I got myself into trouble earlier this month. I received this email that had a list of peoples email addresses and being naive about this stuff I took the liberty of sending them a copy of my last newsletter. They were all signed up to an organisation that had a similar focus to what goes in my newsletter. So in the interests of sharing . . . . !! It seems that this is not done although the majority of responses were positive. For me it raises the issue lines and boundaries – do we push them; do we ignore them or do we work within them? Still thinking on that. Done thinking – pushing boundaries is OK!! If you are receiving this and really don't want it reply to this and I will 'unsubscribe' you. If you like it and think others should have it then please pass it on.

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If you have news about leading, learning or creativity please feel free to forward it to me for potential inclusion in **The EDGE**. You will be acknowledged.

☺☺☺ This e-zine also contains contributions from others so thank you to those who have contributed. Its been an interesting time since the last newsletter.

☺☺☺☺ On the work front requests for coaching and supervision continue to increase, along with the start of a leadership development programme in the dairy industry with colleagues from Leadership Focus. Some interesting work continues in the health sector and a project to review and update training and assessment material for the Forest Industry Training Organisation has kept me busy.

☺☺ I have managed to keep the music going though, with Gumboot Tango playing – actually there is more about the Gumboots on the web site. And WOMAD [World of Music and Dance] . . . if you have never been to a WOMAD it is an experience worth having especially here in New Plymouth – the venue is just stunning!!

☺☺☺ By the way, I have added some extra material to the web site [www.future-edge.co.nz](http://www.future-edge.co.nz) A bit about me [Who is Wayne Morris anyway?], a page on a festival my family and I organised, a page about Salvage [that's what I call the art side of things – you can find out why Salvage on the web site], a page on Gumboot Tango and other musical adventures. I guess web sites are organic and just keep growing but **will cyber- space ever become full?**

## 2. LEADING

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### Have you been to TEDTalks yet?

Each year, TED, the conference, hosts some of the world's most fascinating people: trusted voices and convention-breaking mavericks, icons and geniuses – leaders in their fields. Now you can see video clips of some the best thinkers in the world from the comfort of your own computer [and for a \$0 price tag]. It's well worth the effort!!

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### Here's something for your leadership toolbox.

This is a simple, practical way to build better rapport, increase clarity and empathy, save time and help reduce faulty presumptions and mind reading during meetings. It requires about 30 seconds at the start of a discussion or a meeting.

Ask, "On a scale of 1 – 10, give an honest personal rating of your *energy*, *openness* and *focus*. If 10 is the highest energy level you have ever felt at work and 1 means you are on the verge of collapsing in a heap, what is your *energy* level right now! Do the same with the others – openness and focus.

Right now:	Level
	1 = lowest
	10 = highest
Energy	_____
Openness	_____
Focus	_____

You might also experiment with using a 'Check In' at the end of a discussion or meeting.

Ask "On a scale of 1 – 10 how *committed* and *prepared* are you – in terms of information, time, confidence and resources – to *follow through effectively* on the priorities of this meeting?" A low rating gives you instant insight, and encourages an honest collaborative follow-up question, "How, specifically might I / we help you best accomplish these things?"

Source: Executive EQ Robert Cooper and Ayman Sawaf Orion Business 1997

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### **And on the lighter side:**

A tough manager of an accounting department asks a new employee his name. When the employee replies, "John", the manager launches into a lecture. "Just who do you think you are? This is a formal place, a professional place. We don't use first names around here; it's not professional and leads to a breakdown in authority. Now that you have that straight, what's your last name?" The employee hesitates for a moment, looks down and replies, "Darling."

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### **If you want to change pick one thing at a time!!!**

In a previous e-zine I talked about a key question I ask when working with people in change situations. That question was "What is the cost you pay for being you? Having answered that, the next question is "If you don't want to keep paying that cost what do you need to change?" My experience is that people come up with several changes they want to make. The question now is "What is the one change that will make the biggest difference and is it worth my effort?" One thing at a time – trying to do more than that just adds additional stress to what is likely to be quite a stressful situation anyway

Dr. Nathaniel Branden - psychologist and author of about 20 books - has a wonderful exercise that helps answer the "Is it worth it?" question.

The exercise is very simple. Between five and eight people are seated at a round table. Each person is asked to select one behaviour that he or she may want to change. One person begins the exercise by saying, "When I get better at..." and completes the sentence mentioning one benefit that will accompany this change in behaviour. For example, one person may say, "When I get better at being open to differing opinions - I will hear more of other people's great ideas." After the first person completes her sentence, the second person talks about the behaviour that he wants to change, such as "When I get better at demonstrating patience - my co-workers will feel more respected."

After everyone has had a chance to discuss their specific behaviour and the first benefit, the cycle begins again. Now each person mentions a second benefit that may result from changing the same behaviour, then third benefit, then continuing benefits until the facilitator says "stop" (usually after 6-8 rounds). Finally participants discuss what they have learned and their reactions to the exercise.

Source: Marshall Goldsmith PhD. [www.marshallgoldsmithlibrary.com](http://www.marshallgoldsmithlibrary.com)

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### 3. LEARNING

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©©© The goal – setting comments in the previous e-zine prompted a reply from Emma Robertson [Associate Professor, School of Design Studies, University of New South Wales] who said:

”Re goal free living, I agree, and Stephen Shapiro has interesting stuff to say on the topic: <http://www.goalfree.com/> Check this site out if you are interested in ‘goal free living’.

Stephen has this to say:

*“How would you like to be MORE successful, with LESS effort?*

*If this is of interest to you, read on.*

*A few years ago, I uncovered a startling secret. After traveling the world and interviewing hundreds of people, I discovered that the most creative, passionate, and successful people were NOT goal-oriented.*

*Yes, I realize this runs counter to everything that you have been taught. But it’s true. Let me explain.”*

**Check out his web site and he will explain and while you are there check out his Innovation and Creativity section and in particular some creative inventions from Asia.**

And thanks Emma – contributions are gratefully received.

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#### **More on neuro-science and learning:**

Neuro-science continues to fascinate me. This from an article by Theodore Marchese – ‘New conversations about Learning’. He makes the point that “the more you get to know the newer brain literatures, how few surprises there are. So many of the findings seem to confirm what we’ve already known, or at least theorized.” He goes on to offer some ‘lists’ presented by researchers of the learnings from neuro and cognitive sciences.

The first is from Dee Dickinson, head of Seattle’s New Horizons for Learning project, and is based on the work of Diamond of UC-Berkeley. Four of Dickinson’s items in summary form are:

- the brain is remarkably plastic across the lifespan;
- powerful learning is prompted when all five senses are engaged;
- adequate time is needed for each phase of information processing (input/assimilation/output); and
- emotional well-being is essential to intellectual functioning, indeed to survival.

Little on this list comes as a surprise. Experiments with the teaching of language, for example, have shown how quickly and lastingly a new tongue is learned when students can hear, live, speak, act, and sing it. Good teachers have always known that speed in producing answers isn't a good indicator of inherent capacity in students. And readers of Daniel Goleman's recent book, *Emotional Intelligence*, know well the cortex's ties to a powerful limbic system and the social-emotional origins of thinking.

Here is a second list, this one by Geoffrey Caine, an Australian living near San Diego . . . he and his wife, Renate Caine, have made a specialty of translating these literatures for K-12 educators:

- body, mind, and brain exist in dynamic unity;
- our brain is a social brain; the search for meaning is innate;
- the brain establishes meaning through patterning;
- emotions are crucial to patterning;
- learning involves conscious and unconscious processes;
- complex learning is enhanced by challenge, inhibited by threat;
- and every brain is uniquely organized, with resulting differences of talent and preference.

One of the things scientists have established pretty clearly is stated next to last on this list: When humans confront a situation they perceive as threatening, their brain "downshifts" . . . higher-order cortical functioning is supplanted by the more elemental limbic . . . the emotions come to rule. The point to ponder -- the Caines make it -- is the high reliance in American classrooms on sticks and carrots, on competition and scarce rewards, an ethos that can engender a mix of student attitudes somewhere between grudging compliance and sullen disengagement. High challenge, yes, they say; high anxiety, no.

He suggests that the more a teacher can emphasize . . .

- learner independence and choice
- intrinsic motivators and natural curiosity
- rich, timely, usable feedback coupled with occasions for reflection and
- active involvement in real-world tasks
- emphasizing higher-order abilities
- done with other people in high-challenge, low-threat environments
- that provide for practice and reinforcement

. . . the greater the chances he or she will realize the deep learning that makes a difference in student lives.

Source: The New Conversations About Learning Insights From Neuroscience and Anthropology, Cognitive Science and Workplace Studies - Theodore J. Marchese  
[www.newhorizons.org/lifelong/higher\\_ed/marchese.htm](http://www.newhorizons.org/lifelong/higher_ed/marchese.htm)

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@@@ ***And this from my friend Penni Bousfield – not new but we need reminding about this stuff every now and again. Thanks Penni.***

Some of you may have seen this before in the No 8 Wire arts newsletter a while back, but I thought it worth keeping and passing on.....

### **Bruce Mau's 43 Instructions for Us All      An Incomplete Manifesto for Growth**

Written in 1998, the Incomplete Manifesto is an articulation of statements that exemplify Bruce Mau's beliefs, motivations and strategies. It also articulates how the BMD studio works.

- 1. Allow events to change you.** You have to be willing to grow. Growth is different from something that happens to you. You produce it. You live it. The prerequisites for growth: the openness to experience events and the willingness to be changed by them.
- 2. Forget about good.** Good is a known quantity. Good is what we all agree on. Growth is not necessarily good. Growth is an exploration of unlit recesses that may or may not yield to our research. As long as you stick to good you'll never have real growth.
- 3. Process is more important than outcome.** When the outcome drives the process we will only ever go to where we've already been. If process drives outcome we may not know where we're going, but we will know we want to be there.
- 4. Love your experiments** (as you would an ugly child). Joy is the engine of growth. Exploit the liberty in casting your work as beautiful experiments, iterations, attempts, trials, and errors. Take the long view and allow yourself the fun of failure every day.
- 5. Go deep.** The deeper you go the more likely you will discover something of value.
- 6. Capture accidents.** The wrong answer is the right answer in search of a different question. Collect wrong answers as part of the process. Ask different questions.
- 7. Study.** A studio is a place of study. Use the necessity of production as an excuse to study. Everyone will benefit.
- 8. Drift.** Allow yourself to wander aimlessly. Explore adjacencies. Lack judgment. Postpone criticism.
- 9. Begin anywhere.** John Cage tells us that not knowing where to begin is a common form of paralysis. His advice: begin anywhere.
- 10. Everyone is a leader.** Growth happens. Whenever it does, allow it to emerge. Learn to follow when it makes sense. Let anyone lead.
- 11. Harvest ideas.** Edit applications. Ideas need a dynamic, fluid, generous environment to sustain life. Applications, on the other hand, benefit from critical rigor. Produce a high ratio of ideas to applications.
- 12. Keep moving.** The market and its operations have a tendency to reinforce success. Resist it. Allow failure and migration to be part of your practice.
- 13. Slow down.** Desynchronize from standard time frames and surprising opportunities may present themselves.
- 14. Don't be cool.** Cool is conservative fear dressed in black. Free yourself from limits of this sort.
- 15. Ask stupid questions.** Growth is fuelled by desire and innocence. Assess the answer, not the question. Imagine learning throughout your life at the rate of an infant.
- 16. Collaborate.** The space between people working together is filled with conflict, friction, strife, exhilaration, delight, and vast creative potential.
- 17. \_\_\_\_\_.** Intentionally left blank. Allow space for the ideas you haven't had yet, and for the ideas of others.
- 18. Stay up late.** Strange things happen when you've gone too far, been up too long, worked

too hard, and you're separated from the rest of the world.

**19. Work the metaphor.** Every object has the capacity to stand for something other than what is apparent. Work on what it stands for.

**20. Be careful to take risks.** Time is genetic. Today is the child of yesterday and the parent of tomorrow. The work you produce today will create your future.

**21. Repeat yourself.** If you like it, do it again. If you don't like it, do it again.

**22. Make your own tools.** Hybridize your tools in order to build unique things. Even simple tools that are your own can yield entirely new avenues of exploration. Remember, tools amplify our capacities, so even a small tool can make a big difference.

**23. Stand on someone's shoulders.** You can travel farther carried on the accomplishments of those who came before you. And the view is so much better.

**24. Avoid software.** The problem with software is that everyone has it.

**25. Don't clean your desk.** You might find something in the morning that you can't see tonight.

**26. Don't enter awards competitions.** Just don't. It's not good for you.

**27. Read only left-hand pages.** Marshall McLuhan did this. By decreasing the amount of information, we leave room for what he called our "noodle."

**28. Make new words.** Expand the lexicon. The new conditions demand a new way of thinking. The thinking demands new forms of expression. The expression generates new conditions.

**29. Think with your mind.** Forget technology. Creativity is not device-dependent.

**30. Organization = Liberty.** Real innovation in design, or any other field, happens in context. That context is usually some form of cooperatively managed enterprise. Frank Gehry, for instance, is only able to realize Bilbao because his studio can deliver it on budget. The myth of a split between "creatives" and "suits" is what Leonard Cohen calls a 'charming artefact of the past.'

**31. Don't borrow money.** Once again, Frank Gehry's advice. By maintaining financial control, we maintain creative control. It's not exactly rocket science, but it's surprising how hard it is to maintain this discipline, and how many have failed.

**32. Listen carefully.** Every collaborator who enters our orbit brings with him or her a world more strange and complex than any we could ever hope to imagine. By listening to the details and the subtlety of their needs, desires, or ambitions, we fold their world onto our own. Neither party will ever be the same.

**33. Take field trips.** The bandwidth of the world is greater than that of your TV set, or the Internet, or even a totally immersive, interactive, dynamically rendered, object-oriented, real-time, computer graphic-simulated environment.

**34. Make mistakes faster.** This isn't my idea I borrowed it. I think it belongs to Andy Grove.

**35. Imitate.** Don't be shy about it. Try to get as close as you can. You'll never get all the way, and the separation might be truly remarkable. We have only to look to Richard Hamilton and his version of Marcel Duchamp's large glass to see how rich, discredited, and underused imitation is as a technique.

**36. Scat.** When you forget the words, do what Ella did: make up something else ... but not words.

**37. Break it,** stretch it, bend it, crush it, crack it, fold it.

**38. Explore the other edge.** Great liberty exists when we avoid trying to run with the technological pack. We can't find the leading edge because it's trampled underfoot. Try using old-tech equipment made obsolete by an economic cycle but still rich with potential.

**39. Coffee breaks, cab rides, green rooms.** Real growth often happens outside of where we intend it to, in the interstitial spaces -- what Dr. Seuss calls "the waiting place." Hans Ulrich Obrist once organized a science and art conference with all of the infrastructure of a

conference -- the parties, chats, lunches, airport arrivals - but with no actual conference. Apparently it was hugely successful and spawned many ongoing collaborations.

**40. Avoid fields.** Jump fences. Disciplinary boundaries and regulatory regimes are attempts to control the wilding of creative life. They are often understandable efforts to order what are manifold, complex, evolutionary processes. Our job is to jump the fences and cross the fields.

**41. Laugh.** People visiting the studio often comment on how much we laugh. Since I've become aware of this, I use it as a barometer of how comfortably we are expressing ourselves.

**42. Remember.** Growth is only possible as a product of history. Without memory, innovation is merely novelty. History gives growth a direction. But a memory is never perfect. Every memory is a degraded or composite image of a previous moment or event. That's what makes us aware of its quality as a past and not a present. It means that every memory is new, a partial construct different from its source, and, as such, a potential for growth itself.

**43. Power to the people.** Play can only happen when people feel they have control over their lives. We can't be free agents if we're not free.

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### Which side of the line are you on?

Have you ever had conversations with people who consistently focus on the neagative aspects of life about ? Here is a really god tool for making an appropriate challenge called 'Which side of the line are you on?'

On a sheet of paper write the following:

**B**  
**E**  
**D**

\_\_\_\_\_

**O**  
**A**  
**R**

B=Blame, E=Excuse, D=Deny, O=ownership, A=action/accountability, R= responsibility. I like it because it gets people to think about what it is they are focussing on. The BED side of the line is a short convesration because as long as one is there no change is possible. Change is only possible on the OAR side of the line.

## 4. CREATING

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@@@ For a while I had been receiving Edward de Bono and Robert Heller's email called Management Intelligence which is really a promotion for the Letter to Thinking Managers for which you have to pay. Well, I bit the bullet and bought a subscription. I'll give you my opinion when I've had time to read them.

What did catch my interest initially, however, was a piece from the free one and its publisher Mark Nunney. He says . . . . .

*“Creativity can work for all of us -- but why is it few top managers are able to put the simplest of ideas into practice?”*

**Here are the four common (erroneous) arguments against the creative process:**

*1. Why should anyone seek to be creative? There is the risk of failure. There is the need to persuade others. There is a need for political skills. It is much better to sit quietly and do what you are supposed to do*

*2. If things are going well, who needs creativity? If things are going badly, then there is no time for the uncertainties of creativity.*

*3. If you set out to be creative - and even if you use the powerful tools of lateral thinking - you cannot be sure of a result.*

*4. There is a further problem. Every valuable creative idea we examine must always be logical in hindsight - otherwise it would have no value. So it is assumed, erroneously, that logic could have reached the idea in the first place. Not so.*

*This is the manager's first mistake, due to a general ignorance of how the brain works. It's why executives expect only 'blue sky ideas' from creativity and these are then deemed impractical.*

*Here's how to make creativity work:*

**Have the confidence to become a creative person**

*Confidence is a key factor in creative effort. Those who have succeeded in having creative ideas in the past are much more willing to make a creative effort. They know from experience that new ideas are possible. They have experienced the joy and achievement of having a new idea. That's what you'll learn from your free reports.*

**How to build creativity into management**

*How do you build up confidence if:*

- *School does not encourage creativity?*
- *The workplace does not expect it?*

*Most people do what is expected of them. The rebellious few do not. That is why we usually associate creativity with a rebellious nature. But it does not have to be like that.*

*To get creativity into an organisation you must make it an 'expectation'. At the end of every meeting, the chair person must allocate the last fifteen minutes to 'anyone who is exploring a new idea'. If no one has anything to say, they are told they are not doing their job.*

*A creative 'Hit List' of areas which need new thinking is produced and made visible to everyone. Executives are expected to work on items from this list - either as individuals or as assigned teams.*

*The effort to have ideas is key. If new ideas are an expectation, then people will make an effort to have new ideas. Their confidence will grow and eventually there will be a creative*

organization.

*It is also important to learn how to be creative. There is a need to learn the formal skills of lateral thinking which make creativity available to everyone."*

**Do you agree? What have you tried that has worked? Love to hear from you.**

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And this contribution from Kirpal Singh. Thanks Kirpal.

Kirpal is Associate Professor of English Literature & Creative Thinking School of Economics and Social Sciences Singapore Management University and all round creativity guru!!

### **creative thinking**

**how do i make you understand, my dear  
you for whom safety and stability are prime  
that to be creative you need to fear  
and regard status quo as a crime?**

**for creative thinking requires you move  
outside of everything you know  
carve your own new borders and grooves  
and possess enough courage to say No!**

**being gently led and being gently bold  
you, too, can always come into the fold  
of us creative thinking types who irritate  
only to survive afresh and freshly initiate!**

-kirpal singh

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### ***THE CREATIVITY RETREAT***

**Whether you are an aspiring writer, business person, teacher, scientist, artist or someone who is curious about the creative process and seeking to unlock your creativity, this retreat can help you discover and nurture your particular way of expression and break through blocks that may inhibit your creativity.**

We are all born creative, curious and imaginative but these qualities sometimes fade with the passage of time. This creativity retreat is to help people get their imaginations back.

- Find your particular way of expression and break through the barriers associated with creation.
- Learn how to catch moments of inspiration and develop them; remove creative blocks and nurture your individual creativity.
- Expand your perception, find innovative ways of solving problems, and look at your life and work as exciting and transformative

For more information about The Creativity Retreat email Wayne at: [wayne@future-edge.co.nz](mailto:wayne@future-edge.co.nz) or download the brochure from the web site: [www.future-edge.co.nz](http://www.future-edge.co.nz)

## How creative are you?

You might like to complete the survey that follows. But don't blame me if you find out that the fact you are creative is the cause of you being odd!!

<b>Highly creative individuals may:</b>	Always like me	Mostly like me	Sometimes like me	Never like me
display a great deal of curiosity about many things				
constantly ask questions about anything and everything				
have broad interests in many unrelated areas				
may devise collections based on unusual things and interests				
generate a large number of ideas or solutions to problems and questions				
often offer unusual, unique or clever responses				
be uninhibited in expressions of opinion; are sometimes radical and spirited in disagreement				
be unusually tenacious or persistent – fixating on an idea or project				
be willing to take risks; are often described as 'high risk taker', adventurous or speculative				
display a good deal of intellectual playfulness; may frequently be caught fantasizing, day dreaming or imagining				
manipulate ideas by easily changing, elaborating, adapting, improving or modifying the original idea or the ideas of others				
display keen sense of humour and see humour in situations that may not appear to be humorous to others. Sometimes their humour may appear bizarre, inappropriate and irreverent to others				
be unusually aware of his or her impulses and are more open to the irrational within themselves				
freely display opposite gender characteristics – freer expression of feminine interests in males, greater than usual amount of independence on females				
exhibit heightened emotional sensitivity. May be very sensitive to beauty and visibly moved by aesthetic experiences				
be frequently perceived as nonconforming.				

<b>Highly creative individuals may:</b>	Always like me	Mostly like me	Sometimes like me	Never like me
accept disordered or chaotic environments or situations				
not be interested in details				
be described by others as individualistic and do not fear being classified as 'different'				
criticise constructively and are unwilling to accept authoritarian pronouncements without overly critical self-examination				
have a high tolerance for complexity, disorganisation, and asymmetry. They enjoy the challenge of struggling through chaos and moving towards a resolution and synthesis				
value good questions because they lead to discoveries and creative solutions and good answers				
have a strong tendency to think in opposites or contraries. They often think in opposites or contraries, metaphors and analogies and challenge assumptions as a matter of course.				
be willing to accept failure as a part of the creative quest. They exhibit the ability to learn from their failures. By working at the edge of their competence, where the possibility of failure lurks, mental risk takers are more likely to produce creative results.				
scrutinise and judge their projects and actively seek criticism, but often discount the opinions of those who disagree with them				
be intrinsically motivated - their catalysts being the enjoyment, satisfaction and the challenge of the work itself.				
be more concerned with meanings and implications than with facts and small details				
sustain high energy levels and focus this energy during intense work periods				
live with anxiety and pay the potential costs of doing so				

You can find more about this on my web site – [www.future-edge.co.nz](http://www.future-edge.co.nz)

## 5. Quotes

*Creativity is just having enough dots to connect... connect experiences and synthesize new things. The reason creative people are able to do that is that they've had more experiences or have thought more about their experiences than other people.* Steve Jobs, CEO Apple Inc.

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Managers are people who do things right and leaders are people who do the right thing. The difference may be summarised as activities of vision and judgement – effectiveness, versus activities of mastering routines – efficiency.

Warren Bennis and Bert Nanus *Leaders*

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*Leadership is an observable, learnable set of practices. Leadership is not something mystical and ethereal that cannot be understood by ordinary people. Given the opportunity for feedback and practice, those with the desire and persistence to lead can substantially improve their abilities to do so.*

James Kouzes and Barry Posner *The Leadership Challenge*

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## 6. Humour

**These were sent to me by my friend BJ. They are not new but they are great.**

"He has all the virtues I dislike and none of the vices I admire." - Winston Churchill

"A modest little person, with much to be modest about." - Winston Churchill

"I have never killed a man, but I have read many obituaries with great pleasure." - Clarence Darrow

"He has never been known to use a word that might send a reader to the dictionary." - William Faulkner (about Ernest Hemingway)

"Poor Faulkner. Does he really think big emotions come from big words?" - Ernest Hemingway (about William Faulkner)

"Thank you for sending me a copy of your book; I'll waste no time reading it." - Moses Hadas

"He can compress the most words into the smallest idea of any man I know." - Abraham Lincoln

"I didn't attend the funeral, but I sent a nice letter saying I approved of it." - Mark Twain

"He has no enemies, but is intensely disliked by his friends." - Oscar Wilde

"I am enclosing two tickets to the first night of my new play; bring a friend.... if you have one." - George Bernard Shaw to Winston Churchill

"Cannot possibly attend first night, will attend second... if there is one." - Winston Churchill, in response.

"I feel so miserable without you; it's almost like having you here." - Stephen Bishop

"He is a self-made man and worships his creator." - John Bright

"I've just learned about his illness. Let's hope it's nothing trivial." - Irvin S. Cobb

"He is not only dull himself, he is the cause of dullness in others." - Samuel Johnson

"He is simply a shiver looking for a spine to run up." - Paul Keating

"He had delusions of adequacy." - Walter Kerr

"There's nothing wrong with you that reincarnation won't cure." - Jack E. Leonard

"He has the attention span of a lightning bolt." - Robert Redford

"They never open their mouths without subtracting from the sum of human knowledge." - Thomas Brackett Reed

"In order to avoid being called a flirt, she always yielded easily." - Charles, Count Talleyrand

"He loves nature in spite of what it did to him." - Forrest Tucker

"Why do you sit there looking like an envelope without any address on it?" - Mark Twain

"His mother should have thrown him away and kept the stork." - Mae West

"Some cause happiness wherever they go; others, whenever they go." - Oscar Wilde

"He uses statistics as a drunken man uses lamp-posts... for support rather than illumination." - Andrew Lang (1844-1912)

"He has Van Gogh's ear for music." - Billy Wilder

"I've had a perfectly wonderful evening. But this wasn't it." - Groucho Marx

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**Thanks for reading.**

**Please pass this on to anyone you think might like to receive it.**

**Contributions are welcomed. Send them to me at: [wayne@future-edge.co.nz](mailto:wayne@future-edge.co.nz)**

**If you would like to check out recent additions to my web site go to: [www.future-edge.co.nz](http://www.future-edge.co.nz)**