



JERRY  
TEPLITZ  
ENTERPRISES, INC.

# Personalized Action Ideas

## Action Ideas

Increasing Your Brain's Performance

For Greater Personal Success

..... Your personal action ideas

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**Intra-Personal**

(me/me)

- Hostility
- Frustration
- Anger
- Disappointment
- Depression

**Conflicts**

**Inter-personal**

(you/me)

**Personal / Functional**  
(me/work)

**Energy  
Drainers**





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## USING MIND POWER

A very powerful tool developed by John Diamond, M.D., will allow us to understand and utilize our internal powers. Diamond calls it behavioral kinesiology. I call it body talk.

Body talk is based on the concept that everyone and everything in our external and internal environment measurably affects us. Dr. Diamond says that it is possible to determine these effects immediately by testing muscle resistance. We can use this test to demonstrate that the power of positive thinking is not just an idea – that it has obvious physical effects. This test requires a partner.

### Instructions:

1. Your partner faces you with one arm at the side of the body and the other arm raised out until it is at a 90 degree angle to the floor, thumb pointing to the floor.
2. Place one of your hands just above your partner's wrist on the extended arm. Place your other hand on your partner's opposite shoulder.
3. Instruct your partner to resist as you push down on the extended arm. You are not trying to force the arm down; you simply need to feel the normal level of resistance. Push with a steady pressure for several seconds; then release.
4. Keeping the same position, arm extended, your partner should think of something sad or someone disliked. Allow a few seconds for focusing on the thought. Then push down on the extended arm. It will usually go down easily, though your partner resists.
5. Wait a few seconds, then tell you partner to resume the position while thinking of something gratifying or someone well liked. Again, allow a few seconds for focusing on that image, then push down on the arm. The arm will usually stay level and strong, even if you push harder than before.

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# **MUSCLE CHECKING**

**1912 – Dr. Robert Lovett – Harvard Medical School**

**1922 – Dr. Charles Lowman – Orthopedic surgeon**

**1936 – Henry and Florence Kendall – physical therapists**

**1960 – Dr. George Goodheart – Applied Kinesiology**

**1980 – Dr. John Diamond – Behavioral Kinesiology**

**1981 – Dr. Paul Dennison – Educational Kinesiology**

**Brain Gym<sup>®</sup> International**

**Learning Disabilities**

**800-356-2109**

**[www.BrainGym.org](http://www.BrainGym.org)**

**Energy Kinesiology Association**

**1(866)365-4336**

**<http://www.energyk.org>**

# SWITCHED-ON SELLING AND MANAGEMENT RESEARCH REPORTS EXECUTIVE SUMMARY

In evaluating any sales or management training seminar, there is only one question that really matters: At the bottom line, how effective is it? Does the seminar result in attendees changing what they are doing? Does it change how they are doing it?

We now have the answers for both the **Switched-On Selling (SOS) and Switched-On Management (SOM) Seminars** and the strength of the positive results is impressive. The overall results show dramatic increases in participants' attitudes at the completion of the seminars. The improvements for SOS attendees were also measured a month later and increased even further.

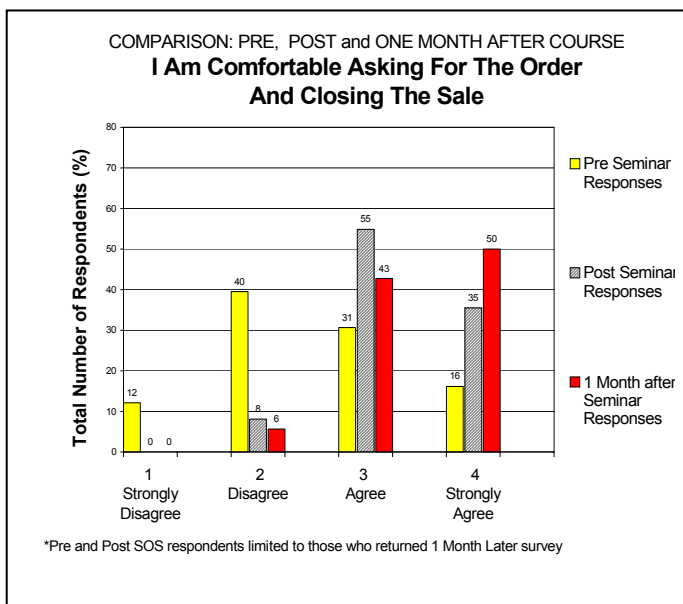
These seminars are revolutionary because it they are not technique seminars. Instead these seminars focus on re-wiring the circuitry of the brain by using simple movement exercises called Brain Optimization Movements™.

The SOS Report (Figure 1) analyzed the powerful changes that occurred for 695 salespeople attending the seminar on the statement “I am comfortable asking for the order and closing the sale.” The analysis showed that participants’ self-perceptions of their abilities improved dramatically at the end of the seminar. The analysis also showed that participants' positive perceptions about their abilities improved even further when the participants responded again one month later and were back in the field selling.

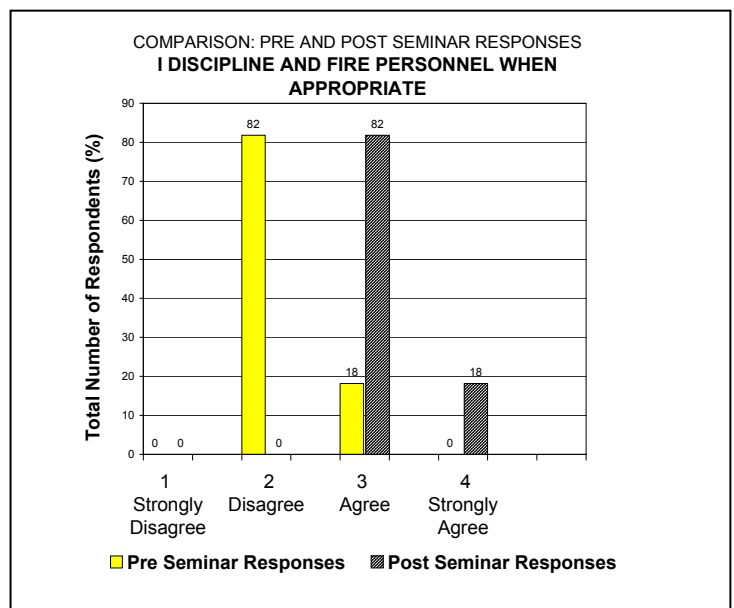
The full report also presents the results of an insurance company study that showed how the SOS seminar impacted the bottom line.

The SOM Seminar Report (Figure 2) presents the results of a pilot study conducted on the impact of the Seminar on 21 participants. As an example, the participants' responses to the statement “I Discipline and Fire Personnel When Appropriate” increased significantly and dramatically at the conclusion of the seminar. To read both studies, go to [www.Teplitz.com/switched-main.htm](http://www.Teplitz.com/switched-main.htm).

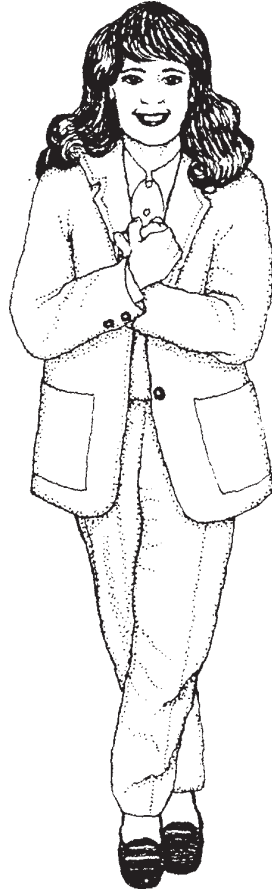
**Figure 1**



**Figure 2**



# HOOK-UPS

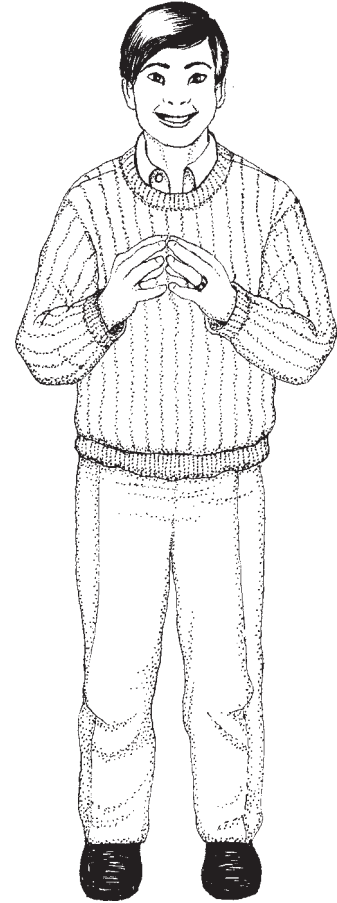


## PART I

**S**it in a chair or stand, crossing your left ankle over your right ankle. If it is more comfortable cross the right over the left ankle. Extend the backs of your hands in front of you: cross the left wrist over the right, interlace your fingers, and draw your hands toward your chest.

As you inhale, place your tongue flat against the roof of your mouth, about one quarter of an inch behind your front teeth. Drop your tongue on the exhale. You may choose to close your eyes and enjoy the relaxation. Hold for 30 seconds to one minute.

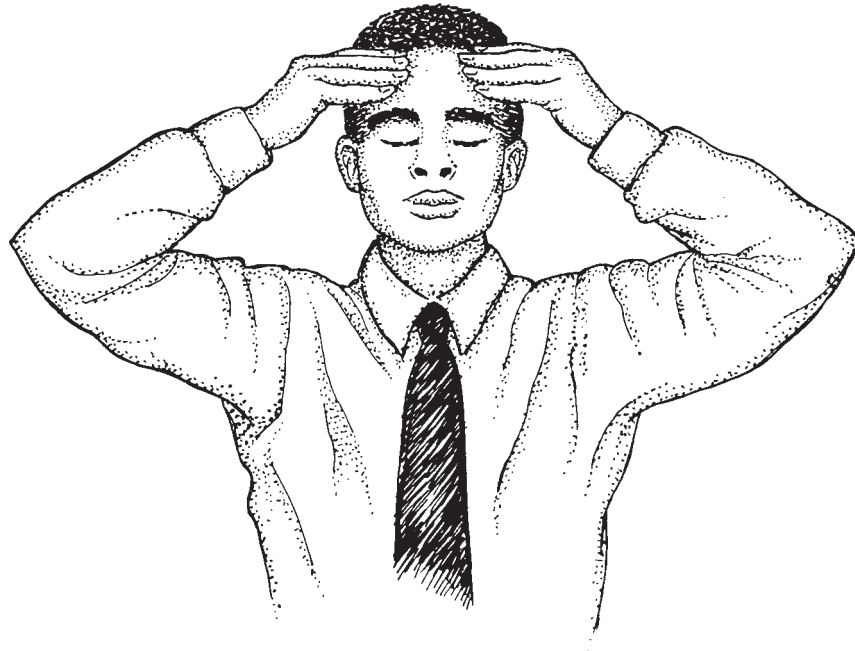
**H**ook-Ups is a variation of an exercise originally developed by Wayne Cook, an expert on electromagnetic energy. Part I connects all the energy circuits in the body at the same time and stimulates the movement of any blocked energy. Touching fingertips in Part II balances and connects the two hemispheres of the brain. This raises comfort levels in new situations, improving self-concept, and increasing a sense of personal space.



## PART II

**U**ncross your ankles, placing your feet flat on the floor. Release your hands and then lightly join the fingertips of both hands together, as though forming a teepee. You may find it even more beneficial to keep your eyes closed as you continue to lift your tongue on the inhalation and lower it on the exhalation. Continue for 30 seconds to one minute.

# THE POSITIVE POINTS



**A**bove the center of each eyebrow, and halfway to the hairline, you will find a slight indentation. Keeping three fingers together lightly place them on these indentations. Close your eyes and breathe deeply while holding the points for about one minute.

You can hold your own Positive Points or have a partner hold them for you. To release stress, hold the points while thinking of the stressful situation.

**P**ositive Points are acupressure points for releasing emotional stress. Touching these points diffuses the fight-or-flight reflex and transfers the brain response to the part of the brain that allows a more rational response.

## MUSIC MOVES INTO HIGH GEAR\*

DEBORAH KNOTT

Several years ago I started using Brain Gym® exercises\* in my teaching of the flute. It began in a small way; I called it a warm-up. I started by asking my students to have a drink of water immediately before they came to their lesson and then having them do some Cross Crawl® movements. I soon noticed that, in varying degrees, they all played better. Their music had a stronger, richer sound. They also seemed more amenable to doing what I suggested, whether it was to memorize a piece or to breathe in an easier way.

The students themselves didn't always notice the changes, but their music continued to improve as they got better at the Cross Crawl and as I taught them different versions of it. One student's improvement was spectacular. His windy, unfocused sound became much clearer, and he was able to play in the more difficult second register. His tonguing became less "thick" and labored, too. It all felt much easier to him.

I then decided to teach my students the full PACE® routine. The first time I did Hook-ups with one student—telling him afterwards that he might notice a difference in the way

he felt—his face just beamed. The next week he told me it got rid of the long-trip-in-hot-car tiredness he typically felt upon arrival, and that he now felt ready for the lesson. Most students noticed feeling different, but couldn't explain how. A few said they didn't notice any change. But they *all* played better! Generally, the changes were in terms of more rhythmic stability, better flow to their playing, and a more resonant, flutey sound. Two girls, who used to be flibbertigibbety during their lessons, calmed down and began focusing much better on the flow of the lesson.

Now, along with using PACE to start the lesson, my students do the Cross Crawl to help with challenges in coordination along with the three hearing exercises\* (the Owl, the Elephant, and the Thinking Cap) to improve hearing. These exercises seem to make a difference with a variety of musical challenges. I taught them to one student who was demonstrating difficulty finding notes in the second octave. No matter how hard she tried, notes in the lower octave would also sound—despite the fact that we had done all sorts of work on changing the jaw, mouth, and lip positions, and had practiced hard to use different air pressure for the two registers. After doing the three Brain Gym exercises, my student played her piece again,

*I BEGAN WONDERING  
WHY THE ELEMENT OF  
RHYTHM WASN'T COMING  
UP FOR DISCUSSION. I  
REALISED THAT SINCE I'D  
BEGUN INCORPORATING  
BRAIN GYM INTO MY  
FLUTE LESSONS, IT WAS  
NO LONGER AN ISSUE!*

and it was almost completely in the second register! What had sounded abysmal just moments before was now clean, pure, and in pitch. She looked at me with wide eyes and we both just laughed. She immediately played her piece again for sheer enjoyment.

These three exercises have also helped my students in learning to play nursery rhymes and folks songs by ear. After doing the Owl, the Elephant, and the Thinking Cap as the learning menu\* in a balance®, the students are more confident in finding the notes they seek. They better remember music that they figure out for themselves, and it takes them less time and effort to work through a song.

### ADDRESSING ELEMENTARY MUSICAL SKILLS

Because most of my students are beginners, their biggest challenges involve learning fingerings for the notes; changing fingerings from one note to the next; achieving a clean, light tonguing action; and coordinating these movements while squeezing the air from their lungs with the diaphragm and ribs (the intercostal muscles). I teach them to master this element by having them isolate the problem from the piece of music they are studying. For changing from F sharp to D major, for example, I first ask them to play the transition in isolation a few times while listening to what is happening. Then they do the Cross Crawl while *thinking* about it. Next, my students experience the technique as a finger exercise on the flute, without blowing, and then practice it while blowing into the mouthpiece. Finally, they play the isolated element within the context of the music. There is always obvious improvement, followed by smiles and exclamations of triumph.

After a while, I began wondering why the element of rhythm wasn't coming up for discussion. I realised that since I'd begun incorporating Brain Gym into my flute lessons, it was no longer an issue! The Cross Crawl had really helped. Now when students have difficulties with rhythm, it tends to be an isolated instance that they quickly work through rather than a continuing problem.

Once students get the hang of the process, they start using Brain Gym at home during their practice sessions. Some are more comfortable if we focus on a particular technique for the coming week, while others seem to understand Brain Gym so intuitively that they apply it to many aspects of their playing without specific prompting from me.

So what does this add up to? Despite students' initial skepticism about the strange exercises I put them through, they are experiencing more rewarding lessons, better flute playing, and all around good fun. The other day a student asked me, "Could you use this for tests too? And studying?" How wonderful when children—and adults—realize they have the ability to apply Brain Gym to their own learning experiences!

*Deborah Knott teaches flute to children and adults. She creatively incorporates Brain Gym into her teaching and her own playing, both private and orchestral. Deborah also works at the Open Learning Institute, tutoring students throughout Queensland, Australia, in literacy skills. ▲*

BRAIN GYM

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1. Go to [www.Teplitz.com](http://www.Teplitz.com)
2. From the navigation bar at the top of the Home Page – choose *J qo gICdqw*
3. Scroll down and select *For Attendees Only*.
4. Find a title similar to the title of your program (ignore the group name).
5. Click on the title.
6. Enjoy viewing the slides.

### **View First 17 Minutes**

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To go directly to the video – click here -  
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