

The Tim Ferriss Show Transcripts

Episode 5: Jason Silva

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Tim Ferriss: All right, Jason Silva, welcome to the Tim Ferriss Podcast, the nascent fetal Tim Ferriss Podcast, and I'm really excited to have you here to chat. This is obviously going to be a meandering conversation like all of my conversations are.

But I want to introduce those people who may not know you to your work, because I find it so fascinating what type of work you've carved out for yourself. And I mean, *The Atlantic* has described you as the Timothy Leary of the viral video age. I'm not sure if that really does credit, full credit to what you do, but you are really a modern-day working philosopher for lack of perhaps a better description. I'd be curious to know how you explain what you do or answer the question, what do you do?

Jason Silva: Yeah, well it's interesting. I was having a conversation recently with a writer that I really like, and she said that I was addicted to cognitive ecstasy. Yeah, because I often describe myself as an epiphany addict, and what I mean by that is that I feel that I am most alive, and I think most people relate to this feeling. I feel like I am at my most alive when I have these profound moments of just kind of revelation and understanding, these moments when the Big Gestalt is revealed, when I something in a new way, when a pattern is revealed. You know there's a great Isaiah Berlin line that says, "To understand is to perceive patterns."

And so I guess you could say that I'm an autodidact. I'm a life-long learner, and I'm very curious by nature. But it's not just that, it's mostly about where I arrive when the moments of curiosity finally deliver, right. So again that's cognitive ecstasy.

And so my work, my content, the media that I make is a direct reflection I think of these obsessions and sensibilities. But the best incarnation of which now is Shots of Awe, which is my web series, which again is a kind of stream of consciousness orgy, if you will. Like I kind of go and delve and rant and riff on a variety of topics that have to do with maybe futurism, existentialism, metaphysics, the technology, the convolution of humans and technology. I guess basically anything that I'm reading about or thinking about that's leading me to these head spaces of wow is what I try to capture with Shots of Awe.

And I know that sounds like a mouthful, but that's really what it is, it's my best attempt at sort of dealing with my obsessions and meanderings through media as the output.

Tim Ferriss: For me there are a few things that really jump out and have jumped out about your work. The first is a lot of people would consider themselves lifelong learners and autodidacts, but you're really good at connecting dots that perhaps have not been connected publicly before, and drawing connections that leads other people to have these ah-ha moments. And I remember we were chatting a few weeks ago, obviously have been very eager to learn from your experience hosting on television.

You've done Current TV, "Brain Games," obviously which has been a huge hit for National Geographic. You're one of the best presenters I think on television. I really believe that. And not only that but you're one of the best presenters I've ever seen on the stage. And I recall seeing or watching your presentation, "We Are The Gods Now," from the Festival of Dangerous Ideas.

And I just remember thinking to myself the whole time I could not do that; like how does this guy speak so fluidly as you sort of slalom through these different subject areas. How did you hone the craft of presenting and teaching really is how I look at it? But you're so damn good at it. How? Take us back. Is this just, and there are natural gifts, I mean. Are you or did you have a natural gift for this type of thing? How did it come about?

Jason Silva: Wow, man, thank you so much first of all for the incredibly kind words and observations. But it's interesting hearing you just now, just the way you even formulated the question, you seemed like you were in a flow state. You seemed like you started off somewhere and you went on these descriptions, and then eventually brought it back and then you asked me the question, which was great.

And I often tell people that that what I just noticed in you is pretty much what I try to create or to deliver or really to induce in myself when I'm talking about ideas, which is to go into a flow state, you know.

You're probably familiar with Steven Kotler. His new book, *The Rise of Superman*, is all about how athletes seem to have honed in; they seem to have hacked flow essentially. And of course flow is connected to states of maximum optimum human performance, so of course extreme sports athletes are really good at doing it. That's why they're able to push the envelope of what's possible in the sport.

And these flows have to do with I guess the skill set, finding the space, the opportunity to fully express itself after you've achieved your 10,000 hours of practice or whatever you get to this kind of gnome mind state, you know, where

you're kind of hyper focused but at the same time you're not all there. You get out of your own way so to speak.

And I think for me my sport maybe is this kind of verbal word play, like improvisational word play is kind of my sparring. It's my freestyle skiing, you know. And this whole search for the illusive fugue state known as flow, there has been a lot of science recently. They've done fMRI scans on freestyle rappers when they go into these flow states, and of course freestyle wrappers are literally doing extreme consciousness. They start rapping about a topic and the whole thing is an unscripted flow.

And they compared those fMRI scans with the brains of a rapper doing like reciting memorized lyrics, and what they found out is that a part of the brain responsible for self-editing links the lateral prefrontal cortex. I might be wrong, but the specific part of the brain responsible for self-editing seems to go dim.

So whatever it is that's in there, in their subconscious is being served up to their frontal lobe. Like that scene in the movie Limitless when the guy takes the pill for the first time, and all of a sudden everything he's ever read, every magazine article, every book, every TED Talk he ever sat through, everything that he even thought he had registered to full memory gets all of a sudden served up by his subconscious to his frontal lobe, which is creating a cocktail of the necessary and useful information that he needs at any given moment.

So I think that's a perfect description of a flow state in rappers, in athletes, in the guy from the movie Limitless. And I think that for whatever reason for me it's always been words, words directly related to what I am thinking, words that connect to my musings and explorations at any given moment.

And you know, to go back to my childhood, my Mom is a teacher, so that probably had a lot to do with it. She taught high school English Literature, and she was an incredibly celebrated teacher that transformed the lives of a lot of students. So I grew up in that environment, right. I was surrounded by her poetry books, and her instruments, and her sculptures, and that was the fertile ecology of ideas that I grew up in, number one.

And in middle school I used to often, I was actually a timid kid. I mean, I still am. I'm more of a sight specific extrovert, but by nature I'm sort of timid and reserved, except when it comes to ideas that engage me, and then I come alive. And then I used to win the public speaking award or the creative writing award; it was always when I was engaged. If I wasn't engaged, I was actually shut down.

Tim Ferriss: How early was this?

Jason Silva: In the sixth, seventh, eighth grade. I was already winning in debate class, or the public speaking type of stuff was what I was recognized for. But it was usually, or had to be sentences that had fire, ideas that had fire; like it wasn't that I was lecturing about something that I had no interest in. So it wasn't really about drama class; it wasn't about remembering a monologue that didn't tickle my fancy. It was more about me digesting something that was compelling and then it coming out in remixed form using my sort of word play.

Tim Ferriss: And where were you born and raised?

Jason Silva: I grew up in Venezuela, and I lived in Caracas, the capitol, until I was 18. And I grew up bilingual. Basically in my house they spoke English and Spanish at the same time. And I went to a Spanish-speaking elementary school, and then for seventh grade and on middle school and high school I went to an international American school in Venezuela, and then college in the States.

Tim Ferriss: Which state? That was in Florida?

Jason Silva: Yes, the University of Miami; Film and Philosophy.

Tim Ferriss: Well that seems to be one of the rare instances where what you studied in school ported directly to a now. I was [inaudible] studies. I guess one could argue that it had some role in the things that I've done up to this point.

But I wrote down something you said to me on the phone a few weeks ago. I had gone skiing with a few friends who were much better than myself, and I had explained how I learned what tomahawking is, which is really violently just getting thrown like a rag dog down a hill effectively. So I was taking the day off and had called you for some advice related to TV stuff. And I remember that one of the lines--and correct me if I'm wrong--but I'm pretty sure you said that luxury is novelty, or something along those lines.

And so I hope I'm not misquoting you, but I could just have you clarify that by asking you what really makes you feel alive? What are the things that really excite you and what are the things that you find torturous on the flip side?

Jason Silva: Sure, I remember that conversation. Yes, luxury is novelty, and is definitely connected to I guess what I've read about dopamine as a sort of mood regulator transmitter. So we get rewarded with dopamine every time we sort of partake in a new activity, so it rewards us. Originally in terms of evolution we were rewarded for spreading widely, right, so exploring and overcoming obstacles and mating lots of mates.

And today we get that same dopamine hit every time our phone vibrates, every time somebody tweets at us, every time that we get new followers on Twitter, or

go on a date with a new hot girl, or just meet somebody new for the first time, see something we've never seen before.

And when dopamine floods out system, from what I understand, we come alive because it immediately arrests our attention and our senses are heightened and all of a sudden that which is of the everyday, which is stale and invisible, is pushed aside and everything becomes as if seen for the first time.

And there is a kind of rhapsody to that because we all remember what it was like to be a kid and go in a toy store for the first time and seeing a rollercoaster for the first time, like seeing an IMAX film for the first time. There's something kind of amazing when we can transcend what Michael Pollan calls the “been theres” and the “done thats” of the adult mind, however jaded.

To me being jaded is almost like being dead, like oh my God, nothing impresses you because you're feeling like you've seen it all before, and you go through life with basically dark lenses on, you know, the curtain's closed. No light gets in, no rhapsody gets in, and to me that's a death.

And so, yeah, and when back then the idea of being like an addict or liking it being into cognitive ecstasy or as Carl Sagan used to say, "Being a wonder junkie." Notice that he combines the words wonder with the word junkie, right, so it's like he's hitting hit vein with a syringe of wonder, because that's how much he wants to be in awe.

And when you look at a presenter like Carl Sagan and I think the reason we enjoy his work is because the guy's like in a reverential ecstatic state when he talks about the Universe. I mean, when he speaks of it it's like he's coming, you know what I mean? Intellectually, he's having a mindgasm. And so I think it's that, it's that buzz that he's on when he speaks that I've tried to hack and be constructive and sort of create for myself. And it's interesting because . . .

Tim Ferriss: I'm sorry to interject, but how do you go about doing that? I mean, if somebody wants to reclaim that sense of awe and discovery, I'm just trying to pinpoint. Do you have any routines or rituals?

Jason Silva: Yes. Definitely.

Tim Ferriss: Do you have things that you say no to? I'd love to hear about it?

Jason Silva: Yeah, that goes back to a lot of the tools and techniques that the guys, that Steven Kotler and all the guys talk about with flow and the Flow Genome Project. First of all, if you're a basketball player or if you're a philosophy junkie, the whole point is the guy that loves basketball and it's his flow, he treats every game with the same joy and excitement as the first time he ever played basketball. You know what I mean? He has not lost that love; or with golf, or if

you're a pilot with flying. You want that child's innocence and excitement combined with your expertise that you've acquired over many years and your skill set.

Again, it's that idea of flow. But I think for me it goes even deeper than that, because I think because of the spaces in which I lie. First of all, my flow is when I'm like really in the moment and I'm really in that head space when I get out of my own way. But I also have this kind of intellectual appreciation of what's going on, so on a meta level when I'm in flow I'm kind of excited about the fact that I'm in flow in those conditions.

I was reading this very interesting article by Timothy Leary and Ralph Meltzer written in the '60s about programming the psychedelic experience. And they were talking specifically about the Harvard studies when they were giving LSD to the students and how to basically create discursive environments, creative environments that would orient the tripper, the psychedelic tripper during the trip--the same way that a pilot has longitude coordinates when he's in the sky to orient as he is in flight.

So too the psychedelic tripper needs to have signals set and setting to control the orientation of his trip. And what I thought was fascinating is that you could take those tools and techniques and apply them to non-tripping minds, too, you know. Normal consciousness is still affected by set and setting. You know, Steven Johnson says, "Our thoughts shape our spaces and our spaces return the favor."

So I think a lot of it has to do with the environments that you put yourself in, the people you surround yourself with, the routines, the songs you listen to. All of these artful esthetic choices you make about your surroundings I think work to induce the subjective spaces that we desire. And those that don't incorporate those elements, I think, miss out on the power that they have to basically control their experience.

Tim Ferriss: I agree with you completely. I think the wear of happiness is very under estimated, the wear of [inaudible] psychology. That's why I'm in San Francisco for various specific reasons, in the Bay Area. And just moved into a new place and I've been designing it with the help of a few folks from the ground up. I mean, just stripped down to the studs and really thinking about what type of intention and what type of emotional charge do I want in my surroundings.

Jason Silva: Perfect.

Tim Ferriss: It's a really fascinating Petri dish to work with. And on the musical side, what type of music do you listen to?

Jason Silva: Well to be honest . . .

Tim Ferriss: Or most recently, let's just say.

Jason Silva: Sure. I'm not much of a concertgoer, so usually I discover music watching films. I'm a film junkie and I think cinema is the last alter left, you know, like that's where I go to completely lose myself to have a divine experience. And usually because I'm so immersed when I watch films, I'm so completely surrendered and immersed in almost a trance state, that I'm very open to suggestion.

So not only do I believe the sort of simulations of the film and it becomes reality for at least two hours, but whatever music is accompanying the film is usually something that's going to resonate and is going to get in there in a very deep way.

So I happen to be a big junkie for instrumental film scores, especially film trailers. You can really find a lot of epic heart-thumping music in film trailers. But I would say that most recent score that I listened to almost daily is the Inception soundtrack by Hans Zimmer. Yeah, I probably listened to that main track, it's called "Time." I listen to that every day multiple times a day, which I adore.

But usually it's music that seems to find a way of always being able to elicit an emotion, and then that emotion will sort of place everything else into context. It frames everything else that's going on in my life. It soundscapes my reality, and I love that. Again, it's about wanting to be the author of the screenplay that is your life at any given moment.

Tim Ferriss: Right.

Jason Silva: And wanting to take control of the pen, rather than just being a passenger, you know.

Tim Ferriss: These are things that I've been--struggling might not be the right word, but--reexamining a lot in the last few months. I've had quite a few life changes come about that have had led to some introspection, which I would like to think is a good thing. And that's part of the reason this podcast has been so fun for me, is I get to sort of dig in with people I consider friends for whom it would be weird to sit down and given them like 60 questions otherwise.

Jason Silva: In a unidirectional way.

Tim Ferriss: What does the first hour of your day look like? When do you wake up? What happens in the first hour to two hours of your day? What does that look like? It could be an example from today or this week, or it could just be in general.

Jason Silva: The mornings for me are usually the non-daydreaming non-flow kind of more mechanical part of my day. It's just like breakfast; coffee, I do enjoy my triple

espresso in the morning--always over ice, always with a little bit of milk and some stevia. I do like my caffeine in the morning; caffeine, shower, exercise.

I'm not much into like running or that kind of stuff, but I used to do a lot of rock climbing, particularly bouldering. So low altitude, high impact, and so part of the training for bouldering has persisted even when I have moved to New York. So I do have one of those pull-up bars in my house and I do a bunch of pull-ups every morning, a bunch of pushups, kind of with my own body weight, get that out of the way, you know. I'm really into healthy eating if I can, so there's the brown rice, there's the sort of lean organic protein, the legumes, the lentils, the beans, and then I get that out of the way.

And then usually when that's done then it's like what am I going to do today to get flow, you know. I've taken care of biology, now let's take care of my mind needs.

Jason Silva: Meetings or whatever, I try to probably do them all like one or two in the afternoons. It's the time of day, I'm at my, I'm sort of ready to focus energy. If I shoot "Brain Games," then I have to you know sort of work around that longer shoot schedule which can be sometimes difficult and intense. If I'm doing "Shots of Awe," then the morning is like that and then the afternoon will be like we'll do you know like a three hour shoot or do like 10 or 12 episodes sometimes, find some gems in there. And then, if none of those things are happening, it's the same morning followed by an afternoon film followed by usually dinner with friends.

Tim Ferriss: Got it. And what time are you waking up and going to bed?

Jason Silva: If I am not shooting early morning stuff for Nat Geo, then I usually like to sleep at least until 8:30, 9:00 sometimes 9:30. I kind of . . . I don't like to just wake up at 6:00 a.m. because, for whatever reason, I don't get to sleep usually until 11:00 or 12:00 or even like 1:00. And I need my seven hours at least of sleep. So it makes that if I have to get up really early, it's annoying because it means I have to fall asleep early so I can get enough sleep, and that's going to be difficult because I usually like to watch films in bed at night before I go to sleep. So that's kind of how it works.

Tim Ferriss: So this is really fascinating to me because I . . . most of the writers I know are most productive when other people are asleep so that either means they stay up really late and write which is usually my want and my curse or they wake up really early, five or six. But I've also met a hand full of people who get their most productive work done in the middle of the afternoon when I consider myself pretty worthless so it sounds like that's your sweet spot is sort of the early to mid-afternoon period of time?

Jason Silva: Yeah usually it's that and then occasionally one of those will be so good and such flow that it will keep going until 6:00 p.m. Today was one of those days. Like today I've been pretty much on and in this kind of flow working with the computer since 11:30 and I really haven't taken a break except for a little walk so it just depends you find this resilience and this energy. Other times I'm like done, I have to put this stuff away, go see a movie or something.

Tim Ferriss: Let me just shift topics a little bit because I'm so curious about the making of how, the different factors that have contributed to you being you. What is the shittiest job that you have ever had, the crappiest job?

Jason Silva: The crappiest job. I had an internship. I guess it was after my first year of college or maybe actually the summer after I graduated high school before I went to college it might have been. Anyway, I was staying at the dorms at NYU and I was interning for a film production company because I was of course I was studying film and I wanted to do movies and make documentaries. So my cousin got me an internship and I remember it was like yeah get us coffee and I freaked out and quit after week. Yeah, no.

In retrospective, I'm not too proud of being so quick to exit but it was just I don't know I wanted right away to be doing something vital that I felt was vital. And other than that, my circumstances are a little bit different because growing up in Venezuela it's not like in the West like typical for kids to get summer jobs and stuff. That just doesn't happen in Venezuela because we mostly behind like armed compounds because it's so South America, it can be dangerous.

Tim Ferriss: Right, right.

Jason Silva: So I went to an international school. The focus was, my family was like you know just study what you love, study what you love, study what you love and I'm lucky enough they helped me with college and they allowed me to indulge my intellectual and aesthetic sort of interests and then from there my first actual paid gig ever was Current believe it or not.

Tim Ferriss: Oh no kidding, wow.

Jason Silva: Yeah submitted that documentary I did senior year of college and that was like I offered me a gig to come like make content and host a series. That was like first time I was ever on salary. Crazy.

Tim Ferriss: Wow, that's amazing.

Jason Silva: Yeah.

Tim Ferriss: I didn't know that. What's, do you have any, I am just going to throw a couple of rapid fire questions at you. Please, do you have any . . . I'm sure you do, let me

re-phrase that. What odd things do you collect or odd hobbies or obsessions do you have? For me, it's like Japanese saddles are these weird thing that I'm into.

Jason Silva: Oh cool.

Tim Ferriss: And I have a couple of those kind of weird obsessions. And I'm just curious if you have any that people might not know about.

Jason Silva: Let me see. Well, I used to be like a manic collector of DVDs, and now I obviously don't do that anymore. But I'm like kind of neurotic about my list of movies, and like if I love a movie, I probably watch it like ten times in a row. And I want to kind of re-live it and understand it and get under its skin.

Let me think what's another obsession. I'm trying to think. I'm kind weird about traveling because I'm such a control freak. Let me tell you if I have to get on a plane, I do a lot of research beforehand to make sure that I'm flying like on the newest possible jet that airline has. So if it's like, it has to be an A380 or like some brand new edition to the fleet. I can't stand flying on old airplanes because I feel like they probably have stress fractures on it or something. I'm just, I'm really about that.

I'm really sensitive to jetlag. I'm almost like a little girl like if I have to go somewhere. I need three days to recover before I could be, before I could do anything even remotely productive because I'm just, if I don't get enough sleep I'm just off. Such a pet peeve for me like even a little bit of being not enough sleep I'm like forget it, I can't handle consciousness. I just like to . . .

Tim Ferriss: You picked a hell of a job for that.

Jason Silva: I know. I know. I know. Those are a couple.

Tim Ferriss: Okay cool. What are the last movies that come to mind that you have watched ten times, ten plus times? What are some examples of those movies that you have obsessed upon?

Jason Silva: "Inception" was definitely one of them. And pretty much everything that falls into the false reality genre so these are the kind of films that make you question your perceptions of reality. So of course it includes thing like "The Matrix." Of course "The Truman Show" is there. I would say films like "eXistenZ." I would say films like Vanilla Sky which was an under appreciated film that I really, really loved. I would say "Momento" absolutely.

Most recently I saw a film called "Enemy," inspired by the [inaudible] the double. That story about this sort of second self or the double ganger, Jill Hall is in it I believe. Amazing false reality, what is real? I kind of love films that have that unsettling quality to them because they make you feel a little schizo.

They make you question everything you thought you know and that unsettling feeling makes this film even more immersive so it becomes more like a journey that you are taking with that character, as he sort of takes, has that mystic, psychotic collapse almost you know like. And passage through madness and then he makes the return hopefully at the end. So it's like films that take you on a very, very much Joseph Campbell Hero's Journey. Those are big for me.

Tim Ferriss: Cool. No, that makes perfect sense. Do you consider yourself more of a risk taker or more of a cautious planner? Even though you brought up the airplane research but I still, I wonder how you consider yourself? Where would you put yourself on that spectrum?

Jason Silva: I would put myself as a recovering planner. No, I definitely I'm a bit envious but in the best possible way of people that are really, really, really free spirits. I only because I aim to, I'm attracted the vitality and the freedom of the free spirit. All the girls I have ever been in love with have been Bohemian and manic pixie dream girls. They have been, they have been free spirits and the, I think the reason I am attracted to that is because I have that battle between what is very much sort of kind of control freak in somebody who is really serious and didn't really like going to parties until late in high school and didn't really like socializing and doing small talk and just having fun because I was such a serious guy. I wanted to be with my books and talking about serious things.

And then I sort of felt like I would miss out on the joy that free spirits were privy to. They were just like, they just let go, they just have a good time, everywhere no matter what they do. And I was like no, I want to control when I have a good time. So there's it's been an interesting dichotomy and so I plan a lot I even plan the moments of letting go in a way. It's weird. I don't know if that's a good thing or not. I haven't decided.

Tim Ferriss: Yeah, I'm the same way. I have this identical, internal conflict, and it's been fascinating. It obviously doesn't clearly flip down gender lines. It's particularly and maybe this is just a bias because most of my close friends in SF are male, but it seems to be a common male challenge. Is the sort of relinquishing of control versus the observing control and so on that as you have gotten older, how old are you now?

Jason Silva: Thirty-two.

Tim Ferriss: Yeah, you are a young guy.

Jason Silva: How old are you?

Tim Ferriss: Thirty-six man. I'm just ordered my walker.

Jason Silva: Thirty-six, you're a baby too dude.

Tim Ferriss: I know. But you've seen a lot of worlds and been exposed to a lot of things particularly in the last years I think and you have also of course coming from Venezuela to the US. What is become more important to you in the last few years and what has become less important to you?

Jason Silva: I want to build my life around flow states. And I think what I have acquired over the last few years I guess perhaps the experience maybe the confidence maybe the evidence that I can trust my own intuition when it comes to being successful and the content that I want to make and the content that will get me to where I want to get to. Because you know the documentary that I was made when I got the gig at Current is very similar to what I do now with "Shots of Awe," so that documentary got me the gig at Current. So there we go, my intuition, my willingness to think outside the box and do something in my own voice got me the gig at Current.

Once I got to Current, they tried to tame me a little bit. They were like, "Don't move your hands so much. Let's make it more polished presenter." And you know I was able to ride that thankfully because I had a co-host who was my college buddy and we were able to keep each other company through the difficulties of being like tamed and trained but nonetheless after four years there it was flat lining. The network was flat lining and I was flat lining.

It was only when I left and decided to go back to the content I wanted to make and follow my own gut was all of sudden where all of the videos I was doing on the internet came out of and those are the ones that have led to traveling the world and keynotes and partnering with Discovery Digital for "Shots of Awe" and National Geographic for "Brain Games."

Everything that has come when I completely dove in fearlessly and made the content that I needed to make as a kind of, as an artist like you know I was just like I got out of my own way. I stopped doubting myself I guess and it was really where I learned even, so the world, the universe winked at me when I did that so to speak. And those winks were my way of you know realizing okay like that's my barometer, that's my compass more of that, less of the other stuff. So you will probably see me working more towards finessing out how it plays out over the next couple of months you know.

Tim Ferriss: Cool, can't wait to see it. Well speaking of which, I'll tell you what. Let me do a couple of rapid fire questions and then I want to hear what you're currently work on and most excited about. But just for the sake of novelty. If you were to lose either your sight or your ability to hear, which do you think you would miss the most and why?

Jason Silva: Wow, man. Now you are amputating my vitality.

Tim Ferriss: That's the name of this podcast actually.

Jason Silva: I spend a lot of my time thinking about how to augment my senses, how to give myself additional modes to perceive reality, to enhance my perception of reality. So to actually consider cutting one off, I don't know if I could answer that. I don't know if I could pick one to get rid of to be honest.

Tim Ferriss: Okay, that's a difficult question for you to answer.

Jason Silva: Yeah.

Tim Ferriss: Do you, now you kept track of a lot of music, a lot of movies, if you had to pick for the time being a theme song for yourself, what would it be?

Jason Silva: Wow, theme song for myself.

Tim Ferriss: Yeah, like what's your ring entrance music?

Jason Silva: Damn, damn, damn, damn. Yeah, I'll go with "Time" from "Inception." It's really, really like part of my, part of my sort of my, it's part of my day.

Tim Ferriss: If you could change one thing about yourself, what would it be?

Jason Silva: To be able to I guess dilute or lessen the anxiety that I often have to deal with just with day to day things. Like I become unnecessarily anxious about stupid logistical type of things. Like just annoying me and make me anxious and just occupy my head. Yeah.

Tim Ferriss: Here, here. I second that. When you hear the word successful who is the first person that comes to mind and why?

Jason Silva: Wow, Chris Anderson. Curator of TED.

Tim Ferriss: Okay.

Jason Silva: He, I'm look I'm kind of, I mean I'm a convert. I've drank the Kool-Aid. I love TED particularly as the main event, that gathering, that spot for the mind. It's funny because I feel like Chris Anderson who is infinitely curious. He still has that child-like awe and curiosity, and I think the whole TED Enterprise is ultimately his desire to bring in all these beautiful, brilliant people together and curate and basically experience designs of five days of intellectual bliss. And so the fact that he gets to like do that and help build that it's such a, to me it's such success.

Tim Ferriss: It's a hell of a job. Aside from, aside from Chris, if you could study with any expert in the world who would you study with and what would you be studying?

Jason Silva: Wow, I'd love to spend some time with Danny Boyle, the director. The guy has done such diverse films, but they all share a seery intensity, a quality of engagement of the body-mind that I think is just his signature, whether it is "127 Hours" or "Slumdog Millionaire" or even that classic "The Beach," that DiCaprio film that he did ten years ago that people didn't seem to love but I thought it was awesome. Danny Boyle, man. I want to sit with him while he makes music for his movies. I want to know how he edits and puts the songs to the moment in what he's trying to create.

Tim Ferriss: Cool, that is a good answer. You and I need to have some wine sometime to talk about, talk about movies. Because I am just getting back into film and it's one of the few things that can sort of take me away from the internal dialogue and port me somewhere else. So we'll come back to that another time.

Jason Silva: Sure. Let's do it.

Tim Ferriss: So if you could offer your younger self just say your 20 year old self or 25 year old self you know one piece of advice what would it be?

Jason Silva: My younger self?

Tim Ferriss: Yup.

Jason Silva: Yeah, I guess I would, I would encourage my younger self, my younger self to just not be afraid, right? To realize that a lot of things that were, I don't want to say crippling anxieties but definitely ever pervasive fears in my life growing up, a lot of them were unnecessary. A lot of time was wasted, a lot of energy was wasted being worried. And I wish I could just let go of that and encourage myself to let go a little more.

Tim Ferriss: Yeah, it was Twain that I said, "I have suffered for the great many hardships most of which never happened." So something along those lines.

Jason Silva: There you go. There you go. There you go.

Tim Ferriss: Awesome man. Well, why don't you tell everyone they can, number one what you're up to and what you're most excited about at the moment, and where they can learn more about you and see your videos, which I encourage everyone to do?

Jason Silva: Great man. Thank you. Yes, so at the moment we just finished another season of Brain Games and there will be more episodes coming out in July and then probably shooting another season at the point as well. Hopefully with a few

creative upgrade as we evolve the show and continue to make it relevant to people. But particularly in the meantime please check out my "Shots of Awe" videos. [YouTube.com/shotsofawe](https://www.youtube.com/shotsofawe).

I upload videos every week or every other week lately and most recent is to be human is to be trans-human. And it's about our use of technology to literally overcome obstacles. That's my philosophical soapbox so I think if people want to have like a head trip and a mind jam with me. Go check out those videos and follow me at Twitter at Jason Silva, and that they way you can keep up with all the new video releases, etc. etc.

Tim Ferriss: Well, I think you will. I'm certainly respectful of your time. I know you are from the East Coast. You are in New York City at the moment?

Jason Silva: Yes, sir.

Tim Ferriss: Did you choose, why did you choose New York City? Or did New York City choose you? Tell me about that.

Jason Silva: I haven't chosen it yet. I just, I was in L.A. for five years, and I had my apartment in L.A. and I would come to New York a lot when I was at Current. And when I quit Current, I was dating a girl who had a place in New York. So I would come to New York a lot and crash at her place, and we were a little bit bi-coastal for a while.

After that ended, I gave up my L.A. house, and I was kind of like I want to like be like a nomad for awhile and I put some of my stuff in storage and sent some stuff done to Miami where my brother is at and then I did a little bit of traveling and then I started doing all of this speaking and then I got "Brain Games."

Now, "Brain Games" was in New York so I kind of planned to eventually get a place here but in the mean time but kind of leveraging my friendships around the city and one of my friends has an extra bedroom that I have been crashing at when I'm here because I travel so much it doesn't matter. And I've yet to actually commit to a place. I better not, I'm temporarily without a permanent home.

Tim Ferriss: Well you can let the wind take it where you may. It sounds like wherever flow may require you to be.

Jason Silva: Dude I saw a documentary last night called "Maidentrip," about a 14-year-old Dutch girl who sailed around the world by herself.

Tim Ferriss: Wow.

Jason Silva: With like absolute, like I could not, completely blown away. She was 14. She had to fight the Dutch government to let her go. You know, it was like insane. She took a camera with her and this filmmaker turned it into like this doc and it was just, I was like maybe I want to move to a sailboat one day, something like that.

Tim Ferriss: Well, I have a buddy who does it right off of San Francisco Bay, lives in a boat, so we could, we can make it happen. Jason, I really appreciate the time man. I find you inspiring.

Jason Silva: I find you inspiring, dude. I used to, I read *4-Hour Workweek* years ago in Point Dume in Malibu and I remember reading it and feeling like you have hacked it, you have figured it out, you rented an apartment in Argentina, you were like making it happen and that template stayed with me, dude. I remember I was very affected by your book. I was like this guy has it figured out.

Tim Ferriss: Thanks brother. Well, we definitely need to have a proper long dinner with some Vino, but we'll make that happen and . . .

Jason Silva: Look forward to it man

Tim Ferriss: In the meantime, I'll let you get back to your evening, and thanks for being on the podcast. I'll talk to you soon.

Jason Silva: Thanks for having me, man.

Tim Ferriss: It's my honor. Thanks buddy, I'll talk to you soon.

Jason Silva: Cheers.