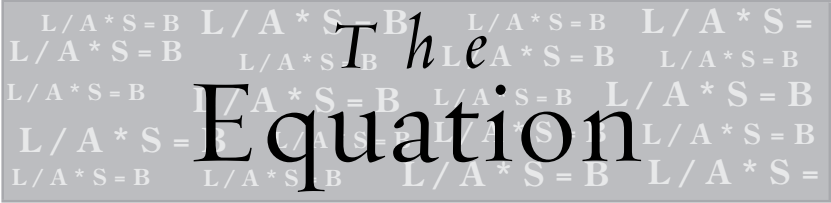


The Equation

Applying the
4 Indisputable
Components of
Business Success



Omar Tyree



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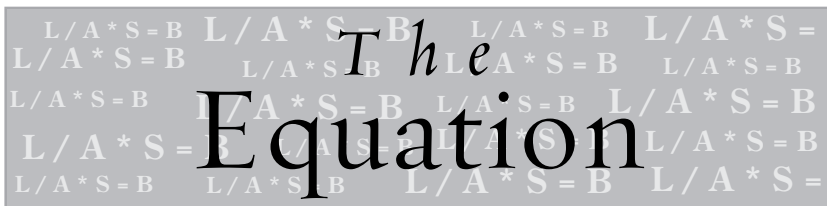
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4 Indisputable
Components of
Business Success



Omar Tyree



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Dedicated to my mother

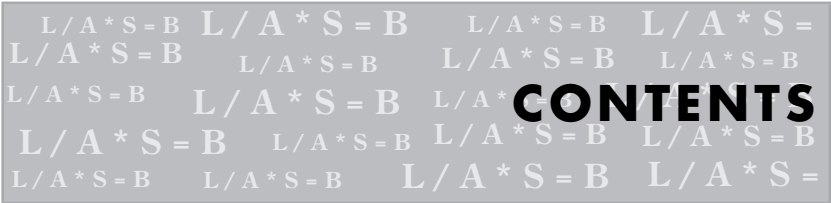
Renee McLaurin Alston
for teaching me the importance
of saving a dollar

And to my wife

Karintha L. Tyree
for showing me what loyalty
is all about

I woke up one morning
and asked myself the question
"What if?"
And once I thought about it
in detail
I decided to make "if"
a reality.
And then "if"
became this.

The Power of Creativity
By Omar Tyree



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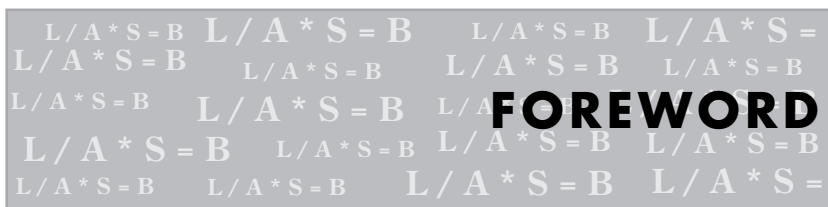
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The Power and Promise of Innovation

We want to continue to be innovative and aggressive about seeking customer input and using it to develop future Dell products. . . . Collaborative R&D between IT buyers, vendors, and partners is central to future innovation.

—Michael Dell writing in *Information Week*,
January 27, 2003

Whatever your placement in business today—as CEO, manager, intern, recent MBA grad, or entry-level employee—there is one word that should define, color, inhabit, and inform every single minute of your workday in the weeks, months, years, and decades to come. That word is *innovation*.

Innovation has been the central focus in my role as Vice President of Global Consumer Innovation for Dell, Inc. But *innovation* is not a new topic at Dell. It was in 1984 that an 18-year-old college student named Michael Dell had a bold idea for what would eventually become a company that has been a long-running member of the Fortune 50, with an ever-changing portfolio of innovative products and services sold around the globe. On some level, all *innovation* is entrepreneurship. Today, global leaders are looking for new ways to unlock the magic of the start-up on a daily basis inside of large corporations. The trick is how to do it.

Dell, Inc. has "an unwavering commitment to delivering new and better solutions that directly address customer needs" and

uses three company-wide protocols to directly affect day-to-day operations: *listen*, *solve*, and *impact*.

To make *innovation* a daily event, we *listen* to "tens of thousands of customer interactions daily," *solve* "to deliver innovative and cost-effective solutions that meet today's real-life customer challenges," and *impact* consumers in such a way that "Dell spurs innovation and delivers value to customers."

Author Omar Tyree has discovered his own three protocols to infuse his love of writing, marketing, and entrepreneurship to drive innovation: *love*, *art*, and *support*. In turn, these three habits comprise *The Equation*, resulting in the sum of what he calls the "fourth indisputable component" of business. For Omar, a *New York Times* best-selling author, *innovation* isn't just something he does to be successful; it's what made him successful in the first place.

As Omar shows us in his masterful guide to loving what you do and doing what you love, *innovation* is not just an idea or a philosophy, but a daily practice put into use by the most successful, the most leading, and the most recognized businesspeople today.

In *The Equation*, Omar provides case studies of some of these master innovators, people like Momofuku Ando, creator of Cup Noodles, actor turned CEO Paul Newman, entrepreneur extraordinaire Richard Branson, and even Earvin "Magic" Johnson, who reinvented himself after a stellar basketball career to become one of the country's most respected and innovative businessmen.

How do they do it? How do these business leaders defy conventions, rewrite history, and make *innovation* a daily event for their companies, their employees, and themselves? To guide the work and reap the benefits of *innovation* in corporations today, I believe that success first hinges on leadership.

Leadership at the most senior level is a critical success factor—given the pressures on organizations to deliver financial results quarter after quarter—that shareholders and analysts expect of high-performing companies. Quite often, when organizations are faced with financial uncertainty, *innovation* is unfortunately the first to go. But I believe that burying an *innovation* group in the operations of a business is far from a recipe for continued success.

Innovation must be encouraged and supported, especially in large organizations.

Burying *innovation* is shortsighted thinking. *Innovation* groups need to be separate from daily operations. *Innovation* groups must be allowed the freedom to prosper or fail without being penalized.

I realize this thought process may seem counterintuitive to how corporations run today, but as *The Equation* shows over and over again, acquiring the freedom, the determination, and the courage to create innovative ideas has become a steady breeding ground for success.

In fact, in Dell's Consumer Division, we have aligned *innovation* reporting to the president of the business, who reports to the founder and chairman of Dell, Inc. And at the end of the day, our continued goal is to give global consumers new and innovative products that they can grow to love and depend upon.

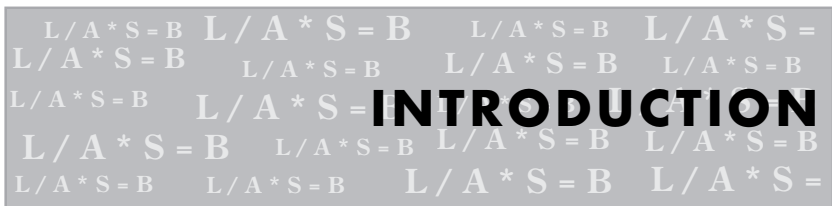
With corporations now facing global warfare in the competition for profit margins—where cash is still king—*innovation* is still needed to produce first-to-market products that emerge only from a hands-on approach. *Innovation* gives businesses the sole promise of creating quality goods that consumers need.

Throw out the old rule books that claim *innovation* doesn't matter, and write one that starts with *innovation* first, where the day-to-day operations blossom as a result. That is the theory behind Omar Tyree's astounding and innovative look at global business in *The Equation*.

So as you read the following pages, pay heed to this one author's incredible story, and learn how *innovation*, courage, and vision will lead to greater business opportunities for us all.

—FENORRIS PEARSON

Vice President of Global Consumer Innovation for Dell, Inc.



The Same 4 Components

There are millions of successful businesses worldwide. There are millions of successful people who have established these businesses. And there are millions of different services and products of business to become successful in, with new innovations developed every year. But with every new or established enterprise worldwide, the same 4 components are utilized in a consistent and balanced formula to produce success. These same 4 components in their respectful order of execution are; *love*, *art*, *support*, and *business*. The consistent formula of their success, or what I call *The Equation* is

$$\textit{Love/Art} * \textit{Support} = \textit{Business}$$

This equation was devised to establish these same 4 components of successful enterprise into a clear and focused science for us all to comprehend and utilize. So if you are interested in learning how to apply this worldwide technique to create, establish, expand, finance, or maintain a thriving and profitable business of your own, or to increase the success of your existing business, then you have just found the right vehicle. You will now discover, as I have, that these same 4 components of *The Equation*, as applied for success in business, are indisputable.

Many of you may not be familiar with the name Momofuku Ando or his international company, Nissin Foods, but if you have

ever wandered into a convenience store late at night or early in the afternoon, looking for something hot and instant and walked out with a container or two of Cup Noodles, then you *are* familiar with Mr. Ando's midlife, million-dollar idea.

Momofuku, born Wu Baifu of Taiwanese heritage, was nearly 50 years old as he stood outside of a busy, black market food shop in Osaka, Japan, after World War II. He had become a Japanese citizen after the war, and he observed a long line of food-starved people awaiting a daily meal of hot noodle soup. With Japan still suffering from a shortage of food, Momofuku wondered if he could create instant noodle soup that would be immediately available to the masses. He claimed that "peace will come to the world when the people have enough to eat" ("Ando Was King of Instant Ramen," *The Japanese Times Online*, January 7, 2007).

After months of trial and error, in 1958 Ando perfected his historical method of cooking, drying, and packaging noodles to be enjoyed at anytime and anyplace. However, because normal noodles were available at Japanese grocery stores at a much lower price, Momofuku's new creation was deemed a luxury item for those who could afford it.

Ando stuck to his passion, established a new business, Chikin Ramen, and as his prices dropped, he was soon averaging thousands of daily orders in Japan. He then expanded his Nissin Foods start-up into the #1 brand of instant foods in a rapidly growing industry of imitators. In 1964, seeking a way to promote the instant noodle industry, Ando founded the Instant Food Industry Association.

By 1971, Momofuku Ando was recognized as the Ramen king. Nissin Foods then began to market and export what would become his greatest product, the patented Cup Noodle soup in a water-proof container. Americans fell in love with it, helping Nissin Foods to expand internationally. According to the company's web site, Nissin Foods now has 21,900 employees worldwide, operating 29 plants in 11 countries, while generating sales of more than \$3.2 billion a year.

Applying *The Equation*, Mr. Ando envisioned an opportunity to create a business of *passion* based upon Japan's need for food and its citizens' *love* for hot noodle soup. He then set out to create an *art* of producing noodles that could be dried and packaged for quick, mass consumption. Once his new *art* form for creating instant noodle soup was mastered, along with the right price and marketing tools, Ando's community *support* in Japan began to grow enormously, spawning a new food industry. Multiplying his market throughout Japan and Asia, Nissin Foods soon secured a major import partnership with America, which increased its reach in *business* worldwide.

This first case study of many, explores the simple explanation and use of *The Equation*. But as most successful business people have learned, the execution of success is all in the details.

At the ripe age of 50, Momofuku Ando's creation of a world-wide instant noodle industry also shows that it is never too late to apply *The Equation* successfully. Great ideas often take time, dedication, and thoughtful planning to become fully developed. The details of *The Equation* as explained within this book are more than a decade in the making themselves.

I first began experiencing, understanding, and developing the concepts behind *The Equation* in the mid 1990s. At the time, I was an aspiring novelist in my early twenties with a passion for writing. As a member of the African-American community, I often wondered why there was so little contemporary literature with African-American characters and themes. So I took it upon myself to create them.

Finding no company willing to publish a recent college grad with ideas for novels, I formed a small company called MARS Productions, so that I could publish and distribute my debut novel, *Colored, On White Campus* in 1992. In consecutive years, I wrote and published my next two novels, *Flyy Girl* and *Capital City*.

Between 1992 and 1995, I sold more than 25,000 copies of my first three novels throughout Washington, DC, Baltimore, Philadelphia, New Jersey and New York, earning more than \$160,000. In the spring of 1995, *Flyy Girl*, my second novel about

a vivacious young woman who comes of age during the burgeoning hip-hop era of the 1980s, began to attract attention from major publishing houses in New York. And by the fall, I signed a two-book contract with a major publishing house in a six-figure deal, becoming one of the youngest African-American authors to secure a major publishing contract.

By my mid-twenties, having built my own publishing company with three novels and counting, I was a successful entrepreneur with a six-figure income. But despite what I had accomplished professionally, people perceived me more as a creative novelty than an actual business person. I was frequently asked the following questions: "Are you able to make a living from writing books? Do you have another day job? Do you write books full time? How long do you plan to do this?"

Their uninformed questions suggested that my writing career was little more than a passing hobby. In reality, I had been gainfully, self-employed as a writer even before signing with a major publisher. People failed to recognize that the publication and sales of my novels were sound business transactions. Publishing successful books was business, no matter how novelistic the idea seemed.

The opinions of many around me that my writing would land me one step out of the poor house didn't really bother me at first. I was never one to talk much about my personal income anyway. So I lived a simple life as a young man who rarely looked like he earned much money. I developed my relationships with professionals who worked in media, bookstores, distribution companies, and public libraries to expand my readership. And I continued to promote my books to the public with enthusiasm.

But when I began to be invited to high schools and colleges in the late 1990s, to lecture students on how to develop a writing career, I noticed that far too many students had an all-or-nothing idea of being imaginative. They had not been informed about the economic value of creativity in business.

While they understood that writing required skill and talent, many students, particularly those from underdeveloped communities, did not recognize writing or print journalism as valuable

professions. These students viewed my career choice as a noble occupation more than an economically rewarding one.

Many professionals had the same idea. They believed that a writing career would not lead to a successful lifestyle. So I had to devise a way to debunk their misconceptions about creative careers.

Just as in any other profession, there is a hierarchy of income levels for writers. In every trade, there is a pecking order. But since many are not exposed to the infinite possibilities and aspirations of creative businesses, they have no way of knowing what the facts are. Infinite possibilities are not just the facts of writing books, they are an economic reality of *all* creative professions. Everyday innovators are consistently finding new ways to develop and focus their skills and creations, not only for their personal success, but for the benefit of the corporations and investors who employ or partner with them.

Passionate and innovative artists are not only writers and painters, they are also the designers of cars, homes, airplanes, clothing, retail stores, furniture, and computers that we all buy and use today. Other skilled professionals develop fragrances, grow fruit, create appliances, coordinate weddings, and plan special events. There are also specialized artists who create new inventions, medicines, tools, and marketable ideas.

Nevertheless, there seems to be a disconnect between the world of creative design and the business world of dollars and cents. The common stereotype portrays innovative artists as either broke and insane dreamers or very rich and lucky geniuses. There is no middle ground between the two. Perceiving these two extremes to be the only possibilities, the average individual is reluctant to explore the challenge of choosing a creative "career," and would rather choose a utilitarian "job" instead as being more practical.

It has now become my mission to show that there is a huge realm of success between these two extremes, where artistic people can live confident, comfortable, wealthy and productive lives as the creative forces within the business world.

Ironically, I began my own higher education at the University of Pittsburgh as a pharmacy major. Like millions of other students, I initially chose a career that I was familiar with. My mother worked in pharmaceuticals, and becoming a pharmacist was her passion. And although I became a Phi Eta Sigma Honor Society student while studying math and science prerequisites to enter the School of Pharmacy at Pittsburgh, I was not passionate about it.

I was a typical athletic, teenager from the inner-city of Philadelphia, with big dreams of becoming a professional football player. As an athletic walk-on student with no scholarship, I became a member of the Pitt Panther track team, secretly aspiring to join the football squad. Since I could not declare football as my major, I chose pharmacy, following in the footsteps of my mother.

Well, the football plans never materialized for me, and the pharmacy option faded into oblivion. But my proficiency in math and science would later allow me to come up with a formula to explain the connections between scientific process, business execution, and the emotional ideas of the creative arts.

After my second year at Pittsburgh, I transferred to Howard University in Washington, DC, changing my major from Pharmacy to English and finally Print Journalism. My instructors were amazed that I was able to transition from pharmacy's curriculum of math and sciences to writing's grammar and creativity.

I didn't think much of it at the time. All I knew was that I loved being able to add things up, figure things out, and explain my findings to others. So I found that the combined skills of math, science, literature, and public speaking were effective and valuable assets.

When I became a successful writer and entrepreneur, with a love of explaining my work to others, I began to educate students on how they too could become successful by pursuing their passions. I then studied the most important facts of success to communicate a solid and effective message, whether students wanted to be business professionals, football players, pharmacists, or astronauts. Surely they didn't all aspire to become writers. So I came up with the first component of *The Equation*.

All of the individuals I met, read about, or heard about, who were successful, happy, and productive in life, all seemed to *love* their professions. You could tell that they truly loved what they did. They spoke excitedly. Their eyes and body language were expressive. They showed tireless energy. And they could explain the various elements of their work with inspired details.

People who disliked or felt indifferent about their professions did not seem as satisfied with their lives, their income, or their personal status. They were constantly referring to other professions as the "dreams" that they "really" wanted to pursue, while claiming their everyday "jobs" as the "practical" career choices that I explained a few pages ago. These "jobs" were merely a way to survive and pay the bills, while they hoped for an unforeseeable lottery win to save them from their mundane existence. Predictably, their performances at work were generally weaker as well. They didn't have the same zest for life as the successful "career" people who loved their professions. But the "job" people had plenty of excuses to explain why.

In my lectures, I began to refer to them as the "coulda-woulda-shoulda people." I "coulda" done this, I "woulda" done that, and I "shoulda" done the other thing. Unfortunately, there are millions of people who continue to fit this category. We all have to do what we need to do to survive, right?

Well, if all you want to do in life is survive, then I guess you need to settle in comfortably with whatever it is you get in life and refrain from complaining about it. But if you actually want to enjoy your life and reach for some of your loftier goals or dreams, a better idea would be to learn how to achieve your aspirations, no matter how afraid you may be of your initial failures. Fortunately, successful people are curious and courageous. So keep reading.

After I concluded that successful people *love* what they do, I then realized that thousands of other people may *love* to do the same thing. How many young men around the world would *love* to have a career playing professional sports, in football, basketball, baseball, or soccer? Nearly every kid who plays recreational sports

would love to turn pro one day, including my two eager sons. So the second component of *The Equation* had to address the reality of competition.

Competition is a hard fact of life. The more people who *love* to do the same thing, the steeper the competition gets for a career in that particular field.

However, I didn't feel that the term "competition" accurately described the second component of *The Equation*. The idea of competition only addressed a part of the concept. The bigger picture needed a more expansive word. So I continued to brainstorm for a more valid term.

A better word revealed itself through hearing repeated conversations about one of the greatest professional athletes in the world: Mr. Michael Jeffrey Jordan, the star of the six-time world champion Chicago Bulls. Sports commentators and newscasters spoke of Michael Jordan as the epitome of competition. And in the mid 1990s, they began to state that Michael Jordan turned the game of basketball into an "art form." He had become one of the all-time bests in his profession, like Picasso, Van Gogh, Beethoven, Bach, Ali, Tyson, Pelé, Beckham, Ruth, Aaron, Kubrick, Spielberg, Namath, Brown, Cruise, Smith, Sinatra, Davis, Streisand, Ross, Rockefeller, Gates, and a select group of others who had become not only competitive, but recognized as the very best at what they do. They had become worldwide "artists" revered for their greatness and ambition.

That was the word I was looking for. It was only three letters long and sat right in front of me the whole time: *art*. Can you become the best "artist" at what you do in life? Or if not *the* best, then *one* of the best. In other words, amidst all of the competition within every profession, how do we find ways to stand out and perform as valuable individuals?

Individuality is another form of strength. I've often heard it said, while growing up in crowded row house community of West Philadelphia, "God bless the child who's got his own."

It's one thing to compete with everyone, but it's much different to be the first one, the only one, or one of the few to

compete within a select group. So how do you manage to separate yourself from the pack to become regarded as independent and special? That is the essence of *art*, to become individually skilled.

It takes great reserves of courage and self-discipline to achieve the goal of rarity. Many people are even terrified at the thought of the anxiety-filled heights where great *art* may take them. Once they reach the top of that steep climb of excellence, they realize that there is no easy way to back down. However, successful people find ways to fight through personal fears and public pressures to climb those mountains anyway. And at the end of the day, they would rather stand at the top, alongside the victorious few, than to stand in a crowd at the bottom afraid to climb.

With these first two components of *The Equation* in place, I began to apply sample numbers to see if my ideas made any sense.

When we say that we *love* something, typically we think of great amounts or high numbers. In grade school, the highest number was 100 percent, or an A grade. You could score more points with extra credit: 105 percent or 110 percent. Any grade above 90 percent was considered an A. Under the A grade was the B grade, from 80 to 89 percent. The C grade was from 75 to 79 percent. The D grade, or barely passing, was 70 to 74 percent. Any grade less than 70 percent was failing, or a grade of F.

In college, we were often graded on a curve, but the curve was still based on a scale of A, B, C, D and F, from the highest grade to the lowest grade. There was also a median, where the average grade fell in the middle of the curve. The median was generally regarded as a C. But who wants to be only average? Not successful people. Successful people plan to execute above average.

Assigning numbers to physical energy and emotions, I theorized that *love* should never be based on failure. The component of *love* should always be associated with the highest percentage, or 100 percent. To be successful, people must ask themselves, "How much do I *love* what I do?" A person who loves her profession only 50 percent of the time will likely not be a top performer.

By the same token, the concept of *art* is often likened to a rarity or a precious item that is represented by the lowest number. Most serious artists aspire to stand out and become special in their particular fields. They're not thinking about being one out of a thousand. They are more likely to set goals to become the #1 talent in their profession, or regarded within the Top 3, Top 5, or Top 10. Being grouped with a thousand others would make an artist feel less than special. So artists often compare themselves only to a select group of others who are considered the best, or regarded as unique in their skills.

Once the idea of assigning a high number to the variable of *love* and a low number to the variable for *art* made sense, I then used my background in mathematics to begin to formulate the rest of *The Equation*. Using *love* (L) as a *numerator* (the number above a fraction line to be divided into parts) and *art* (A) as the *denominator* (the number below a fraction line that represents the divisor), I concluded that a high number (100 percent) divided by a low number (1) would equal the highest *quotient* (the number produced by dividing a given number by another).

In other words, a person who loves what they do 100 percent and has toiled to become number one in their field, will produce a high *quotient number* (QN); as in $100/1$ (L/A) which equals 100. As I ran *The Equation* through various examples, I realized that the theory worked perfectly. If a person only loves what they do at a 50 percent rate, and they land somewhere in the Top 35 in their field, $50/35$ equals 1.43, a much smaller *quotient* than 100. But if a person loves what they do at an 85 percent rate, and they are regarded in the Top 5 of their field, $85/5$ equals 17. Of course, 17 is a much lower *quotient number* (QN) than 100, but it is also 10 times higher than 1.43.

So far, so good, right? However, I realized that no matter how much you *love* what you do, or how much your high rank of *art* inspires or pleases others, *love* and *art* alone do not create success, wealth, or business. Devising your *quotient number* (QN) is only a start, but indeed a strong foundation to build on.

Now we arrive at the action part of *The Equation*. As much as I hate to say it, many artistic individuals have been stereotyped by the math, science, and business professionals as lazy slackers who don't appreciate real work and toil. And while math, science, and business majors are forced to register 18 to 22 credit hours a semester in colleges and universities, the liberal arts majors are often able to get by with only 12 to 15 credits with endless hours of free time before graduating with no immediate job in sight where they can apply their skills.

Nevertheless, math, science, and business majors need artistic products if their expertise is going to mean anything. What is the use in knowing how to add, subtract, multiply, and divide without having anything to add, subtract, multiply, or divide? In other words, what is the reason for the math? The reason for the math is to account for the business of human products, such as food, shelter, clothing, merchandise, and entertainment.

Well, there are farmers who are the artists of food, architects who are the artists of shelter, fashion designers who are the artists of clothing, engineers who are the artists of merchandise and technology, and singers, dancers, musicians, and actors, who are all artists of inspired performances and entertainment.

What is the use of science if it is not used for the betterment and understanding of the people, places, animals, phenomena, and things; organic (living) and inorganic (nonliving) of city, state, nation, continent, world, universe and galaxy? Although many of us may claim not to use or to think much about science, there is science in everything that we do. And when I say "we," I mean every person who has ever lived or died, because living (organic) and dying (inorganic) are still science.

There is also a science to how people react to *love* and *art*, which includes their reactions to different shapes, sizes, colors, scents, textures, tastes, sounds, moods, languages, cultures and so on. Even this book is science, the full explanation of an idea to be published, read, reviewed, debated, studied, learned, taught and utilized by the few or by the many.