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# The Solari Report

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**A New Teaching: Imagination**  
with Jon Rappoport





# A New Teaching: Imagination

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Hello, everybody. Jon Rappoport here. It seems like a long time since my last report. Lots of things – crazy things – happening in the world, of course. The tempo of insanity seems to have escalated since I last talked to you on many fronts, but I’m not going to be talking about that today.

Actually, I’m sitting here in my office in San Diego writing a new article for my site [www.NoMoreFakeNews.com](http://www.NoMoreFakeNews.com), and the article is called *A New Teaching: Imagination*. Of course, I’ve talked about imagination before on my previous Solari Reports, but I’m going to approach it from a somewhat different angle today: teaching.

I’ve found myself in that role, which is not a role that I originally set out to occupy, but there it is. In writing many articles and in my matrix collections it began to take on that shape. I began to see that there was a value in it. The more I explored that idea of teaching, the clearer it became for me.

Eventually I began to embrace it of my own free will rather than something that I had fallen into, but this is a fascinating subject: teaching. What does it really mean?

In many contexts what it means is content. The teacher is giving you content. “Look at this. Think about that. Here is something that you should know.” Of course, in many of my articles as a reporter that is exactly what I do. “You may not have understood this or known this before, but here’s what’s happening. Not only that, but behind this, here’s what is happening.”

Content. Content. There is that type of teaching. Here is content. Here is knowledge. Here is information. Then, of course, there is also the teaching of method. “Here is the method that you need to use. Here is how you get from A to B to C to D. Here is how you should be thinking. Here are the tools you need to do that.” Or, “Here is a system that you’re going to learn. I’m going to



show you the system.”

For example, when you study first year algebra, a subject that I once taught once or twice in private schools, “We start with this concept of representing numbers with letters. We start with this idea of  $x$  which is the unknown. We’re going to see all the different ways in which we can find out what  $x$  is in different contexts, etc. This is a system that you learn, and I’m going to show it to you step by step by step by step.”

Sure. Fine. So there is that kind of teaching, and there are other types as well, but most of them come down to content of one kind or another. To such a degree it is true that when we think about what teaching means we usually think of it as teaching content.

“Here is content that you were probably not aware of. I’m going to show you what it is.” Or, “Here is content that you may have missed. Here is content of a subject that you’ve never studied before and I’m going to give it to you.”

“We’re going to learn French.” It’s all about content.

But what I’m talking about is a different kind of teaching when it comes to imagination because imagination is a capacity that you already have, whether you’re using it consciously or to what degree. Of course that varies from person to person, but it’s already there.

I’m going to read you some – or maybe all – of what I’ve been writing so far in this article called *A New Teaching: Imagination*. I haven’t finished the article yet. It will probably be up in three or four days at [www.NoMoreFakeNews.com](http://www.NoMoreFakeNews.com). It starts this way:

I call it new because it still has not been given its proper due. Imagination is above subject matter or content or knowledge or systems or philosophy or metaphysics. Imagination is not something you pursue like a lost mine or a species of plant never seen before. Imagination is not an object. It can solve problems. It can dispense with a problem altogether, but imagination is not a solution. It isn’t a method. Imagination is already there in every person as a potential.



To put it in a slightly different way, imagination comes into being the moment you want it. Even more accurately, perhaps, imagination is imagining. It's an action. When you want to take that action, you can.

What imagination invents is, of course, different from person to person. Why? Because there is no preset pattern. There is no final answer at which imagination arrives.

A painter can say, "This painting is the embodiment of everything I've been reaching for." But if he thinks that means imagination has served its function and can then fold up and dissolve, he is mistaken.

I will stop there for a moment. This teaching is not about content. It's about pointing to something that you already have – a capacity that you already have. It's about elucidating that capacity. It's about stimulating you to want to use that capacity. It's about differentiating that capacity from other things, other methods, other systems, other content, none of which imagination is.

**“This teaching is not about content. It's about pointing to something that you already have – a capacity that you already have.”**

It's giving you a glimpse of a road, a path on which you can walk. It's approaching something that's already there in you from many, many different angles so that you begin to get a closer look at what you've got.

It's like saying your pocket is not empty. There's something in it, and I'm going to show you what it is. What it is is not a penny or a dime or a dollar or a pen or an object that is sitting in your pocket. It's much more profound than that. It's much more powerful even though to many people it's completely invisible.

This is a different kind of teaching, and over the years I felt some degree of restraint or restriction about going full bore on teaching this kind of thing. But now I've gotten rid of that. I've gotten rid of that completely.

I feel as if over the past 30 years – that's a long time – I've worked as a reporter



uncovering false realities, pointing out their flaws, their lies, their cover-ups, their covert operations, etc. and revealing what is behind that. It's not to say that I'll never do that again because I'm sure I will, but for someone who is interested in learning, even to go back into my archive at [www.NoMoreFakeNews.com](http://www.NoMoreFakeNews.com) over the past couple of years, I think one would find sufficient information about false realities of various kinds that prop up our society, our civilization, our world, to begin to get an understanding that we're living in a blizzard of false realities that are intentionally hoisted upon us in order to say to us from the point of view of teaching – to bring that back in – that we, the people who control society, are teaching you to look at this and that and perceive this and look at that content and look at this knowledge or that story. Look at that development. Look at this event in the following way. Content, content, content.

So there gets to be a kind of fixation. Not only are these realities in and of themselves false, but one is being tuned up and trained and inculcated with certain kind of operant behavior to look at this, look at this, look at this, look at that, look at this – that style of teaching – in a vastly overblown manner. A flood. That becomes the kind of MO of many, many people on this planet.

What should I be looking at? What content should I be accepting? “Well, we're here to tell you. We've painted the picture for you, so look at this and now look at that part. Now look here. Look there. In case you want to know what this means over here... that's what it means. Now go over here and look at this. See?”

It's a style of approaching one's own life in reality and so on. “Look at this. Look at that. “Examine, but not too closely, this content and that content. Today's content. Yesterday's content. Tomorrow's content.”

I'm taking a completely different path here – a different kind of teaching. I'm saying that you have this capacity. It's not only useful, but it's very powerful. If you employ it in many different ways in your life, you will find yourself in a different place – a place that you think is better according to your own standards and definition of 'better'.

Okay. Let me continue reading here from this article, *A New Teaching*:





*Imagination* that I'm working on now:

Where does imagining happen? That's an interesting question. An old acquaintance of mine who died many years ago told me the following amusing story, "A painter of horses felt she had come to the end of the line because she wanted to paint large horses on large canvases, but she was convinced she couldn't picture the large horses because imagining was taking place in her brain and her brain was small. When she finally realized this was a major misconception, she executed her course correction and she was painting big horses on big canvases."

Imagining doesn't take place in the brain as untold numbers of artists down through history have understood. Imagining takes place in a space. That space is invented. That space is not the same space you see when you look through your window or walk down the street or stand on a rooftop. You invent other spaces; you populate them with thoughts, images, and sensations. These other spaces have no restrictions on size, shape, dimension, and so forth.

Nikola Tesla has been quoted as saying that he would envision an entire machine before he built it, and in imagining it he could view all the parts of the machine operating together. Therefore, he already knew whether the machine would work properly before he assembled a single component. Do you think he was seeing the machine inside one of his own brain cells or inside a cluster of cells? That's quite a joke. Of course not!

He was seeing the machine, sitting there in a space, and he was imagining both the machine and the space.

The literature called 'science fiction' took off in part because the reader was imagining all sorts of wondrous spaces populated by many strange and fascinating creatures in civilization. Civilization is a huge space.

In other words, there is physical space – the common arena we share – and there are an infinity of possible other spaces a person can imagine. What a person imagines in the way of spaces need not be scientific or clinical or according to the laws of physics. That's nonsense.



Let me stop there for the moment. So you see, there is space involved here, and most people don't think about that in respect to their own imagination. They don't become aware of it, but they could. For example, if you were to picture a street with traffic and pedestrians and sounds and so forth, you would be realizing that you are also imagining a space. You know? You would have to. Where else is all that taking place?

You're certainly not imagining some sort of a crushed, compressed object the size of a dot in which there is street, sidewalk, traffic, noise, pedestrians, and buildings. No. You're imagining it in the sense as if it exists on a canvas or in three dimensions or however many dimensions, however many specific and precise ways it looks to you when you imagine it or however fuzzy and vague. There is a space there, and you are imagining that street or that area of a city.

That's very interesting if you stop and think about it – imagining a space. Yeah. What do you think a painter does? What do you think a filmmaker does? “I'm going to set up this scene now. We've got the office here. Now I want you sitting over there, and you're going to be facing a window. We want to put the lights here so we can get this effect. And you, you're going to be over here in this chair next to the wall.”

It's inventing a space. Yes, the physical space is already there, but things are going to be done to it so that when it shows up on film and we're looking at the film we see quite a different space – different light and shadow, a positioning of people in the office, that wasn't there before when the crew walked in at five in the morning and the office was empty, rearranging the furniture, the camera angles from which we're going to see the office that are going to give us a different look or a different perspective. It's a different space, and it's invented by the director, in concert perhaps with the director of photography.

It's always there as part of imagining space. Imagine outer space with a distant star and some nearby planets. Go ahead. Just imagine it. You're imagining space.

If you stop and think about it, there are an infinity of possible spaces that you can imagine. Those spaces are not the same space that you see or I see right now when I'm sitting here looking out my window at the vine and the fence



and the house next door and the trees and the sky. It's not the same space. That's kind of interesting if you're willing to grasp it.

We're not existing in one continuum here. Yes, there is the physical world that we share that space, and we pretty much understand it in the same way – at least the basics – so that enables us to not crash into each other while driving down the street and not stumble into each other all the time on the sidewalk. We've got that down. We've figured that one out.

This is the common space that we share, but we don't simply live in that common space because we think. We have thoughts. We invent thoughts. We ponder things. We contemplate. We imagine possible futures, etc. We even imagine feeling a different way than we feel now – a preferred feeling. Where is that all taking place?

**“This is the common space that we share, but we don't simply live in that common space because we think.”**

There is this crazy but widely accepted notion that somehow all of this is happening in the brain – that we are, in other words, the victims of some grand illusion whereby when we imagine outer space with all that space and planets and stars and so forth, there really isn't any space there. How could there be? That's the presumption.

“It's some sort of illusion that the brain creates.”

“Details. Would you like to tell me how that happens – how the brain actually creates space?”

No. That is part of the system method content philosophy called ‘materialism’ where everything has to be reduced down to the brain ultimately. “The brain is doing this. The brain is doing that.” If we have any conundrums or big questions or possibilities that we don't understand or problems or so forth, “That's all the brain.”

It becomes like the giant parking lot for answers to questions that we may have, which of course is exactly what the technocrats and the brain researchers and the shapers of the future would like you to believe. It's no accident in other





words.

“Hey, if we can get ten billion people to believe that everything that is happening in their life from the moment they arrive in this world to the moment they depart is really a function of the apparatus called the brain, then we’ve got them. Then we can do things to the brain and say, ‘We’re making the brain better. We’re improving the brain. We’re changing the brain. If you have a problem, it’s in the brain and we’ll help you with this drug and that surgery and this electromagnetic impulse and this genetic insertion, and it will change the brain.’”

This is where all ‘science’ is going, based on this crazy idea about the brain being the center of the universe. No. Imagination is not happening in the brain, and neither is the invention of these other spaces that I’m talking about.

Now the painter pays very close attention to the fact that when he looks at the blank canvas he knows he’s got space there. I’m not talking just about the empty white surface area of the canvas. He knows that there is a potential for him to invent all kinds of interior spaces on that canvas, and he does so.

This painter of horses, you see, she was really following down the literal crazy logic of ‘science’ in order to arrive at the conclusion that she couldn’t any longer paint horses she wanted to paint because she wanted to paint big horses but she knew that in order to do that – at least the way she worked – she had to imagine the horses, and all imagination was taking place in the brain, and the brain was very small, so how could she possibly imagine the big horse in order to paint it because the horse would be too small. It was happening inside the brain. Therefore, she was stymied. She was blocked. She was really being very literal and correct in a sense about following this crazy ‘science’ down to its ultimate absurdity.

“Well, there’s nothing more to paint because what I want to paint is too big for my brain.” Too big for my brain.

There is also the space of an object, like a cup of coffee sitting on your table. Well, that object is laid out in several dimensions. That means that space is involved. So if you imagine a different coffee cup, just by that fact alone you are



imagining space. Just by that fact alone.

So let me give you a simple exercise here. Sit on your roof if you've got a roof to sit on, or whatever. Or, you just sit in a room that has maybe a table with a bunch of things on it. Start to superimpose things of your imagination onto the things in the physical space that you see around you.

For example, on the wall to my right I would imagine a figure running from left to right across the wall. And looking out at my window here where I see the vines, I imagine a big blue automobile sitting right there in and amongst the leaves of the vine. And I look at the house next door and I imagine on the house a row of buildings – brick buildings. I imagine it sitting right on the wall of the house outside my window. In the distant huge tree there beyond the house, I imagine many, many balloons of different colors caught with their strings on that tree.

Okay. Let me imagine that a little more clearly. In the blue sky I imagine a big spaceship just sitting there in the sky – a big white spaceship. I see it. That's an exercise of imagination. Then you do that for a few minutes – just what I've described to you. I didn't have any set list of objects or where you had to imagine them sitting. Just as I described it here.

If you were to do that for a few minutes every day, maybe a couple of times a day, some interesting effects would possibly begin to occur. One effect – and I've had this happen with myself and a number of other people I've given the exercise to – is you actually begin to see the physical world around you more clearly. Visually more clearly, which is a very interesting side effect and byproduct of that. You begin to understand the sense of your own imagination.

Also, as I said, the coffee cup sitting on your table is also occupying space. So every time you put one of these objects – imagine it out there on the vines or on the house or in the tree – you're also inventing a space, which is not exactly the same thing as the physical space that you see when you just look outside the window.

Alright. Let me continue here with this article. I don't think there's much more to go. I'm not finished yet with it:



I once spoke with a woman who had for many years struggled to win a victory in a just, environmental cause. She was a veteran activist leader, and she had never won what she was seeking. She was stymied.

I told her she had to imagine a new kind of strategy, and I gave her a simple writing exercise that would enable her to get outside at all the familiar campaigns of the past. Within two minutes she found what she was looking for, which is to say that she imagined it.

I wasn't giving her knowledge or content or a system or an answer; I was showing her a way to invent something new on her own. In other words, I was teaching her but not in the usual way.

Not long after our conversation, I finished work on my second collection, *Exit from the Matrix*. The heart and core of that work is more than 50 imagination exercises. That practice, in a daily fashion, can transform a person's view of reality and their own power.

One could say that where a person ends up within his life is the reality he chronically and continuously imagines.

You see, this isn't a statement about content; it isn't a characterization about content. That's the point I've gotten to in the article.

In other words, it doesn't matter what the content is of what a person has been imagining for the past 30 or 40 years. Whatever that is, that's pretty much what he ends up with as the reality of his life, although he's not aware that he's imagining it and has been imagining it for the last 30 years.

By consciously using his imagination, he begins to eventually see that he was imagining his life as it used to be this year, last year, the year before, the year before, and on and on in that chronic way for the past 30 years because now he's outside that. Now he's imagining something else – a quite different something else – which now begins to form the kernels of the new life that he is going to choose for himself or herself.

Back to what I wrote about activism and the activist, this applies there as well.



Somebody said, “Well, I want to get from A to B, but I’ve exhausted all the possible ways I can do that. What I’m seeking is real and honorable and so forth, but I haven’t been able to get from A to B, B being where I want to get to. It’s the goal, the objective. There are about 15-20 ways I can do that, and I’ve tried them all. It just doesn’t work for whatever reasons.”

There could be many reasons given. It doesn’t matter. At that point the person might turn to me as the ‘teacher’ and say, “What can I do now?”

Of course, I had this question given to me countless times over the years in the form of, “What can I do now?” Or, “What can we all do now about X?”

When I gave this woman a simple writing exercise to do, she immediately invented something that she hadn’t seen before because she hadn’t imagined it before. It turned out there weren’t just 15-20 ways to get from A to where she wanted to go because that was not true. That was the habit. That was the chronic activity, over and over again. It seemed like there were no other paths to get from A to B, but that wasn’t really true because she just came up with a different kind of strategy and she was very happy about that.

“My God!” she said. “I see that.”

She just imagined it. Boom! A different way to approach the problem that makes the problem handle-able, solvable, a better chance of victory than before. The problem doesn’t look the same anymore. The approach is not the same anymore. You see?

So to teach imagination a different way, intrinsically bound up in the student, so to speak, who is not there to just sit and receive content but to wake up to the fact that he or she has this enormous capacity to imagine, invent, create, and so on.

‘Education.’ The word comes from ‘duco’ the Latin verb meaning ‘I lead’ as in

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'I lead people' or 'I lead something' and the prefix 'e' or 'ex' meaning 'out of' or 'from'. To lead out of. To lead from.

That original meaning is very close to the idea of inducing or educating. Leading out from the person what is already there. You see? It's not pushing something into the person and saying, "Add this to your incredible pile of stuff," but leading something out of the person. If you're going to lead it out of them, it means that it was already there. Well, imagination is already there. It's already there.

So to teach imagination is to educate it; to bring it out for that person. You've already got something, you see, so let's be clear on that. I'm going to help you bring it out so that you can use it in the way that you want to use it for the objectives that you want to use it for. Or to just use it and eventually find objectives, goals, futures, and realities that you want to invent.

It's different. It's a different approach. And for someone who is firmly embedded in the traditional idea of teaching, that it can only be about content and nothing else, it's going to be trains passing in the night. "Where's the content? Where's the content? Where's the method? Where's the system, the knowledge, the data, etc.? Give me more data and data and data and data."

Imagination invents data. It's a different approach. It's a whole different thing. It's art. It's the art of your own future – making your own future.

I'll give you another metaphor here. And by the way, I want to re-emphasize that I'm not putting down teaching content – quite to the opposite – but what I am saying is that people can become so chronically used to that as the only kind of teaching there is that everything else just passes them by.

So, let's take a painter. The painter is a painter of leaves. That's what this painter paints. And the painter sets up an easel and looks at a bush that has many, many green leaves on it, and begins to sketch in some of the leaves on the canvas. As he goes, he looks more closely and carefully at the shadows, at the bright pieces of sunlight, at the hanging old yellow fragment of the leaf that's still hanging from a stem and still wobbling in the breeze. And then all the stems of course, too, and the leaves behind other leaves. What is the color





of the darkness between the leaves? Is that black? Is that brown? What is that? And some of the stems have no leaves.

He looks at all of this and begins to paint and paint. The objective there is to create as close a replication as possible of the leaves that the painter is looking at. Fine. Not a problem. If the painter is happy, he's happy. Great! But I'm just explaining this as a metaphor.

If we were to take this beyond any sort of creative approach or artistic approach or painterly approach and bring it to the point of obsession, we would see a person who is obsessed with imagining and inventing what is already there in the world to the exclusion of anything else to the point where if you were to talk to that person about imagination, he wouldn't know what you were talking about – not a clue – because he's really busy, although he doesn't know it, with his own imagination in imagining what is already there. That, of course, is one of those missions that some people – many people – seem to take up in life, but they never really announce it to themselves because it seems a bit crazy when you articulate it.

“My job in life is to imagine everything that is already there. That's my gig. That's what I do all the time. In one way or another, that's my work. Therefore, you could call me a realist because that's what I'm doing.”

Then we have the painter who sits down – or stands up – at the canvas who looks at the blank canvas and says to himself, “Well, anything goes. I can do anything I want to on this canvas. I can invent anything I want to. I can invent multiple spaces, for instance, on this canvas. It doesn't have to be just one space. And I can do any colors, any shapes, any dimensions, any flow of paint. It's all open. I can imagine it all before I put the first stroke on the canvas, or I can imagine it as I go along – invent it as I go along. Just put some paint on there, look at it, and say, “That's very interesting. That makes me kind of think of this, so let me do that now,” and this can work slowly or very quickly in a leapfrog process.

So it is with reality itself and the future and all of that. One can try to stick as closely as possible to already established reality as he sees it and kind of draw it out into the future or can make an abrupt change. But now let me invent



something completely different.

When you think about it, that's what a comedian does, whether he's a stand-up comedian or makes movies or paints or writes fiction or whatever. He invents something completely different.

Remember the old *Monty Python* television show, "And now for something completely different." It was fabulously surreal in those sketches. Why not? Why not?

So the teaching part of this, and again, I keep coming back to that, is teaching. I'm teaching. There it is: the confession. I'm teaching, but my work and my role is not – in this vein I've been talking about for the last 50 minutes or so – delivering content. I am not your content provider here. That's why in one of my Matrix collections, *Exit from the Matrix*, I include so many imagination exercise – specific exercises that I've developed over the years to say, "Here, if you do these, you pick a few – two or three – to do; it doesn't matter which ones – to do every day. You do them for about 15 minutes." You pick the ones you like at the moment, and you just do them because they're all aimed at you deploying your own imagination very specifically. There's no way around it.

If you do that every day, after a while things begin to change. You begin to see in a different way. You begin to envision things in a different way. You begin to entertain more possibilities, and not only entertain them in the television sense of watching them, but entertaining them as potentially doable because the stronger your use of imagination, the more the do-ability factor begins to enter in. If it didn't, then, sure, that might be a little bit silly if it was just entertainment. But it's not.

There's a crossover, and it's a vital crossover. It's like two rivers meeting – the one river is the river of action and doable, and the other river is imagination. They begin to cross. When they do, they produce a much mightier flow.

So as you do these imagination exercises and you begin to say, Gee, I'm thinking of future possibilities here that I haven't thought of before. Not only that, but as I imagine these possibilities, the do-ability factor seems to be increasing. Actually increasing!" Wow! Isn't that something?



Those possibilities that you are imagining for your future, no matter what they are, that is your imagined content that you are delivering to yourself – the very best kind, the very best brand, exclusive to you for you. Yet, there is no compulsion to have to bring any particular one of these possibilities into being. It's your free choice. But if you decide to go with one of these, then you see it as doable, and you jump in to make it happen with lots more energy than you would currently be using to maintain things as they are, just change them a little bit, etc.

That's where the enormous energy factor comes in. As you imagine possibilities for your future that you could make happen, that you could see as increasingly doable, increasingly you have at your disposal out of nowhere increased amounts of energy to make it happen. Isn't that nice how that works out? And it does work out that way, but it all starts with imagination. That's where it begins.

That's the teaching. That's what it means. Education: to lead out of a person what obviously is already there; to educe it. To bring it out or lead it out. That's the way it works. That's the way this works.

I can and I have talked to you in the past and written extensively about the other side of this coin – what elites are trying to do vis-a-vi all of this that I'm talking about to make imagination into a nothing basically, but that's not part of this teaching. This teaching is you. You're the subject; you're the object; you're the doer; you're the action figure; you're the reality-maker. That's what is so great about it.

I want to bring back that kind of teaching and really install it so that more and more people understand not just what I've been talking about for the last hour or so but the kind of teaching that goes with that so they don't get confused or misapply it or feel left with a question at the end, "But where's the content? Where's the system? Where's the method? Where's the data? Where's the knowledge? Where's this? Where's that?"

**“As you imagine possibilities for your future that you could make happen, that you could see as increasingly doable, increasingly you have at your disposal out of nowhere increased amounts of energy to make it happen.”**



No. It's just not that form of teaching, and people have to recognize that there are these other forms.

As Catherine pointed out – it just came back in memory to me – at the Space Conference in San Mateo where we all were, I remarked to somebody or said during my talk, “I’m selling you to you. That’s what I’m doing.”

It's that kind of teaching. But beyond that, or more specifically, what I'm selling, the you that I'm selling to you is the you with full bore imagination consciously at work. That's the you, not the old you or the then you or the small you or the you with forever unanswered questions. Not the you that is looking for some sentence to come drifting in on the wind that automatically solves everything without your having to do anything. Not that you.

I'm selling you the you that by use of imagination can come to see that space and spaces are infinite and unlimited, and that you have the potential to invent spaces, things, realities, future, whatever you want to unlimitedly without end. You know it within yourself because you're using your imagination. You're exercising it. You're seeing it for yourself. You're getting the feedback from yourself.

So this could be seen as an introduction to something. I have some ideas about what it may be, but nothing exactly decided yet. But it would be an introduction called – as this article is – *A New Teaching: Imagination*.

I've enjoyed it. I hope you have, and I hope you take off from here. There will be more later.

Jon Rappoport. Thanks, Catherine, as always, and to everybody at Solari. I appreciate it very much. Talk to you next time.

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