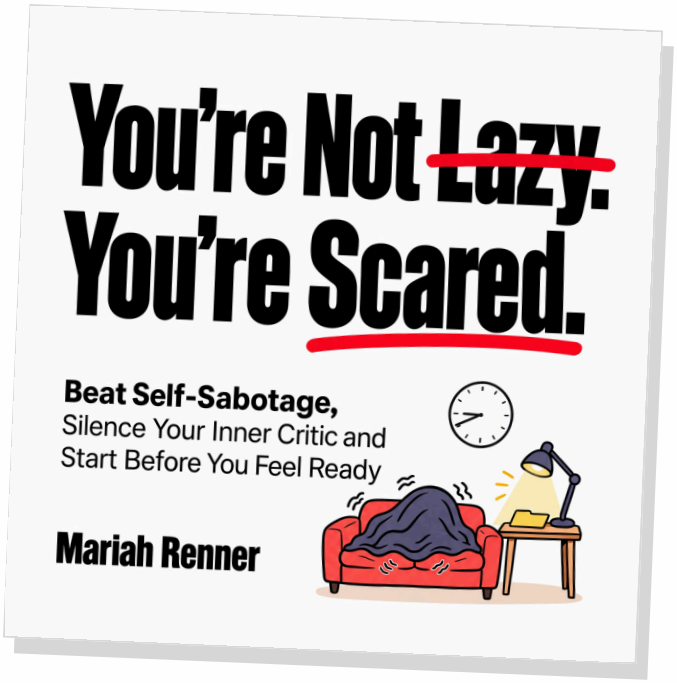
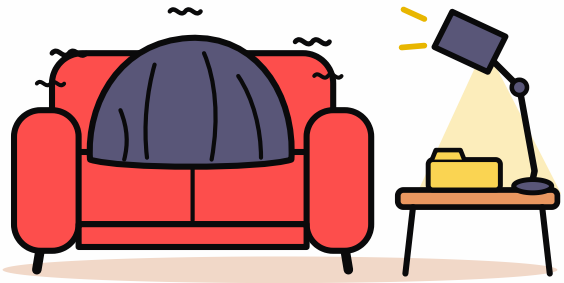
The printable companion to the audiobook

The book gives you the tools. This kit puts them on paper: three words for the bus stop, a script for your critic and a tracker for the days you miss.



The Not Lazy Kit



For You're Not Lazy. You're Scared.

Eight tools from the book, free for listeners.

Mariah Renner

PRINT IT, OR KEEP IT
ON YOUR PHONE

START HERE

“Lazy” shuts the door. “Scared” opens it.

“Lazy” is a label. A label just sits on you. It doesn’t explain anything, it doesn’t point anywhere, and it doesn’t give you a single thing to do next. “Scared” is a reason. And when you have a reason, you get questions.

How to use this kit

Pick one tool. Cut out the cards, fill in the pages, or keep a photo on your phone. One move at a time: the newest move replaces the one before, so you never owe me a backlog. If something here makes you want to go do your thing, go.

Before you start

If you’re driving, or anywhere that needs your attention, let any exercise pass. Nothing here will ever ask a driver to write, type, record or close their eyes. Your safety beats your progress. Every time. The book’s help note is on page **15**.

1	**Shrink, Start, Show Up card**	The book’s three words on a cut-out pocket card, short enough to remember when you’re tired or walking.	3
2	**The three questions card**	Avoiding a feeling, out of capacity, or unsure you still want it? Three questions for the moment you put it off.	4
3	**Meet Your Critic script**	Give your critic a name, ask what it’s afraid of, thank it and decide anyway. Skip it or stop halfway any time.	5
4	**The six disguises checklist**	Six ways self-sabotage passes for being thorough or busy, and one question that helps you see past them.	7
5	**The Three Cuts worksheet**	Cut your big thing three times until you could start it today, even scared. Then give the step a time and a place.	9
6	**The Two-Minute Ugly Start card**	Two minutes on a timer, ugly on purpose, plus what to do if you froze, kept editing or still felt awful.	11
7	**Two Lines worksheet**	A money line and a time line, drawn with the people who share them, for what your plan must not touch.	12
8	**Never Miss Twice tracker**	One line per session: the date and what you did. Missed one? Come back small at the next chance, no catch-up.	13
+	**Start before you feel ready**	Your last move from the book, the kit page, and the book’s help note.	15

Practice your next move: kalderno.com/notlazy/practice

Shrink, Start, Show Up card

Three words. Short enough to remember when you're tired, or walking, or standing in the shower trying to talk yourself out of something.

FRONT

Shrink.
Start.
Show up.

BACK

Shrink You shrink the thing until it's doable with the fear still in the room.

Start You start it within a day.

Show up And you show up at a set time, with a minimum that still counts on the bad days.

I say it under my breath on the way to the bus stop, the way some people count steps.

Cut along the dashes Fold on the dots Or take a photo for your phone

Calm isn't the target. Doable is.

SHRINK

"Open a bakery" isn't a task. It's a hundred tasks wearing a trench coat.

Shrinking means cutting the step down until you could do it today, safely, with the fear still sitting right next to you. Often that feels almost silly. That's it? Good sign.

START

Once you've shrunk it, start within twenty-four hours.

The longer the gap between deciding and doing, the more time the fear has to build its case.

And if twenty-four hours go by and you didn't start, skip the guilt, shrink the step once more, give it a real time inside the next day, and the clock starts fresh.

SHOW UP

Starting once is a good day. Showing up again is how anything actually gets made.

On a rough day, you do the minimum, and it counts. You don't get half a point. You get the point.

Consistency beats intensity.

Here's the whole method, in one breath, so you know where we're going.

Make the thing small enough that you can do it today, even while you're scared. You're not waiting for the fear to leave. You're finding a step you can take with the fear still in the room. Start it before you feel ready. Come back to it again, even after you miss a day.

The three questions card

So here's a question to start asking yourself when you notice you're putting your thing off.

FRONT

Am I avoiding a feeling?
Am I out of capacity?
Or am I unsure I still want this?

BACK

Feeling Notice the first one says feeling, not fear.

Capacity The better move might be rest.

Unsure Reconsider the goal on purpose.

Fear can wait a week. An empty tank can't.

Cut along the dashes Fold on the dots Or take a photo for your phone

If it's a feeling

Most of this book is about fear, because it hides best. But it isn't the only feeling that sends people running. Boredom does it. So do frustration, and resentment when the task got dumped on you, and plain confusion about what the next step even is.

If it's capacity

It might be practical help, like asking someone to take something off your plate, or sorting out the money problem first. Because pushing harder on an empty tank isn't discipline. It's just more empty.

If you're unsure you still want it

Sometimes we keep a goal on the list long after we've stopped wanting it, because taking it off feels like failing. Ask if you still want it, or if you want the version of you that wanted it.

More than one?

These three aren't a quiz with one right box. Plenty of people get two answers, or all three. When that happens, look after capacity first, along with anything urgent and practical, like rent or a sick kid.

My answers today

- [ ] A feeling
- [ ] Out of capacity
- [ ] Unsure I still want it

So you choose. Maybe rest for a month, with a date on the calendar to check in again. Maybe a tiny return, ten minutes one evening a week, because that's all the week can hold.

So I choose _____

When it's bigger than a book (the book's safety note)

If a low mood has lasted weeks, or a struggle to focus has followed you your whole life, or a harsh voice in your head makes ordinary days hard to get through, talk to a doctor or a therapist; I'm not one, and someone who is can help you work out what's going on. If your thing is getting back to exercise, or you live with a health condition, check with your doctor first and build up slowly. If someone at home controls you, threatens you, or has hurt you, small steps and better wording aren't the tool; reach out to the National Domestic Violence Hotline or a local support service, and keep any notes somewhere that person can't find them. And if you or anyone else is in danger right now, call your local emergency number, that's 911 in the US. **Safety first:** if you're driving, or anywhere that needs your attention, let any exercise pass.

Meet Your Critic script

What if the critic isn't your enemy? What if it's a scared protector? The aim is to change who's driving. The critic can stay in the car, but it stops holding the steering wheel.

1

Give it a name.

When it has a name, it becomes something you can look at.

2

Ask what it's afraid of.

Not what it's saying. What it's afraid of.

3

Thank it.

If it's a protector, then underneath the nastiness, it was trying to help. Badly. But trying.

4

Decide anyway.

Not the critic. You.

MARIAH'S CRITIC

Mine is called The Auditor. It wears reading glasses and has never once enjoyed anything.

MARCUS'S CRITIC

Marcus, with the fourteen unfinished songs, called his critic The Panel. Three judges behind a long desk, arms folded, already bored.

Here's what that sounds like, start to finish.

YOUR CRITIC SAYS:	"You'll embarrass yourself."
YOU ANSWER:	**"Okay. I hear you. What exactly are you worried will happen?"**
YOUR CRITIC REPLIES:	"People will see it. They'll see it's not good. They'll talk about it."
YOU ANSWER:	**"And if they do. What's the bad part, for you?"**
YOUR CRITIC SAYS:	"You'll feel stupid. Like last time."
YOU ANSWER:	**"Last time really hurt, didn't it."**
YOUR CRITIC SAYS:	"It was awful. You didn't get out of bed for two days. Everybody knew."
YOU ANSWER:	**"So what are you really afraid of?"**
YOUR CRITIC ANSWERS:	"I don't want you to get hurt again."
	Then there's a pause. Stay in it for a second.
YOU ANSWER:	**"Thank you. I know you're trying to look after me. I've got this. I'm going to do five minutes anyway."**

That doesn't mean the critic is right. It means you understand what it wants. And once you understand that, you don't have to obey it to calm it down.

You don't have to win against your critic.

You just have to stop letting it drive.

This one brings up a harsh voice on purpose. You can skip it, today or for good. You can stop halfway. You never have to make the voice louder than you can handle.

1. Give your critic a name. Whatever comes first. If nothing does, call it The Critic for now.

   My critic's name _____

2. Now think of its favorite sentence, the one that shows up right when you're about to start. A gentler version is fine.

   Its favorite sentence _____

3. Ask it: what are you afraid of? Let an answer come, or imagine one.

   What it's afraid of _____

4. Now answer it calmly, the way you'd talk to a panicking friend. "Thanks. I know you're worried. I'm going to do it anyway."

   My answer _____

   Take a breath.

If any of that got too big, put both feet on the floor, look around, and name three things you can see. You're in this room, right now, and the exercise is over. The book's help note is on page **15**.

It might have felt silly. Silly still counts.

Take the information, drop the insult.

Say Nina's critic tells her, You're an idiot, you don't even know if you're allowed to sell food from your kitchen. The "idiot" part is garbage. The second half is a real question. A genuine risk deserves your attention. A missing skill deserves your time. Neither deserves to be delivered with contempt.

THE INSULT: LEAVE IT ON THE FLOOR

_____

THE INFORMATION: WRITE IT DOWN

_____

Your one move

When your critic shows up, greet it by name. Once. Say hi, using the name you gave it, and "I hear you." Then do another five minutes on your thing. Marcus said it out loud to his empty bedroom: **"Thanks, Panel. Noted."**

Thanks, _____ **Noted.**

Safety first. If you're driving, or anywhere that needs your attention, let any exercise pass.

The six disguises checklist

Self-sabotage almost never looks like sabotage. If it did, you'd catch it in a day. It looks like being thorough. Being responsible. Being busy. Being realistic. It shows up wearing a clean shirt and holding a clipboard.

Notice which one makes you wince. Not which one sounds most like you. Which one stings.

	THE DISGUISE, IN ONE LINE	WHAT IT LOOKS LIKE	WHAT IT GIVES YOU, RIGHT NOW
☐	**Perfectionism:** it'll be ready when it's perfect, and it's never perfect.	From the outside, it looks like high standards.	Nobody can judge what nobody sees.
☐	**Research mode:** one more video, one more article, one more comparison, and then I'll start.	To anyone watching, it looks like preparing. Learning. Being smart about it.	You get the tired feet without the scary part.
☐	**Starting and quitting:** I love beginnings, and somehow I never see a middle.	From the outside, this one looks like being creative. Full of ideas.	You get the thrill of the beginning, over and over, without ever sitting through the part that shows what you're made of.
☐	**Picking fights:** whenever I get close, something blows up.	From the outside, it looks like things are just tense right now.	The payoff is a crisis. A crisis pulls all the attention in the room toward it, including yours.
☐	**Overcommitting:** I'd love to, but I don't have a single free evening.	This one passes for generosity.	A full calendar gives you a guilt-free reason never to get to the one thing that scares you.
☐	**Waiting for motivation:** I'll do it when I feel like it.	This one looks reasonable.	The payoff is that you never have to start on a day you feel scared.

You might have winced at two. That's normal. Pick the one that stung most and start there.

Your one move

Catch your disguise once and call it by name. Out loud if you can. That's research mode. That's overcommitting. That's the shiny new song. Then spend a short session on your actual task anyway.

That's _____

NINA'S CATCH

Nina caught hers on Wednesday night. She'd opened the spreadsheet, clicked on tab seven, and had already started typing "flour no. 8" into a new tab when she stopped.

"Research mode," she said to the kitchen.

Then she went back to the laptop, right-clicked tab seven, and deleted it.

Safety first. If you're driving, or anywhere that needs your attention, let any exercise pass.

See past the clean shirt.

So how do you tell a disguise from a real reason? No single question settles it, but one gives you a good clue.

If this problem were solved tomorrow, would I actually start?

Treat whatever comes back as a clue, not a verdict.

A clear yes

A clear yes suggests a real obstacle. Look at it properly. Some have a straight fix. Some don't, at least not now. The honest move might be to change the plan, take a slower route, or wait for a better season. None of that is failing.

A pause, or a "probably not"

It might be a disguise. It might also mean there's more than one real obstacle. So keep asking. And then what would be in the way? For each answer, ask: real limit, or something I'm reaching for because it's safer than starting?

SORT YOUR ANSWERS: WHAT'S IN THE WAY	REAL LIMIT	SAFER THAN STARTING
	☐	☐
	☐	☐
	☐	☐

NINA'S LIST

If Nina found the perfect flour tomorrow, would she put a real price on a real loaf and ask someone to buy it? When she asks herself, the answer is, "I'd probably start comparing ovens." She laughs. Then she doesn't.

Most lists have both. When Nina does this, she ends up with "I don't know the rules for selling food from home," which is real and worth checking, right next to "I need the perfect flour," which isn't. The real one gets dealt with on its own terms. The other one gets called by its name.

Be fair about it

So please don't use this chapter to wave off someone's real complaint. "You're just my self-sabotage" is not a fair thing to say to a person who's actually hurt. Saying yes doesn't always mean you had a free choice. Caring for a parent, a shift you could lose your job over, a family that makes life hard if you refuse: those aren't disguises, even if you technically agreed. So only look at the extras. The things you added that you could drop with a slightly awkward message and nothing worse.

Safety first. If you're driving, or anywhere that needs your attention, let any exercise pass.

The Three Cuts worksheet

If you want a longer go at this later, sit somewhere quiet and run the cuts again, slowly, until the step feels almost silly.

BIG **Say your postponed thing to yourself. The big version.**

CUT ONE

1 **Now shrink it once. What's one part of that big thing?**

CUT TWO

2 **Shrink it again. What's one part of that part?**

CUT THREE

3 **Now cut it one more time, until you could do it today, with the fear still there.**

NINA'S CUTS

~~Open a bakery.~~ Too big.

~~Start selling bread.~~ Still big.

~~Sell bread to people at work.~~ Closer.

~~Get two pre-orders from coworkers.~~ Closer still.

So. Write one price, and one short message to two coworkers saying she's baking Friday, nine a loaf, want one?

She could do that tonight, in ten minutes, with the TV on.

Now check it.

- [ ] Could you start it today, even scared?
- [ ] Does it change the thing itself?

If both answers are yes, you've got your step. If you're not there yet, that's okay. Some things need four cuts. Some need six. And if it still feels scary but you could do it, stop cutting.

Cut four _____ **Cut five** _____

So what counts as a step? Most sessions should change the thing itself. A sentence exists that didn't. A price is set. A message is sent. Finding something out counts too, if it's one specific question, with a limit of one evening, and it ends with you naming the next real step.

Safety first. If you're driving, or anywhere that needs your attention, let any exercise pass.



Give it a time and a place.

Now take the step you just found and put it somewhere real. Tomorrow at 12:15, in the break room. Tonight at nine, at the desk in the corner.

My step _____

When _____ **Where** _____

When. A specific time. Not "evenings." Where. A specific place. The kitchen table. The chair by the window. It gets easier when the place is always the same.

A TIME, NOT A MOOD

"When I feel like it" is a mood. "Thursday at seven" is a time. Moods move around. Times stay where you put them.

Decide earlier, when the stakes feel low.

Write the time somewhere you'll actually run into it. The calendar on your phone works. So does a sticky note on the coffee maker.

EXPECT TO FEEL UNREADY

Don't wait for the feeling to go away before you start. Plan on it being there. Let it ride along.

But if you go in expecting to feel unready, then the doubt is just the weather. You knew it would drizzle. You brought the jacket.

And what counts. You set two versions.

A minimum version, for hard days.

The smallest thing that still changes the thing. For Marcus, "write two lines of a song." For the gym woman, "shoes on, walk to the corner."

My minimum _____

_____

A normal version, for ordinary days.

For Marcus, "work on the song for twenty minutes." For the gym woman, "go to the gym and do the circuit."

My normal _____

_____

On a bad day, the choice isn't "the whole thing" or "nothing." There's a third choice, small enough to do in your pajamas.

After a gap, just touching the thing counts once, as a bridge back. Open the file. Play the demo. Put your shoes on. But a bridge is for crossing, so the next session changes the thing.

Then, when that time comes, do it.

Practice your next move: kalderno.com/notlazy/practice

The Two-Minute Ugly Start card

An ugly start takes the bar away. You're not trying to make something good. You're trying to make something exist.

FRONT

Two minutes on a timer, on the real thing, ugly on purpose.

BACK

1. Set a timer.
2. Count yourself in, three, two, one.
3. Make it bad on purpose.
4. When the timer goes, you can stop.

If you like, give it one pass and name its next action.

Cut along the dashes Fold on the dots Or take a photo for your phone

When it didn't go like that.

"I froze."

Often it means the step was still too big. So shrink it again, as an experiment. A single word or a single note. Then start again. One word counts. But if you've shrunk it twice and still froze, stop slicing. Go back to the three questions.

"I kept editing."

The fix is forward only. During the two minutes, no going back. If the line is bad, leave it bad and write the next one. You're allowed a second pass, just not until the two minutes are over.

"I stopped after two minutes."

Good. I said two minutes, and you did two minutes. It counts. Keep the deal honest. Two means two.

"I still felt awful afterward."

Feelings tend to lag behind actions. Does the task itself look different now? A sentence that wasn't there? A note? A number? If yes, it worked.

Ugly is not the same as unsafe.

If those come out bad, nothing breaks. But some things touch your body, your money, or another person's heart. For those, "ugly" means rough in the draft, not reckless in real life. With exercise, an ugly start is gentle: a slow walk, ten easy minutes, not the hardest class on day one. If your thing involves money, an ugly start is a draft. Drafted, not signed. For a hard conversation, like ending a relationship, an ugly start is writing it privately first. One exception: if the person controls you, threatens you, or has hurt you, this isn't a drafting problem. The book's help note is on page **15**.

So the rule is simple. Make the draft ugly. Keep the real-world step safe.

Safety first. If you're driving, or anywhere that needs your attention, let any exercise pass.

Two Lines worksheet

And the fear isn't what will people think. It's what if I take this seriously and they're the ones who pay for it. That fear isn't a disguise. It's care, and it deserves a real answer.

FIRST, THE FENCE

Think of the one thing at home your plan must not put at risk. The rent. Your paid hours. Saturday mornings with the kids.

My fence _____

Now say your line, in one sentence. I won't touch the rent money. I won't cut into my shifts. Saturdays stay with the kids.

My line _____

That fence gives you somewhere safe to stand. Inside it, you can still take small steps, and if real money decisions are involved, talk them through with someone who knows your actual situation.

If you share money or time with someone, you build these lines with them. You don't just announce them.

Think of who depends on your money or your time. **Who** _____

LINE 1: MONEY

The first line is money: what, if anything, you can put into this without touching what the household needs. For some people it's zero for now, and zero is allowed.

This won't cost us more than...

_____

_____

Nina's was simple: only what she could lose without it touching her rent.

LINE 2: TIME

The second line is time: which hours belong to the people you live with.

These hours stay ours...

_____

_____

If you couldn't finish them, that's useful too. It means the lines need a conversation first.

Talk them through _____

And the job. Before anything public, read your contract or employee handbook for anything about outside work. Rules vary a lot, so check yours, or ask HR in general terms. None of this asks you to quit, or to risk a paycheck.

- [ ] Contract or handbook checked

Safety first. If you're driving, or anywhere that needs your attention, let any exercise pass.

Never Miss Twice tracker

But missing a day isn't proof you can't do this. It's proof you're a person doing this. What they did differently was come back.

So it's a nudge, not a line you cross and fail.

If you miss twice, or for a month, you haven't broken a rule. You've been away. The way back is the same.

Coming back after any gap.

1. Shrink it smaller than your minimum.
2. Don't plan a big catch-up session. That's the trap. No doubling.
3. Instead: open the file. Play the chord. Put on one shoe. That's a comeback.

That kind of re-entry counts for a session or two. After that, it's back to the real task.

When life really is in the way.

Then the method bends. It doesn't break. Lower the minimum. Swap fixed days for a rule, like the first quiet half-hour on a day off. And count weeks where you showed up at least once, instead of days in a row.

Sometimes the project just waits.

How to use the tracker: write one line somewhere you'll see it again: the date and what you did. That line is your proof.

DATE	WHAT I DID	MINIMUM	NORMAL	COMEBACK
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐

That line is your proof.

On some loud Wednesday when the critic is in full voice, you'll be glad it's there.

DATE	WHAT I DID	MINIMUM	NORMAL	COMEBACK
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐
		☐	☐	☐

Weeks I showed up at least once

And count weeks where you showed up at least once, instead of days in a row. Colour in a circle for every week.

○ 1 ○ 2 ○ 3 ○ 4 ○ 5 ○ 6 ○ 7 ○ 8 ○ 9 ○ 10 ○ 11 ○ 12 ○ 13

○ 14 ○ 15 ○ 16 ○ 17 ○ 18 ○ 19 ○ 20 ○ 21 ○ 22 ○ 23 ○ 24 ○ 25 ○ 26

A missed session isn't a bad result.

A missed session is when you didn't show up. The answer is to come back small.

A disappointing result

A disappointing result is when you did show up, put it out there, and it didn't go how you hoped. Those need different responses.

FROM THE END OF THE BOOK

Start before you feel ready.

And then, when the time comes, start. Before you feel ready. You won't feel ready. Nobody I know ever has.

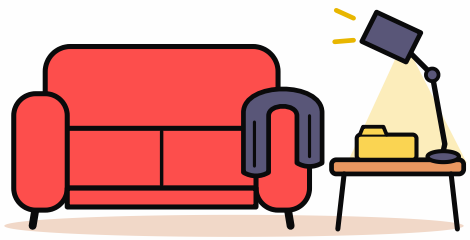
Here's your last move, and this one has a deadline: before tomorrow ends.

Choose your someday. _____

Shrink it until you could start it today, even scared. _____

Give it a time and a place. _____

"Launch the business" becomes "write down three things I could sell." "Finish the novel" becomes "open the file and read the last page I wrote."



Here's mine: my first two-hour bookbinding workshop. The step is one email to the library, asking about its community room. Thursday, 7:30 a.m., at the kitchen table, before work.

THE KIT PAGE, FREE

kalderno.com/notlazy

Scan it to get this kit again, to print a fresh copy, and for more from Mariah Renner. If the book helped you, a rating on Spotify helps the next listener find it.

Practice your next move, free: kalderno.com/notlazy/practice

Some reasons are bigger than a book. (the book's help note)

If a low mood has lasted weeks, or a struggle to focus has followed you your whole life, or a harsh voice in your head makes ordinary days hard to get through, talk to a doctor or a therapist; I'm not one, and someone who is can help you work out what's going on. If your thing is getting back to exercise, or you live with a health condition, check with your doctor first and build up slowly.

If someone at home controls you, threatens you, or has hurt you, small steps and better wording aren't the tool; reach out to the National Domestic Violence Hotline or a local support service, and keep any notes somewhere that person can't find them.

And if you or anyone else is in danger right now, call your local emergency number, that's 911 in the US.

If you're scared tonight, that's not a sign to stop. Check that it isn't a real risk, and if it isn't, start small anyway. I'm right here, starting too.