



Gut

Impact:

How to Easily and Instantly
Make Your Suggestions
Irresistibly Fascinating,
Sexy, and Compelling

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www.sexualkey.com

You can learn to speak straight to someone's gut instincts, so that what you say has immediate and lasting impact.

Power. Money. Sex.

If you're like most people, when you see or hear words like those above, you get a little bit of a jolt.

But saying words like *power* and *money* and *sex* isn't the only way to have emotional impact on other people.

In fact, when someone knows how to use the other dimensions of human communication—how to coordinate the way he or she talks with what he or she says—that person can grab your attention just as securely as a bouncer pins your arms behind your back.

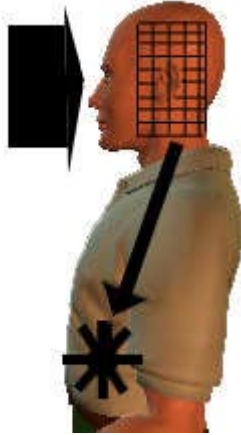
And not just grab your attention—someone who knows how to speak to your gut instincts, the emotional part of your mind, can make you want what you didn't realize you wanted, and open your mind to possibilities you didn't know you could have.

This book is about teaching you to develop that power. It's about teaching you to reach beneath people's "reasons," so that you can guide and drive their gut responses, open and inflame their imaginations. It's about teaching you how to lead, inspire, motivate, and connect.

More to the point, this is not a work of earnest recommendations or vague theories. It's a how-to manual, filled with specific skills which you can employ in real-life situations, in order to attain concrete ends.

This book will teach you the following:

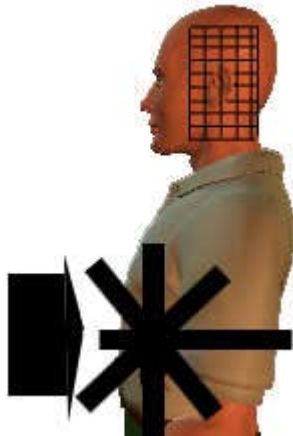
- How to make someone focus intently on what you say
- How to make someone feel any emotion you want
- How to use stories to induce strong emotions in your listener while keeping your listener comfortable with these strong emotions
- How to give your words force and impact
- How to make someone feel comfortable with you
- How to spot someone's personality type
- How to push and pull using personality typing
- How to project intensity and power



Ordinary speech aims at the intellect.

The listener's intellect interprets and analyzes this speech.

After the intellect has interpreted this speech, the listener's instincts and emotions respond.



GUTTALK aims for the gut.

GUTTALK speaks to the instincts in their own language.

It is therefore more powerful and compelling.

GUTTALK is a method of moving the listener's feelings by ignoring the rational part of his or her mind, and speaking directly to his or her emotions.

1. The Basics, or *How Powerful Communication Works*

Powerful, effective communication a) grabs the listener's attention, and b) spurs the listener's feelings and imagination in directions the communicator wants.

The first effect, in which your listener becomes drawn into what you are saying and comes to pay more attention to it, than, for example, the fact you are both standing on a street corner, or the fact that the stoplight has changed, or the fact that your listener ought to be rushing to an appointment--in short, the effect wherein your listener is enjoying listening to you and is more interested in what you are saying than in other things--we'll call *Engagement*.



ENGAGEMENT



STIMULATION

The second effect, in which as you talk at length about your weekend in Tahoe, your listener begins visualizing ski slopes, trees, the dull and filtered winter sun, warm fireplaces, warm beverages, and bearskin rugs--and not only visualizes, but imagines, subtly, *feeling* what it would be like to have these experiences, we'll call *Stimulation*.

***Engagement* is getting your listener absorbed in what you are saying.
Stimulation is getting your listener to imagine experiencing what you are talking about.**

2. GutTalk: What it is, and why it's useful

Conventional communication—the way most people go about trying to get others to change opinions, beliefs, and behavior—assumes that facts and arguments guide feelings and beliefs, and therefore, that facts and arguments guide behavior.

Synchronized communication, or, as we call it, *GutTalk*, assumes that feelings and beliefs drive behavior, and, for that matter, that feelings and beliefs determine how facts and arguments will be interpreted.

GutTalk addresses someone's feelings and instincts, in order to change that person's idea of "the facts".

3. The Head and the Gut, or *The Two Ways We Handle Information*

Becoming a great communicator is easy, if you think of the person you're communicating to as being made of two separate parts. These two separate parts, which, for simplicity's sake, we'll call the *Head* and the *Gut*, handle information in very different ways.

The Head uses words and logic to analyze and communicate information. That is, the Head picks information apart, tries to put labels on it, compares it to existing beliefs, thinks about what factors caused it and what effects it will have on other things, plans future steps and makes decisions. Emotionally detached, the Head uses symbol systems like language and mathematics to store and communicate complex information.

The Gut responds to information through that information's emotional associations. If a particular stimulus or piece of information is experienced at the same time a strong feeling is being experienced, should that stimulus or datum be experienced again, the Gut will again feel something of the strong feeling that came with it before. A storehouse of experience and accumulated lessons, it relies on habit rather than planning or decision to guide its responses. The Gut can distort or delete new information in order to maintain present habits and beliefs. It understands and communicates with bodily feeling, bodily movement, metaphor, and a vast range of subtle cues.

The Head makes plans and expresses ideas in words.

The Gut provides or withholds the emotional energy necessary to carry out your plans and make your words compelling to others. It expresses itself through the way your words actually sound and the way you look and move as you say them. Guiding action in accordance with its habits and impulses, it frequently overrides the Head's plans, decisions, and ideas.

To change someone's behavior, you must change the emotions associated with that behavior; that is, you must move the Gut.

This, incidentally, is why debates rarely change the opinions and emotions of those with strongly held beliefs. Debates are intellectual in nature; the Gut easily deletes and distorts inconvenient facts. This is also why insights spawned in the therapist's office and resolutions made on New Year's Eve are both so often to no lasting effect; products of the Head, they may not have the support of the Gut.

4. The Means, or *What the Gut Wants*

Words produce thoughts and gut responses—even words not so charged as *power* and *money* and *sex*. And words that seem to us true, words that exactly match what we are already thinking or that match what we can see and hear and feel, make us pay attention and eager to hear (and feel) more. This is because the instinctive part of the mind is engaged by having its own experiences and perceptions, its own model of the world, fed back to it.

The instinctive part of the mind is always seeking sustained, accurate feedback; when it receives it, it opens up so as to learn and experience as much as possible.

When the mind opens up like this, it's easy for it to think and do things it otherwise would not or could not.

We can also put the matter this way:

On a rational, analytical level, the Other person (hereafter called *O*) wants new information, wants to understand things, wants to make plans, wants to get from point *A* to point *B*.

On an emotional, instinctual level, *O* wants information that is *true*—that is, information which he/she can verify with his/her eyes and ears and fingers, or information that fits what he/she already believes.

To make someone completely focused on what you're telling him/her—to *engage* that person's instincts and imagination, express an *uninterrupted* series of things which he/she can verify with his/her senses as being accurate, and/or an uninterrupted series of opinions with which he/she agrees.

We will cover this in greater detail shortly.

| |
|--|
| <p>When you say many things your listener can immediately verify as accurate according to his/her sensory perceptions and abstract beliefs, your listener's emotions become engaged and his/her imagination opens up.</p> |
|--|

Exercise

Usually after spending a little time with somebody you can get a pretty good feel for the sorts of ideas with which he or she would agree, and for the ways he/she views things. Just for the sake of loosening up a bit and

getting into the habit of trying things out, try the following simple exercise.

- 1) Sit down and talk with someone, such that you can see his or her face.
- 2) At one point, speaking at a relaxed pace, express several ideas in a long unbroken series which you think will accord generally with your companion's worldview, or better yet, offer a long series of statements--at least six or seven--which you're pretty sure your companion will feel are true and factual. You can say anything from the "The sky is blue" and "We're sitting in an office" to "It's true, I should have married you long ago," depending on what you think your listener will agree with.
- 3) So that there is a smooth flow between these statements, link them with prepositions such as *and*, *as*, *while*, *so*, *since*, and *because*.
- 4) Observe his or her response.

Example:

"You've been sitting at this table for at least thirty minutes, and I see you've been sampling some of their coffee, and we've never seen each other before, and I know nothing about you—nothing about where you're from, or what you do, or where you'd be right now if you could be anywhere, or what you'd most enjoy doing if you were there..."

5. The Elements of Communication, or *Talking with More Than Words*

Every time you communicate effectively and powerfully with another person, several things are taking place.

First, you are conveying a sense of similarity and shared understanding to your listener.

Second, you are inviting the listener to experience something he or she hasn't personally seen or touched or heard or tasted, or some fresh aspect of an otherwise familiar thing.

Third, you are engaging the listener's Gut, making the listener feel that watching and listening to you feels good.

Obviously, face-to-face human communication isn't like reading a book or a transcript of an audio tape. There are many, many little pieces which are flashed and transmitted back and forth which have little to do with the words being used. It's mastering these subtle (and not-so-subtle) nuances that will give your communication its greatest possible effect.

So that you can learn to master them, here, then are some of the elements of human communication:

facial expression;
posture and muscle tone;
bodily movements and gestures;
the pitch, tempo, resonance, and melody of your voice; and,
lastly,
the literal meaning of what you say.

Note that what you say is only a fraction of all that you communicate. Therefore, the way you look and sound and move can either undermine your words, or add to their power enormously.

Henceforth, we'll refer to the sum total of your various communications as Output.

Before showing you how to look and sound and move in a way that ratchets up your emotional impact, you're going to learn more about how to grab hold of someone's attention, so that what you say rivets them, and your words make your listener feel intensely and imagine richly.

We call it the Verbal Match.

6. Verbal Matching, or How to Make Someone Listen and Instinctively Agree

VERBAL MATCHING

Saying only things that your listener can verify with his or her senses, and/or things which he/she believes to be true.

By telling O only those things which match O's sensory perceptions and abstract beliefs, O is set at ease, reassured that you understand his/her needs. After you offer a long series of statements which, for O, are true, whatever you say next will seem truer, more compelling, and more inspiring. After you have extensively Verbally Matched someone, when you then describe how good it can feel to ski or solve a math problem, O will more easily try out the good feeling you are indirectly suggesting he/she should feel.

Verbal Matching is a method of

- a) grabbing your listener's attention,
- b) winning your listener's trust and goodwill, and
- c) causing your listener to become more emotionally involved and responsive to what is being said.

Verbal Matching, performed well, causes your listener to open his/her imagination and emotions, so that what you say after you match is felt as more significant, more persuasive, and more compelling than it would be otherwise.

The message that your Verbal Matching leads up to we call the *Punchline* (or just the *Punch*).

We'll explain Verbal Matching's whys and wherefores later, but for now, we're going to lay out the basics, so you can use it as fast as possible.

Verbal Matching: an Outline

- 1) Figure out what your listener must physically feel, see, hear, taste, smell, know, or believe.
- 2) Refer to several of these inescapable, irrefutable truths, one after another.
- 3) Notice when your listener becomes intensely focused or very relaxed. This means that your listener's imagination and instincts are now engaged and more open to internally reconstructing the sights, sounds,

sensations, flavors, fragrances, thoughts, and emotions you choose to describe.

4) Describe in detail the sensations, feelings, and thoughts you want your listener to begin having.

Empirical Verbal Matching consists of verbally stating what your listener can already see, hear, or tactilely feel.

Abstract Verbal Matching consists of verbally stating what your listener already believes to be true.

**Making statements which are accurate
according to your listener's perceptions or beliefs
increases your listener's receptivity to further suggestions.**

Results of Matching vs. Mismatching Your Listener's Beliefs and Perceptions



NEUTRAL STARTING POINT, BEFORE MATCHING OR MISMATCHING

The symbols indicate ideas/beliefs.
The gray bar indicates the listener's resistance.

MATCHING

vs.

MISMATCHING



1. MATCHING
Matching your listener's belief diminishes resistance.



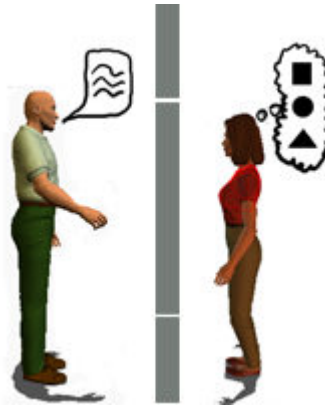
1. MISMATCHING
Contradicting your listener's belief increases resistance.

Results of Matching vs. Mismatching Your Listener's Beliefs and Perceptions (cont'd)

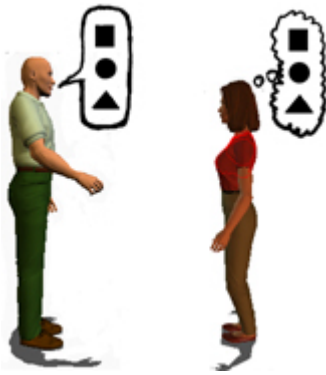
2. MATCHING



2. MISMATCHING



3. MATCHING



3. MISMATCHING



Results of Matching vs. Mismatching Your Listener's Beliefs and Perceptions (cont'd)

MATCHING

vs.

MISMATCHING

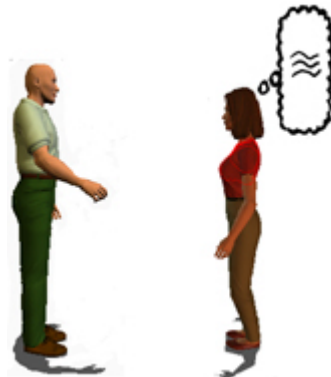
4. **MATCHING**



4. **MISMATCHING**



5. **MATCHING**



5. **MISMATCHING**



7. Verbal Matching, Step-by-Step

1) **Scan the environment.** What things can O, the person you're communicating with, definitely see and feel and hear? What things can you say about the environment that O's senses of sight and hearing and touch will immediately confirm as true? For now, leave out opinions, yours and those of the other person.

Pretend that you are sitting at a table with another person, O. A chandelier hangs nearby, the table is covered by a white cloth, the dishes are gleaming spectacularly, and O is looking comfortable and relaxed. Perhaps this comes from the fact that you know O is bound to feel pretty good about the proposal you're going to be pitching after the meal. Your mutual friend Jack put the two of you in touch, and the contract and proposal now rest on the table. O has probably already reviewed the details closely, and he/she must realize that the deal's a pretty good one.

Observably True: "O, you and I are sitting at a table together, preparing for a meal..."

Not Observably True: "This is quite a place, don't you think?"

Observably True: "Jack isn't here, and we are."

Not Observably True: "Jack's a great guy, and his putting us together was, I think, a pretty good idea. I'm optimistic about this, and I'd like to think you are too."

Observably True: "It seems we've a chandelier hanging overhead."

Not Observably True: "If I may say so, you seem rather comfortable and relaxed."

At first glance, the statements labeled "Observably True" are bland and, in fact, so flat that it's difficult to imagine them as decent chitchat, let alone powerful conversational tools. Remember, though, that Madison Avenue doesn't underestimate the usefulness of banality, particularly when combined with repetition; neither should we.

Once you've spoken a series of "truths", whatever you say next is experienced with intensified impact.

2) Make these true statements in an uninterrupted sequence.

Utter the undeniably true statements one after another, slowly, thoughtfully, connecting them with *and*. State one truth, say *and*, pause, say another, say *and*, and so forth, until your list of true statements runs out.

3) Describe the thought or sensation you would like O to begin having. Add the part you want O to begin to experience or believe, that particular suggestion whose impact you really want O to feel.

Example (sometime after eating, midway or later through the pitch): *Well, O, here we are, sitting at a table--a wooden table--and we're surrounded by four walls, and we've just eaten, and there are people all around us eating, sitting, talking, and we've got a contract sitting on the table, and the decision of whether or not to sign it is your decision, not mine, just like that ballpoint pen there is yours, and since we've now had the opportunity to discuss this a little bit, perhaps you've got a pretty good sense, a pretty solid feeling by now just what the benefits of signing are going to be like. I personally am gonna feel so good when this is done, like I've just had the best ribs ever. Ever have really good ribs, the kind that just melt in your mouth, and make you think, This is exactly what I need—boy, it's gonna feel good when this is done. Just gonna relax, and feel good...*

Analysis: The obvious truths (*here we are; sitting at a...wooden table; surrounded by four walls; people all around us, eating, sitting, talking; contract...on the table; decision...your decision; ballpoint pen...yours; since we've now had the opportunity...*) grab hold of the instinctive part of a person. Even though the logical part of someone's mind might find weird that you are saying such obvious things, the fact that you are saying so many things that are dead-on compels someone to listen to you, and more importantly, gives whatever else you say after such a train of truths a powerful impact. By saying so many things that are true so quickly, you are teaching the instinctive part of someone's mind to trust you and to respond strongly to your directions. All the true statements

above train O to respond strongly to “*you’ve got a pretty good sense, a pretty solid feeling by now just what the benefits of signing are going to be like,*” and to the “*good ribs...feel good*” conclusion.

4)Repeat steps 1-3. Figure out what someone’s senses will verify, state a truth, and then talk about some emotional or bodily state, or a belief, you want your listener to experience. Repeat and reinforce the add-on you’ve already given. Just as with a beer commercial, repetition in speech is a good tool for getting an emotional message across. The more you deeply you want someone to experience something, the more you should reinforce the description of that state. Repetition works.

Remember, the instinctual, emotional part of the mind is always on the lookout for sources of information that verify what it is experiencing. When you offer a group of truths, the instinctive part of the mind classifies you as a good source of information. You’re creating a unique relationship between yourself and someone’s instincts; it’s as if you’re giving someone sonar, and the words you’re saying are the *ping*. On a gut level, you’re becoming a source of truth--and a crutch. The result is that whatever you say immediately after the group of truths, whatever little add-on you attach, is automatically treated with special consideration. The instinctive part of your listener’s mind expects such an add-on to be true also, and if it’s a description of an experience, and not too big a jump, someone will instinctively invest energy and effort into feeling and experiencing what you have described.

Describe over and over the states you want your listener to experience. Repetition solidifies and intensifies.

After you’ve matched someone very well for a while, that person will begin to look very relaxed or very intent, and his or her attention will seem to turn inward, and your words will have more and more impact, as they are now largely bypassing the critical, logical part of the mind and instead touching directly on someone’s feelings, this while stimulating the imagination.

We call this the Alpha State.

After you’ve done a good deal of Matching, the mind of the Other will expect truth from you, so that you can concentrate on doing

much more leading, and soon be doing more leading than Matching. Imagine one end of a seesaw going down as the other end goes up.

Formula: Match, match, match, match, match, match, punch.
Match, match, match, match, match, punch, punch.
Match, match, match, match, punch, punch, punch.
...UNTIL, EVENTUALLY,
Match, punch, punch, punch, punch, punch, punch.

By the end of this sequence, your listener is wholly enfolded in a world you are creating.

Thus, simply by acknowledging someone's existing experience and then guiding that person bit by bit, you can exert tremendous pressure on someone's feelings, pushing someone from his or her initial position all the way into entirely different emotions and convictions.

Note that the more obvious your remarks, the more likely that, on an analytical level, your listener will be slightly annoyed and impatient—though his or her instincts will still be engaged and lulled. Conversely, the more inobvious (the “deeper”) but still true and verifiable your remarks, the more trust and responseiveness your remarks will create.

For help on putting together some “deep,” insightful statements in relation to your listener, consult the chapters on personality types.

7. An Interlude Masquerading as an Explanation; Or,
The Paths of Edgar and Gareth

There once were two brothers, Edgar and Gareth. Edgar and Gareth lived in a valley remarkable for its sheer quantity of trios of brothers, trios of sisters, only children, wicked stepmothers, and rivalrous siblings who choose different ways of life. In fact, until fairly recently, most children had been expected to set out in search of strange crossroads--and cross them--and find magical implements--and wield them--and encounter strange people with strange ways; all this, with the object of returning to the valley and preparing it for the next generation of children, who would in due time emerge thoroughly unprepared and perfectly ready.

These days, the valley was in constant contact with other valleys, and the valleys learned from one another at an ever increasing match, and the magical implements were more or less owned by big conglomerates. All this being so, Edgar and Gareth decided that the best way to prepare themselves was to do themselves what the valleys were doing, and so learned the artful science of learning and communicating. They learned it so well that they found an old weaver, a holdover from an earlier time, one now content to weave his sacks into pillows and his blankets into sacks, and combining their skills, they reminded him of the skill and inspiration which once had been his; and, so inspired, he wove for them one magical sack apiece. One sack, if torn, would automatically repair itself; the other could hold an object only so long, but would transform any object placed within it. Edgar chose the first sack, and Gareth chose the second.

Impatient to finally leave the valley, the two set off for the nearest crossroads, found one, shook hands, and separated to follow the road's two forks.

Edgar found many fruit alongside the road he took, and he took to stopping and cramming into his sack as many fruit as he could find. After all, he reasoned, if his sack tore, it would repair itself; he was pushing his sack to its logical extreme, and therefore, making the best possible use of it.

Gareth also found many fruit alongside his road. He gathered some, then, remembering the weaver's not very precise description of his sack's qualities, found himself pausing often to inspect the things he'd collected.

Edgar found that nothing in his life could compare to the pleasure of grabbing as many fruit as he could; he was young, his sack was large, the world was a place of many valleys--life was going to be fun indeed.

Gareth found that it helped to be careful about what he put in his sack. Fruits that were flawed when he put them in were often thoroughly rotten when he took them out; on the other hand, things that had seemed worthwhile at first became, later, remarkably so, and in surprising ways: What was once merely a particularly shiny apple emerged later with a stem of gold. Sometimes the fruits and nuts and little toys he collected turned out to be not objects at all but squirrels and foxes and birds and even people. Gareth became fairly mellow about the process; when a squirrel popped out of his sack, he led it to a tree; when a bird popped out, he tossed it into flight. Eventually he was even nonchalant on those occasions when a young girl popped out of the sack, figuring that she'd meet lots of girlfriends in the towns ahead and would tell all of her new friends of the magical and fascinating person now approaching.

Edgar had by this point filled and broken his bag many times. The first time it tore, he thought, It's tough to keep what I want, so the most important thing is getting what I want as fast as I can get it, before my bag breaks. Damn thing is pretty unpredictable.

The story continues, but we'll leave it aside until we've covered some more techniques.

8. Alignment, or Why Verbal Matching Works

When you Verbally Match someone, you are validating that person's perceptions of the physical world—that is, what he sees, feels, or hears—and/or, that person's generalizations about the world (e.g., “Men only want sex,” “Women only want rich men,” “The earth is flat,” “The earth is roughly spherical,” “Work is fun,” “Work sucks,” “Democrats employ the politics of resentment,” “Republicans unselfconsciously rely on advantages secured over generations,” “The sky is green,” “The future is in plastic,” “This project is tough,” “This project is easy,” “Beliefs are arbitrary extrapolations from and generalizations of random, idiosyncratic personal experiences,” “Beliefs are sacred,” etc.).

As we suggested earlier, the instinctive, emotional part of the mind is always on the lookout for sources of information that verify what it is experiencing. When you offer a group of truths, the instinctive part of the mind classifies you as a good source of information. When you have been classified as a good source of information, the Other, instinctively, is moved more powerfully by what you suggest.

Good public speakers and salespeople often begin by saying things which, frankly, are obvious. They know that while the listener, on an analytical level, thinks, *no kidding, schmuck*, to an obvious remark, that listener, on an instinctual, emotional level, responds with *Yes, that's true...tell me more*.

Several years ago, an internationally famous murder trial involving a retired sports celebrity-cum-movie star featured a classic case of very blunt Verbal Matching. The attorney for the defense, a celebrity in his own right, began his summation to the jury by pointing out some wonderfully obvious facts: *You are in a courtroom; you have heard testimony from one expert, and another expert, and some other expert; you have been sitting a long time listening to these things; you have had to consider a variety of things...*

Listening, one thinks, *No kidding*.

Listening, one senses, *Yes, that's true...tell me more*. And therefore, one listens more closely, and more easily goes along with what's said.

The point is that saying things with which the listener agrees establishes an alignment, a symmetry between your words and your listener's experience.

People crave alignment.

Symmetry makes people feel good. Symmetry causes people to relax. Symmetry, harmony, and proportionality are, in fact, the ingredients of beauty, and communication possessed of symmetry is perceived and experienced as beautiful.

Communication can exhibit two kinds of symmetry, two kinds of alignment, each of which provides emotional punch. The first kind we call *Internal Alignment*, the second, *External Alignment*.

Internal Alignment is a measure of how well the various elements of your Output agree with one another. Does your facial expression match your words? Does your posture match your words? Does the pitch of your voice match your words? Does your facial expression match your gestures? Et cetera.

External Alignment is a measure of how well your Output matches the Output and the emotional and physiological state of the other person. Do you both look casual and relaxed, with arms not crossed and legs not crossed? Is one of you smiling, the other scowling? Are you both speaking in soft tones? Are you breathing at the same pace? Are you both saying things he/she senses or believes to be accurate?

When you exhibit Internal Alignment—when all your communicative Outputs are offering the same message—your message has much more impact, and you seem more believable.

When you exhibit External Alignment—when your communication matches the other person’s sensory experience, or emotional/physiological state, or abstract beliefs—the other person feels increasingly similar to you, feels more inclined to trust you, and feels more inclined to absorb, experience, and learn from what you say. Verbal Matching is one way of creating External Alignment, but there are others which we will explore shortly.

A common useful pattern is to establish strong External Alignment first, and then, when supplying the message or instruction you want someone to absorb fully, to exhibit strong Internal Alignment. Make the other person feel good, trust you, and open up to what you say, and then make sure what you say has an impact.

Examples of External Alignment between you and O:

- 1) Wearing the same style of clothes.
- 2) Reclining or standing in the same way.
- 3) Walking in synchrony, your legs going back and forth at the same time.

- 4) Following the same bodily rhythm: when sitting, swinging your foot at the same pace, or drumming a finger with the same rhythm O moves a foot, or blinking at the same time, or breathing at the same pace, or matching O's respiratory rhythm with the movements of your hand.
- 5) Seeming to hold the same beliefs, values, or feelings.

External Alignment which seems to be calculated—for example, obviously mimicking someone else's movements—tends to create mistrust and irritation.

Internal Alignment is seeming to feel what you are saying; you reduce your Internal Alignment by expressing conflicting emotions with your body.

Examples of *violations* of Internal Alignment:

- 1) Having a blank expression or folding your arms when you're talking about how wonderful it is to fall in love.
- 2) Leaving one arm limp at your side when you talk about what a great deal you're offering.
- 3) Making an assertion with a voice pitch that's rising.
- 4) Shaking your head while you're smiling in agreement.
- 5) Tensing your body while you say "Yes".

Alignment engages the Other person.

Internal Alignment is seeming to whole-heartedly feel and believe what you say.

External Alignment is seeming to share the Other person's feelings and/or beliefs.

Verbal Matching is a fast way to create External Alignment.

9. The Alpha State, or *What Happens When You Match Really Well*

Matching the Other's values, beliefs, emotions, and physiology creates a sense of trust and shared understanding, or *rapport*.

The stronger the degree of your rapport with O, the more open O's Gut is to being influenced by you.

When you create extremely strong rapport, O will likely move into a state very conducive to learning, a state we call the *Alpha State*, or just *Alpha*. We call it this because deep physiological relaxation is associated with a high proportion of Alpha brain waves (so, for that matter, is watching TV, which is one reason commercials work so well). In Alpha, the Head stops analyzing, and the Gut becomes extremely sensitive to what you show and say and do; in essence, O moves into Alpha because the inspiration for Alpha (in this case, you) is providing such accurate information and such rich stimulation that the Gut decides that it wants to soak up as much input from this source as possible.

There are two major signs that O is in Alpha. Either O's features will relax and O will in consequence look dreamy, or O will look very intent, but perhaps with a glassy, defocused quality to the gaze. Behaviorally, because the Head is now passive and the Gut is dominant, O will seem passive generally: O will be fairly still, and will await input, especially verbal input, from you.

If there is no input, or if it takes too long to arrive, O will leave Alpha.

Once you get O in Alpha, keep talking and acting.

When you move O into Alpha, the impact of your Output is magnified, amplified, intensified. A vague word like "satisfaction" can evoke vivid images, recollections, and fantasies of what "satisfaction" feels like, the sensations being felt with unusual power, the images being seen in bright colors or as if beneath a magnifying glass, the sounds being heard as if from a loudspeaker inside O's mind.

O can leave Alpha at any time, the basic principle being that O will remain in Alpha so long as Alpha feels good. O may bob in and out of Alpha; if O comes out and then goes back in, O will likely go in deeper than before.

Think of the experience of Alpha as resembling that of a good massage. As long as it feels good, you'll want to remain lying there. If the masseuse/masseur stops touching you, or loses the rhythm, or does something upsetting, or you suddenly just get bored, you may want to get up. Otherwise, you'll lie there, relax, and enjoy it.

10. The Gut, or *What Alignment Targets*

On a rational, analytical level, the fact that someone shares your taste in suits, or graduated from Wharton the same year your sister did, or is breathing at the same pace you are, is not a good argument for treating this person's words more seriously. Nonetheless, similarity—alignment—causes just this effect. Why?

Briefly, someone in communication with another offers and interprets two kinds of information, the logical and the emotional. Logical information tends to come in the form of, and be interpreted by, words. Emotional information is conveyed by, and formed from, nuances: Is this person similar to me? Does this person make me feel good? Does he/she dress the way I like? Does he/she seem to believe what he/she is saying? Is he/she good-looking? Is his/her voice pleasant to listen to?

What we can call the Head distinguishes causes from effects—A causes B.

What we can call the Gut notes associations—A goes with B.

A → B

THE HEAD

The Head distinguishes causes from effects,
assigns names, and interprets complex language.

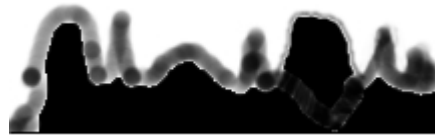
A ↔ B

THE GUT

The Gut associates experiences with emotional states,
looks for relationships, and moves toward what is similar or familiar.

When people feel alike and enjoy a state of rapport, they'll tend to display a form of External Alignment called postural echo—that is, they'll start sitting or standing the same way, leaning forward or back the same way, and so forth. You've probably noticed young couples walking in synch, or sitting with legs crossed identically, or seen members of a group (cops, for example, or teenage gangs) all in the same pose.

On a logical level, feeling similarity causes External Alignment and postural echo.



On an emotional level, the two just go together. This means that if you create External Alignment with someone who doesn't naturally feel similar to you, this person will begin to feel similar to you. Why? Well, you're displaying External Alignment, and that occurs when people feel rapport, so, instinctively, the other person's Gut assumes that he/she should also feel rapport...

Note that logical information, in the form of words, represents only a tiny fraction of all the information being conveyed in a face-to-face encounter. The bulk of the information being conveyed is conveyed through nuance.

The difference between the amount of information conveyed by words and the amount of information conveyed by all the gestures and inflections that go with those words can be compared to the difference between dots-and-dashes and a waveform.

Words are either presented or they're not, and on paper, when words are presented, they have a certain meaning. Picture logical, semantic information—words--as a series of dots and dashes:



In face to face conversation, words are modified by conversational nuances. Nuances, unlike words, vary by degrees—the question is not whether someone has a mouth, but how convincing is its smile or frown.

Picture that series of dots and dashes being turned sideways, to reveal a waveform with huge peaks and valleys.

These peaks and valleys can be thought of as holding all those nuances—someone’s facial expression, posture, gestures, etc. Because we display our emotions with our bodies, these peaks and valleys are full of information about the other person’s emotional state, and his/her fears, desires, and intentions. What the Gut cares about are not the dots and dashes, but all those juicy curves and troughs.

The power of GutTalk comes from its emphasis on knowing what to do with all those emotional peaks and valleys, and how to pack every last bit of gut-level punch inside the seemingly simple dots and dashes. The object is to make sure your message goes straight to the Gut.

11. Internal Alignment and Congruence, or
How to Project Integrity, Truthfulness, and Determination

How you say something has more impact than *what* you say.

If *what* you say doesn't seem to affect your listener's emotions, it's probably because the way you've been saying it takes the power out of what you've said.

You say as much or more with your body and the style of your speech than you do with words. The way you communicate--the way you seem to feel--has a deep impact on the way you are interpreted, and the feelings you create in the person you're communicating to.

When you talk to some other person ("O"), O is instinctively comparing your body language and vocal delivery with the raw meaning of your words, because the meaning of your words is either reinforced or contradicted by the way you move and look and sound. This in turn means that there are several levels on which your facial expressions, gestures, words, and vocal tonality can seem heartfelt, or insincere; impassioned, or listless; confident, or self-doubting; exciting, or dull; and ultimately, pleasing, or not. Ultimately, O is not only registering what you say on an analytical level, but trying to feel you out on a gut level too.

Communicating effectively, then, is a matter of reaching someone on a gut level.

Often unconsciously, you are influencing O's feelings towards you with the way you move and gesture, your posture, your gaze, and your varying facial expressions; you are communicating with the tone of your voice, its changes in rhythm, its rising and falling and bursts and starts; you are conveying things with the dilation of your pupils, the swelling or thinning of your lips, the blush or pallor of your cheeks, and the patterns of your breath.

Many of these cues may seem absurdly minute, the sort of thing no one notices.

In fact, on a rational, intellectual level, we rarely do notice these things; and though we don't consciously notice them, on a gut, instinctive level, these are the things that push and pull our feelings, that drive us away or open us up--that remain with us, as we feel our way through a conversation or try to remember its general sense. And these gut-level reactions form the basis of the beliefs we later, analytically, find reasons to support.

12. Internal Alignment and Expressiveness, or
How to Radiate Magnetic Intensity

The more emotion you express, the easier it is for O's Gut to share the emotion you're expressing. If you want someone to feel something, you should embody the emotion yourself first. Show O what the emotion looks like, and sounds like, so that O knows what to feel like. The more emotion you want someone to feel, the more emotion you should show.

Think of a stereotypical Southern Baptist minister, or rapper, or infomercial-based motivational guru, or street preacher, or rabble-rousing politician, or inspiring visionary entrepreneur. Consider how much power each is able to pack inside—and how differently each might package--a simple phrase, like "This is important."

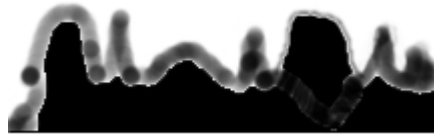
Compare that to the way a stereotypical bureaucrat might say the same thing.

The words, "This is important," are identical, but probably very few other things are. It's not the dots-and-dashes that matter, but the curves.

Not this:



But this



:
Again, what's important is the *way* something is said, because the more communication you express, the more emotion you elicit.

Without Internal Alignment to back it up, even Verbal Matching can be ineffectual.

Consider a situation in which someone is transparently attempting to change the feelings of someone else: therapy. In fact, for clarity, let's reduce this to a stereotype, and imagine we've an emotional patient working with a calm, even-handed, neutral therapist:

Patient (emotionally): I'm unhappy.
Therapist (calmly): You're unhappy.
P: I'm frustrated.
T: You feel frustrated.
P: I just wish my life was different.
T: You just wish your life was different.
P: You're just repeating everything I say.
T: You feel I'm just repeating everything you say.
P: And?
T: Yes?
P: I'm unhappy.

The above is a parody, of course: one hopes no clinician would actually be so clumsy. It's clumsy for several reasons, a couple of which are obvious and explicit: Having matched the patient, the therapist doesn't lead the patient anywhere—to some state other than being unhappy (“happiness”, for example). Also, the therapist makes one matching statement, and stops; no emotional momentum is built, and therefore no emotional receptivity is created. Finally, the therapist's calm, neutral manner can itself be a problem: While a neutral manner can be useful in information-gathering, particularly in asking questions about factual matters, it's counter-productive when you want to stir someone's emotions, and particularly when you want to change someone's emotions.

The same principles hold in less artificial situations. In order to get someone's emotions and instincts engaged and on your side, you should Match that person's emotions. This doesn't just mean saying what they feel—it also means you should exhibit the emotion you're describing. When, in the example above, the therapist says, calmly, “You feel frustrated,” he's saying several things:

You feel frustrated.
I don't feel frustrated.
I don't share your feelings.
I don't understand your experience.
I'm not someone you should open up to.
I am someone you cannot learn from.

On the other hand, were the therapist to launch into a loose and very general, but also very emotional description of a time he/she felt frustrated, or a time someone else felt frustrated, *acting out frustration as*

he/she describes the experience, the therapist would be saying the following things.

I am like you.

I am on your side.

I understand your experience.

I am someone you should open up to.

I am someone you can learn from.

To really have an impact on another person, you must engage that person's Gut. To engage the Gut, you must a) Match that person's experience and b) make sure your various communicative outputs are synchronized together, so that what you say is intensified by how you say it.

SHORTCUTS TO INTERNAL ALIGNMENT

Following are some shortcuts to Internal Alignment.

To make generating an intense response easier, try the following:

a. Generally, when you are describing an emotional state, demonstrate that state. If you are talking about being reserved or guarded, lean back, fold your arms, drain your voice of energy; if you are talking about being excited, lean forward, expose your chest, let your voice sound full and let it move through high and low pitch ranges.

b. When you want to create suspense, or to suggest that you are uncertain or having mixed feelings about what you are saying, make your vocal pitch go up. After your pitch goes up, your listener will instinctively expect your pitch to fall; if it does not, it will sow doubt in your listener's mind.

c. When you want to get your listener to do what you say, or believe what you say, or experience something intensely, make your vocal pitch go down. At the end of a statement, make sure your pitch descends.

d. Gesture, rather than keeping your hands and arms immobile or close to your body; gesture when delivering the most

important words in a given phrase, timing the gestures so that each lasts as long as the accompanying word.

e. Slow your rate of speech--your tempo--to intensify your words' impact; the slower your tempo, the greater your impact.

f. When describing something abstract or conceptual, occasionally defocus your eyes and look up, as people do when they are thinking of something. This suggests an intense involvement in your own thoughts, which, odd as it seems, extends to your listener an invitation to experience with equal intensity the state you are describing.

When describing an emotional or tactile experience, slow your speech down, nod your head down slightly, and momentarily look downward as you speak.

g. After describing an intense state, push your fingers through your hair.

h. The more physical space your gestures occupy, the more confident you seem. The further from your body you gesture, and the more space you place between your arms and your chest, the more confident and powerful you seem. Don't worry about seeming grandiose; with practice, your expansive gestures will become ever more closely synchronized with what you want to express, and therefore, more and more persuasive.

Ultimately, you should think of your body, as well as the space around your body, as a whole, a unit. This unit should be completely aligned, completely involved in the expression of a particular emotion. Your body is a tool—you should allow yourself to let the emotions you choose dictate the movement, stillness, and variation of this tool's every part.

Every part of you that does not reinforce your verbal message dampens and deadens that message.

We call these nonlogical, nonverbal distinctions nuances. Charisma, energy, and magnetism are associated with rich nonverbal nuance, as is risk-taking. If you want to avoid notice, avoid nuance; if

you want to be in the spotlight or accumulate authority, cultivate it. Again, the more emotion you exhibit to others, the more emotional response you can elicit from others.

Additional tips:

When you want to suggest a black-and-white, no-options situation, use a chopping gesture. When you want to suggest a range of options and possibilities, use smoother, flowing gestures—a sweep of an arm, for example.

To project confidence and openness, keep your chest exposed and perhaps your legs spread.

To project wariness or vulnerability, swing an arm or wrist across your body, or cross your legs or ankles. A momentary gesture should be enough.

Adjust your voice along a variety of parameters: don't just make it loud or quiet, but experiment with varying your tone (harsh or soft), tempo (fast or slow), and timbre (full or thin). The more range you display, the more impact your voice will have. And remember, the slower you speak, the more impact each word has (though it is possible to go overboard on this).

When you smile, begin with the muscles around your eyes.

Use your hands to depict what you are describing.

EXERCISE

a) Spend a day noticing how different people respond to your usual communication patterns. Pay attention to their communicative nuances--watch the regularity and intensity of their gestures. What physical postures and poses do they assume, and in response to which particular words, gestures, and shifts in vocal tone on your part? What tones do their voices take? How quickly or slowly do they talk? How animated are their faces?

b) Spend a day communicating very crisply. Use no gestures. Minimize your tonal variation. Leave your facial expression composed and unchanging. Notice the effects on your listeners this time around.

c) Spend a day using very elaborate gestures. Raise and lower the pitch of your voice dramatically. Speak very quickly, and

then slow down your speech tempo drastically. Adopt a variety of postures. In some conversations, use nuances that dramatize and reinforce what you are saying; in others, use nuances which contradict the force of the point you are making with your statements. For example, in one conversation, when saying "You and me," gesture toward yourself and the other; in another, when saying the same thing, point vaguely to your left and then to your right. Or say *Yes* with a deep and resonant voice, nodding vigorously, and then compare this with saying *Yes* with a pitch that goes up toward the end, while shaking your head from side to side. Experiment with pushing whatever nuances you choose to the point of caricature, and also to some point only a marginal distance beyond the bounds of the behavior you're used to.

Again, notice the effects.

d) Think of a time you felt some strong positive emotion--awe or love would both work here--toward the person with whom you were talking. If you can't remember such a time, pretend you're someone else experiencing the feeling you've chosen.

When talking to someone, secure rapport through Matching. Then, while saying nothing out of the ordinary, employ the paralinguistic behaviors, the nuances, appropriate to the emotional state you've chosen. Concentrate on expressing the emotion with consistency rather than with overbearing force. As ever, notice the responses. The more emotion you exhibit, the more emotion you elicit.

13. Turning it up to Eleven, or Channels and Dials:
How to Turn Up the Impact of Your Words

As we've suggested, words are only a fraction of the total message—rather, the *messages*—you, as a speaker, convey. The other channels convey a huge amount of information about what you feel generally and what you feel about what you're saying. Moreover, they offer a great deal of information not only about what kinds of emotions you feel but how strongly you feel them.

You can therefore use these channels to dramatically increase your emotional impact.

It can be helpful to think of each of these channels as individually having a dial with settings ranging from 1 to 10.

Most people, in communication, keep their channels' dials set between the 3-5 range.

The people we label *charismatic* know how and when to go down to 1 and up to 10. That, in fact, is what much of charisma comes from.

Following are some dimensions along which your voice can be modulated.

Tempo

Fast tempo suggests both nervousness and excitement. The faster the tempo, the weaker the impact of each individual word; fast tempo can therefore reduce the scrutiny given each word. A fast tempo tends to suggest that the speaker is seeing a series of images as he/she speaks. Moreover, the listener is being encouraged to process what he/she is hearing *as* a series of images, if only because the words are coming too quickly to be fully felt.

A slow speech tempo, one with words spoken in a drawn-out fashion or spoken with long intervals between them, suggests that the user is experiencing intense feeling as he/she speaks—i.e., is sorting out and coming into “touch” with his/her feelings as his/her words are being formed. A slow tempo, moreover, encourages the listener to do likewise.

A slow tempo intensifies emotional impact.

The longer the interval between your words, the greater your words' impact.

Pitch

A low pitch suggests strong kinesthetic processing; more generally, it suggests emotional certainty and intensity—in a word, alignment. A low pitch packs punch.

A high pitch suggests emotional uncertainty.

Timbre

Thin, reedy timbre suggests weakness and uncertainty.

Full, rich timbre suggests certainty, depth of feeling, and power.

Variation

Low variation—monotony—suggests detachment and low emotional involvement; it also suggests repression, constraint, and fear of error. Generally, listening to a voice with little tonal variation is boring and unpleasant.

High variation—what you find in a voice melodious and mellifluous—suggests emotional involvement, and more particularly, suggests that the speaker is vividly imagining and experiencing the state he/she is describing; on another level, tonal variation suggests expansiveness and confidence.

Volume

Extremes of volume can be counterproductive, particularly if sustained. Sudden changes in volume, though, can have considerable impact.

Resonance

Nasal voices tend to have less impact than those originating in the chest, which in turn have less impact than those from the belly. Voices which resonate from the chest or belly tend to suggest and evoke emotional involvement.

Rhythm

Rhythmic voices tend to build emotional momentum; arrhythmic voices tend to interrupt momentum, so as to disconcert the listener.

“Emotional Color”

The parameters of modulation listed above have the greatest impact when united to suggest one particular emotion.

II. Gestures

Freedom

Gesturing expansively, i.e., with elbows away from the body, suggests more intensity, more confidence and certainty, and therefore will have more impact than would keeping your gestures and posture constrained to a narrow area.

Vocal Alignment

Gestures which smoothly fit the duration of a spoken phrase will increase the impact of that phrase. Moreover, your speaking voice will tend to emphasize certain words through changes in pitch, resonance, volume, and so on. When your gestures change at the same time your tonal inflections change, your words' impact will increase.

Speed of Motion

Like vocal volume, the speed of your gestures is best kept within a narrow range; vary your speed, but not to a great extent. Motion can easily be too fast or too slow. Generally, slow motion is more engaging than fast motion. Fast motion tends to be jarring, whereas slow motion tends to draw and hold attention, accumulating interest and power.

Frequency of Motion

Like the volume of your voice and the speed of your gestures, the frequency with which you move should be kept moderate.

Extreme stillness, especially combined with a symmetrical, constrained posture can suggest fear, or reluctance to draw attention—that is, the wish to make oneself a small target.

Incessant motion tends to suggest anxiety or the desire to ingratiate.

Generally, motion conveys more emotion than does stillness.

Eye Contact

Steady eye contact increases emotional response. It can be both magnetic (and in particular, erotic) and threatening.

Minimal eye contact suggests an unwillingness to intensify emotional response, whether from fear or politeness.

Physical Contact

Physical contact strongly increases emotional response. As with eye contact, it can easily be overwhelming or threatening, but slight to moderate physical contact usually increases positive emotional response. The complete absence of physical contact tends to sharply reduce emotional impact.

14. External Alignment, or *How to Create Trust and Open Someone's Emotions*

As we've said, you can create External Alignment with O by saying things which O already believes or which O can verify with his/her senses to be true. You can also create it nonverbally, through postural echo and other forms of nonverbal Matching: emulate a bodily posture or bodily rhythm. Such Matching should, at least initially, be subtle. This alignment is meant for the instinctive, emotional part of O's mind, not the analytical, rational, "conscious" part.

Similarity in verbal and nonverbal behavior creates trust and amplifies emotional response, and there's a strong relationship between the degree of emotional rapport present and the degree of physical similarity accepted. On a subtle instinctive level, every moment and every movement is a test and request for the establishment of similarity. The instinctive part of the mind treats every action in a human encounter as a message expressed and a response to the message received before it. Every move you see someone make is an opportunity for you to send a message which engages and assures the other person.

COMMUNICATING TO THE GUT

Following are some guidelines for communicating to O's instincts.

a) Visually

Face-to-face communication is a feast to the eyes. Whether or not it seems like it, whether or not either of you knows it, someone with whom you're communicating face-to-face is instinctively responding to your facial expression, the blush and pallor of different parts of your face, the dilation of your pupils, the placement of your limbs, the movements and movement rhythms of your limbs, the way you shift and hold the weight of your body, the direction of your glances and gestures, and the relationship of these visual data to the style and content of your speech.

Create similarity. The greater the degree of rapport and similarity already established, the greater the degree that will be

accepted. Too much similarity can be as disruptive as too little; similarity seen as calculated and deliberate will destroy rapport outright.

If you see a stranger standing with arms folded and you walk right up and fold your arms in the same way, this may well disconcert the other person. The sudden, unearned similarity may cause him to counter-mirror; he or she may suddenly drop his arms to his sides so as to fend off the unwanted alignment and the sense of intimacy it would engender. This of course is instinctive, and if asked, he or she would probably have no idea why he or she dropped his or her arms at that moment.

A smaller, less physically obvious dose of similarity may well be perfectly appropriate. You can create similarity by assuming the same stance, distributing your weight the same way. Or you can assume the same facial expression, or let your eyes focus and defocus and your gaze linger in the same ways. You can blink at the same rhythm. You can notice the rhythm at which he or she makes small movements of his/her body, adjusting weight distribution. When he/she adjusts his/her glasses, you can touch your hair or scratch your cheek.

The rhythm at which someone gestures can be just as useful to emulate as the gesture or movement itself. The other person moves; pause; you move, responding to the other person's movement; pause; the other person moves, etc. After a period of back-and-forth communication in which you respond at very brief but consistent intervals, the other person's instincts will become progressively more engaged. His/her behaviors will become more frequent and/or pronounced; he/she will fire back behaviors more and more quickly, and the interval between his/her actions and yours will shrink. As this occurs the other person may well become aware of feeling similar to you, of being able to identify with you, and therefore of feeling drawn to you.

Again, nonverbal emulation needn't be exact. Movement rhythm is more important than movement type.

Gesture often. One way that the Gut establishes that a communication is to be trusted is looking to see that a communication is backed up through other channels. Is the speaker sufficiently emotionally engaged in what he/she is saying as to express it not only with words, but with gesticulation, facial expression, and the pace and emphasis given the words?

Gestures whose speed, tempo, and vehemence match the speed, tempo, and vehemence of words being pronounced, constitute for the instincts a piece of solid if incomplete proof.

Some gestures are linked to emotions. Certain nonverbal behaviors occur frequently in certain situations, and the use of those behaviors subtly imports their emotional context. Tossing one's hair, for example, tends to figure heavily in courtship behavior; touching one's hair in conversation tends to make that conversation either more informal and friendly or more sexually charged. For the record, hair preening/scalp touching can be usefully interpreted as "Do I feel good? Are you pleasing me?"

Generally, when one feels vulnerable, one will move an arm in front of one's body, if only momentarily. If one feels vulnerable, or is trying to resist some outside influence, one will often form a bulwark by crossing both arms in front of one's chest. It can be usefully read as "Am I safe? Am I right?" (This assumes the shoulders are thrown forward; if the shoulders are thrown back and the chest forward, arms are crossed to reinforce certainty, and express the message, "I want to be certain of my position and am not open to input.")

Conversely, when one feels confident, or open to external influence, one will tend to expose one's chest.

Similarly, comfort and confidence tend to be expressed with spread legs, and wariness, with closed legs or crossed ankles.

The greater the number of different directions to which your limbs and body are oriented—the more asymmetrical your posture—, the more relaxed you seem; the more symmetrical your posture, the more proper and impeccable you seem. Hence

the fact that juvenile rebels always seem to be slouching, while Good Boys and Girls so often are found bolt upright.

Highly symmetrical postures suggest obedience and/or an unwillingness to be found at fault; highly asymmetrical postures suggest defiance and challenge.

b) Tactilely

Gestures in and of themselves are eye candy. By definition, there's only one way to communicate tactilely--physically touching the other person.

A study explored the effect of seemingly accidental, inconsequential touch on emotional relationship. A student librarian at a university library would faintly, "inadvertently" brush the hand of some borrowers when handing back a book; surveys of the borrowers indicated that those who were touched felt much more positively toward the librarian than those who were not.

c) Auditorally

Some ways of speaking and some sounds are more pleasant, and therefore more influential, than others. Slowing your speech, for example, intensifies your impact, as does letting your voice become deeper and more resonant. Once you have achieved a certain degree of rapport, you might try establishing an alignment between the pace of your speech and the pace of your listener's breath: As they exhale, pause; when they inhale, speak again. Taper your volume or pitch to the beginning and ending of each breath: In the middle of each inhalation or exhalation, let your voice become fullest and deepest, and as the inhalation or exhalation winds down, let your voice do so too.

Speaking in time with your listener's respiration is called Affective Tempo; an extremely powerful technique, it gives your words tremendous emotional impact. It can prove overwhelming or disconcerting, so use it either very cautiously, or use it all the time, so that people get used to being moved into Alpha and having their emotions grabbed when they listen to you.

Also, it helps to establish alignment between the way O tends to talk and the way you talk to O. You should speak to O at the rate O speaks to you.

Use External Alignment to open your listener's emotions.
Use Internal Alignment to ram your message home.

15. The Pink Elephant Principle, or
Using Words to Create Experiences and Emotions

Now that you know how to express an emotion powerfully, you can use this skill to induce whatever emotion you want in someone else—this, because language is a tool designed to make people fail to avoid thinking of pink elephants.

As in, “I bet I can make you think of pink elephants.”

To understand that sentence and attempt to avoid thinking of pink elephants, you of course must think of . . . pink elephants.

This little kids’ prank illustrates something general and useful: Language stimulates. It makes you think imagine, think, feel.

To understand some concept expressed in language, you must, at least for a split-second, inwardly translate it into a sensory experience. That is, the words must conjure up an image, or a sound, or a feeling, or a taste, or a smell—some hook on which that concept can hang. The more fully you want to understand what someone is describing, the more you try to experience, in imagination, what that person is talking about. Therefore, if you can get someone involved in what you are talking about, and then describe really, really well that phenomenon, your listener will experience the emotions associated with the emotion you are describing.

To make someone experience something, just describe the experience really richly and vividly.

Think of the matter this way: If you overheard someone talking about falling in love, wouldn't it encourage you to think about love? Could it make you think about the last time you fell in love? Might it invite you to remember how this feels, and consider how it fits into your life?

The Pink Elephant Principle, then, is this: Language produces internal experience. Since we experience the world through our senses, and it is useful to describe the events of the world in terms of the senses, when we wish to convey a powerful sense of that event. "I saw the ocean" tends to stimulate a different response from a listener than "I saw huge blue-green waves and lots of white foam," which elicits a different response than, "I saw huge blue-green waves--speckled with sunlight and sparkling like crystal--relentlessly churn, splashing a cream of white foam, as they rose and fell, rose and fell, rose and fell." Though the last can seem absurd (there being a difference between how language is experienced as speech and how it is experienced on the page), it typically

evokes a richer experience than does the first, and therefore a stronger emotional response.

More to the point, a detailed description--one which presents a blue chair rather than simply a chair, a warm room rather than one with no particular temperature, a room from which one can hear the sounds of a sitcom and a passing 18-wheeler and the cawing of crows, rather than simply noise--transports O to another location, the one which you are describing. It enfolds O in a new experience.

When you are describing an emotional experience--becoming fascinated, or becoming inspired, or becoming motivated, or falling in love, to take common examples--you are providing instructions on how to have that experience. When you mention an experience, O will think about a time he/she had such an experience, or witnessed such an experience, or will attempt to imagine what that experience would be like. The stronger O's feeling of rapport with you, and the more emotionally open O is at that moment, the more fully O will attempt to follow and learn from your instructions, so as to experience what you describe. And when you describe that experience very well--when you employ the techniques we'll describe later in order to engage O, O will likely incorporate this feeling into his/her own inner landscape, so that your communication will have a lasting effect on O's choices, feelings, and beliefs.

16. Metaphors, or
Using Things People Can See and Touch to Make Words Hit Like Bricks

For our purposes, a metaphor is a statement of relationship between two things which, though different, have an underlying similarity. To say someone has fists like bricks is to say that his fists hit hard, as bricks would hit hard.

When a description is concrete and sensory-based—when it can be treated immediately as an image or sound or smell or taste or touch—it has an immediate impact on the Gut. When an idea or description is abstract, it must first be interpreted and diluted by the Head.

Metaphors, particularly sensation-rich metaphors, go to the Gut, rather than the Head, and so are indirect but compelling.

An example of what we term a metaphor is the following: “Tom drinks like a fish.” In this case, as a fish breathes through water and can be said to drink a lot, claiming that Tom drinks like a fish is a way of saying that Tom drinks a lot. You could also say,

“When it comes to drinking, Tom is a fish.”

“Tom is like a fish.”

“There once was a fish who drank a big gulp and then swam to the left, took a big gulp and then swam to the right. He drank all day and drank all night—that was how he got through the day. Tom is like that fish.”

While Tom is not a fish, Tom and any given fish have a similarity: Both drink a lot. On the surface, then, the two figures in the metaphor are different; underneath, the two share a relationship to drinking. The two share a pattern.

The Gut, you’ll remember, learns through associations; relationships; patterns. The Gut understands through metaphors.

Metaphors go straight to the Gut.

While, generally, a metaphor is the description of one thing in terms of another thing, we distinguish between two kinds of metaphors, Static Metaphors and Narrative Metaphors. Static Metaphors are straightforward substitutions of X for Y.

Example 1: “Getting this done is gonna be like tearing into the juiciest steak you’ve ever had!”

Example 2: “Wouldn’t it feel good to finally have someone walk across that drawbridge, to feel yourself lifting your gate, to have someone come inside your inmost chambers?”

In Example 1, getting something done is equated to eating a steak. In Example 2, entry, “drawbridge,” “gate,” and “chambers” are made to stand for emotional and sexual defenses and states.

USING A STATIC METAPHOR

X=Y

Where X is something you wish to promote or discourage and Y is something with the emotional associations you wish X to have.

The more clearly X and Y share a pattern, the more effective the equation becomes; also, the more intense and unambiguous Y’s emotional associations, the more impact the metaphor has.

Static Metaphors are useful for adding immediate impact to speech. As we’ve noted, they frequently help convert abstract concepts into images and other sensations, with the result that the Gut can feel them right away, instead of having to rely on the Head to decode them, and, in the process, diminish them.

Narrative Metaphors are more subtle and exert force more slowly. They are useful for planting ideas in O’s mind and giving O instructions, without seeming to do so. Narrative Metaphors are built on giving O the opportunity to identify with a character, who in turn makes decisions and has experiences which, on some level, are like those decisions and experiences which you wish O to have and make.

Narrative Metaphors, also known as allegories, or stories, or anecdotes, will be discussed more thoroughly in the next chapter.

17. Once Upon a Time, or *How to Use Stories and Anecdotes to Gracefully Induce Strong Emotions*

To encourage someone in experiencing an emotional state, describe that emotional state as part of a story or an anecdote about someone else.

Your listener, on a gut level, wants safety.

Your listener, on a gut level, also wants experience.

The easiest way to a) give your listener a sense of safety and b) induce within him or her a strong emotion is to tell your listener a story about someone else experiencing that emotion.

Telling O about the emotions felt by some third party allows O to feel those same emotions without feeling self-conscious. After all, you aren't explicitly telling O to feel the emotion.

Supposedly, your listener is only attempting to understand the experience you describe; in actuality, your listener—assuming you are communicating it well-- is experiencing it vicariously.

Since O's feelings aren't being talked about, and only someone else's feelings are being discussed, O feels unusually safe absorbing and experiencing the emotion as richly as possible.

As we've said, in order to understand something described, O imagines it. If the thing to be understood is an emotional state, O tries that feeling out as you describe it.

Remember, your communication creates an experience for your listener, because your listener, O, naturally processes and internally responds to what you say and do.

You can, with cheeks flushed and eyes blazing, scream and yell and castigate O. O may look totally unresponsive, but even if clinically catatonic, O, in some way, however subtle, is processing your communication.

You can say to O, "I love you," and whatever O's outward expression, this communication is being processed.

Descriptions of emotional states, and circumstances liable to induce those states, tend to induce those emotions in O, your listener.

If you tell O about a time you felt happy, O will comb his/her thoughts for a time he/she felt happy.

If you structure your language for maximal impact and coordinate it with the way you move and sound and look--if you tell it

really, really well--O will not only think about being happy, O will re-experience happiness; O will become happy.

Description is a form of experience. This is why O goes to the movies, listens to music, and reads novels: to be presented experiences which, however exotic, are ultimately within a context which itself is obviously safe.

Telling O about some other person--a character-- permits O to feel distanced from events and therefore protected on a rational level, while at the same time permitting O to instinctively take on the character's feelings and experiences.

The more strongly O identifies with the character--the more similar to the character O feels-- the more strongly will O feel what the character experiences.

To make it easier for O to identify with the character, provide a few details about the character which are similar to details in O's life.

Stories and anecdotes about other people, then, real or imaginary, allow O to respond to experiences and sensations in a manner which is relatively safe and comfortable.

Therefore, if you want to make it easy and fun for O to learn something new--for example, chemistry--talk at length and in great detail about how surprised your friend Julia was to enjoy learning chemistry, and how much Julia enjoyed learning chemistry and how Julia began to feel that learning it was just like learning cooking, something else Julia had learned easily and really enjoyed.

When you tell a story about a valiant prince, or a curious princess, or a morally conflicted arbitrageur, or an embittered reporter, or a magical flying paper clip named Stanley, or about anyone at all, your listener instinctively looks for elements of that character and story which touch on his or her own life. Your listener shares the character's feelings.

When you talk about a friend of yours named Kim, the same thing happens: When you begin to detail Kim's experiences, your listener slips into Kim's shoes.

Ultimately, when you begin an anecdote or other narrative, your listener's instincts react with the same eagerness, attentiveness, and emotional receptivity that a child shows, when offered a bedtime story.

Stories are descriptions placed into a special format, a format designed to invite O to sample the experiences within as richly and thoroughly as possible. Emotional stories, emotionally told, evoke emotional states.

18. Once Upon a Time, Part Two.

My friend Janet tells stories for a living. On the one hand, she reads books aloud and tells fairy tales to children at selected bookstores on weekends (she even has handpuppets!); on the other, she leads adults through homes which are on the market, remarking on the ways some of her other clients have managed to spruce up a living room just like the one being shown, and how similar some of the adults' present circumstances are to those of another family who purchased a home in a neighbor hood just like this one a few years ago, sold it at a good profit, and are now back on the market, knowing they can now afford a home they like even more. I was curious about something, and confirming my suspicion, she once told me, "You're right. Once you say 'Once upon a time,' everyone hushes up and listens. It's lovely! Everyone becomes a perfect angel."

This made me happy. "Do they really?" I asked.

"Oh, absolutely," she said. "One time, there were these two that I just couldn't get to listen. One seemed really obnoxious and really pushy, and the other was really quiet and that one I couldn't seem to get through to at all. In fact, every time I started to show something or pull something out of my bag of tricks or start saying something one would get really restless and edgy and the other would start to quietly move away or look around the room. Finally I remembered my something my mother once said, when I found one of the little children's books she used to read to me and my brother, and talked about how much I used to like those stories she'd always read, 'It was the only way I could ever get you and your brother to quiet down. I turned to it out of desperation--I just remembered what your grandmother said: 'When you're at wit's end, just read 'em something. That'll get 'em to settle down.' She was right about that. Once you knew you were in for a story, you'd stop and listen.' Anyway, I remembered my own favorite story about The Talking Room--do you know this one?--and I thought I'd adapt it. I said, 'Sometimes it's hard to know if this is the right place for you. Sometimes for me making a choice is really tough. I know when I had to buy my car, I was totally confused. I remember, I'm looking around to try to get a feel for what's out there, and after a while I still don't know. Finally, when I get to the model I finally pick, I'm thinking, 'I'm a little messy sometimes--can I imagine my clothes and little knickknacks in here?' and 'Can this be a comfortable part of my life?' I start asking myself, 'How relieved will I feel after I just go ahead and decide to get

this?’ And I guess I really only knew when I was thinking about it and then it was like I heard a voice saying, ‘This is it. Go ahead and do it. Because you’re gonna be okay.’ And suddenly the tense part is all behind me, and now signing the papers and taking the keys is really easy. That was such a relief. I was amazed at how good just buying that one car finally felt.’

Instinctively, we expect to learn something from stories. Whenever we are given the opportunity to go to another time and place by learning of someone else’s experience--particularly if this journey is presented orally--we’ll gladly and patiently wait, ticket in hand, for the story to begin.

Stories allow us to encounter extremes of experience, suffering as well as ecstasy, in a form which assures us of perfect safety. We are geared to absorb as much as we possibly can from such presentations; when you tell me about the time you most suddenly fell in love, about the moment you first saw the beloved, that sharp feeling in your chest, your nervousness and excitement, the first things you said to one another--well, I’ll be listening very closely. First of all, this is juicy stuff; second, and on a deeper level, I’m hoping to learn something from what you’re telling me.

Milton Erickson, M.D., a hypnotherapist famous for his “miracle cures,” once described his technique, a process of “trance,” as directing one’s attention to another time or place.

When you tell me a story, and give me some details--especially some juicy details--I drop into a trance. It’s as simple as that. And the more I like the story, the more it involves me, the deeper I drop into trance.

Remember, the Gut uses patterns to understand situations. It’s been suggested that the unconscious doesn’t understand nouns; another way of understanding this is that it knows only pronouns; a third is that, instinctively, you know only one referent: You.

As you’re talking about what it feels like when you’re falling in love, I’m wondering what you mean, and so trying those feelings out, relating them to my own experiences.

When you’re talking about anyone in any situation, I’m thinking of what it would feel like to be in that situation myself. Even if I’m making an effort to push this thought out of my mind, on a gut level, I’m identifying with the character you’re describing.

Description is experience.

Since the Gut learns through patterns, patterns are what stories teach us.

If I am trying to decide whether to buy a new house, and you tell me about your having bought a car and how you felt good afterwards, you're giving me a strong message that buying a house is a satisfying and appropriate thing to do. The more congruently you express yourself, of course, the more I'm going to believe and agree with this message. The car analogy is a fairly transparent one; actually, though, you can produce the same general effect by bringing up, half an hour later, the way that your teenage niece had been debating out loud whether to go away to camp for a summer; that she ultimately decided to do it; and that she called home recently, reporting that she was glad she had done it.

While a journey to a summer camp has little to do with a purchase of a house, the two situations run in parallel: A character must make a decision about whether or not to do something, more specifically, a decision about going to a new place. In one situation, the character opts to go the new place and is rewarded. Should the other character now make the parallel decision, this character will also be rewarded. Following the logic of the instincts and the unconscious mind, since your niece decided to go to summer camp and had a good time, I'm going to buy a new house and feel good about it .

Stories can fit other stories inside of them. You can tell me, "My sister once said, 'The easiest way to get my kids to learn something is to tell them a story. Sometimes I tell them about the time our mother told us about the little girl who went out into the woods and tamed a wild horse with a long mane by saying to it, 'There once was a wild girl with long hair, who one day found a forest she'd never before seen, and so spent everyday exploring and running through it alone. She did this for a long time, running everywhere she could, exploring as much of the forest as she could. Then one day she ran up a high hill, and when she got to the top, she found herself staring over a steep cliff. And across the empty space waited another cliff, and she could see a forest behind it. Way down below, between the two cliffs, was a wide river; she immediately resolved to make her way down to the river, cross it, and explore the other side. The trip down to the river was hard and tiring, but she reached the river safely. Then she stuck her toes in the water to walk across, but the water was freezing, and she jumped right back out. She grew sad, thinking she'd now never get to learn about how it felt to be on the other side of the river. She sat down alongside the river; listlessly, she picked up a stick and let its tip cut a wake in the loud and rushing

water. Rather than watch the wake, though, she gazed sadly into her lap. Suddenly the stick jumped in her hand. Startled, she looked up and saw a large fish bobbing above the water and tugging on the stick's other end. Immediately she let the stick go. The fish vanished beneath the surface, then popped up again a moment later. 'Why did you release the stick?' asked the fish. 'Oh, I'm sorry. I didn't realize you wanted to play tug-of-war. I guess I can't do anything right today. I can't even get across the river.' 'Child,' said the fish, 'I've never been on dry land at all, so cheer up. However, I know a little bit about what the other shore is like.' 'Do you? How?' 'I met an eagle once, and since I couldn't see things over there with my own eyes, he told me a little story about what he saw so that I'd understand it. I remember in particular what he heard from a gopher about life under the ground. The gopher said, 'Let me tell you a story--' "'I'll tell you what life on this shore is like if you'll tell me what it's like on the other shore, and what it's like in the river.' 'Agreed,' said the fish. 'As I want you to listen really closely and really understand on a deep and instinctive level what I'm talking about, I'll tell you about life in the deep river through a little story.' 'A story?' 'A story. There once was a mother who wanted her children to pay attention and really understand something, so she told them a story about a little girl who began to tame a wild horse with a long mane by offering to tell it a story about a wild girl with long hair--'

'Will I like this story?'

'Of course you will, on an instinctive level. Because even if you think you don't like the story, you'll still find yourself becoming a part of it.'

'That's confusing.'

'That's good, because the more confused you are consciously, the more involved you'll be unconsciously. The unconscious already knows how to learn when the conscious is confused, and it learns by doing and participating.'

'So what should I know in order to more deeply understand?'

'Just listen and imagine, because if I tell you something the right way, you'll find yourself doing it and experiencing it.'

'Is it just me? I don't get it.'

'No, eagle, you're doing fine.'

'I'm still confused.'

'Just listen a moment, fish.'

'I think I'm beginning to get it.'

'Very good, little girl.'

‘So--’

‘Yes, that’s right. Now go to sleep, children.’”

19. Quotes, or
How to Say Something and Get a Response without Taking Responsibility

You can say anything you want to someone without upsetting that person, just by attributing it to some third party.

Just as you can induce an intense state in your listener by describing a third party's experience of that state, you can tell your listener something without seeming to be the person saying it.

If, for example, you want to tell O, "Relax. You're learning this really quickly, so keep going," you can do the following:

Tell O about something your friend Frank told his daughter, when you were at their house for dinner and he was looking over her calculus homework: "Relax. You're learning this really quickly, so keep going."

In fact, you can even tell O about the time Frank's wife told you about what Frank had told his daughter: "Relax. You're learning this really quickly, so keep going."

Obviously, quotes are particularly useful when embedded within stories. When there's a message you want O's Gut to process without O's Head analyzing the matter, simply tell an anecdote in which Character A tells Character B that very message. You can then go on to tell O how Character B responded to this message...

Relax. You're learning this really quickly, so keep going.

20. A Good Description is a Cookbook, or *How to Describe an Experience Richly*

We encounter experiences through our senses; we remember experiences as sensations; we imagine experiences in the form of sensations. Therefore, to stimulate an experience within another person, present it as a group of sensations.

The world is a very big place, and history has taken up a long time. There are too many things that have happened, that are happening, and that are likely to happen for us to keep track of all of them at once. Accordingly, we filter things out, both in moment-by-moment awareness, and in memory. In memory, those things we aren't at this very moment imagining the smell and taste and feel and sight and sound of we tend to mentally represent in sharply reduced fashion. They're like the icons on a computer screen. When you see in print or hear mentioned The Great Wall of China, for example, you might get a quick image of what it looks like or feel what it would be like to stand there, all in an instant. If you chose to really think about it--if you clicked on that icon--you would start putting together a much richer sense of the thing. You would perhaps imagine hearing people speak Chinese, feel a cold wind whipping down the wall's corridor, even see yourself walking around, laying your hand on the cold stone.

Now a computer icon probably hasn't a great deal to do with whatever actually goes on in our heads. In fact, probably the only point of connection is that it can perhaps make understanding a point a little easier. It allows us to have some influence, then, on what our minds produce. Metaphors are a tool for learning; they make life easier.

In the same way, we're going to bring to bear another model, another sharply reduced, iconic representation. It's a model which has become increasingly popular in the last few years--Bandler and Grinder's Neurolinguistic Programming, or *NLP*. Now we're not going to say that it's good and efficient or bad and manipulative or false or true. It doesn't have to be any of these things. It's a model. It's a metaphor. It's a tool.

It just makes life easier.

We can't keep track of everything all at once. To make life easier, we make generalizations about what the world contains and what the world is like. Following these organizing principles, we reduce the world to bits and pieces, facts and notions. The things that match our organizing principles tend to be emphasized, and with repetition, become

more and more important. In keeping with the computer screen model, the thoughts and behaviors that match these principles are sometimes left to run all the time, even when we don't pay attention to them or see them. The things that least fit tend to be distorted or pushed aside. The appropriate icons get smaller and harder to see, the accompanying sound effects diminish. In some contexts this is bad, in others, good.

NLP stipulates that everything we know and experience, we do through a limited set of channels. That is, any experience, any thought can be usefully represented through a combination of the five senses: sight, sound, feeling, smell, and taste. Sights, sounds, and feelings--*vision, audition, kinesthesia*--can occur externally and internally. An example of an external vision is seeing the letters on a page, or the wall in front of you. An example of an internal image comes from remembering what color of car you drive, or from thinking of the color of the sky on a sunny day. Stop and listen to the noises in your environment. Are they soft or loud? In any case, they're certainly external sounds. Now remember the last thing you said to your loved one. In remembering this, you're hearing an internal sound, a representation of a sound initially external. Tell yourself, without moving your lips or making a noise, the following: "I want to gain a powerful skill." Congratulations--you've just made an internal sound. Feeling sandpaper is an external sensation. Getting a gut feeling, or feeling tension in your arms, or "feeling good" are all internal feelings, internal kinesthetics. Mix and match gut feelings, sight, sound, touch, smells and tastes, imaginings and thoughts, make lots and lots of fantastically subtle adjustments that have the effect of making some parts prominent and other parts less so, and you've got a rich representation of an experience.

Incidentally, you can make these internal adjustments in such a way as to radically change your views of things. You can also train your feelings and responses. To do so, and so that we can now return to the topic of conversational hypnosis, and more deeply, go get one of Bandler's and/or Grinder's books.

Experience, then, gets funneled into our brains through one or more sensory channels. We chop it up, store it, and, when occasion demands, stitch it all back together--usually in accordance with our organizing principles.

Words are also storage devices. They're things we hear or things we see which we use to piece together a representation of things we aren't at the moment hearing, seeing, or feeling. In building these representations, we rely on combinations of things we have already

directly experienced, or have already represented to ourselves through a third party's words, or that we now--prodded by a word or a thought--proceed to experience through imagination.

What we experience with our senses, we store, sometimes richly and sometimes in impoverished form.

What we indirectly experience, we must attempt to replicate by way of our five senses in order to understand.

Words compel a reader or a listener to create an experience, to experience a response.

High-impact communication is communication that encourages someone to represent an experience richly, and so experience the responses that go with this experience richly, strongly, deeply, thoroughly.

High-impact communication allows you to pour experience directly into the narrow little funnels that run down to someone's brain.

High-impact communication allows you to click someone's icons.

To describe an experience in a rich, evocative way (and therefore, to induce it in your listener), specify what should be seen, heard, felt, and perhaps smelled and tasted as well.

21. Sensory Preferences, or *How People Learn What They Know*

You can make the art of exciting and stimulating people much easier if you think of people as having sensory preferences. Let's pretend that, in general, a given individual tends to be most comfortable and skilled with either seeing things, or hearing things, or feeling things.

In looking back on his experience at the beach, then, a "visual" will think of what the sand and sea looked like, the gulls he/she saw overhead, the way the sunlight glittered on the waves as they lifted and fell. Not only will he/she focus on a given experience's visual aspects, but, in considering an abstraction, he/she will likely show a marked preference for treating it as if it is something that should be viewed.

You'll see that he uses words such as view, focus, look, see, and so forth. On the other hand, if someone feels most comfortable processing information involving touch and feeling, when getting back into that experience at the beach, he'll probably remember the sense of his feet sinking in the sand as he walked, the way the sand prickled when it got in his shoes, what the temperature was like out there, and maybe even how he was feeling at the time. NLPers lump together tactile, external physical sensation and internal, proprioceptive bodily information--"gut feelings"--as being kinesthetic. Those who specialize in it are called, sensibly, kinesthetics.

Auditories, those who specialize in sound processing, if asked about an experience at the beach, will likely tell you of the sounds of the sea, the waves' continual, rhythmic rumbling, the waves' thud and splash and hiss, the cries of the birds, the crunching of human feet in the sand, and perhaps the things he was thinking about and telling himself. Et cetera.

Obviously, in actuality, people use all of these systems. In practice, they tend to use one system in particular less readily and with less skill than the other two. And, particularly when trying to produce a result, whether it be a decision, an evaluation, or an act of self-motivation, people tend to structure their perception of sensory patterns into favorite sequences.

Thus, when asked how he became motivated to do something, a man, if paying attention and enjoying rapport with the questioner, might respond that he saw or pictured something, then struggled to grasp something or

perhaps felt something, and then told himself something or heard a bell ring in his head or suddenly remembered someone saying something that sounded an appropriate note. You then know that a useful motivation sequence for him is V-K-A. If in discussing the experience of motivation, you adhere to this sequence, you'll both intensify rapport and your communication will have the effect of reinducing that motivated state. You'll note that there are distinctions of external and internal which can readily be made in the sequence we've offered as an example; you can use these replicate these distinctions to refine your presentation yet further.

Incidentally, an unreliable but quick and useful means of sorting people into VAK categories is by somatype--the shapes of their bodies. Visuals tend to be ectomorphic, or long and thin; kinesthetics tend to be mesomorphic, or broad and big-boned; and auditories, somewhere in between. Those most in touch with internal kinesthetics tend to be rather rounded, and often with rather large midsections. Also, the body seems to function as an antenna for tuning in to one process or another, according to the following principle: gesturing up=V; gesturing near the ears or side to side=A; gesturing down, or touching one's belly or chest, or squeezing or rubbing with one's hands=K.

When someone is making an effort to process visual information, their bodies, their gestures, and especially their heads and most especially their eyes will tend upward, if only momentarily. When the eyes flick to the side or the head tilts or the body starts moving with rhythm, auditory processing is being amplified. When someone looks down or gestures downward or folds his knees into his chest and crumples up into a human knot, he/she is letting feelings get stronger, strengthening his/her grip on kinesthetic data. Of course, combinations are possible, and exceptions are to be expected.

Vocal qualities also deliver this kind of information. When processing visually, people tend to speak quickly and often with high or unresonant voices; when processing auditorily, speech comes with rhythm, care, and often an inflection hinting of melody; when doing so kinesthetically, speech sometimes comes...slowly, and is pitched low, deep.

EXERCISE

1. Having made a guess as to someone's preferred sensory channel, spend several minutes lacing your communications with words suggesting one of the other channels.
2. Observe the response.
3. Employ words suggestive of what seems to be the preferred channel.
4. Note the response.

Let's suppose that you're at the beach. Let's further suppose that you're accustomed to just watching the blue-green waves rise and fall, watching people move along the beach, glancing up at the sky. Let's suppose, in short, that your clearest awareness is of the things you see around you. It might seem weird if you suddenly got this intense rush of feeling throughout your body, and you started feeling very intensely and acutely the way some parts of your body felt warm and other parts cool, the way some of your muscles were tense and others were loose, or you perhaps became extremely sensitive to the way clothing felt against your body, the way your shoes felt, the way the air felt on your cheek.

Of course, just about everyone can become aware of such things. Let's suppose, though, that so thoroughly changing channels, not merely mixing in different kinds of sensory data but locking on to one which you don't prefer, constitutes an altered state. An inner stillness, of sorts. Let's further suppose that, when exploring an alternative state, it being fairly novel for you, you do your best to savor it, and so now absorb information less analytically, more thoroughly.

And remember, in describing an experience, you are encouraging someone to reproduce it internally in order to understand you. This being the case, it is easy to lead someone through different sensory channels, leading them all the way into such a state of stillness that their beliefs about what is possible and how the world works can change in lasting ways.

EXERCISE

1. Communicate using what seems to be your listener's preferred channel.
2. Observe the response.
3. Begin to mingle in words and perceptions of another channel.
4. Observe the response.

5. Gradually use more words suggesting that second channel, to the point where you are using words only of that channel. Maintain this preference for some time.
6. Observe the response.
7. Introduce a balance among perceptions from each of the foregoing channels. Toss in smell and taste as well.
8. Teach O about something new. Observe how thoroughly O experiences what you describe.

This method of assisting someone into a state for learning quickly we call Sensory Overlap.

22. Criteria, or *How to Detect and Use the Concepts that Guide Someone's Life*

When you listen closely to the Other, you'll catch the fact that O will place unusual emphasis on certain words. When you say these words back to O in the context of expressing an idea or presenting a proposal—and particularly when you say these words the same way that O said them, in the same context O did—your message will have much more impact and persuasiveness.

What do we mean by “emphasis”? Emphasis can take the form of repetition (i.e., using the same word several times in different sentences about the same topic) or inflection (i.e., saying it in a way that makes it stand out—saying it with a different vocal pitch, for example, or especially, saying it with unusual resonance).

This is particularly true when you are asking about O's values, and *why* he or she does certain things and *why* certain things are important.

Note that sometimes, when you use a Criterion, O will move immediately into Alpha.

Example 1:

O: Why did I give those guys the contract? I don't know. I just thought they seemed really *clear* on how to do it. (shrugs) Don't ask me.

You: Yeah, it sometimes can be difficult to put into words why you choose one company over another. Of course, even when you can't put it into words, sometimes you just automatically go with whoever seems to have a really *clear* idea of what to do—and when someone does, you just let them go at it. Once you know they're *clear* on what to do, you just have to let them do what they know. And now that I'm really *clear* on how important that is for you, let's look at what our next step should be...

Example 2:

O: Why did I choose Paul as a boyfriend? What a funny question. I don't know. It's just a feeling. You know, someone just seems really *dependable*, and you know you can relate to that person. I can't really explain it—you know it when it's happening.

You: I guess I know what you mean. Feelings are pretty hard to explain. On the other hand, strong feelings can be pretty reliable, pretty *dependable*. And you just know some people are *dependable*—you just have that feeling that lets you know. And when you're with someone who is this way, who you know is absolutely *dependable*, it makes feeling really close—even falling head over heels in love—totally natural...in fact, this itself is something almost inevitable, it just comes naturally, it's completely *dependable*.

Describing experience X in terms of your listener's Criteria, then, can have a profound impact on how your listener feels about what you are describing.

In essence, a Criterion is some abstraction which repels or attracts. Different people have different Criteria, and Criteria, though abstractions, are formed by real-world events. Criteria are meaningful in that they tend to systematically move people toward some experiences and systematically move them away from others. Criteria are hierarchical: a particular Criterion may be pushed aside by a Criterion which, for that individual in that particular circumstance, may be more pressing. O may be attracted to one abstraction—*fun*, for example—but the strength of this attraction may be outweighed by the power given another abstraction—for example, *punishment*.

To find out someone's hierarchy of criteria, ask, "What's more important than that? What would make you choose something else over this?" Assume that you've determined that someone seeking to buy a car has *speed* as a Criterion, and now you want to know what her other Criteria are. Ask the following: "What's more important than speed? What could a car offer you that would be even better than speed?"

Some Criteria are related to perception; they describe the Sensory Qualities of emotionally powerful inner states—for example, "that's clear," "that's rough," etc. Other Criteria tend to be intimately linked to someone's worldview and beliefs. Our beliefs and our Criteria tend to have a circular relationship. That is, our beliefs about how the world operates and how we can and should act tend to follow from our Criteria, the things we seek and avoid. By the same token, the things we seek and avoid are determined in part by what we believe about ourselves and the world.

As we've noted, different people have different Criteria. (Of course, people with similar Criteria will often band together as political

parties, religious sects, community theater, etc.) More to the point, an act or object which one person will interpret as an expression of one Criterion, another person may single out as being representative of some entirely different, or even opposite, Criterion.

Let's say O treats "power" as a Criterion. O will tend to interpret events in terms of who has "power", who does not have "power", and who has "power" over whom. O will likely also be domineering or unceasingly vigilant against the encroachments of others. Remember that "power" is an abstraction; an example of what O interprets as a use of power might strike someone else as a desire to help, or a wish to keep things organized, or an act of communication, or an act of whimsy.

It's rarely helpful to assume that any one person's interpretation of the "meaning" of an event matches the interpretation of anyone else.

If O indeed is Criterion toward *power*, describing X as something that will give O power will tend to make O much more attractive. O may even smile and begin to look a bit spacey as you describe X this way.

Let's take another example. Suppose that O is Criterion toward "reliability". If you describe X as being reliable, or better yet, as having "reliability," X will become more attractive. If you go on to describe X as being "original," this may have no positive impact whatsoever. In fact, it may even make the object unattractive, if O happens to be imbued with the generalization that original things are unreliable things.

You can determine O's Criteria by asking why he/she did something or did not do something. O will usually cite a few abstractions—"authenticity" or "truth" or "reliability" or "love" or "power" or something. For that matter, when O praises or condemns something, he or she will tend to do so in terms of his or her own Criteria. Further, as he or she names the Criteria that were used as criteria, they will often be emphasized by nuance—a hand gesture, a change in vocal tone, etc. Criteria can run in one direction or another, such that some Criteria are based on attraction, others on repulsion; O will likely describe things/experiences/states he/she wants to have, and also things/experiences/states he/she wants to avoid. Be careful to match the direction—if he says he wants A because he doesn't want B, emphasize how doing X will keep him from having to experience B, rather than how it will give him A.

Note that O will likely have a variety of Criteria, some perhaps in conflict with others. Note also that some Criteria will be more important than others. Obviously, placing X in terms of O's most important Criteria will give you more leverage than would a lesser Criterion or some concept which for O is not a Criterion.

Note also that people rarely have a clear idea of what their criteria are. Therefore, you must prod them, and must expect to hear a great many "I don't know" and "Well, you know already" answers before they actually spit out their Criteria.

Example: You are going to sell O a used car.

You: What do you want in a car?

O: (*blah blah blah...*)...Well, come on. You know, obviously, it's gotta be worth looking at. I don't want some piece of shit-looking-thing in my driveway. And it's gotta run pretty good. You know. And...not too expensive.

You: So let's say you've got a choice between the most reliable car in the world, the car that's absolutely gonna catch absolutely everyone's eye, and a car that is definitely not-too-expensive. Which one is the one you drive home with?

O:I dunno. What have you got?

You: You want a car, and we've got cars, so now we can get you the car you want. If you had to choose, would you go for the ultra-reliable never ever ever gotta have any work done on it car, the super attention getting Jesus look at that that's what I want car, or the definitely definitely definitely not-too-expensive car?

O: Well, whaddya think? It's gotta be reliable. Gotta be. If it ain't reliable, it ain't worth shit. No matter how good it looks.

You: Well of course. It's gotta be. What's funny is, you don't know how many dumbshits I get in here. Man, they don't give a shit about reliability. I try to tell them, if it doesn't run, it's not worth nothing. Since you know how important reliability is and I don't gotta explain it to you, what kind of a reliable car do you want to feel good driving inside? Do you want one that just absolutely grabs everyone's attention, or one that's definitely not too expensive?

O: It's gotta look good, man. Gotta look good. Don't want to spend all that money and be drivin' no piece of shit.

You: Absolutely not. Gotta show some dignity, some self-respect. You can tell how a man feels about himself by what he

lets himself drive. It's true. When I was a really young kid growing up, I lived in a city where I rode the bus alot. Man, even the bus drivers were ashamed being seen in those things. It's not like when you're in a car that, you know, you're at the stop light and people start checking you out and nodding cause they wish they were in your car and not you. That's the place a man wants to be. Just lookin' good.

O: (nods)

You: You gotta show some dignity in order to be worth people's attention, that's the rules of the game. A good car can cost a little extra in the beginning, but you make it all back. That's what people who never get noticed never figure out until it's too late. Instead someone who understands this starts makin' it all back when he knows people are givin' him full attention. You can feel people just going, that's what I want, that's who I want to be. He looks good. Cuz after all, the thing that's really too expensive is when you spend all that money on a car and then nobody ever looks twice at you and if they ever did they'd just see you driving a piece of shit. And believe me, you don't want that.

O: Got that right.

You: I got something both reliable and something you're not gonna look bad in.

In the scenario above, you rouse O's enthusiasm by matching his Criteria: "reliability", being "attention-getting", and being "not-too-expensive." You also have the option of asking what O is trying to avoid in a car. ("What would you not want in a car? What would spoil a great car?") You know that something being "too expensive" would keep O from buying it, and there may well be other qualities O seeks to avoid which you can invoke.

23. *Ambiguity, or How to Convey Multiple Meanings and Evoke Multiple Emotions, Say Less and More than You Seem to be Saying, and Lull Your Listener into the Learning State*

Ambiguity is a useful tool. This is because, when sufficiently confused, the listener's Head becomes overloaded and tends to stop analyzing, such that messages pass straight to the Gut. We use ambiguity in three ways.

First, ambiguity can be used to convey multiple meanings. A single phrase can stimulate different and unrelated internal experiences. You can therefore stimulate an emotion without alerting the Other person's Head to what you are doing.

Second, ambiguity can be used to describe something in a way that makes sense and holds your listener's attention, even when you don't know any details about the thing you're describing.

Third, ambiguity can be used to confuse the Head, so that the Gut will more readily accept a tacked-on message which is precise and simple.

USING AMBIGUITIES

- 1) Say several ambiguous things.**
- 2) Induce confusion in your listener.**
- 3) Resolve the confusion by saying something simple, which you want the listener to believe and/or experience intensely.**

Example: "Now, I'm sure *that* feels really good."

A sentence's meaning in English comes from both the meaning of the words which make up the sentence and the order of those words. You can convey multiple meanings by obscuring the relationship of the words to each other.

A pronoun like *this* or *that*, for example, can be used in a sentence—or a series of sentences—so that it's unclear about the noun to which it refers.

Ambiguities, like Matching Statements—and, indeed, like all the techniques in this book, are best used in quantity. One ambiguity should be followed by another, this followed by a third and fourth and fifth, so that, eventually, the listener stops trying to sort out what you say and just goes along. The deeper your rapport with the listener—as with everything else in this book—the more useful ambiguities will be with that listener.

We can use ambiguities in three ways.

First, Ambiguity can be used to convey—and evoke the emotions associated with -- multiple meanings.

Example 1:

It would feel great for us to have coffee sometime. I know this place where they serve truly spectacular white chocolate—it just melts in your mouth and warms every part of you. It feels marvelous. Think of going out and having that. That would be a great feeling, wouldn't it?

--“*that,*” of “*wouldn't that be a great feeling,*” can be taken to mean both the feeling of tasting white chocolate, and the feeling of going out with the speaker. While the Head might choose one meaning over the other—or confused, might not settle on either—the Gut imagines, and responds to, both possibilities.

Example 2:

I love going to the beach, resting on the sand, and really enjoying the company of someone special. Think about that—that's a marvelous experience, isn't it?

--“*that,*” of “*isn't that a marvelous experience,*” can be taken to mean any of the following: going to the beach; resting on the sand; enjoying someone special; the experience of listening to the speaker describe this feeling. Again, the Gut processes all of the above possibilities—trying out the feeling that resting on the sand is a marvelous experience, the feeling that listening to the speaker is a marvelous experience, etc.—even though the Head just settles on one message as the one you “probably meant”.

For the record, ambiguous referents, like *someone*, tend to be identified by the Gut with whatever and whoever is closest. If you said, *Someone should feel good*, O's Gut would assume *someone* would mean O. If you said, *There's someone who makes you feel good*, the Gut knows that *someone* can't mean O, because O is the *you* being made to feel good, so it would move right along to the next available person—it would identify *someone* with you, the speaker.

In the example above, then, when you lead O into imagining what it's like when with "someone special," O's Gut identifies *you* as someone special.

To strengthen that identification of you as *someone special*, you can always subtly point to yourself as you say the words, *someone special*.

And of course, the question, "That's a wonderful feeling, isn't it?" presupposes that O knows what a *wonderful feeling* is, and O must explore his/her internal definition of a *wonderful feeling* in order to understand the question. In other words, the question, assuming O is engaged and paying attention, induces a *wonderful feeling* within O. The question also presupposes that O knows whether the feeling is wonderful or not, and therefore, that O is experiencing all *that feeling's* possible variants.

Again, to ask about X is to induce X.

Example 3:

You feel really strongly about this, and you know how I feel about this, and it's great that, really thinking about this, you really feel this way.

--does "*this*" of "thinking about this" mean the way the listener feels, or the way the speaker feels? The same ambiguity applies to "this way".

Example 4:

You think that Option A is good. We both agree that this is an important issue, and I think Option B will prove very good indeed, and it's excellent that, fundamentally, we're on the same wavelength about this.

--does this mean they are on the "same wavelength" about this being an important issue, or that they are in agreement about the proposition that Option B will "prove very good indeed"?

The formula for this kind of ambiguity is something like this:

**Statement X is Attribute1. Controversial Statement Y and Uncontroversial Statement Z is Attribute1.
We agree on Attribute1.**

Example 5:

I feel really good around people who appreciate and feel good about doing something new. Ever have this feeling...NOW...I'm sure you know what I mean.

--“NOW,” in American English, is sometimes used as an idiom—that is, something used in ways that don’t logically follow from the rules and principles of that language. Sometimes, when someone says *now*, they are referring to time—specifically, the ongoing moment. Othertimes, when someone says something like, *Kevin, now, he’s one clever bastard*, the speaker is saying less that *Kevin-is-a-clever bastard-at-this-moment-in-time* than that *Kevin—and this is important—is a clever bastard*, or that *Kevin—and let me be honest and direct with you—is a clever bastard*.

--of course, in saying, “Ever have this feeling...NOW...I’m sure you know what I mean” you are providing two possibilities. One is that *NOW* begins the second phrase, as if to say, “Let me be honest and direct with you...I’m sure you know what I mean.” The other is that *NOW* ends the first phrase, as if to say, “Ever have this feeling...*RIGHT NOW*.” This, of course, stimulates the Gut to have “this feeling” at this instant, in the speaker’s company.

This is called Punctuational Ambiguity. To achieve Punctuational Ambiguity, pick a word which can both be used to end a sentence and to begin a sentence. Then say the first sentence...say the word...say the second sentence; the objective is to make it unclear which sentence the word goes with, and therefore, to make unclear where one sentence ends and the next begins. The result is confusion for your listener.

Example 6:

This brings up some interesting... opportunities...always seem to be emerging.

Example 7:

Let’s take another look at...this...is a chance to do things differently.

Example 8:

I know you don’t yet look at this the way I...do...think carefully about all the possibilities.

One formula for Punctuational Ambiguity runs like this:
SENTENCE1...WORD....SENTENCE2

As with Matching Statements, Ambiguities aren’t very powerful when presented one at a time; on the other hand, when you present them

in a group, so that O's Head is being confused again and again in a very short span of time, the effect is very powerful.

Another form of ambiguity--Syntactic Ambiguity—is created when sentences are confusing because their syntax -- that is, the order of the words inside the sentences -- is itself confusing.

Example 9: *Firing postal workers can be deadly.*

--does this mean that the act of firing a postal worker can be hazardous to one's health, or that a postal worker, when he or she is firing, tends to be deadly?

Example 10: *Rescuing medics would be prudent.*

--does this mean that the act of rescuing medics would be prudent, or that medics would be prudent were they to rescue someone?

Example 11: *Stalking panthers must be frightful.*

--is the act of stalking a panther frightful, or are the panthers frightful themselves?

MAKING SYNTACTIC AMBIGUITIES

(verb)+ing +noun+ can be +adjective

You can substitute *would be* or *must be* or *shall be* for *can be*, in some cases.

Another way to confuse your listener and move him or her into the Learning State consists of *stacking nominalizations*. A *nominalization* is a process, complete with a specific *subject doing something* to a specific *object* at a specific *time* and a specific *place*, which has been reduced to a noun—thereby losing all its details.

Example 12:

- a) Relatively Specific: Dick and Jane ran down the hill.
- b) Nominalized: Dick and Jane had an experience.
- c) Nominalized: There was an event.
- d) Nominalized: Something happened.

In b), c), and d), sensory details have been omitted, replaced with nominalizations like “event,” “experience,” and “something.” A useful way of thinking about a nominalization is that it's something whose appearance, feel, sound, taste, and aroma isn't specified—it's abstract, rather than concrete.

WHAT YOU CAN DO WITH A NOMINALIZATION

1. Match your listener's experience, when you don't know anything about that experience
 2. Move the listener into the Learning State, priming the listener to respond to suggestions which are simple and direct.
-

Nominalizations allow you to Match your listener's experience—or the experience of many listeners at once—precisely because they are so vague. Hence the popularity among politicians of words like “mandate” and “morality”, “national security” and “decency” and “faith” and “justice” and “equality”, and “misstatement,” and, of course, “American”.

As Bandler and Grinder write, If you can't put it in a wheelbarrow, it's a nominalization.

In the following examples, nominalizations are in **boldface**.

Example 13:

(Relatively) Specific: Okay, so the guy gave me a contribution of \$125,000 in a paper bag, and told me to lay off on the investigation.

Nominalized: **Mistakes** were made.

Example 14:

(Relatively) Specific: My earliest memory is of my mother telling me I was stupid and ugly and I'd grow up to be slut, and I think about this all the time, except when I'm getting drunk with someone.

Nominalized: I'm an **alcoholic**.

Example 15:

(Relatively) Specific: We're hoping to attract a lot of visitors to our website, because if we can attract a lot of visitors to our website, and they're of a good demographic, meaning, you know, they have high disposable income and they actually do spend it, then maybe we can sell lots of ads at high prices, and maybe do some cooperative things with other websites that don't actually make any money either, and maybe something will sort of catch fire, and then we'll get bought out, and I can retire, because it would be cool to hang out while I'm young and

maybe do something for the homeless, especially those poor kids in Brazil—some of them get executed by death squads! Strange place.

Nominalized: We have a next-wave **strategy** designed to exploit emerging **opportunities** and **disequilibria** in the **marketplace**, one open to **synergy** and **collaboration** as a means of leveraging top-tier, best-of-breed **resources** toward our uniquely market-oriented, customer-responsive, technology-integrated **vision**.

A sentence with an effective use of nominalization says little that's specific, while seeming to say a lot.

This is a particularly subtle technique, because it's so commonplace—you can watch lawyers, candidates, PR flacks, and other spin specialists employing it on camera all the time.

And, as is true with other forms of ambiguity, you can derail someone's Gut and put someone into the Learning State just by hitting that person with a lot of nominalizations in a short span of time. (If you doubt this, gather up five or six corporate Mission Statements and then read them slowly and forcefully to some poor soul. Watch the eyes glaze over.)

The key, of course, is doing it well, so that you seem to be visionary rather than merely evasive—and seem not like some phony suit on TV, but instead, like someone patiently elaborating on a rich, complex idea of stunning beauty and grandeur. And doing it well mainly requires following the principles of Aligned communication—just look and move and sound as if you are feeling, intensely, all that you are putting into words, and indeed that even your intense manner of speech does not fully convey the intensity of your thoughts and feelings as you speak.

Nominalization, we've said, can be used to Match O's experience, even when you don't know what it is. Here's an example. Assume you say something to O, and O's face turns red and O's eyes bulge. Obviously, you can't be sure exactly what O is thinking and feeling, but you still want to Match O's experience. The solution: Nominalization.

You: (nodding meaningfully, speaking slowly) “I *know* what I just said has *really* brought up some *important things*.” Then you nod, and O will probably nod back.

Whatever an “important thing” is for O at this moment, you just acknowledged it, and maintained rapport with the Gut—even if the Head happens to be extremely upset with you.

Nominalization, we’ve said, can also be used to induce the Alpha State. Consider this scenario: O isn’t interested in buying your house because it’s too expensive, and it’s really O’s wife who likes your house.

It’s possible for someone to have concerns, sometimes about things that are very important, things that really make a difference, and that really keep you from deciding on one thing or another. Sometimes something is such a concern that you have to suspend judgment entirely, because choosing outcomes in relation to needs which are experienced as having meaning for you, personally, is real and important, just because you realize they suddenly can and do change over time, precisely because you see something new and convincing, and for all the reasons you yourself know about and can tell people later, because that’ll be your right...Yeah, this’ll really be a good deal for you.

By the time O has listened to everything up to and including “for the reasons you yourself know about,” what you are saying will have ceased to make any sense. Moreover, after O’s Head tries finding meaning in the first few phrases, it will be overwhelmed, and then stop analyzing. At this point, a simple phrase like, “*Yeah, this’ll really be a good deal for you,*” will be a relief for O to understand and process, and therefore, to accept as true. Note also that the main body ends on a note with positive emotional associations: “because that’ll be your right”. Ending with something that O would like to experience/believe makes it easier to accept everything leading up to it. It ties everything before in a nice big bow.

Note that a long spiel like that above, like almost everything in this book, needs to be delivered in a vibrant, compelling, Aligned way in order to be truly effective.

24. *Wrapping Yourself in a Flag, or How to Make Someone Feel a Particular Emotion When You Offer a Particular Signal*

When someone experiences an emotion, you can subtly cue that person to experience that emotion again, whenever you want.

Actually, we do this all the time, whether or not we realize it.

Put another way, in every conversation, we play the role of Pavlov, Pavlov's dogs, the bell, and, yes, dogfood.

Pavlov, you may remember, was a researcher who determined that by ringing a bell while feeding dogs, he could train the dogs to associate food with the bell. The result was that he could ring the bell and cause the dogs to salivate, just as they would when eating, even though there was no food.

An arbitrary stimulus—a bell—now produced the same effect as a meaningful stimulus—food.

He called this “conditioning.” We call it *flagging*, and don't confine its use to the lab. Actually, you don't either, and in fact, as we've suggested, everyone uses it all the time, though often with counterproductive effects.

Here are some everyday examples of flagging:

- 1) You and a lover share a moment of profound intimacy and connection while listening to a song you've never been particularly attached to before; thereafter, everytime you hear this song, you feel a little something of that bliss again.
- 2) Your second-grade teacher, confronted by an unruly class, drags her nails down the blackboard. She does this on several occasions. Eventually, she only needs to threaten to do this, miming the act and dragging her fingernails against empty air, in order to make everyone cringe, groan, and clap their hands over their ears; in fact, she can often get her class to squirm just by raising the subject.
- 3) In a moment of sexual ecstasy, your partner calls you a nickname and uses a particular tone of voice. Thereafter, even in ordinary conversation, when she uses that nickname and that tone of voice, you suddenly feel good.
- 4) You spend thirty minutes telling your therapist about all the ways in which the complicated process you've labeled “depression” is ruining your life; as you run through these mental processes in order to understand them, you of course feel even worse. Your therapist squeezes your shoulder, in an attempt to comfort you. When your session ends thirty minutes later, he declares, "You're making real

- progress,” and again attempting to comfort you, squeezes your shoulder in the exact same way. You suddenly feel uneasy.
- 5) The consultant you’ve hired gets you talking about experiences you’ve really enjoyed, and as you talk about these really enjoyable experiences, he taps the table. Later, as he tries to persuade you toward a course of action about which you’re ambivalent, he taps the table again, in the exact same way. Suddenly, the proposal doesn’t seem so bad.

FLAG

Anything unique which is seen, heard, felt, smelled, or tasted at the same time that a strong emotion/intense internal state is experienced will, when presented again, reinduce part of that internal state. This unique stimulus is called a *flag*.

Note that flags can reinforce or undermine each other.

Example 6) You and your spouse hugged each other often when courting. Hugging an attractive person feels good, and the emotions you felt when deciding to hug were usually positive; as a result, hugging your spouse, at that time, felt *very* good. Hugging was a positive flag. Over time, hugging became more and more associated with feeling bad, because when one of you felt bad, the other would try to cheer the first up by raising that positive flag, i.e., by hugging. After five years, you and your spouse don’t hug much.

How do you establish a flag?

At the moment the Other experiences an emotion you want to be able to make O feel again, do something distinctive. This distinctive something can be a gesture, a change in your speaking voice, a facial expression, a word, a touch to O’s person in some particular way, a sound, or the sudden flourishing of some prop—a flag, for example, which is typically waved to elicit feelings of patriotism, loyalty, group identification, solidarity, etc. It is crucial, though, that the thing be distinctive—the more common something is, the more associations it already has and the more rapidly and randomly it will accumulate new associations with a variety of emotional states—which, of course, is exactly what you don’t want. Remember, you want it to remain unique, so that it stirs one particular emotional response.

In some sense, then, everything is a flag—that is, has associations—but few flags have unmixed associations, and therefore, few produce strong, undiluted responses. This is why it's usually better to create flags that are entirely new.

HOW TO RAISE A FLAG

- 1. Observe when O experiences an emotion you wish to be able to reproduce and therefore control. This may be an emotion you want to encourage, discourage, or modify.**
 - 2. When O experiences the emotion, do something distinctive. You can do something visual (make a particular face or gesture), auditory (make a sound) or tactile, (touch O). The higher the degree to which O is feeling the emotion when that emotion is flagged, the higher the degree of emotion which your flag will reinduce.**
 - 3. To intensify the response created by the flag, raise the flag whenever O seems to exhibit the emotion. Use O's nuances (facial coloration and expression, gestures, and vocal tone) to assess how strongly O is feeling the emotion.**
-

Three factors will affect the power of your flag:

- 1) Uniqueness of the flag
- 2) Depth of emotion connected to the flag compared to the depth of the emotion already in place—i.e., the power of the flag versus the strength of the emotion the person is already feeling.
- 3) Synchronization of flag with emotion. If you attempt to flag an emotion, and set the flag after the peak strength of that emotion has already passed, your flag will be attached to a relatively weak emotional state and so, when used later, will induce a relatively mild form of that emotional state.

If your flag has been encountered by O before, it already has a certain emotional value, whether positive, negative, or neutral. If, when someone looks overjoyed and says, "I feel wonderful!" you say "table," saying "table" later will not reinduce that wonderful state as well as if you had responded with something relatively unique, like "zap".

Of course, if you say "table" in a rather unusual way (with the kind of distinctive nuance a stand-up comic might use: "taa-ble", playing with the tempo, or resonance, or pitch, or volume) then the uniqueness of

the nuance (as opposed to the ubiquity of the word) can become a good flag. A good actor can say “light fixture,” and, sight unseen, suggest (and induce) sexual ardor.

Think of emotions, and the flags which induce them, as being additive. That is, if someone is feeling good, and you raise a flag attached to a happy feeling, that person will feel even better. If that person isn’t feeling good, and you raise an emotionally positive flag, that person’s negative state will grow weaker—how much better the person feels will depend on the strength of the negative state in comparison to the strength of the positive state attached to the flag. You can, for that matter, think of emotional states as being numerical, with 0 being emotional neutrality, negative numbers suggesting unhappiness, positive numbers suggesting happiness. If someone is at -7 , and you raise a flag which is $+5$, that person will move to -2 . If that person is then presented another flag which is $+5$, that person will move to 3.

Stand-up comics are usually very good at creating flags. When something elicits a strong emotional response, they’ll flag that response with a strange facial expression or voice tone, and then when they want to reinduce that response, they’ll raise that same flag.

Mimes, too, are very good at creating flags. They’ll gesture to suggest something, mark that thing in physical space, walk away, and then, to suggest that thing again, gesture or even stand in that same space.

Preachers will often flag certain concepts and emotions with shifts in the pitch and tempo of their voices, such that everytime they want their flock to enter a particular state, they’ll employ the pitch and tempo associated with that state.

Attorneys often talk of “the law”, “simple human dignity,” “justice,” and so forth, while gesturing subtly toward their clients and using a particular tone of voice. While discussing the breach of these things, and eliciting negative feelings, they’ll subtly gesture toward the opposition and use a different tone of voice. Having flagged their clients and the opposition with different tones and gestures, they can refer at leisure to either party via tone and gesture, creating or strengthening emotional associations in the course of their arguments, without naming that party in any way that would appear on the court stenographer’s transcript or that would register with the jury’s conscious awareness.

One of the reasons that highly nuanced, expressive communication is powerful is that people rarely communicate with exaggerated expressiveness; such nuances therefore become unique emotional flags.

Here are some examples of possible flags:

Lifting an eyebrow

Cocking your head slightly to the left

Cocking your head slightly to the right

Waving your left hand at waist level

Punching your right hand into your left palm

Placing your right hand on your heart

Saluting

Sticking out your tongue while wiggling your ears

Crossing your right index finger over your right middle finger

Snapping your fingers

Saying, “yummmm”

Saying, “ewwwww”

Saying, “Yesssss!”

Saying, “I do.”

Giving one word in a sentence a very low pitch

Giving one word in a sentence a very high pitch

Giving one word in a sentence great resonance

Giving one word in a sentence a s.l.o.w enunciation

Giving one word a musical, melodic enunciation

Singing, “O say can you see/ By the dawn’s...”

Patting the crown of someone’s head three times

Tapping someone’s nose twice

Squeezing someone’s right arm just above the elbow

Ruffling someone’s hair

Patting someone’s cheek twice, slowly

The point is that the number of variations is pretty much limitless, and that the variations themselves are arbitrary. Note that some anchors tend to imply opposites: if you talk about one thing being good while gesturing at waist level to your left, and then talk about another thing while gesturing at waist level on your right, you will be implying that the first and second things are opposite, and that the second thing is bad.

Visual flags are particularly useful for creating polar distinctions: if a gesture to the left suggests one thing, a gesture to the right suggests its opposite; if down suggests one thing, then up must suggest its opposite.

Flags are directed to the Gut, and are most powerful when O isn't consciously aware of them. So while they needn't be—in fact, shouldn't be—noticed, they must be picked up by O's senses in order to have an impact on O's emotions. You can successfully use a visual flag in O's peripheral vision (particularly one involving movement, because that is what peripheral vision is best at registering), but a visual flag offered behind O's back and therefore out of O's vision will have no effect at all. (An auditory flag—for example, a particular word spoken in a particular way, or an olfactory one—say, the smell of perfume—would work perfectly well. Smells and tastes are both very powerful stimulants toward specific emotional states, as the case of Proust and his dipped madeleine can attest.)

Let's consider an example of using flags. In this, we'll treat emotional states as falling along a spectrum, with -10 representing a profoundly negative state, +10 representing a profoundly positive state, and 0 falling in the middle. The emotional state flagged we'll call E1. The flag we'll call F1. The present emotional state we'll call E2.

You ask O about a time he felt good, and you keep prodding for detail and specificity in his recollection until his face lights up and he reexperiences something of the emotion attached to that happy time. As his face lights up, you flag his present emotion by tapping the table with your right hand. His face lit up fairly well, but not spectacularly so, so you mentally assign F1, your flag, a value of +5.

Later O starts talking about how unhappy he still gets when he thinks about how he got fired. Judging by the way he looks and sounds, you rate this feeling at -8. You decide that this unhappiness is one of the things keeping him from acting effectively to secure a new job, and further decide to change his emotional state.

As he talks about his unhappiness and how powerless he feels, you mention how happy he looked, by comparison, when talking about that happy experience. You raise the flag, i.e., tap the table. Flags set one time—in this case, a table tap occurring during a single moment of happiness—are usually not as powerful as their originating emotion; clones are weaker than the original. When O's face lit up, you assessed the state at +5; assume the flag to be +2.

Before you tapped the table, O's state was at -8; now that you've tapped the table with a +2 flag, observe O. O may now be at -6. If not, your flag was not a +2 flag.

You observe O, and determine that he is indeed at about -6.

You decide you want to be able to target this negative state, and so tap the table with your left hand. Remember that the positive flag has been set with your right hand, and now it's opposite, the negative flag, has been set with the left. The Gut understands that right and left are opposites, and so the Gut will likely respond well to this distinction.

You decide you need to strengthen the positive, right-handed flag. Changing the subject, you get O talking about other times he felt good. Everytime O's face lights up, you again tap the table with your right hand, and so your right-handed flag accumulates positive associations. Eventually, you see that when you tap the table with your right hand, it has a very strong effect on O.

You then decide to use the power of your positive flag to weaken the power of the negative state. You use both positive and negative flags at the same time, i.e., you tap the table with both hands, and O gets a funny look. He turns quiet, looks a bit spacey, and then seems rather subdued, neutral, and relaxed.

Afterward, he seems to be less wrapped up in the pain of his firing, and he seems more easily able to think about what he wants to do next...

In the above example, positive and negative flags were used to cancel each other out. The emotional calculus is of course a very crude model, but it serves to convey the essential point: emotional states can be added together and can modify each other.

Moreover, you may need to intensify and reinforce your flag before it can serve your purposes.

25. Presuppositions, or *How to assume something in order to guide your listener's choices*

Presuppositions can help direct how your listener thinks, and therefore what your listener decides.

If you say *We have a secret base*, O can easily wonder at leisure about whether you have a secret base, and what “secret” means in this context, and what a “base” is in this context, and, for that matter, who “we” are. Even such a simple phrase as *we have a secret base* carries presuppositions—specifically, it assumes shared meanings for the above rather vague words. If you say *Our secret base is beneath the Arctic ice*, O will have less opportunity to wonder what “our secret base” is, because now he/she must think about whether this base is indeed “beneath the Arctic ice,” and if so, what that means. O’s power to decode weakens further yet if you say *Fortunately, our secret base is beneath the Arctic ice*; now it’s presupposed that yes, there is a base; yes, it’s secret; yes, you are part of some group which has this secret base; yes, in short, this secret base exists; and yes, it is beneath the Arctic ice—the only question now becomes whether it really is “fortunate” that this secret base is beneath the Arctic ice—who knows, maybe it would be better on the moon. If you say *As you know, it’s most fortunate that our secret base is beneath the Arctic ice* O is forced to wonder foremost about whether he, O, truly “knows” that all the succeeding elements are “fortunate”.

You can and should extend the principle.

If you go on to say *I’m so glad that you don’t mind that I can appreciate the way that we can enjoy feeling really, really good and comfortable and confident about the way our secret base beneath the Arctic ice helps us stay warm and comfortable and relaxed in ways that make us both feel good* well, O, overloaded, will probably just latch on to the “feel good” part. The Head, overwhelmed, will let the rest just go straight to the Gut.

Okay, maybe not in the case of secret bases under Arctic ice, let alone the giant purple octopi, which, as I’m sure you remember from that other conversation when, as you know, Ted was with us, really do have an impact, but in the case of many other things.

The formula is this:

Not X

But X1, X

Or, Better, X2, X1, X

Or, Better Yet, X3, X2, X1, X, X4, X5, X6

Where X is something of which you are trying to persuade the Other, and X_n are all the other details and parentheticals and conditions with which you are distracting the Other from thinking about X .

26. Conceptual Flexibility, or *How to talk about new things in order to induce new feelings*

The more easily you can introduce new concepts, the more easily you can induce emotions.

Put another way, every concept you express is an opportunity to change someone else's emotional state. Words, after all, are tools for summoning up the intangible, invisible, and inaccessible; allowing yourself to allude to possibilities beyond the obvious—talking about things which aren't immediately and obviously the case—puts infinity at your disposal.

Following are some parameters you can adjust, in order to introduce new concepts and therefore new feelings.

Senses
Aspects
Times
Places
Objects
Referents

Senses

When describing a given state, you can always supply more detail. A “warm feeling” can be elaborated into a “warm feeling that’s like maple syrup filling and soothing every muscle”.

Particularly strong sensations are often rendered via synaesthesia, i.e., as a blend of more than one sense.

Example: “a warm feeling so intense that you can sense your nerves glowing like filaments, blazing like the sun”

Example: “eyes so beautiful that they seem to speak to you as you look at them”

Example: “a smell so sweet you can taste it”

Aspects

A person can be viewed as being composed of many different aspects—that is, different impulses, different drives, different habits, different fears and desires—with some aspects being dominant in particular contexts, and perhaps some aspects rarely if ever showing on the surface.

Therefore, you can describe desired behavior *X* to *O* as something which “some part” of *O* wants, even if *O* doesn’t realize *O* wants it.

Example: “Ever get the feeling that there’s a part of you which longs for excitement?”

Example: “I had a friend who often said he thought there was a part of him that kept him from being happy. If you had an overly cautious part of yourself, wouldn’t it be great to really let yourself turn it off for awhile, so that the more adventurous part of you could take over and let you have some fun?”

Example: “Ever had the sense that there’s a piece of you which is just dying for something new—and that the right person is someone who is speaking directly to this piece of you? Isn’t this a great feeling, finding this happening?”

Example: “You know how some people have such a strong impact on us they almost leave a piece of themselves inside us? Ever known someone who experienced *X* really strongly? I wonder what it would be like, if the little piece of that person still inside you were to be brought to life right now, so that you could feel *X* really strongly...”

Isolating an Aspect, and then addressing it, bypasses the Head and goes to the Gut. When you address an Aspect, *O* won’t use his/her usual defenses and habits of thought, because, “logically,” you’re talking to “someone else”/“some other part”; nonetheless, *O*’s Gut will respond, and often, with unusual strength. In fact, addressing an Aspect often tends to put *O*’s Gut on your side, against *O*’s Head.

Times

Occasionally *O*’s objections may be tied to current circumstances, or to *O*’s notion of “where I am in life right now”. In these cases, it’s often useful to project into the past or future.

Example: “Can you imagine a time in the future when having *X* would be easy for you?”

Example: “Was there a time in your life when having *X* would have been natural, just a part of who you are?”

Example: "How much time would need to pass before you think you'll be ready to fully X?"

Example: "How old were you when you lost touch with X?"

After O thinks of a time when he/she believes he/she could/would/did/must have X, describe the feelings of that time, and then talk about what it would be like to have those feelings now, *or* what would be like to be living in that time.

Objects

Sometimes O may more easily experience emotion X in relation to a particular object.

Example: "Think of how good it's going to feel when this deal closes, and you're powering through town in a colossal SUV."

Example: "Imagine those feelings of excitement and passion condensed into a gorgeous, resplendent jewel—now what does it feel like, as you imagine wearing this jewel on a glittering necklace now and forever?"

Example: "Yes, that's true—freedom is important. And elusive. But imagine having a plane ticket to the Bahamas resting in your right hand—now that would be real freedom."

Example: "Everything you want—imagine it scrunched together into a single dense, solid ball. How does it feel to hold this ball in your hand?"

Referents

Sometimes O may be less comfortable experiencing an emotion directly than experiencing it vicariously—that is, experiencing it by imagining someone else experiencing it. (See the section on Stories for more detailed information on this approach.) In these cases, switch the referent in the sentence; tell O about someone else experiencing emotion X. As you do, O will imagine experiencing the emotion personally.

Example: "No, of course you don't find this proposal terribly exciting. I don't blame you. It's rare that you find something really worth getting excited about. The other day I got a real treat—I got to see a friend of mine—a very careful, very

methodical guy—get really excited about a deal someone he'd met had brought to his attention. It was great, just seeing his eyes light up and get huge—you know, he had that hungry, big-animal look, and his eyes were just glittering. You could see he was thinking *oh yes oh yes oh yes money money money.*”

Example: “True, you don't experience X very often or very easily. Have you ever known someone who does? I wonder what it would be like to feel what he/she does...If he/she were in your place right now, I wonder what he/she would be feeling...”

27. Yeah, But What About the Real World? Or,
*Examples of Using the Pink Elephant Principle and External Alignment
to Induce Specific Emotions*

As we've mentioned, Stimulating a mood in another person presupposes a certain degree of Engagement—that person must be paying attention to you—and, more importantly, presupposes that you express yourself in an Aligned, compelling way.

When you wish to induce a specific mood in another person, follow these steps:

- 1. Name the state you wish to induce.**
- 2. Describe the subjective experience of the state you're inducing.**
- 3. Act as if you are feeling the state you are talking about.**
- 4. Repeat 1-3 with growing intensity, until your listener(s) begin to look excited.**

Don't be afraid of looking stupid and sounding repetitive. Students often say, Well, I see what you're saying, but you can't say that kind of thing in the real world—it's too obvious, and besides, I'd seem like an idiot.

My response has always been this: That's all fine--for two reasons.

1) People, in actual conversation, usually and naturally *are* repetitive, disjointed, and imprecise. Besides, people usually focus less on other people's words than on their own interpretation of other people's words—that is, internal images, feelings, and commentary. People sort-of listen to those around them, and then free-associate.

2) *Obvious, repetitive people are often very persuasive.* Think about it. Would you rather be persuaded by an Expert who presents a complex idea and seems to care nothing at all about what you think, and can't even be bothered to muster visible enthusiasm for what she's talking about, or by someone, who, though of dubious subtlety, says something simple (even gratefully, annoyingly simple) but says it with real commitment and passion?

Here are two possible responses: *Her ideas are flying over my head, so I'd better go along with her*, or, *Okay, he's none too clever, but his one, simple idea might have some potential, and maybe I can improve it, and he'd probably welcome my help*.

Which would you rather think about yourself, about the other person, and about yourself in relation to the other person?

When it comes to persuading others, naive enthusiasm is more compelling than detached expertise.

When in doubt, act humble but confident and affable. Say uncontroversial things with passion. Repeat as necessary.

It works.

Example 1: Inducing enthusiasm.

...This would all be pretty different if either of us was really enthusiastic about this. Strange how just being enthusiastic about what you're doing changes your experiences of doing it.

I remember once when I was about twelve—I had to mow the lawn every weekend—and one weekend I remember my younger sister got to go out, got to go over to a friend's place, and of course I had to stick around, because I had to mow the lawn. I was furious, I mean, *furious*.

I wanted to go into her room and tear the hair off all her dolls. But first I had to go mow the lawn. And I knew this was going to be a miserable experience. It was always torture. Then it hit me—since I was stuck there, feeling bad, she was *winning*. And when there was trouble between us and we went to my parents, she always won.

So I decided this time I'd win. I would just decide to have fun. Mowing the lawn was going to be a sport, and I was going to be this sport's champion. So before I opened the door to the garage, I thought of myself being in the center of an arena.

I pretended it was dark, and the arena was filled with...hushed expectation. This spotlight snapped on, moved around, and then I was at the center of it—and I hear this announcer going, "Ladies and gentleman, there he is—silence please—he's getting ready! Now—the drumroll, please!"

Then it was like all my old ideas--all my past experiences and expectations of what mowing a lawn is like—were just wiped away. My mind was a blank slate. I began thinking of all the ways it could *possibly* be *fun*!

And the more enthusiastic we open ourselves to being about this—the more ways we can think of this being fun, the more fun it's going to be.

Example 2: Seduction

Heterosexual sexual enticement represents a challenge, inasmuch as the aims and drives of male and female are in some degree of conflict—most men, fundamentally, want sex, as quickly as possible, with as many physically attractive females as possible, whereas most women, fundamentally, want a complex, emotionally rich, long-term relationship with a particular socially superior and economically resourceful male. (Stereotypically, homosexual relationships amplify these gender distinctions, with gay male pairings marked by relatively quick courtships and short-term relationships, and lesbian pairings marked by long courtships and long-term relationships.)

Since homosexual relationships seem more closely tailored to each gender's driving need (varied sex on the one hand, complex emotional connection and communication on the other), we'll concentrate on heterosexual sex. The challenge for a man is to have sex with attractive women as quickly as possible; for a woman, the challenge is to keep the right emotionally fulfilling, attractive, resourceful man around as long as possible.

We'll examine the male challenge first.

It's important to note that men and women seem to process language differently. In addition to being more emotionally complex and more verbally communicative--or probably, *because* they are more emotionally complex and verbally communicative--women are much more responsive to the power of the tongue—or, more precisely, to language.

Language which seems baffling, meaningless, nauseatingly maudlin, or hilariously banal to males often is very poetic, moving, and attractive to females. For that matter, language which, to males, seems unambiguously sexual seems to females primarily descriptive of emotion (as well as subtly erotic).

The upshot is that the kind of double entendre and suggestive talk which would seem laughable to a guy is often mesmerizing to a female.

In the following example, imagine you're a man who has met a woman at a party. She's not terribly interested, but you've nonetheless coaxed some information from her: she likes making pottery, and she's recovering from a long-term relationship. Note the way Abstract Matching and double entendre are used to create rapport and arousal.

Look, you broke up with your boyfriend—your boyfriend of 3 years—and now you're at a party.

If I had just broken up with someone—particularly someone I'd spent so much time building something with—I'd find it hard to talk to people sometimes.

Even, maybe *especially*, in a meet-and-greet, hi-how-are-you, urbane but still semi-meat-marketish atmosphere like this. It'd be difficult to imagine someone really having a sense of where I'm coming from. It's like, "I just survived a train wreck, and now you want me to party?" Because, you know, really deep, long-lasting relationships have huge effects on your life.

When they're good, they open up new parts of yourself.

When they're maybe-not-all-that-good, you can sometimes lose a little part of yourself—you spend less time doing the things that make up *you*.

And sometimes the best way to rediscover all the best parts of yourself, to really reconnect with yourself, is to plunge right back into doing what matters to you.

Think of how good it would feel if you were making pottery right now, if you were focused on doing nothing but this, and just completely surrendered to this experience.

Your mind just grows quieter and quieter, you feel yourself completely calm, filled with serenity, and so in touch with your feelings and your body that you find yourself paying attention to your heartbeat. It's as if all the things you most need are getting ready to come together inside the deepest parts of you.

It's like your soul has been this wilted, dessicated little flower, and suddenly it's touched by a dewdrop, or the first fingertip of a spring rain, and you can feel the moisture beginning to fill you, rejuvenate you, let you bloom and flourish and put you in touch with a part of yourself that seems in one way entirely new, but has always been inside you...always been waiting...to come... to fulfillment...just like now. It's amazing how doing what matters to you can really change your feelings, make you feel good, make you spread yourself wide open, emotionally—make you feel this is exactly what you need.

And when you really connect with another person, when you feel your energy going into someone else and you can feel this person's energy coming inside you, it's as if you realize all the pain has done its work, you've learned what you needed to learn, and to really move forward, to allow yourself to truly be yourself, you realized that the pain and frustration and loneliness you felt before served a purpose, was a period of exploring and reclaiming personal space, and the way to fully reconnect to yourself is to allow yourself to recognize when you've started to listen to yourself well enough to hear when a very wise part of yourself tells you, "This is the lover you want. Go for it."

And when you can hear yourself say this, when you can really sense yourself trying out the thought, "This is the lover you want," ...*now*...that's when you can feel yourself opening up to be ready again, and that's how you know you're reconnecting to yourself.

For females, the challenge is not getting a man into bed—men are emotionally prepared for sex at the drop of a hat—but keeping that uniquely successful-and-attractive-and-understanding man around, after a few days or weeks or months of sex. The primary component to this consists of remaining physically attractive. That, sadly, is beyond the scope of this book.

Moreover, men haven't usually the sensitivity (and susceptibility) to language possessed by females. For men, language patterns are usually much less compelling than naked breasts. Still, language patterns can be useful in some ways, if applied differently.

Specifically, where women respond to talk of “deep connection,” “meaningful communication,” “destined love,” and so forth—in essence, statements about bonding and the quality of that bonding--men respond primarily to a) promises of great sex, b) threats of not having sex, and c) competition from other men for sex.

Let’s consider an example wherein your boyfriend has begun to lose some of his ardor. All that’s left of the candy is the box and the card, and roses must not grow this season, because you certainly haven’t seen any. The sex is still there, but the passion doesn’t seem to be. You decide it’s time to straighten him out a bit.

You: At lunch yesterday, Katherine, one of my friends at work, noticed a friend of hers sitting a few tables away from us in the restaurant. She waved and he bounded over and sat with us. It was kind of funny, in a sad way—he looked so eager. Anyway, he and Katherine were old friends, and he immediately started telling us about everything going on in his life. He was very successful financially, but wasn’t doing too well in the dating department, and so overall, he seemed a bit of a wreck. I’m sure you’ve seen guys when they have to start all over and no one cares about them and they know have to go home to a cold bed every night—they just have this pathetic air. And he was a good-looking guy. Still, you could see the hunger in his eyes, and he kept showering us with compliments. So sad...it seems his girlfriend broke up with him, because he just wasn’t attentive enough. Maybe if he’d done that with her, he wouldn’t have been sitting there, looking so sad and needy. Oh well.

It’s funny. Everyday, a dozen times a day, I run into people with that lonely, needy, hungry look, and I find myself thinking, What didn’t they do in their last relationship? I’m sure a lot of times if they’d just done more of the little things, more often, they wouldn’t be looking so needy and alone now. Really, think of all those people everywhere who have no one to make them feel good tonight. Think of all those people who’d give so much just to have someone who enjoyed making them feel good, and who they could make feel good in return.

Even Katherine was telling me about how painful it was the last time she was single—she was single a long time, and she’s an attractive person. She was saying her boyfriend

thanks her all the time for just being there, and he talks about how empty and lonely his life was before he met her, and how much of an ache and hunger he'd feel without her.

That's why I'm so glad we've found each other, and so glad we're always looking for ways to remind each other how important we are to each other.

Example 3: Motivation. You're trying to motivate a colleague—Kurt—who doesn't think much of the project you, he, and some others have been assigned. He's said before that he thinks an alternative approach ("Project B") would have been a better option, and he's hinted around the water-cooler that he's beginning to take calls from headhunters.

Kurt, it's true that maybe we shouldn't have gone with Project A.

You know that. And you've certainly never seen me waving pom-poms, doing the splits, and leading fight songs in Project A's support.

So we both know how Project A is probably going to wind up. Of course, later on, everyone else is going to know who was assigned to Project A, and those people are going to get praise or blame depends on how well it gets carried out.

I'm not quite talking about the boss and the boss's boss and the boss's boss's boss here, in this little corporate behemoth of ours----after all, we both know that ours aren't the only bosses around, and that good opportunities are all around.

The real question is, Are we going to look like good opportunities ourselves, after this thing is up?

I don't know about you, but personally, after this thing is over, I want to be able to sit down in front of anybody's desk—no matter how big that desk, how thick the leather on the chair behind it, how grand from the window right next to it—and feel utter, perfect certainty that the guy behind the desk has a portfolio jammed with reasons to make me the best offer he can possibly afford, and a better offer than the one he'd make at the moment.

Even when I'm working on something I have some qualms about, I know on a gut level I can get something from this-- part of me says, "Look, pal, this is your chance. Bullshit exists to make you shine. If you work as hard as you possibly can here, under these, ah, suboptimal conditions, you will look totally unstoppable and your value is gonna double."

I imagine being before a guy with a contract and a pen, both of us quiet, both of us trying to feel out who really has the leverage—and then him looking out his window, every little building and window he sees reminding him of all the little people in their little cubicles who maybe got faced with something hard and pussied out.

And everytime his heart beats he's going to think of the sort of clown he's going to be stuck with if he doesn't hire me...And everytime he feels his heart beat, I'm gonna feel even better, this warm feeling in my gut telling me how smart I was to get this job here done right. That's why I take an almost evil pleasure in being ordered to do things which, strategically, I know are not the best. The heavier the weight, the stronger I look. The shittier the work, the more I smell like a rose when it's done. And the more power and influence I'll have later on, when it comes to things I really want.

I'm really looking forward to starting Project A. Think about it—it's gonna feel good when it's done, isn't it. Yeah...

28. Section Two: Personality Types

**Individual people can be classed into general types.
Knowledge of someone's type can be a powerful element of
high-impact communication.**

Certain beliefs, values, and behaviors tend to go together, and these clusters can be thought of as personality types. There are two systems of personality typing—two typologies--which we believe are especially useful for verbal Matching. One of them, the Enneagram, is intuitive and rather hit-or-miss. There seem to be some people who fall between this system's categorical cracks, but when you can match someone to a type, the correspondence tends to be strong and deep. The other system we recommend is analytic rather than intuitive, and while its matches and descriptions don't always have the profound impact and resonance that Enneagram matches often have, it's a system that's likely to provide a pretty good fit for anyone, and one that is very easily applied accurately.

29. The Four Temperaments of Keirsey and the MBTI

We'll start with the analytic system. It can be viewed both as an update of the Greek concept of four temperaments, and as a clarification and improvement on the Jungian model of human types. David Keirsey and Marilyn Bates, with the publication of *Please Understand Me*, a book which deserved a much less annoying title, offered a beautiful synthesis of the sixteen types delineated by Myers and her daughter Briggs in their widely used Myers-Briggs Type Indicator (itself an elaboration of Jungian notions of type, which had been rather vague and fragmentary) with the classical idea of choleric, sanguine, bilious, and phlegmatic personalities. The sixteen types of the MBTI, Keirsey proposed, fell neatly into four sharply distinct general temperaments, each temperament having four subtypes. Ned Herrmann established a similar quaternary division with his theories of hemispheric dominance and learning styles. The Four Types:

Sensate/ Judging, or SJ (Keirsey/MB)

Concrete Sequential (Herrmann):

Matter-of-fact, orderly, responsible, cautious. More interested in faithful and correct adherence to process, successful meeting of obligation, than in freedom and activity for their own sakes, or self-discovery and communication, or control and reimagination. Attentive to honor, tradition, community, property, right-and-wrong. Often measures present against standard established by past. As Keirsey and Bates note, is motivated by responsibility, duty, *shoulds* and *oughts*. Wants to feel respected, needed, and trusted. Strong grasp of details. Bases decisions on common sense and regulations. An administrative mindset, one shared by perhaps thirty-eight percent of the population.

Sensate/Perceiving, or SP (Keirsey/MB)

Concrete Random (Herrmann):

Kinetic, unruly, adventurous, hedonistic. Enjoys doing for doing's sake; activity and sensation are exciting and pleasurable and therefore good. Rebellious, yet forms bonds based around shared activity and camaraderie. Impulsive, unconcerned with past or future. Likes and is good at situations demanding speed, instinct, and finesse. Follows appetite and whim. Wants to enjoy oneself in the moment; often an adrenaline-junkie. Gambler or athlete's mindset, one shared by thirty-eight percent of the population.

Intuitive/Feeling, or NF (Keirsey/MB)

Abstract Random (Herrmann):

Expressive, humanistic, aesthetic, concerned with emotional identification and authenticity, fairness and systemic ecology. Sees oneself as individual and separate, but also in relationship to others in environment. Tendency to identify with pain of others, and to attempt to correct injustices in surrounding systems. Emotionally nimble; can communicate emotions well, but doubts sincerity of these emotions. Systematically unsatisfied with relationship of self to self and with self to environment, and continually in process of redefining self,

and continually looking for self. Good at sensing possibilities and relationships between actions and consequences; more interested in ramifications and ultimate well-being than in activities, procedures, or designs. Relates to situations via metaphors and analogies. Wants feelings and sense of individuality to be understood by self and others. Wants to develop potential within self and others. An activist's, educator's or therapist's mindset, shared by perhaps twelve percent of the population.

Intuitive Thinking, or NT (Keirsey/MB)

Abstract Sequential (Herrmann):

Logical, analytical, concerned with mastery of self and prediction and control of environment. Future and objective oriented; less interested in duty, merriment, or human relationships. Wants most to feel competent, intelligent, and in control. Often emotionally frigid, better at designing systems or pressing toward distant objectives than dealing with emotions of self or others. Good at perceiving and creating abstract patterns and plans. Thinks in broad programs and agendas. A scientist's or strategist's mindset, found in perhaps twelve percent of the population.

When Matching a Sensate, think and talk *detail*; when Matching an Intuitive, think and talk *big picture*.

Spotting a Sensing Judger/Concrete Sequential:

SJs are down-to-earth, practical, and dutiful. They want to belong and to contribute, and so frequently own knick-knacks—posters, awards, engraved goods, or group photographs, for example-- that suggest membership in or recognition from a community or group. The clothes they wear tend to be sensible rather than wild and to reflect their owners' social class. SJs are frequently heard to complain about others' irresponsibility, and conversely are very pleased when others are shown as responsible. "Weird", for the SJ, is a label of contempt. They often express nostalgia, are unimpressed by the new or different, and seem dour or slightly harried, occasionally with an undertone of resentment. Finally,

they often seem parental, ready to offer disapproval as well as aid and support. Politically and socially, they are often conservative.

Spotting a Sensing Perceiver/Concrete Random:

SPs want excitement, fun, and activity. They tend to dress in a way that suggests vitality and even sexiness, with bright colors, daring styles, or obvious jewelry—or they dress for maximum comfort. They tend to look happy and energetic, as if enjoying themselves, or occasionally petulant, as if being kept from enjoying themselves. They quickly grow restless, and will often stir up conflicts just to keep things lively. They have a child-like enthusiasm, and behave as if others are siblings who want to have fun just as much as they do.

Spotting an Intuitive Feeler/Abstract Random:

NFs tend to be very jealous of and vocal about their individuality and their emotions. They often complain of not having their feelings taken seriously, of not being treated as an individual, or of being misunderstood. They tend to dress, and to furnish their environments, in ways that express their feelings, their sense of beauty, and their self-image as creatures uniquely interested in the depths of the human soul. “Unusual” and “distinctive” are high compliments. They often talk about new ways they hope to develop themselves, and tend to see huge veins of untapped potential in other people, particularly others who are young or in some way oppressed—both groups with whom they identify. Politically and socially, they are often liberal.

Spotting an Intuitive Thinker/Abstract Sequential:

NTs tend to be hypersensitive about issues of power, knowledge, and control. They frequently complain about others’ competence or the ways in which they are thwarted by the incompetent or less intelligent. They are often underexpressive and serious, even cold. Uncomfortable with emotions, they often voice contempt for “sloppy” or “fuzzy” or “mushy” or “soft-headed” thinking, which they see as the enemy of progress (which logic, and they, represent). They tend to dress either severely (and in this case, sometimes with a patrician sense of style) or very badly indeed. They tend not to identify with other people.

The above, of course, are stereotypes of the four temperaments at their extremes. With practice you'll find it fairly easy to roughly fit most people whom you get to know inside one of those four categories.

Each of the four types has four subtypes, thus:

SJ:

Extraverted Sensing Thinking Judger (ESTJ): The stereotypical administrator or boss. Authoritative, decisive, responsible.

Extraverted Sensing Feeling Judger (ESFJ): The stereotypical hostess. Likes creating harmony and sociability.

Introverted Sensing Thinking Judger (ISTJ): The stereotypical farmer. Gruff, quietly dependable.

Introverted Sensing Feeling Judger (ISFJ): The stereotypical nurse. Quietly nurturing.

SP:

Extraverted Sensing Thinking Perceiver (ESTP): The operator. Smooth, shrewd, clever, resourceful.

Extraverted Sensing Feeling Perceiver (ESFP): The life of the party. Glamorous, playful, affectionate.

Introverted Sensing Thinking Perceiver (ISTP): The stereotypical gunfighter. Intense, impulsive, solitary, laconic.

Introverted Sensing Feeling Perceiver (ISFP): The stereotypical dancer. Graceful, gentle, given to doing rather than analyzing.

NF:

Extraverted Intuitive Feeling Perceiver (ENFP): The stereotypical reporter or actor. Curious about new people and things, exploratory, eager to communicate and share experiences.

Extraverted Intuitive Feeling Judger (ENFJ): The stereotypical activist. Wants to touch everyone's emotions and rally them toward developing themselves or achieving some idealistic aim.

Introverted Intuitive Feeling Perceiver (INFP): The stereotypical poet. Wants an internal sense of balance, unity, wholeness, etc.

Introverted Intuitive Judging Perceiver (INFJ): The stereotypical therapist. Wants Universal Understanding, and to help others develop themselves.

NT:

Extraverted Intuitive Thinking Judger (ENTJ): The stereotypical CEO. Strategic, domineering.

Extraverted Intuitive Thinking Perceiver (ENTP): The stereotypical entrepreneur. Creative, enthusiastic, fickle.

Introverted Intuitive Thinking Judger (INTJ): The stereotypical scientist. Proud, efficient, focused.

Introverted Intuitive Thinking Perceiver (INTP): The stereotypical professor. Remote, intellectual, speculative.

The most influential preference seems to be that of Intuition-or-Sensation, *S* or *N*. The *S* types, *SJ* and *SP*, though they are opposites, understand each other very well, and tend to have a stronger instinctive rapport with each other than they do with either of the *N* types. The converse is also true, with the *N* types being more comfortable around each other than around Sensates. What it boils down to is that the clash of modes—Sensation vs. Intuition—is deeper than that of values—Thinking or Feeling, Judging or Perceiving. Essentially, *S* types value specificity, detail, realism, and practicality, whereas *N* types value possibility, novelty, creativity, and generality.

SJs and *SPs* think in terms of details and actions, *NTs* and *NFs*, in terms of concepts and intentions.

When Matching a Sensate, think and talk *detail*; when Matching an Intuitive, think and talk *big picture*.

29. The Nine Types of the *Enneagram*

The second, more holistic system I mentioned, the Enneagram, comes to us shrouded in quaint mystery. It's rumored to have been handed down from sect to sect, crossing continents and cultures along the way. From reputed origins among the ancient Sufi or groups older yet, it's now a standard in the repertoire of the Jesuits and assorted management consultants.

The Enneagram postulates nine basic types of people. The relationship of the nine types is best understood when placed on a diagram, and in fact an *enneagram* is a particular nine-pointed shape. Each of these nine types of people, when feeling very safe or very threatened, tends to display characteristics of specific other types; feeling at ease or under stress, healthy or unhealthy, someone moves across the diagram in a predetermined direction to take on the attributes of another type.

Each of the nine types is given shading by *wings*; a person of a given type will likely also incorporate traits of the type either above or below it, such that a given *Seven*, for example, will also show consistent Six or Eight behavior. If this Seven seems to have traits of the Six threaded through his/her behavior, he/she is called a Seven/Six; if there's a strong Eight wing, he/she is labeled a Seven/Eight.

The naming of types by numbers is for convenience; the numbers have nothing to do with relative value. Type One is not superior or inferior to Type Nine, simply different.

Type One: The Judge. Conscientious, objective, and judgmental, the One identifies with his/her ideals, and is motivated both to actualize these ideals and to avoid error, failure, or anger. Critical of self and others, the perfectionistic One is convinced that a right way exists and can be found for a given situation and is therefore often effective at moving others toward this way. One/Nine: Cool and cerebral, the One/Nine understands the world in terms of moral categories, and sees right action as flowing from these categories. Example: Ayn Rand, William F. Buckley, Hillary Rodham Clinton, Margaret Thatcher, Al Gore, C.S. Lewis, Ralph Nader, Thomas Jefferson. One/Two: More emotional and more manipulative than the One/Nine, the One/Two is drawn to helping others find the right way to live their lives. Example: Jimmy Carter, Mario Cuomo, Joan Baez, Mahatma Gandhi, "Felix Unger" of *The Odd Couple*.

Evolution: When feeling safe, Ones allow themselves to enjoy life, and even show the light and playful quality of healthy Sevens.

When feeling insecure, they become extremely harsh in their judgments, and at their unhappiest, behave like unhealthy Fours: They turn their judgment on themselves and become self-loathing.

Type Two: The Nurturer. Twos care for others and hope that this care will encourage others to love them in return. Apt to be emotionally demonstrative, supportive, and sometimes manipulative, the Two easily identifies with others' needs and can become compliant, but also wants to become emotionally indispensable. Two/One: The Two/One offers love and support as a two-step process, the second step of which is directing people to some sort of higher good. Two/Ones incorporate the One's orderliness and moral expectations into the Two's emotional brew. Examples: Mister Rogers, Mother Teresa, Ann Landers. Two/Three: The Two/Three incorporates a strong dose of sexuality, desirability, and ambition into the basic qualities of the Two. Two/Threes are often more social and effusive than Two/Ones. Examples: Sammy Davis Jr., Richard Simmons, Sally Struthers.

Type Three: The Star. Type Threes want to be admired, esteemed, successful, and sought after. Energetic, goal-oriented, often distinctly physically attractive, and tending to ruthlessness, they are willing to work extremely hard and modify themselves and their image for the sake of positive feedback and success. When healthy, are apt to expend energy motivating others to achieve success, while taking on some of the emotional vulnerability of the healthy Six. When unhealthy, can be vindictive and sadistic, and can ultimately take on the flatness and emptiness of the unhealthy Nine. Three/Two: The Three/Two is inclined to back up his or her hard work with charm, sexiness, nurturance, and social influence. Examples: Bill Clinton, Madonna, Tony Robbins, Elvis Presley, Arnold Schwarzenegger, Sylvia Plath. Three/Four: Not so inclined to emphasize sexual desirability as the Three/Two, the Three/Four typically uses his/her intellect and creativity to score points; the elitism, moodiness, and flair of the Four wing similarly serve this type's drive for prominence. Examples: Andy Warhol, Dick Cavett, Richard III, "Dorian Grey" of *The Portrait of Dorian Grey*.

Type Four: The Artist. The Four feels unique, uniquely flawed, and most authentic and true to him/herself when unhappy, in pain, and different; he/she wants to create a personal world to substitute for the one in which he/she feels misunderstood and unwanted. The Four wants to explore, understand, and reveal him/herself while at the same time keeping him/herself alienated and neither understood nor revealed

entirely. When healthy, shows the discipline and productivity of the One; when unhealthy, shows the aggressive neediness of the Two. Four/Three: Often sensitive, attractive, charming, and competitive, the Four/Three typically moves back and forth between ambition and ravaging self-doubt. Examples: Albert Camus, Prince, Steve Jobs, Maria Callas, Martha Graham, Jean Genet, Marcel Proust, Gore Vidal, Anais Nin, Oscar Wilde, “Zuleika Dobson” of *Zuleika Dobson*. Four/Five: Often extremely shy and a bit ethereal, even spooky, the Four/Five is typically very uneasy with the process of trying to bring his/her creativity to the world, and can be sensitive to the point of fragility. Examples: Edgar Allen Poe, William Blake, Soren Kierkegaard, Joni Mitchell.

Type Five: The Observer. The Five wants to understand things while keeping to a safe vantage point; understanding produces safety, security and a feeling of control. Aloof, detached, and often intellectual, the Five tends to analyze events and feelings rather than experience them. When healthy, the Five is usually perceptive and original; when unhealthy, the Five tends toward reductiveness and paranoia. When feeling safe, the Five can show the aggressive and directive energy of the healthy Eight; when feeling unsafe, can become skittery and disjointed, in the manner of the unhealthy Seven. Five/Four: Simultaneously moody and detached, the Five/Four’s emotions tend to both intensify and complicate his/her work and his/her dealings with others. Examples: Albert Einstein, Friedrich Nietzsche, Tim Burton, Clive Barker, Elvis Costello. Five/Six: The Five/Six substitutes the Six’s concern with security for the Five/Four’s concern with self-definition. Stressing precision over navel-gazing, the Five/Six can be more clinical than the Five/Four, but is usually also less affected and more loyal. Examples: Bill Gates, B.F. Skinner, Isaac Newton, Bobby Fischer, Karl Marx, Sigmund Freud, Ted Kazcynski.

Type Six. The Comrade. The Six tends to doubt and worry, and so tests people, ideas, and institutions in order find those that can be trusted; those which win his/her trust receive the Six’s ardent support, at least until the Six feels he/she must test again. Anxious and suspicious, the Six sorts people into friends and enemies; having allies and knowing people he/she is liked is important to the Six, because being liked means being safe. The Six’s habit of imagining worst-case scenarios complicates both his/her alliances and his/her activities; his/her anxiety makes for unpredictable behavior. Capable of sudden emotional shifts, a Six can be playful, belligerent, friendly, vulnerable, antagonistic, introverted, outgoing, fearful, and courageous in a very short span of

time; a given Six tends to be most often either anxious and approval-seeking or seductive and playful or bellicose and paranoid. When feeling safe, the Six is decisive yet empathetic, and capable of steadiness and leadership; when feeling particularly unsafe, the Six turns increasingly unstable and often belligerent. Six/Five: Perceptive, wary, and intense, the Six/Five has a habit of observation, a desire for approval and support from a group, and a tendency to identify with authority. This last tendency expresses itself through sharp authoritarianism, unswerving obedience, or outright rebellion—or a combination of the three. Examples: Richard Nixon, George Bush, Pat Buchanan, Robert F. Kennedy, G. Gordon Liddy, Walter Mondale, Bob Dole, John McCain, Al Haig, J. Edgar Hoover. Six/Seven: Much more playful and hedonistic, the Six/Seven wants to be liked, create fun, and have fun. Whereas Six/Fives gravitate toward positions of leadership, Six/Sevens have a bent for public performance and entertainment. Example: Marilyn Monroe, Ted Kennedy

Type Seven: The Bon Vivant. The Seven wants to have as many fun and novel experiences as possible, increasing the world's supply of happiness, while avoiding unhappiness and discontentment as thoroughly as possible. Frequently versatile, nimble, and adaptable but also unfocused and fickle. When healthy and secure, the Seven assumes some of the introspective and thoughtful quality of the Five. When insecure, the Seven overcompensates for impulsiveness and takes on some of the One's rigidity. Seven/Six: Wants to do many things and enjoys winning others' love and approval in process; wants to feel that others are sharing in his/her wide-ranging pleasures. Example: Robin Williams, Elizabeth Taylor, Tim Leary, Bette Midler, Mel Brooks, John Belushi, George W. Bush. Seven/Eight: Backs up the hedonism with the willfulness, drive, and assertiveness of the Eight. Example: Joan Rivers, "Alexis Carrington" of *Dynasty*, "James Bond," John F. Kennedy, Newt Gingrich, Aleister Crowley.

Type Eight: The Autocrat. The Eight wants to feel unstoppable, and thinks it necessary to continually prove one's strength or else be crushed. Wants to be self-reliant, feel him/herself making an impact on the environment, and avoid appearing vulnerable. Determined, outspoken, angry, combative, and domineering, the Eight, when healthy, begins to show traits of the Two—the ability to identify with others, and therefore compassion and a concern with justice and the underdog emerge. When unhealthy, the Eight takes on the paranoia and isolation of the Five, becoming in the process tyrannical, callous, and

sadistic. Eight/Seven: Extremely impulsive, lusty, and aggressive. Examples: Mikhail Gorbachev, Henry Kissinger, Napoleon, Josef Stalin, Norman Mailer, Lyndon Johnson, Muhammad Ali, Courtney Love. Eight/Nine: Calmer, somewhat slower to action, usually without the Seven-ish flashy wit, the Eight/Nine's ox-like determination and forcefulness can have a somewhat abstracted and slightly impersonal quality. Examples: Boris Yeltsin, "Don Vito Corleone" of *The Godfather*, Fidel Castro, Charlton Heston, Johnny Cash.

Type Nine: The Conciliator. The Nine wants to maintain a sense of tranquility by fusing with others and avoiding anger, tension, and conflict. Usually gentle and laid-back, they can also be both passive-aggressive and uncertain as to their own desires and identity. Nines have a habit of forgetting needs, avoiding changes, adopting unchallenging routines, and compartmentalizing emotions; their escapist tendencies play out both in rich fantasizing and simplistic thinking. When secure, they begin to demonstrate the ambition and focus of the healthy Three; when insecure, they take on the ambivalence and indecision characteristic of the unhealthy Six. Nine/Eight: Relaxed and passive, but capable of becoming steely when problems or conflicts can no longer be ignored. Usually stubborn, the Nine/Eight can sometimes shift into a determined or even aggressive posture. Examples: Dwight D. Eisenhower, Ronald Reagan, Gerald Ford. Nine/One: Often very detached, dreamy, consoling, and easy-going, the Nine/One uses principles as filters, making problems less threatening by slipping them into categories and simplifying problems by understanding them as analogies. Example: Walt Disney, George Lucas, Abraham Lincoln, Jim Henson, Norman Rockwell

MOTIVATING THE TYPES OF THE ENNEAGRAM

Use the data that follow as general persuasive strategies. When you reach a critical point in a persuasion attempt, recite their beliefs as being observations about them and about the world in general: "You're someone who *Y*", or "I don't know about you, but I believe that *Y*", where *Y* is the belief that someone of that type is likely to hold.

The Type One: First find out what a given One's values are by simply asking him/her what's important. Ones have a very charged and intimate relationship with their values and ideals. They identify with them, and so they are attracted to the notion of their ideals being actualized and having increased influence in the world, and they want to avoid being guilty of

having failed to implement their values, and being seen by others of being guilty of these failures. Ones don't care about others' value systems or contempt, but they do fear seeming to have failed according to their own value systems; they fear being labeled hypocrites. To get a One to take a course of action *X*, frame *X* in terms of the value that's most important to that particular One--make *X* seem a concrete and achievable example of the value the One prizes. Simultaneously, make failing to achieve *X* a violation of the One's highest value. Unhealthy Ones sometimes ignore their internal contradictions, but Ones as a rule strive for consistency and perfection. Put *X* in accord with moral responsibility and in opposition to laziness, emotions, and shallow unearned pleasure.

Beliefs: I'm not good enough. No one is good enough. Everyone must improve. Pleasure is less important than achievement. Relaxation is complacency; complacency is evil. A thing is either good or bad, and it's easy to know which. Pleasure is rarely deserved. Apart from knowing good from evil, anything which comes easily should be suspect. Values create responsibilities and determine actions. I'm probably more moral and ethical than most.

Type Two: Frame objective *X* in terms of how deeply and how many people will love the Two for helping to achieve it. Vividly depict the intense emotional response this will generate among other people, and the ways other people's lives will be affected for the better. Describe a parallel situation in which someone's refusal helping to provide something like *X* resulted in isolation and broken relationships for that person. Vividly depict the disappointment, anger, and abandonment other people felt when that person failed to provide assistance. Emphasize *feelings* over reasons; place *X* in accord with human sensitivity and in opposition to hard-hearted, callous logic.

Beliefs: My happiness comes from others' love for me. Others' needs must come before mine if people are to love me. If I'm separate, I won't be loved. I'm probably more loving than most. It feels good to make other people feel good.

Type Three: Frame *X* in terms of the objective's difficulty, your own inability to achieve *X*, and how achieving it would impress others and shock you. Also use the wings: If with a Three/Two, emphasize how it will win others' love and help them make them happier; if with a Three/Four, emphasize the objective's technical and intellectual challenges, your own intimidation by *X*'s demands, and the competence

and superiority achievement of X would suggest. For a Three/ Two, frame the achievement of X as a demonstration of the Three's social power and generosity; for a Three/Four, frame the achievement of X as a demonstration of social power, intellectual superiority, and artistic discrimination.

Beliefs: I'm not lovable, but I can get people to love me through success; I must produce to be loved. The greater the number of people who love and envy me, the better I am. Prominence equals value. Effectiveness is what counts, and sometimes image is more effective and valuable than "reality". In some ways, I'm better than most people; I'm certainly more effective than they are.

Type Four: Frame X as something that will teach the Four about him/herself, something that will put the Four in touch with his/her true self, something unique. Frame the attempt to avoid X as a refusal to confront the self, as a refusal to explore the darkness and depths of the psyche; as something banal. Matching a Four's beliefs, drawing on his/her sense of identity, is more likely to move the Four than emphasizing effects and consequences. Emphasize that you can't fully perceive or understand their depths, and that you can't know their motives or what is good for them; imply that you won't try to categorize or analyze them.

Beliefs: I'm doomed to pain and uniqueness. No one can truly understand me or the depths of my pain. No one can truly reach me. I'm profoundly flawed. I can partially compensate for my flaws through my sense of beauty. My work is often beautiful--still, it lacks something, and I notice this painful truth even if others don't. Other people seem to be getting the things and the happiness I want. Things never truly work out. Most people deceive themselves; understanding the darkness in one's own depths is important. Deception and hypocrisy are everywhere; authenticity is what I want and can't find. I'm special: I'm more creative than most people, I feel more deeply than most people, and I'm more self-aware than most people.

Type Five: Frame X as something fascinating, something that will allow them to understand the world and other people. Emphasize that it will increase their control and understanding of the situation at the same time that it increases their safety. Frame the refusal to create X as something that will hide information from them, something that will endanger them in the long run and moreover endanger them in ways which they won't

perceive. Acknowledge the importance of isolation, independence, and distrust; reveal, directly or indirectly, your “hidden agenda”.

Beliefs: I can only rely on myself. Thoughts can be trusted; emotions deserve no such trust. My thoughts can be trusted; other peoples’ thoughts can be dangerous. Other people in general are dangerous. My time, attention, and resources are limited, and people want to take these things from me. The world is a dangerous place, and one must understand as much as possible so as to keep oneself safe. Most people are wrong about most things. Detailed knowledge is both offense and defense. My mind is a world unto itself. My knowledge and insight entitle me to a sense of superiority. I’m smarter than most people.

Type Six: Point out the dangers and downsides of what you want them to do. Then frame *avoiding X* as something that will earn them disapproval, enemies, danger, and uncertainty. Then frame *X* as something that will give them certainty while keeping them liked by others and therefore safe. As with the Five, confess to having an agenda. Employ varying moods and personalities, mirror the Six’s anxieties, and then shift to intense Alignment. Exhibiting deep Alignment helps provide the certainty Sixes want.

Beliefs: If people like me, I’ll be safe. You have to know what could go wrong. Things go wrong very easily. Trusting ideas, institutions, and groups of people is usually safer than trusting individuals. The longer something is around, the more it can be trusted. I can be good at getting people to like me. I’m more aware of danger than most people.

Type Seven: Frame *X* as something fun, amusing, and rich in adventure and novelty; go on to describe it as something that will increase their freedom and their number of choices. Present *X* as being easily and quickly accomplished. Frame the avoidance of *X* as something that will restrict their freedom and limit their choices, something that will make life dull and all-too-familiar; present the negative consequences of avoiding *X* as repetitive, enduring and chronically unpleasant.

Beliefs: Every moment is an opportunity for fun. Getting stuck in the past or focusing on unpleasant things only takes the fun out of life. Tomorrow will be wonderful. Something is good so long as it’s fun and exciting; when something is no longer fun and exciting, it’s not bad, but it’s time to find something new. If I’m having fun, I’m doing something

right. My life is like a movie. I'm eternally young. I enjoy life more than most people.

Type Eight: Be blunt, direct, and brief about the benefits of *X* for the Eight. Frame it in terms of expanding the Eight's sense and appearance of control. Frame not-*X* as a threat to that control and as something that will suggest weakness and vulnerability.

Beliefs: Using my strength makes me feel good. I have to use my strength to keep my strength. The unwillingness to use strength is the same thing as weakness. If people think you're weak, they'll do their best to bring you down. When I prove I'm strong, people tend to naturally follow my lead. People like to be led and pushed--they just don't like to admit it. If you're not willing to stand up for yourself and get angry when you need to be, you're going to get crushed. So long as I go after what I want I'll get what I want.

Type Nine: Be gentle, supportive, and patient. Acknowledge and appreciate what they have done; deemphasize what they have not done. Shower them with warm, positive signals: smiles, hugs, compliments. Under pressure, they become stubborn. To make *X* attractive, describe it as a means to harmony, relaxation, and contentment.

Beliefs: Problems often go away, if you don't stress out about them. Making a fuss is the easiest way to get hurt. Safety and contentment come from peace and union.

30. Abstract Verbal Matching: An Extended Example

A friendly acquaintance of yours, a dentist with a fairly large amount of money to invest and fairly few ideas on where to invest it, has been listening to you describe your idea for a new company: A pickup and delivery service whose trucks are continually doing high-volume, low-margin transfers of everything from dry-cleaned clothes to food to merchandise ordered via the World Wide Web.

At this point, you haven't decided if your idea is as looney as it seems, or if it has hidden potential; actually, you're interested in seeing how Dennis responds, so you can better predict how he'll respond to more serious ideas.

What's Dennis the Dentist like? He's on the quiet side, seemingly patient—granted, you've only known him in a social context, but he never looks hurried and he's never expressed exasperation with others' behavior, never been one to complain about much—and he's rather cautious. That is, he's more likely to keep quiet, or offer a Well-maybe-maybe-not to someone's strongly expressed opinion, than he is to express wholehearted agreement or disagreement; he also doesn't seem easily dazzled by new ideas, or even very interested in them. Rather serious, inclined more to hang around stolidly than to barrage you with jokes and stories, he seems like someone who could sit alone and tinker with something for hours. He is, after all, a dentist. Dennis dresses simply, unpretentiously, in browns and greys; his clothes are neither trendy nor gauche, and seem picked to imply that he's a sober, respectable man of standing—a pillar of the community. You know from previous conversations that he has an extensive collection of paintings of waterfowl native to the United States, that he's a member of the Local Elks Lodge, serves on some boards, and gives regularly to charities. For fun, he plays golf and watches athletics.

Dennis, you surmise, is an example of Keirsey's Sensible Judging (SJ) temperament. Of the four types in Keirsey's neo-Jungian model, the SJs are those which, like the police, want to *serve and protect*. Put another way, the SJ seeks the following: to be needed, trusted, responsible and recognized as responsible; to belong to a community; and to know and have others know that he/she is earning his/her keep and fulfilling his/her obligations. SJs tend to be traditional, down-to-earth, practical sorts, less interested in novelty than in reliability, less moved by opportunity than necessity, more emotionally in touch with the past than the future, less convinced by lofty visions than details and hard facts.

Dennis is quiet, and his job demands a narrow and very intense focus. And hey, he's a golfer. It's a reasonable guess, then, that Dennis is more of an introvert than an extravert.

There are four subtypes within each of the four types of the Keirsey model, for a total of sixteen subtypes. Four either/or categories define each of the subtypes; at this point, you feel comfortable in pinning down Dennis on three of the four: Introverted (as opposed to Extraverted); Sensible (as opposed to Intuitive); and Judging (as opposed to Perceiving)—though seemingly relaxed, he appears to take his obligations quite seriously. Therefore, in the Keirsey model (and the Myers-Briggs Type Indicator, from which the Keirsey model developed), he's IS and J. There's a third, intervening category, Thinking vs. Feeling, which we haven't figured out yet—is Dennis more inclined to decide things by rules and principles or by human impact? Dennis is a private sort, so it's rather hard to know. In our culture, anyway, men tend to justify behavior through logic rather than emotion, so statistically, there's a slightly better than even chance that Dennis is a Thinker, a T. On the other hand, he seems a bit sentimental and nostalgic, and he has talked in a heartfelt way, if briefly, about the town in which he grew up. Of course, once you get beneath the mantle of Serious Responsibility which SJs tend to wear, they can be very nostalgic and sentimental.

So, is Dennis ISTJ or ISFJ, Thinking or Feeling?

Call it a toss-up; call Dennis ISXJ, with X being the unknown. Even though you don't know whether to classify him as T or F, you already have quite a lot of info with which to Match him, as we'll see in a moment.

Before employing the Keirsey/MBTI information, you can also do a quick scan through the filter of the Enneagram. The Enneagram, you may remember, postulates nine basic types and eighteen subtypes, but with no hard-and-fast analytical categories in the manner of the MBTI; it's rather impressionistic. Still, scattershot as it is, the Enneagram can also offer quite penetrating analyses.

Compare Dennis to each of the nine basic types, looking for a rough match. Enneagram typing is easier to get wrong, but when you get it right, it can offer quite a lot of information and leverage.

Let's begin with the guess that Dennis is not a One, a Perfectionist; he doesn't seem driven to make himself and the world conform to his values, ideals, and personal notions of right and wrong; moreover, he doesn't seem to live in dread of being proven imperfect. He's not a two, a Helper; though he's a health practitioner, giving and

getting warm fuzzies doesn't seem to be his primary desire. He's not a Three, a Star; he's not a workaholic striver driven by the need to be and appear successful and attractive. He's definitely not a Four, a Tragic Romantic, losing himself in imagination and shrouding himself in mystery and uniqueness so as to compensate for a sense of being flawed. He's probably not a Five, an Observer, maintaining a sense of privacy and control by studying life or a particular specialty as opposed to dealing with people. Dennis seems altogether too mellow, and even a mite too warm, to be a Five; for that matter, he doesn't seem to have the Five's characteristic intellectual intensity. To the extent that he goes out of his way to participate in his community, being a member of the Elks and so on, he might be a Six, an Edgy Skeptic. Sixes tend to instinctively distrust, so they often join large, established institutions and fraternal orders whose members all have similar views and values—such organizations give them somewhere to place faith and receive a sense of support and camaraderie. Individually, Sixes tend to be militant about their beliefs, suspicious of others' intentions, and given to testing or deflecting people by being seductive and likable or blustery and bellicose. Overall, Dennis doesn't seem to have the Sixes' characteristic anxiety, and doesn't push/pull to test others' reactions. "Six," then, is a maybe at best. Seven? No, Sevens are flamboyant hedonists, always looking for the experience or possession that's just around the corner. Eight? No, Eights are compelled to dominate those around them, and feel good by asserting themselves; moreover, they feel that not being this way makes them seem helpless and vulnerable. Dennis, our quiet, cautious dentist, is probably not an Eight. Nine? Well, Nines tend to be relaxed, passive, easy-going sorts, doing their best to avoid anger and defuse tension; Ronald Reagan was a Nine, as was Gerald Ford. They harmonize with the environment, sometimes losing themselves in daydreams, other times in routines. They want to avoid conflict and discomfort; at the same time, they don't avidly pursue pleasure, and often enjoy a warm middleground. They like stability, peace, tranquility, and comfort; Nines' lives often seem to have a slower tempo than those of other types.

Enneagram type Nine, then, might be able to give us some insight into Dennis' mental world.

Frankly, our freewheeling delivery biz might be something of a hardsell to Dennis. Doing some Abstract Matching with the typological information above, though, should soften him up nicely. At this point, you've already given Dennis both the outlines of the business and a

couple of soft pitches. You now decide it's time to resort to a go-for-broke, full-on assault.

Dennis, we've known each other a while now" (that's obvious; he looks at you, nods for you to continue), "and you're not really a reckless guy." He nods again, listening more attentively now. "You know, not like some guys. Some guys are just way too hotheaded, way too impulsive, you know, always blowing their tops, or leaping at the first thing that seems like a good deal. Thing is, I think it's important to be kind of cautious, kind of careful, and keep an even keel. You know, things aren't always perfect, but there's no point in getting bent out of shape about them. You know, you just try and be steady in the face of it all, be persistent, do what you can to make things better, make things a little easier for everyone. And when you can, do people a service—after all, that's what we're here for. And if we do right, then it's easy to do well. Living a good, relaxed life is easy, once you know the things you ought to do, and just get them done, and contribute what you think you can contribute, instead of getting worked up about things. So when you find a way to make life a little easier for yourself by making it a little easier for others, it makes sense to just do the easy thing and know that you're doing the right thing, that's what I always think. And so when I remembered that there's a perfectly good way to make things a whole lot easier for everyone—you know, just delivering things to people, making sure they can continue to lead peaceful, relaxed, pretty stable lives, and you know they appreciate how that feels, I remembered that's the way things used to be, before everything got sped up and a little out of hand. You know, small town delivery. Brings people back to the neighborhood. Personal service. That's what makes neighborhoods. That's how I feel, anyway, and I'm starting to accept that I should do my part to bring that back, because I think a lot of people care about bringing that back, and some people know so deeply that that's the right thing to do that they'll invest with what they've got and what they've been given, so that I can do what I should be doing, and if they just want to sit back and enjoy the profits from their good judgment, well, we can all feel comfortable with that, just so that we all can have the kind of stable, dependable, trustworthy community we ought to, and doing

what we can to bring that back sure is important, isn't it, that's what I and I think a lot of us feel, don't we, deep down, because in the end, looking back, it's our responsibilities, our responsibilities to ourselves and the community, that count..."

In the example above, the desires and drives of the SJ temperament and the Enneagram Type Six have been woven into the pitch. Of course, you needn't use anything so elaborate as a typological model to do Abstract Matching. To Match Dennis, you could have easily said, "Dennis, you're a dentist, and a member of the Elks, and you collect waterfowl prints, and you enjoy golf..." The more inobvious, the "deeper", the information with which you Match, though, the faster you gain rapport and the deeper you can push someone into Alpha.

31. An Introduction Masquerading as a Culmination, Or,
*The Paths of Edgar and Gareth, In Their Entirety, As Recorded, Or,
Fortunately, Not Another Damn Allegory of the Cave*

Well, now that you've some new tools, or perhaps have some new and better ways of using things you always had, all along, and have all the time you need to think about what to do with them, let's finish our little story, as best we can.

There once were two brothers, Edgar and Gareth. Edgar and Gareth lived in a valley remarkable for its sheer quantity of trios of brothers, trios of sisters, only children, wicked stepmothers, and rivalrous siblings who choose different ways of life. In fact, until fairly recently, most children had been expected to set out in search of strange crossroads--and cross them--and find magical implements--and wield them--and encounter strange people with strange ways; all this, with the object of returning to the valley and preparing it for the next generation of children, who would in due time emerge thoroughly unprepared and perfectly ready.

These days, the valley was in constant contact with other valleys, and the valleys learned from one another at an ever increasing match, and the magical implements were more or less owned by big conglomerates. All this being so, Edgar and Gareth decided that the best way to prepare themselves was to do themselves what the valleys were doing, and so learned the artful science of learning and communicating. They learned it so well that they found an old weaver, a holdover from an earlier time, one now content to weave his sacks into pillows and his blankets into sacks, and combining their skills, they reminded him of the skill and inspiration which once had been his; and, so inspired, he wove for them one magical sack apiece. One sack, if torn, would automatically repair itself; the other could hold an object only so long, but would transform any object placed within it. Edgar chose the first sack, and Gareth chose the second.

Impatient to finally leave the valley, the two set off for the nearest crossroads, found one, shook hands, and separated to follow the road's two forks.

Edgar found many fruit alongside the road he took, and he took to stopping and cramming into his sack as many fruit as he could find. After all, he reasoned, if his sack tore, it would repair itself; he was

pushing his sack to its logical extreme, and therefore, making the best possible use of it.

Gareth also found many fruit alongside his road. He gathered some, then, remembering the weaver's not very precise description of his sack's qualities, found himself pausing often to inspect the things he'd collected.

Edgar found that nothing in his life could compare to the pleasure of grabbing as many fruit as he could; he was young, his sack was large, the world was a place of many valleys--life was going to be fun indeed.

Gareth found that it helped to be careful about what he put in his sack. Fruits that were flawed when he put them in were often thoroughly rotten when he took them out; on the other hand, things that had seemed worthwhile at first became, later, remarkably so, and in surprising ways: What was once merely a particularly shiny apple emerged later with a stem of gold. Sometimes the fruits and nuts and little toys he collected turned out to be not objects at all but squirrels and foxes and birds and even people. Gareth became fairly mellow about the process; when a squirrel popped out of his sack, he led it to a tree; when a bird popped out, he tossed it into flight. Eventually he was even nonchalant on those occasions when a young girl popped out of the sack, figuring that she'd meet lots of girlfriends in the towns ahead and would tell all of her new friends of the magical and fascinating person now approaching.

Edgar had by this point filled and broken his bag many times. The first time it tore, he thought, It's tough to keep what I want, so the most important thing is getting what I want as fast as I can get it, before my bag breaks. Damn thing is pretty unpredictable.

The remarkable thing is that Edgar had the same thought each time his bag broke; and since he was collecting things faster and faster, his bag was tearing and spilling more and more often. No matter, though--Edgar would just try harder and gather things faster.

Since Gareth's sack could only hold so much and would not of itself stitch back together if torn, Gareth had not only to choose carefully what to put in his sack but to start giving things away and trading things with those whom he met. He began to acquire a degree of fame, and so had the finest things in every valley routinely offered him. People took pleasure in knowing that things once in their care were now traveling with one surrounded by such an aura.

Edgar found that those whom he passed had started to notice his habit of gathering every thing he found and stuffing it in his sack.

Sometimes they were around when it tore and spilled and patched itself; word of this process and of his practices seemed to reach towns before he did, and he began traveling at night and through difficult terrain so as to avoid the villagers' curious eyes.

Since Gareth found that everything that he liked was, in one form or another, perpetually being offered him no matter where he went, he began to think of entire villages as being like magical sacks; then he realized that this equally applied to whole valleys; and probably to the whole vast world itself, though perhaps not to big conglomerates.

Edgar began to find living in caves useful.

It occurred to Gareth that, in one way or another, anything could be usefully compared to anything else, so long as the comparison teaches something.

Caves, Edgar noticed, were filled with bugs. And a great many bugs could be stuffed into a single sack. And if they were not precisely delicious, at least they didn't look at him funny when he ate them.

Every individual, Gareth decided, was best thought of as a magical sack. Being a magical sack himself, he let his old sack now be taken by the wind.

This magical sack finally blew into Edgar's cave. Edgar looked up and noticed the cloth interloper; though initially hesitant--he was very concerned about his ability to digest cloth--he eventually stuffed the new sack into his old bulging sack. He heard the familiar sound of seams ripping, and was gratified. After all, he was Edgar, He Who Lives in Caves, Frightens Children, and Makes Cloth Rip.

Gareth resolved to lend himself out as someone else's magical sack, and went out to find an old weaver.

This, as it happens, is all I know of the story. The ending is something you'll have to arrive at on your own.

Now, when you put this book down and see someone whose life could use some transformation, just remember:

Match, with similar behavior and undeniable words.

Engage.

Intensify.

Tell a story about someone with a similar opportunity.

Intensify.

Make the words you want heard as simple and solid as bricks.

Make the words you want ignored—make uncertainties and disagreements--abstract, like fog.

Describe rewards as pleasant bodily sensations, like the sweet taste of a cherry, or a red warmth enfolding your heart. Talk in purple prose; let the results surprise you.

Say many “true” things, slowly.

Intensify.

Modulate.

Notice your listener’s response.

Repeat.

Repeat yourself, and thereby change others.

Continue to change yourself, and thereby change what you want of others and of yourself.