

BASIC AROUSAL:
an Introduction to
High-Impact Communication,
Covert Hypnosis,
and
Getting What You Want

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Welcome to the First Moment of the Rest of Your Life

Thanks for downloading *Basic Arousal*. *Basic Arousal* is meant to do two things: a) give you a little taste of the pleasures which the skills and tools offered by www.sexualkey.com can afford you, and b) demonstrate to you that we offer CDs and books which you really want to have. We want to sell stuff, and we want you to know that we offer you things worth your time, your attention, and your money, because they will help you attain your desires.

Therefore, you'll find some things in *Basic Arousal* that will allow you to have a stronger impact on the people you meet, and perhaps encourage you to realize that the stuff you can buy from us is more powerful and more worthwhile yet.

Many of the things inside *Basic Arousal* are covered in much greater detail, and with even more of an eye toward practical, real-world use, in sexualkey.com's other CDs and books.

As you read, please think of how you can apply what you learn to those you know and to the kinds of people that you want to know. Apply it all to your own life.

Have fun.

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.

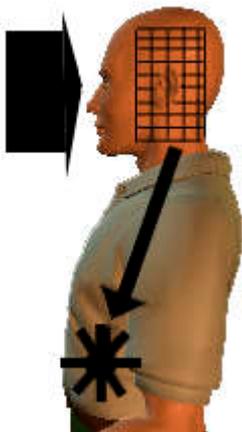
You can develop this power. You can learn to reach beneath people’s “reasons,” so that you can guide and drive their gut responses, open and inflame their imaginations. You can learn how to lead, inspire, motivate, and connect

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”.

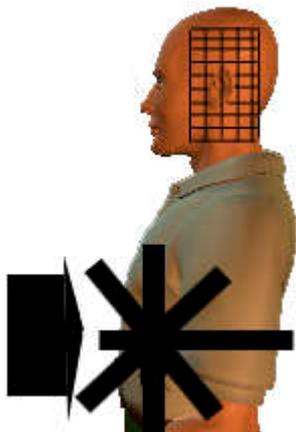
And *Sexual Key* shows you how to use the structure of female language and emotion to emotionally bond with and sexually arouse women extremely quickly—in the space of a conversation. Women are waiting for entirely different signals than the ones men feel and usually send—*Sexual Key* shows you how to send those signals, so you can touch women’s emotions and make them feel incredibly good, while at the same time arousing them sexually.



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.

2. Monkey Hear, Monkey Feel

Many years ago, I was sitting at a café when a fairly average-looking man in his late thirties sat down nearby a striking young blonde of nineteen or twenty. She paid no attention to him. Within a few minutes, though, he had started telling her of how she resembled a friend of his in college. He went on to talk about how much he'd loved college, and how much he'd enjoyed traveling when in college, and how much he'd enjoyed meeting people in college, and how much he'd enjoyed travelling and meeting people and getting laid when in college. He went on and on, talking about how friends of his had travelled to Berlin, and been picked up by strangers; how he had gone to Paris, and been picked up in a café; how wonderful it was to suddenly become attracted to a stranger. He proceeded to recount increasingly improbable stories he'd read, he claimed, in the newspaper, of a drunken man climbing in the wrong window and making love to a woman not his wife; of a woman who decided to quit her boring job and start her own business, the moment she found herself falling for a stranger who entered her workplace one day; of a rock band questioned by the police because of sex acts they were alleged to have performed with groupies during a public performance. *Etc.*

The stories this fellow told were increasingly unrelated; in fact, they were linked only by their theme: Sex.

And was the young lady upset or embarrassed by this?

Well, her face and upper chest were certainly red. And she began to quiver in her seat. And she often seemed to stop breathing entirely. And her mouth was slightly agape, and her pupils looked as big as nickels.

So, no, she wasn't upset—she was really turned on. In time, when the man's friend and ride appeared, such that the man had to go, the girl ripped open her purse and hurriedly scribbled her number without the man even asking for it. She made him promise to call her.

As you can imagine, this incident gave me some food for thought.

In case you're wondering, the man's success in this case wasn't dependent on extraordinary luck—the chance of finding the one woman in a million aroused by such talk. Actually, very very few women won't be.

A week ago, between interviewing prospective distributors, I stopped off at an “entertainment complex”—a glorified upscale mall—noticed a pretty redhead with a guitar, and within ten minutes of first approaching her, was standing on a balcony with her, her tongue in my mouth and my finger inside her.

When you take the time to learn the skills offered at www.sexualkey.com, you can do this, too—anyone can.

These skills aren’t magic—they just look that way.

In fact, they’re very simple, and I look forward to receiving email from you telling me about your triumphs.

Of course, the book you’re now reading is meant purely to acquaint you with some of the tools www.sexualkey.com can offer you. You’ll read, learn some stuff, have some fun putting this stuff into practice. When you want much more powerful stuff—the stuff that will not just impress your friends, but amaze them—perhaps you’ll visit www.sexualkey.com, order there, and then send me some email about the wonderful experiences you’ve had.

I like receiving that kind of email, and knowing that you now know how to make the people around you—especially women—feel incredibly good, in ways that stun them.

Words are tools for giving other people new experiences; if someone else hasn’t seen a whale rise up and spout water into the air, yet you have, you can put the things you saw, heard, and felt at the time into words, convey these words to your listener, and your listener will begin to imagine the experience. As he or she begins to imagine the experience, he or she will begin to feel some of the sensations described, because the unconscious mind must identify with an experience, must feel it, in order to understand it.

As it happens, the approach taken by the man with the young blonde was successful—but it was also terribly, terribly inefficient. You can arouse women much more quickly, and the products offered by www.sexualkey.com will show you how.

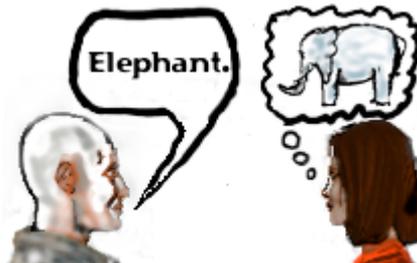
3. The Basics, or *How Powerful Communication Works*

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.**

4. 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.

5. 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.

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.

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. When, as you speak, your listener begins to seem either very focused on what you are saying or looks very dreamy, give your listener an instruction, or a detailed description of an emotional state which you'd like him or her to experience.
- 5) Your instruction will have unusual force and impact.

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...but I think it would be great to *feel as comfortable as if you're at the beach, feeling the sunlight relax you completely, just because this feels so good.*"

6. 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.

7. 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.

(Note: The rest of this chapter can be found in *Gut Impact*, available from www.sexualkey.com)

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.



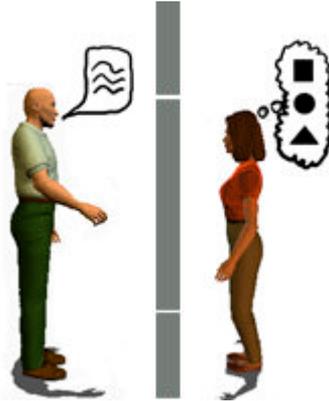
1. MISMATCHING
Contradicting your listener's belief increases resistance.

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

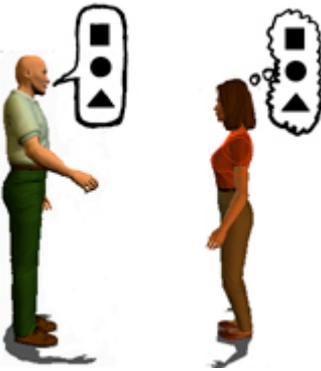
2. MATCHING



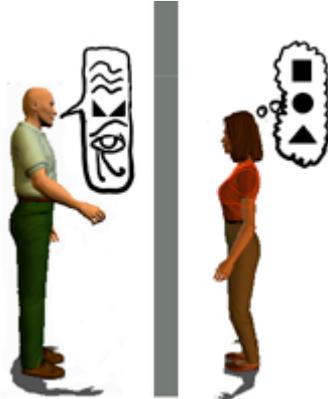
2. MISMATCHING



3. MATCHING



3. MISMATCHING



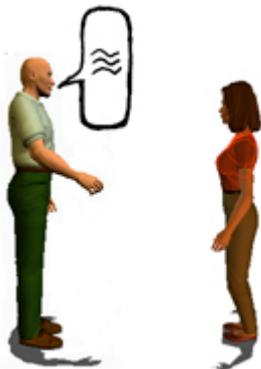
Results of Matching vs. Mismatching Your Listener's Beliefs and Perceptions (cont'd)

MATCHING

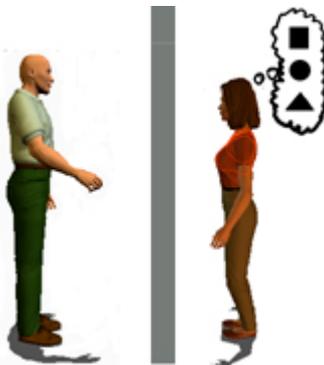
vs.

MISMATCHING

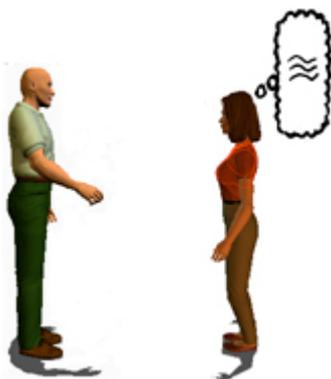
4. **MATCHING**



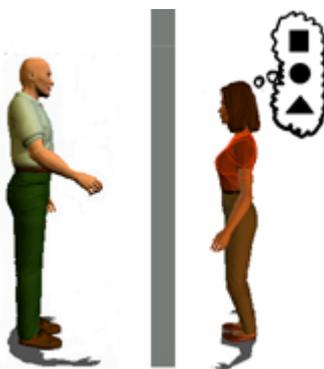
4. **MISMATCHING**



5. **MATCHING**



5. **MISMATCHING**



8. Verbal Matching, Step-by-Step

(Note: The bulk of this chapter is published in the book *Gut Impact*, available from www.sexualkey.com.)

...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. (Note: The section on personality types and how to spot them and deal with them is also published in *Gut Impact*, available from www.sexualkey.com.)

9. 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 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.

10. 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.

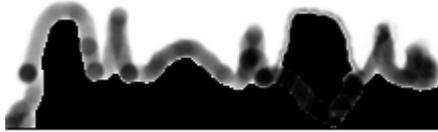
A ↔ B

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."

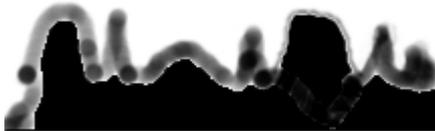
Compare that to the way a stereotypical bureaucrat might say the same thing.

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. A Conclusion which Presents an Invitation, 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 caught a glimpse of some new tools, or perhaps see some new and better ideas of handling tools you've always had, here's a little story, which you can make a larger one.

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.

Maybe this story stops right here. Maybe Gareth actually gets sidetracked, and winds up focusing on how the Mets are doing this year; maybe he satisfies himself with sitting on the couch and watching infomercials. Maybe Edgar sticks to his diet of bugs. On the other hand, perhaps your mind's eye sees one or both of the brothers taking a bolder, further step. Again, I don't know, because Edgar and Gareth are inside your mind now, and you have to supply the next step yourself.

If you want there to be another chapter, you'll have to be the one to create it and live it.

For the tools to do this—to get hold of *Sexual Key* and *Gut Impact*--you might want to visit www.sexualkey.com.

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.