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"Think and Grow Rich"

now...

*"eyeTalk™
is captivately
compelling, irresistably
attracting and a brilliantly original, its
to communicate. I love this novel technique, its
originator and, most importantly, its results."
-Mark Vane Hansen, Co-creator of New York Times Best Seller
Chicken Soup for the Soul™*



CONNECT

Connect and Be Wealthy with **eyeTalk™**

by John Meluso Jr.



Connect and Be Wealthy

with **eyeTalk™**

by John Meluso Jr. CSP

Self-Help, Relationship Building, Communication Skills

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The Four Hidden Languages



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Auditory

Kinesthetic

Haptic

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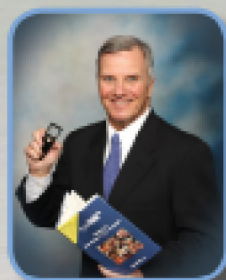
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John Meluso Jr. GSP

Connect & Be Wealthy! with **eyeTalk™**

..hurled into being as the bridge over that yawning need, the mediator betwixt two else unmarriageable facts. His two parents held each of one of the wants, and the union of foreign constitutions in him enables him to do gladly and gracefully what the assembled human race could not have sufficed to do. He knows his materials; he applies himself to his work; he cannot read, or think, or look, but he unites the hitherto separated strands into a perfect cord.

- Ralph Waldo Emerson, in an oration delivered before the Society of the Adelpi in Waterville College, Maine, August 11, 1841

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MASTERS OF INFLUENCE PUBLISHING
SANTA FE WAILUKU SAN JUAN

Connect and Be Wealthy - 978-0-9712412-3-7 - paperback
Connect and Be Wealthy - 978-0-9712412-2 - electronic version

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Library of Congress Cataloging-in-Publication Data

Meluso, John, 1949-

Connect and be wealthy: eyeTalk / by John Meluso, Jr.
p. cm.

ISBN 978-0-9712412-3-7 (pbk.) -- ISBN 978-0-9712412-2-0 (ebook) 1. Business communication. 2. Communication. 3. Interpersonal relations. I. Title.

HF5718.M45 2012

153.6--dc23

2012008731

Credits

Walter Payton graphic used with permission by artist: Di McClain.

Cartoons: Cartoon Resource.

Bridge Tracings: Carolyn Allen.

Graphic Design: Masters of Influence Publishing

Cover Design: Jacquaeline M Hellman

Iris Photos used with permission of Denny Johnson & Rayid.com

Printed in the United States of America.

To Denny Johnson, author of *What the Eye Reveals*. Without his insight and dedication to improving our human condition, this book would not have been possible. May the future recognize him, as I do, as the Carl Jung of our century.

To Michael Grinder, brother of John Grinder, co-developer of Neuro Linguistic Programming. Michael's eloquence with NLP and his application of NLP in education, is priceless. May Michael's practical wisdom, as profound as his mentor's, Carl Rogers, reach as many people as Dr. Rogers has.

Other Publications by John Meluso

eyeTalk™, Bridging from Communication to Connection,
First Edition ISBN 0-9712412-1-X hardcover

eyeTalk™, Bridging from Communication to Connection,
ISBN 0-9172412-0-1 - ebook version

The Divine Secret ISBN 978-0-9712412-9-9 paperback

The Divine Secret ISBN 978-0-9712412-8-2 ebook version

El Secreto Divino ISBN_0971241244 paperback

The Next Step for Positive Living, by Dr. Joseph Bernard and John Meluso, Jr.
ISBN 0-9633363-2-0

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ISBN 1-55552-036-7

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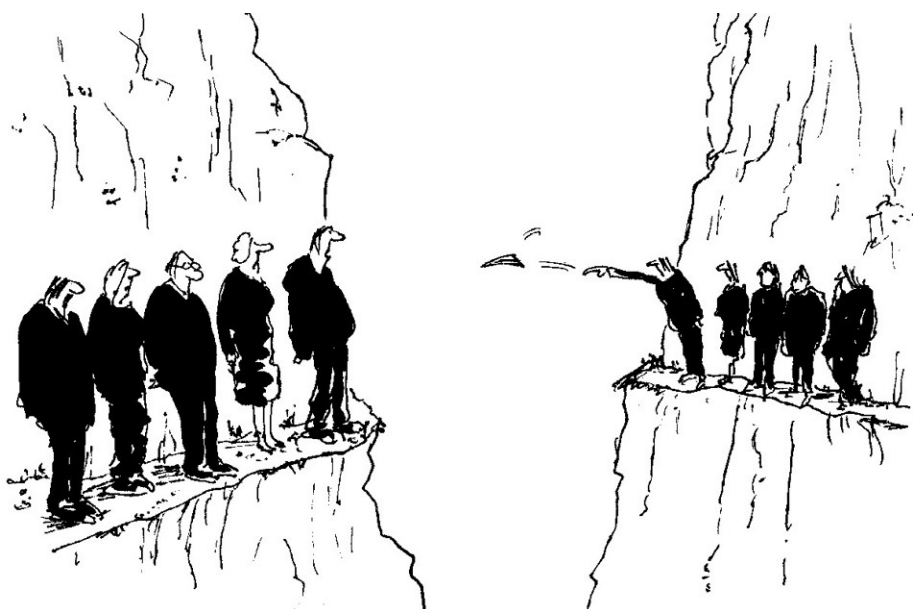
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Introduction



Couldn't we communicate better if we built a bridge?

An old man, going on a lone highway,
Came at the evening, cold and gray,
To chasm, vast and deep and wide,
Through which was flowing a sullen tide.
The old man crossed in the twilight dim;
The sullen stream had no fears for him;
But he turned when safe on the other side
And built a bridge to span the tide.
“Old man,” said a fellow pilgrim near,
“You are wasting strength with building here;
Your journey will end with the ending day;
You never again must pass this way;
You have crossed the chasm, deep and wide -
Why build you a bridge at the eventide?”
The builder lifted his old gray head:
“Good friend, in the path I have come,” he said,
“There followeth after me today
A youth whose feet must pass this way.
This chasm that has been naught to me
To that fair-haired youth may a pit-fall be,
He, too, must cross in the twilight dim;
Good friend, I am building the bridge for him.”

– *Will Allen Dromgoole*

A bridge is an ideal symbol for connecting two distant and different shores and even different behavior/communication styles. Throughout this book you'll see bridges from around the world.

Just as the old bridge builder built a bridge for those who would follow, this book is the bridge I leave for you to connect with others in all areas of your life.

It offers practical pathways to help you begin to build bridges across the communication canyons that may exist in your life. These canyons of miscommunication exist with our children, in our schools, with our mates, with our families, in our cities, in our businesses, in our countries, and in our worlds.

The steps in this book will assist you in discovering ways to profit by understanding peoples' communication patterns and how you can relate more effectively to communication styles that are different from your own. Here are ways for all of us to begin moving beyond communication to connection. Let's use them!

Remember, the fifteen benefits of connecting with the communication style of those around you are:

- Practical empathy, making others more comfortable
- Accelerated rapport building
- Tremendous results improvement
- And more fulfillment in all areas of your life!
- Using the revolutionary new technology of **eyeTalk™** for connecting with others will give you:
 - More profitable business relationships
 - Dynamic, efficient and effective teams
 - Enhanced employer/employee relations
 - Happier, more tenaciously loyal clients
 - Eventual ending of gender, racial and religious prejudices
 - Increased inner and outer peace, individually and collectively
 - Enriched, loving, harmonious marriages and other relationships
 - Graceful, easier parent/child relationships
 - Personalized education systems for children, parents and teachers
 - Continuous performance enhancement

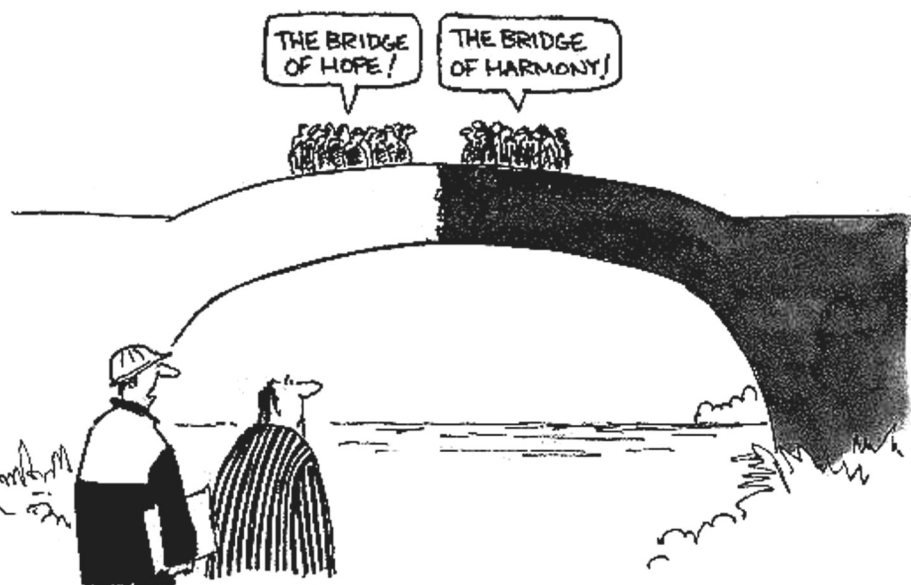
How many of these benefits do you want now?



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Building Relationships



"We are hoping for harmony with the name, so we may complete the bridge."

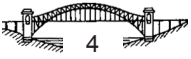
Communication is the single most important event in the course of human evolution since fire. From petroglyphs in the caves of the ancients to verbal utterances that became language, from storytelling to written books, from music and art to television, radio, movies and e-mail — all are simply forms of communication. A connection and transfer of a message from one human to another is the essence of communication. The transmission of knowledge, wisdom, experience, thoughts, intuitions and emotions all demand a link from one mind, one heart, and one spirit to another. Could business, government, religion, education, any sector of society have reached its current level of complexity and effectiveness with anything less than the efficient and broad methods of communication we have today? Highly unlikely.

Without mental telepathy or other connection for sharing thoughts, emotions, experiences and dreams, our individual and collective growth would be seriously curtailed. Some form of interacting is an essential ingredient for the success or failure of all human activity.

Humans actually perceive the world through vision, hearing, touch, smell and taste, and communicate in all those senses. A glance or gesture communicates volumes. A year-old baby's silent touch eloquently communicates the love they feel. We spend billions of dollars on deodorants and perfumes to make sure our olfactory communication is acceptable to other members of society, especially those close to us. We hear unspoken messages in someone's vocal tone or pace. Communication occurs in an infinite variety of expressions in all those sensory channels.

The technology of instant communication all over the world — social media, telephone, radio, television, newspapers, magazines, movies, Express Mail, Priority Mail, bulk mail, Overnight Federal Express Mail, fax, e-mail, and libraries of centuries at the touch of a finger on the internet — inundates us with information and the opportunity to communicate. With this infinite amount of information from the largest variety of communication sources ever available, miscommunication is at a record high.

Do you see how silly some of our separations become? I hope so! So often our miscommunications are not just subtle, they sometimes are as simple as labels and judgments that distance us from each other to our mutual detriment.



Perhaps this is due to the spreading habit of social isolation and indifference to others. Being unsociable has reached epidemic proportions.

Many social, technological, and economic processes contribute to the reduction of daily, ordinary, “real time” face-to-face interactions with other people. With fewer shared social experiences, none of us seems to be learning and expanding the complex verbal and nonverbal language of social interaction. Parents don’t connect with children, employers are isolated from employees, and students have no contact with instructors, especially professors. Hours and hours of daily television and computer use create isolated havens rather than human interaction. The use of video games, CD-ROM games and stories, web surfing, email, and other technological marvels shatter time previously reserved for direct contact with other people for fun, friendship or work. Children prefer playing video games, focused on a television screen, to playing baseball, focused on people. Technology fills us with the latest computer access and connectivity, yet we fail to connect with each other. We replace social time with downloaded information.

Without adequate social skills in our society, we become awkward when interacting with others and have less of an interest in doing so. The subsequent reduction of intimacy and compassion touches us all. Unheard members of society often communicate quite loudly with guns and bombs.

While some may benefit from the anonymity and fascinating access of email, there is a danger of substituting virtual reality for the reality of human connectedness. Do you know people who prefer ‘chat time’ to face-to-face time with their associates? Has Facebook, texting or Instant Messaging replaced the quick telephone call? Does meeting online create more relationships or keep people safe and distant? Has technology really added to communication and connection?

Three other key factors certainly add to our communication nightmare:

- Automation is replacing people. From bank ATMs to gas stations, grocery checkout and telephone services, we complete our daily interactions without ever dealing with a human being.

- Fear of crime means little chance for outdoor play. More children are growing up with a single parent or both parents working full time, with few siblings and relatives around. The sadness of not knowing your neighbors, let alone enjoying their company, means we have fewer models from whom to learn interaction skills.
- Our global market place, with increased competition and drive for profits, has changed the American workplace dramatically. Fewer workers, producing more in less time, enhances productivity, raises profits, and eliminates human interaction. In pursuit of profits, “downsizing” becomes a monthly occurrence. These accepted business practices diminish workers’ sense of loyalty. Their loss of self-image, often job based, creates anxiety and stress that carry over into their private lives.

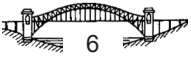
With overall stress increasing because of these factors, we have become a little like automatons. Have you noticed that there is a growing sense of being busier, working harder, and having less time and energy available for friends, family, hobbies and recreational activities? Have you also noticed that your feeling of connection, family, community, and life has diminished?

Is it time for a change in our relationships? If you answered yes, how will we change your relationships?

We begin to change our relationships by changing our communication and interaction styles. With the infinite variety of ways to communicate, we must truly begin to understand our “best style,” or our “preferred style” of interaction and communication. We must also begin to understand the styles of others, so we can consciously and efficiently communicate with those around us.

Our first efforts of communicating beyond Planet Earth were radio waves to the cosmos in all of Earth’s known languages. Did we ask, “How do you communicate?” Did we care? We just expected “them” to respond to us.

Unfortunately, we’ve been duplicating this egocentric communication pattern for too long. This style of communication shows no concern for those we are speaking to. In the early 1950s when Americans began to



travel to Europe more frequently, we quickly garnered the label of “Ugly Americans” after the title of William Lederer’s novel. This label actually spoke less to our physical appearance than our linguistic style. These “Ugly Americans” would travel around the world and expect every other culture to speak English and to have menus in English. Many Americans were disappointed when foreign food or customs did not match their American tastes and habits. Instead of trying to adapt, they complained.

It’s time (way past time, actually) to change that attitude. To change the attitude of “us versus them,” we must appreciate each other’s values and seek to learn from each other. Learning not only the ‘what’ of someone’s behavior, but also when and how to use their specific behavior in our own lives, could not only improve our relationship, it could also make our own lives easier.

Does using an emotional, sensitive behavior when balancing my checkbook make any sense when it means spending several hours trying to find a one-cent difference? Is that efficient or cost effective? Wouldn’t your spouse’s logical, analytical style be more valuable?

Does an analytical, logical style have any place in the whirlwind of love and romance? Being swept away is an integral aspect of being in love. Does this emotional whirlwind sometimes get in the way of a lasting relationship? I know many people who value relationship and love so much that they pay no attention to the facts about the people in the relationship. Maybe some analysis and logic have a place in romance, after all.

Analysis isn’t good for everything, though. I would hope that when holding a baby, you would avoid thoughts of “Am I doing it right?” and simply enjoy and sense the miracle of life.

The key to maximum enjoyment in all your relationships and maximum success in your communication efforts is found by creating balance. By learning to appreciate each style, and learning how to borrow its strengths, you can meet every occasion with an appropriate, effective response. Before we can attain balance, however, we need to look at where we might be unbalanced, and to see how that lack of balance causes misunderstanding and poor communication.

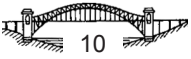


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Results, Now!



For all of us, results are paramount in our minds. Whether our goals are material - like a sale, a new car, a home or a child - or less tangible - like more happiness, more harmony or more simplicity - we are always simply accomplishing results. Sometimes that accomplishment requires new learning and understanding. Interestingly, once you learn and practice these tools in one area of your life, you can use the same skills quite effectively in other areas.

The skill you're about to learn to help you achieve the relationship results you truly want is simply the skill of communication. But this book looks at communication in a new way - outward rather than inward, from the other person's point of view and communication style rather than our own.

Most people have spent their lives living by the Golden Rule - treating others as they themselves wished to be treated, communicating with others the way they themselves like to communicate. This system of ethics has been a motto for many wholesome, well-wishing people. The idea has been influential among people of very different cultures. Jesus, Hillel, and Confucius used it to summarize their ethical teachings. From the Buddhist "Hurt not others in ways that you would find hurtful," to the Islamic "No one of you is a believer until he desires for his brother that which he desires for himself," the idea that treating others with the same level of respect we wish to receive has permeated religious teaching.

Around the world and throughout time, this concept has been a common thread for humane interactions and the building of true community. And it was a good rule for centuries. As the world becomes increasingly a single interacting global community, however, we need to reconsider the wording of our Golden Rule. In fact, with the diversity of cultures we interact with every day, it is important to expand the Golden Rule to reflect the wise words of an Irish playwright in 1903:

"Do not do unto others as you would that they should do unto you. Their tastes may not be the same." *George Bernard Shaw 1856-1950*

We have not changed the intent of the original Golden Rule,

just the words — to more accurately reflect the needs of individuality. A new Golden Rule, usually called the Platinum Rule^{TM1} still requires self-awareness, but also other awareness. The Platinum RuleTM considers others wishes as much as your own. What if the person I'm interacting with has different standards, cultural needs, and wishes? What if he or she has a different understanding of what constitutes polite or nurturing behavior?

The Platinum RuleTM takes away the old assumption that all other people would like to be treated the way that you would like to be treated. The original Golden Rule certainly no longer applies in communication. Let's say my only language is English and I'm in China, surrounded by people who speak only Chinese. If I treat others the way that I want to be treated, I will speak only English, and I will have little success in communication. Wouldn't it make more sense to treat the locals the way they want to be treated? Chinese people prefer speaking Chinese, and certainly appreciate an attempt at speaking their language of birth. As do all cultures.

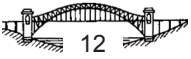
We live in a global community; we all must learn to communicate more fully for our mutual survival. The need for understanding is at an all-time high, and it begins with communication. Now is the time to expand our understanding of communication styles. With the infinite variety of ways to communicate, we must begin to understand our "best style" or preferred style of communication. Furthermore, we must learn the styles of others to consciously and efficiently communicate with those around us.

While I was traveling in Europe, one incident dramatically demonstrated communication preferences to me. I speak some German and regularly conversed with locals while in Germany. We spoke a combination of English and German, as their English was better than my German. They were gracious, and we had long, engaging conversations.

One evening, an American abruptly blurted out to my German friend, "Do you speak English!" It was more a command than a question.

My friend felt that this interruption was impolite and answered, "Ich kann Sie nicht verstehen!" (I can't understand you.) Because that particular American chose not to try to speak his language, he would not speak

1 The Platinum RuleTM, by Dr. Tony Alessandra identifies the Director, Socializer, Relater, and Thinker.



English in reply, though he spoke our language impeccably. Even with his unwillingness to speak to the person, however, he used the respectful form of “you” rather than the more familiar “du.”

When teaching English lessons in Holland, the instructors first say the Dutch word, then the English word, then the American pronunciation. Europeans know that to truly learn about another culture, it’s important to learn their language and even their dialects. Europeans understand the Platinum Rule™: “Treat others the way they want to be treated” is especially important in communication. It respects and honors the feelings of others. Interacting with others shifts from “I want this, so I’ll give everyone else the same thing,” to “I’ll find out what others want and then I’ll give it to them.” That creates rapport and appreciation.

Creating rapport is important in sales, management, personal relationships and everyday life. After all, no matter what the product or need, a salesperson would have little success selling in a language other than the client’s. How many buyers would have a dim view of the salesperson who assumes their product is the only right one for the buyer, and approaches the sale without considering the buyer’s needs? People do have different needs, wants, and ways of doing things. We should look at each buyer individually and serve their needs rather than forcing the one-size-fits-all approach. This idea is equally valuable between employers and employees, members of a team, teachers and students, parents and children, or husbands and wives.

How often have we heard something we simply wish to hear that is not really said at all? How many times have our feelings been hurt even with loving words? How often do we create separations with the wrong glance or the wrong tone at the most inauspicious time? This absence of complete alignment creates more discord in our relationships than you can imagine. For the most part, we accomplish disharmony so subtly, almost invisibly, simply because of an absence of understanding the other person.

Dr. Stephen Covey, author of *“The Seven Habits of Highly Effective People,”* said that, of the seven habits, Americans have the most problems with #5: “Seek first to understand, then seek to be understood.”

The author of the St. Francis prayer also understood this when

he said, “Grant that I may seek not so much to be understood, as to understand.”

How can we understand each other more? Believe it or not, greater understanding can begin with something as simple as looking into one another’s eyes.



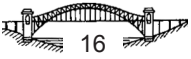
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OH NO, YOU CAN TELL
FROM HIS EYES THAT
HE LIKES YOU.





Introducing
*eye***Talk**TM



Imagine that someone you've never met before looks you in the eye and immediately gives you an accurate description of your personality, your talents and abilities, your preferred learning style, your communication style, and your relationships with friends and loved ones. And then, before you can recover from your astonishment, he offers to teach you the technique he used. Would you be intrigued?

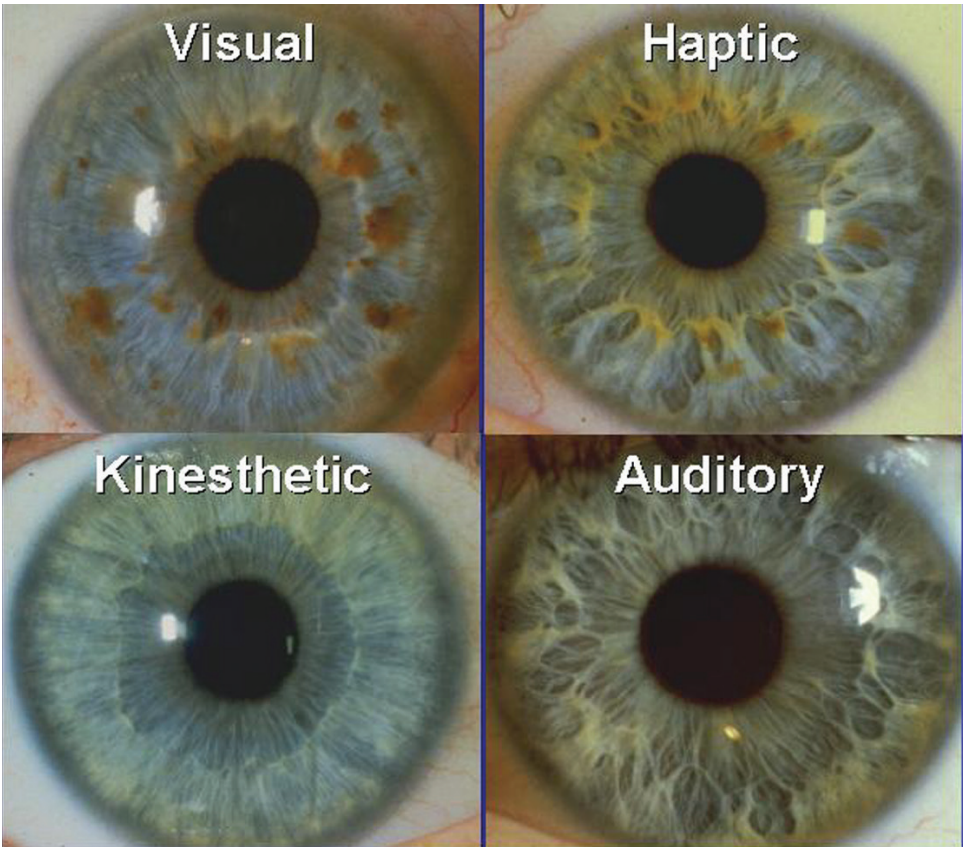
After 30 years of research and practice in communication, I've learned that each of us has a different learning/communication style and speaks a different, hidden language. These languages are called Visual, Auditory, Kinesthetic, and Haptic, and a person's language preference can actually be seen in their eyes. To help explain this phenomenon, I synthesized the **eyeTalk™**. With a new perspective, **eyeTalk™** helps us see the four unique patterns contained in the iris of everyone's eyes. Each of these four patterns also has four different and distinct dialects of the language that is natural to them. Noticing eye patterns allows us to come to a deeper understanding and acceptance of others and ourselves.

In 1982, Denny Johnson wrote a revolutionary book, "What the Eye Reveals," in which he outlines a psychological profile based on patterns in the iris of the eye. This profile, known as the Rayid Model, has been proclaimed by researchers as 97% accurate. It lends credence to the age-old saying, "The eyes are the windows to the soul." **eyeTalk™** combines the Rayid Model and Neuro-Linguistic Programming.

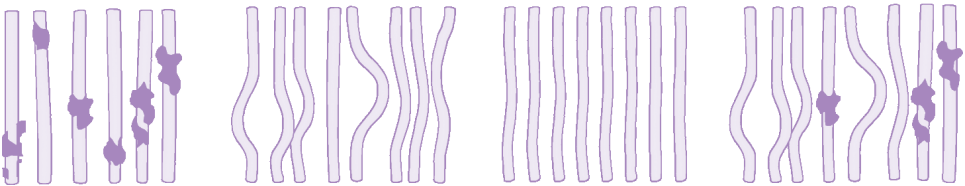
Dr. Hester Lewis, Harvard Medical School, School of Psychiatry, lauds the Rayid Model:

The future will prove Rayid a leader in counseling techniques. Using it along with what we know about human behavior, we can more wholly problem-solve and integrate questions on educational, career and marital choices and how to change personal, familial or parental attitudes and behavior.

Eye patterns indicate a hidden language. When you think of your eye pattern/learning/language style as a language, it's obvious that each different eye pattern could have a different language. Many people wonder whether eye patterns change when behaviors change, but the configurations in your eye formed before you were seven years old and will remain the same. Your "natural" language can be enhanced with others, but won't change.



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With some close observations of the iris of the eye, you will understand your own hidden language and the hidden language of those around you. What do your eyes say? Let's look at some eyes closely.

What remarkable patterns! You may notice the patterns more clearly in the following diagram.

Amazingly, each pattern exposes some common behaviors. Spots or flecks indicate the Visual style of person, rounded openings indicate the Auditory style, straight lines indicate the Kinesthetic style, and combinations of all three patterns indicate the Haptic style.

The eyes are a visual aid for understanding these styles, and as we learn about these styles in later chapters, we'll see patterns of behavior that exist in the body, the tone of voice, the way of living in the world. As with all patterns, they are only indicators of quality of life and relationship, and these patterns only determine behavior with an absence of awareness. With conscious awareness, any pattern may be changed.

All eyes are unique and often as opposite in appearance as in behavior. Let's look at some of these patterns more closely.

In Chapter Visual Vincent, we will learn more about being Visual. The Visual style develops a sensory acuity that allows for magnificent analysis and visualization. Visuals can program personal computers and flights to the moon, and develop solutions to the most complex human dilemmas of personal and societal health. While Visual people enjoy natural credibility, they often have difficulty establishing rapport in their relationships. All people with dot-like pigments in the iris of their eyes naturally communicate/learn visually and demonstrate the characteristics summarized next to the eye above. We will learn to recognize Visual people, to understand their preferences, and to speak their hidden language.

In Chapter Auditory Alice, we will learn about being Auditory, how to recognize Auditories even beyond their eye pattern, and how best to connect with this style. Auditory gifts include the ability to build relationships easily and refined skills of human interaction that can build family and refined skills of human interaction that can build family and team cohesion. The Auditory style appreciates emotions like love and

THE VISUAL LANGUAGE STYLE

Mental Type

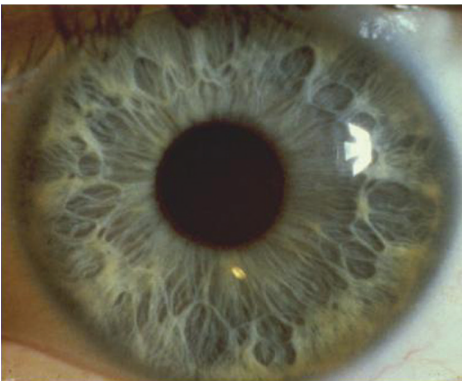


- Dot-like
- Processes through Eyes
- Fact-oriented
- Uses Analytical Thinking
- Often Opinionated
- Favorite Verbs: I see, I think
- Excels at Detail, Credibility, Clarity

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THE AUDITORY LANGUAGE STYLE

Feeling Type



- Flower-petal openings
- Relationship Oriented
- Favorite Pronoun: "You"
- Favorite Verbs: I feel, I hear
- Excels at: Joy, Vision, Sociability, Rapport

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peace, and calmly survives the desolation of grief and sadness. With its feeling state, this style allows for spontaneous expression and fosters vigorous change. These folks sow the seeds for growth and, with individual growth, our world grows.

Chapter Kinesthetic Kate outlines the Kinesthetic style's strengths of sensitivity and subtlety. Kinesthetics are highly attuned to the importance of honor and respect, and know that the minutest of details is crucial for an impeccable life. Touch is very important to people with the Kinesthetic style. Because of their sensitivity, Kinesthetics often find the world harsh. The Kinesthetic eye pattern shows wispy, straight lines. We will learn to understand them more fully for all of our benefits.

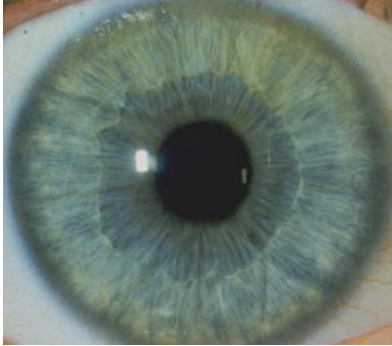
In Chapter Haptice Harry, we will learn about the stimulation and perspective of the Haptic personality – the dynamics and excitement of a three-ring circus and a barrel of monkeys all rolled into one. The Haptic talents of speed, perspective, synthesis, and integration lead us to a vitality and joy not experienced by everyone. Sometimes Haptics appear scattered and frantic, but it's just their way: they combine the traits of all three of the other personalities, and process information using Visual, Auditory and Kinesthetic methods. Their eyes also demonstrate this combination of personalities, exhibiting traits of all the other three types. Haptic eyes are identified by the presence of all three patterns: dots, petal-like openings, and straight lines.

You may find it helpful to consider the languages of the *eyeTalk™* as gears of a car. The first cars had a manual transmission and three gears. First gear is best for starting off. Second gear moves between first and second and is a transition gear. It relates to both first and third gear and moves between each of them. Third gear is the smoothest, but doesn't do well with starting and stopping. It's the freeway gear and is best when running at the higher speeds. Third gear allows only subtle changes and is the most efficient when running at high speeds.

The Visual language style is like first gear in a car. Through observation, Visual people plan and observe situations for the best outcome. They might not go fast, but they are great starting out. Staying in first gear all the time, our cars would operate less efficiently and wear out sooner. The same is true for Visual people.

THE KINESTHETIC LANGUAGE STYLE

Physical Type

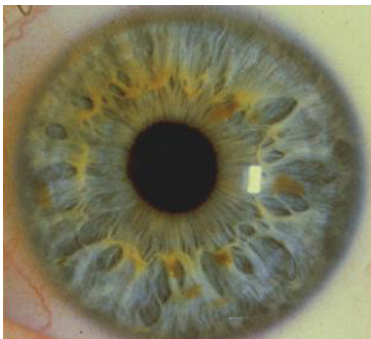


- Straight lines/streaks, no dots or openings
- Senses with Whole Body
- Empathetic, Balanced
- Favorite Pronoun: “We”
- Uses verbs: I’m touched, I sense
- Excels at: Stillness, Connection, Mediation, Amiability, Balance & Service

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THE HAPTIC LANGUAGE STYLE

Movement Type



- Dots and Openings
- Dynamic Change, Transitioning
- Risk-Oriented, Driven, Zealous
- Motivated by Originality, Achievement
- Entrepreneurial
- Favorite Pronoun: “They”
- Uses verbs: Think, Feel and Act
- Moves Quickly
- Excels at Vitality, Joy, Activity, Achievement, Change

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The Auditory language style is like second gear. It can be used for starting out, but only with difficulty. In second gear the car can go pretty fast, and it always keeps the motor going very fast. The second gear is noted for change. Once it gets going, second gear is flexible, allowing increases and decreases in speed. It is often noisier, and is the gear that requires the most shifting. Second gear is in relationship with lots of things. Everything that is around it affects it. It is in relationship with first gear, third gear, the motor, the clutch, traffic conditions, and the style of the driver.

Kinesthetic people could be considered third gear. The Kinesthetic runs best with smooth operation; subtle shifts in speed feel best to them. The same is true for third gear. To start off in a car with third gear is next to impossible. Likewise, because of their subtle nature, Kinesthetic people do much better at minor changes than at starting or stopping.

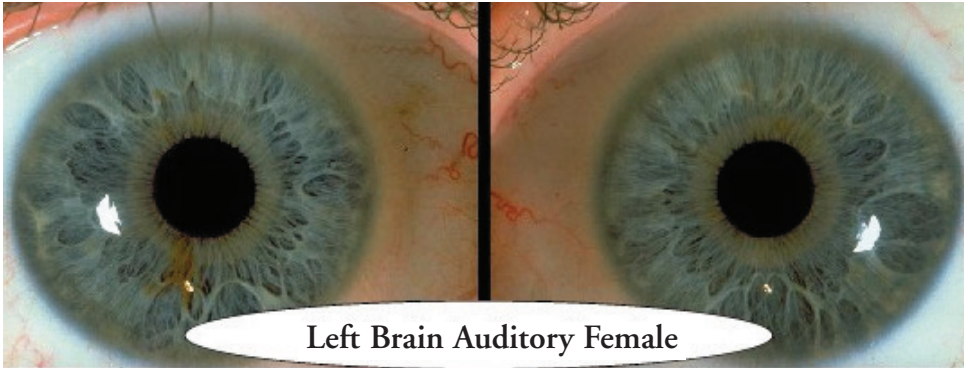
Haptic people could easily be described as the clutch, moving effortlessly from gear to gear, allowing all the styles to be used depending on the situation. The clutch is nothing without the gears, and the gears would operate less efficiently without a clutch.

All the eyes we've seen are different, with unique patterns of rounded openings, flecks, and lines. In the Rayid Model, Denny Johnson identified 46 characteristics that indicate a particular psychological profile!

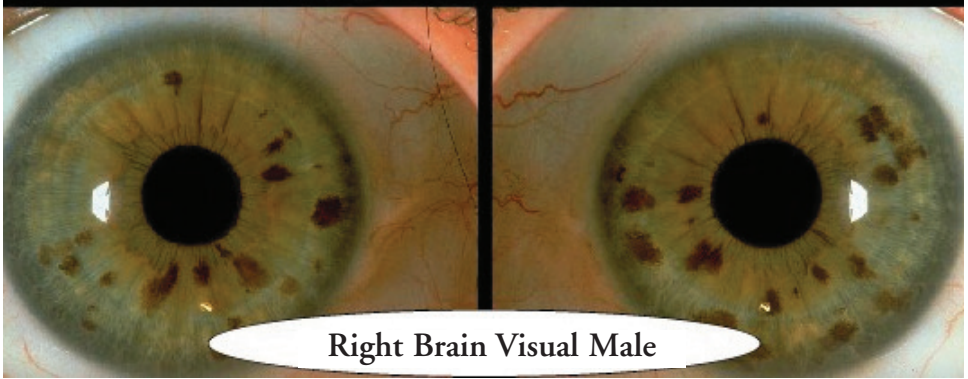
This road map of the eyes has proven to be remarkably accurate. For more information about each of the 46 characteristics, consult Johnson's *"What the Eye Reveals."*

Here are some patterns of couples demonstrating that opposites really do attract each other.

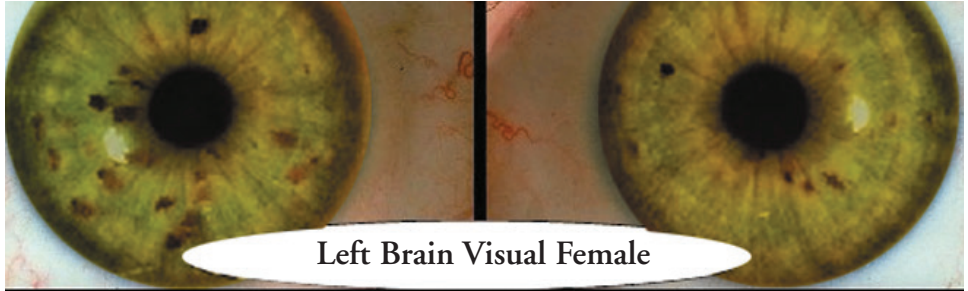
The incredible work of art called our eyes reflects our individual magnificence. Each of us is unique, with infinite combinations of Visual, Auditory, Kinesthetic and Haptic people, with an equally varied spectrum of patterns, shades, colors, and characteristics within our expression of who we are and how we live. Our natural eye pattern, automatically and quite inevitably, guide our preferences to become our choices. Our choices become habits. Soon our habits become our identity, and we only speak our hidden language. Without understanding our own language, and the language of those around us, we soon, find ourselves disconnected from



Left Brain Auditory Female



Right Brain Visual Male



Left Brain Visual Female



Right Brain Auditory Male



those around us.

How can we connect more? How do we know what to change and what to keep? When do we change, what, and how? How do we achieve a balance between the old and the new, ourselves and others, and all the preferences that appear to be opposite?

By understanding and using the concepts in this book, you'll achieve a balance between work and play, self and others, sensitivity and excitement, reflecting and expressing, logic and intuition, and begin the process of conquering this seemingly impossible task.

The concepts of *eyeTalk™* will provide new skills that are engaging, easy, interesting, practical, and a lot of fun! Communication is both an art and a science. By using *eyeTalk™*'s powerful tools, you'll experience the artistry and science of effective communication and get fantastic rewards in every area of your life. This book will help you build those bridges of success.

So in this book, simplicity, truth, ease of learning, and ability to effectively apply the information will be the only criteria in our quest for success. The information must be specific, able to be duplicated by anyone, and applicable to life and the benefit of all concerned.

eyeTalk™ is the product of over 30 years of research and practical application in communication styles and how to relate to different types of people. Between reading this book and becoming your own scientist, you will be able to validate the *eyeTalk™* system for yourself and apply the information about yourself and those in your life immediately. *eyeTalk™*, which is described in detail later, works by simply observing certain easy-to-identify configurations in the eye and noticing that all people having those configurations – young or old, across all races and genders and countries – whatever their family history – exhibit consistent patterns of communication.

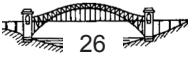
According to the Rayid Model, the patterns in the eye clearly indicate which of the four styles of communication you prefer. A Visual person likes facts, an Auditory person like stories, a Kinesthetic person likes quiet, and a Haptic person likes all three at once.

There is no right or wrong style, and there are no better or worse combinations of types in work or in relationships. Each style or communication language brings special gifts. And being multilingual is much preferable than speaking only one language!

The purpose of learning about your language style, and the language style of others, is to help you understand yourself better and to enhance your relationships. Each person is unique, and human personality is much more complex than any one test, but the ability to communicate is much more likely if we are speaking the same language.

Some common questions people have about **eyeTalk™** include:

- Does language style change? We tend not to change our style. As we learn to live in our society, we tend to learn other styles, which allows for understanding, rather than change our own.
- Is there a best style? That's like asking, "Is there a best language?" The best language to use is the one spoken by the person you are communicating with. In some areas of life – work, for instance – certain styles may be more valued. The more styles you understand and are able to communicate in, the more rapport you will be able to develop with all people in your life. This is particularly important when you realize that communication is process oriented and that, as you improve the skill of speaking with your partner, you are improving your skill speaking with children, clients, fellow employees and employers.
- What type makes the best partner for me in a marriage or relationship? This one's easy. The best type is the one that you understand and that understands you best, and at the same time offers you the most exhilarating new learning opportunities. When you learn to communicate well with the learning style of your partner, your relationship will be invigorated!
- Can anyone be evaluated by the **eyeTalk™** learn the method and benefit from the profile? If you have sight, look and notice patterns, the basic information surrounding the profile is immediately available and applicable. Moreover, even children as young as seven can be evaluated accurately. By using **eyeTalk™** – *seeing and*

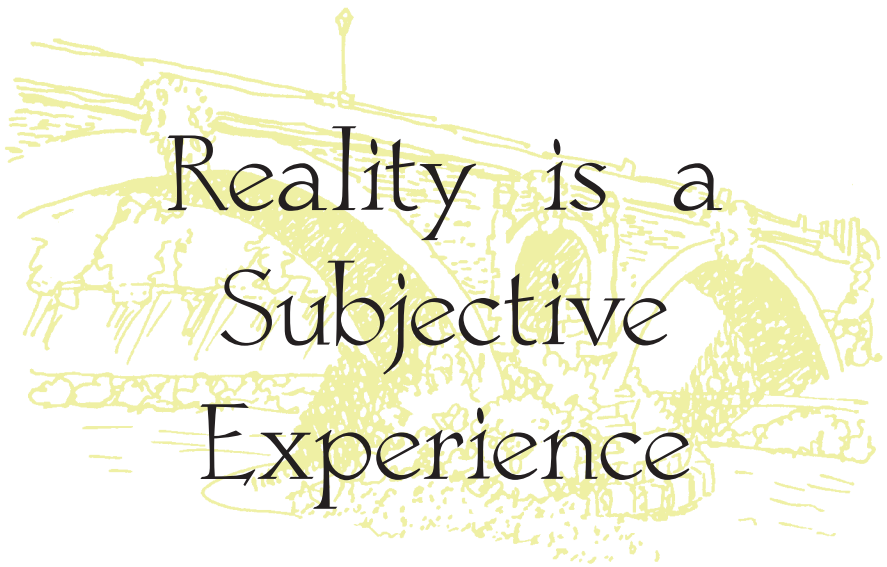


understanding the child's learning style – parents and educators may dramatically enhance all children's lives.

Now is the time to know your best communication style, know the styles's of those in your life, and be a brodge for remarkable results.



<http://www.ubgr8.com/blog/cu104>



Reality is a
Subjective
Experience



Each of us sees life from our own perspective, and naturally, what we see is selective. When we face forward, we can't see what is behind. Looking to the left precludes us from knowing what is to the right. Much of life goes unseen, and that's okay – our selective perceptions create our uniqueness. But selective perception requires us to see and understand not only our own perspectives, but also the perspectives of others.

Selective perception occurs because our finite minds must make choices to attempt to understand our infinite universe. The number of choices confronting us daily is immense, and to process this information in any way we must develop selective perception. Our choices and our selective perceptions automatically deselect or make unimportant other perceptions or choices. What we associate with automatically chooses that from which we disassociate!

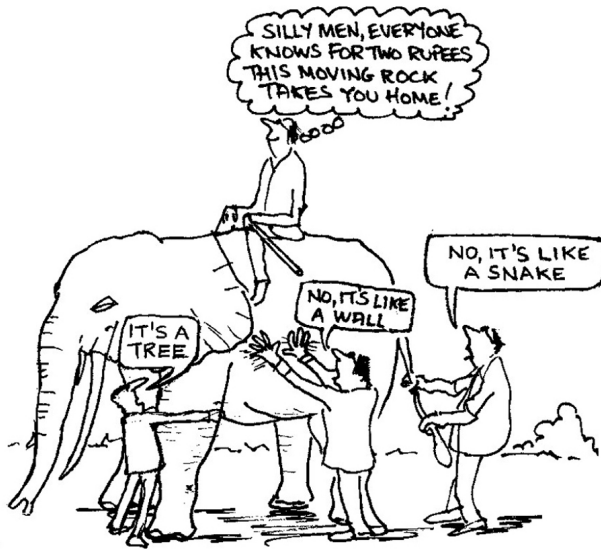
For example, if we look to the north, we automatically look away from the south. One person may look to the north all their life and thereby never experience the south. They may even deny the existence of, or at least any awareness of, the south. From this northern perspective, the south does not exist. A southern perspective person may have the opposite experience. Do you see how subjective each of their choices are and how easily a selective perception develops? How innocent those choices are and how they might develop unconsciously into patterns? How different perspectives come about quite naturally, quite innocently, and soon become patterns that affect us all? How people might have some challenges communicating with each other?

You might say that a person can choose to look in the opposite direction at any time. Sure, but do we? Can you see how difficult people's relationships would be if one person had looked in one direction all their life and suddenly met a person who had looked at life from the opposite perspective?

Selective perspectives are neither right nor wrong. They are simply different.

A Hindu parable regarding several blind men's encounter with an elephant, retold in "The Next Step for Positive Living," by Dr. Joseph

Bernard and me, best demonstrates the subjective reality of life:



Four blind men encountering an elephant.

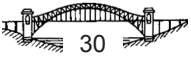
The first blind man grabbed hold of the elephant's tail and most valiantly screamed, "*Watch out, man, this elephant creature is a snake!*"

The second blind man, probing the side of the elephant, felt the large, flat formidableness and said, quite knowledgeably and with authority, "*No, my friend, you might have a snake in your hand, but this elephant is like a wall.*"

The third blind man scoffed at the other two because he knew the truth, and he yelled with anger at the stupidity of the others. From his perspective of holding onto the leg he said, "*The elephant is a tree with such a large trunk I can barely keep my arms around it. Wake up!*"

The fourth blind man merely smiled, because he had encountered an elephant before and had a higher perspective. He sat on top of the elephant. From experience, he knew this moving rock would take him home when two rupees were paid. He simply sat back and enjoyed the ride.

Each of these men had a selective perspective, and each clearly described a different truth. From an expanded perspective, all these



descriptions were true.

Going back to our north/south perspective, do you see how easily, in our desire to fully understand life from the northern perspective, we might automatically disassociate from the southern perspective? Do you see how the habits of one perspective might differ from the habits of another? Even if a person chose to spend 50% of their time in each direction, their reality still might be very different from that of people who spend 100% of their time in one direction. Would the person who spent 100% of their time in one direction be more expert in their perspective than the 50% or the 0% person? Of course.

I admit to the simplicity of the example, but I hope you've begun to comprehend the challenge of communication and mutual understanding when we not only have people who look exclusively to the north or the south, but also people who look exclusively to the east or west, or northwest, or south-southeast? Then there are those who look in several different directions at several different times and don't gain expert status in any direction. Oh my!

Do you see how we may be like those blind men in some areas of our lives? Through selective perception, our choices develop into an expertise and a way of being. This associated behavior develops blind spots with which we disassociate. Being focused on the subtle shades of a flower or the flushed skin of a child might cause you to miss some of the expanded perspectives of the stars. Being excited about the NY Broadway opening and the myriad of people walking by you to their seats might cause you to miss the subtle tone of voice from the person beside you. Selective perception demands that what you focus on automatically minimizes the importance of other things. The challenge is not to judge any particular behavior, but to notice the language people in your life offer you, hear their message, and respond in their language.

We all know there are areas which we know we don't know. Most of us admit that even to ourselves, especially if those areas seem unimportant. But how can we recognize those areas where we don't know what we don't know? And can we recognize the people who do know what we don't know and communicate with them?

You've seen the challenge of observation and communication when we are simply discussing directions on the globe. Now imagine the complications when we add equally viable choices to the mix.

Equally viable choices exist, such as:

specific/general

talkative/silent

leading/following

flexible/rigid

self/others

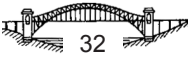
What other dualities might you add?

Each of these has a right and a wrong "feel" for you. The complexity is: perfectly acceptable people have exactly the opposite perspectives, and they are content with, and vehement about, the accuracy of their choices. Then there are all the people in between you and this opposite, all of whom have an infinite variety of choices in both quality and quantity.

So you see how being aware of other perspectives, and then acting from that awareness, can be really valuable? That kind of awareness builds bridges of communication and real connection. With these communication bridges, we can discover ways of being with each other that are more harmonious, peaceful, loving, and even joyful.

There are definitive ways of detecting a person's perspectives, their patterns, their ways of being. And you can easily and objectively view these patterns. This ability will allow much greater rapport and give you the ability to move beyond communication to connection with your mate, your children, your coworkers, your employer, and your employees.

Educational Diagnostic Research, Inc., in Rockville, Maryland, found that, in the classroom, there are four styles of learners: Visual, Auditory, Kinesthetic, and Haptic. Educators found that to truly reach each of these learners, they have to use four different styles of teaching. It is as if each learning group speaks a different language, and the effective transmission of the topic depends more on the ability of the teachers to shift their style of teaching more than on their knowledge of the content.



eyeTalk™ correctly identifies and supports communication with these four major learning/communication styles.

Visual learners deal primarily with pictures, so they are able to think and evaluate based on comparisons they are able to analyze.

Auditory learners respond to sound and are more spontaneous or emotionally oriented than visuals. Auditory learners simply respond to life.

Kinesthetic learners concern themselves with subtleties and sensitivity. The static Kinesthetic style is sensitive to touch; they experience ideas and words in their whole bodies. This kind of sensitivity leads to an awareness of very subtle influences.

The Haptic style may be a new name and a new concept for you. When observing the Kinesthetic style of learning, educational psychologists noticed two types of learners within the Kinesthetic subset: a static, sensitive style and a dynamic, active style. The active style they labeled Haptic, which is Latin for “doing.” The Haptic learning/communication style thrives on stimulation, excitement and many perspectives.

The difference between Kinesthetic and Haptic styles is an important one. The true static Kinesthetic person, for the most part, finds other styles to be too loud and disrespectful. They prefer quiet, predictability, stability, and subtlety. While Kinesthetics are not the only sensitive people, they do take sensitivity to a new level.

The dynamic Kinesthetic, or Haptic, learner/communicator sees, feels, and senses things all at once. This triple-processing makes synthesis essential for Haptics. Freedom of movement is also important to Haptics – sitting still for extended periods can be torturous for them. They experience life as many of us would play a video game – constantly taking in data by sight, sound, and touch, and constantly on the move.

While Auditory people can certainly think, and Visuals can respond with emotion, patterns of preference may easily appear diametrically opposed. The patterns of Visual and Auditory learning/communication are opposite patterns. They are equally as different from the other styles. Kinesthetic and Haptic learning/communication styles are equally as different from each other, and tangibly different for Visual and Auditory

learners. With such diametrically opposed styles, it's amazing human beings have ever learned to communicate at all!

Most skillful communicators learned to communicate with years of practice. With focused use of the *eyeTalk™*, even a poor communicator can be transformed into a better communicator than those with years of practice – and in months, not years! And those great communicators can become great connectors with some extra conscious support.

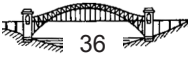
In the next chapters, you will learn how to observe the four communication types and how to speak their language. YAre you ready to begin the first lesson of observation and begin building bridges of connection?



<http://www.ubgr8.com/blog/cu105>

First Steps





Connection begins with speaking in the style of the other person, whatever their native tongue offers in tone, posture, words, or frequency. We must also use others' "communication language." There are four major communication languages, and each of the four languages has four major dialects. Those dialects influence your observations either positively or negatively. Each style and each dialect has blessings and limitations associated with it.

A good way for me to describe the four language styles is through the different ways in which they might experience a river. Visual people look at the river and say: If I were swimming, I would avoid those rapids and that rock. I would lie on my back in that area of the river. I would stay away from that area where boats sometimes come. I wonder if I should wear my life preserver. I wonder if it is warm or cold. I could use that inner tube that I think is at home. I wonder what people will think if I go swimming? I think I will consider a boat! Do you see how they might forget to even jump into the river? The Auditory style responds immediately and jumps in for a swim. They get caught in the rapids and must respond, and do not take the time to consider thinking about if they are enjoying themselves or if there could be a better way. They are simply responding quickly to the rapids. Often their nose is at the water line, and they cope with the situations at hand. In many ways, they are one with the river. Especially when they spontaneously jump in. They are in relationship with the river.

The Kinesthetic person most likely chooses a gentle place in the river, sits down, and says, "Wow, there is water on my skin. The water on my left arm is warmer than on my right and much cooler on my legs." Kinesthetics notice all the subtleties of how their body feels in the water and don't even notice the rapids, as they are not choosing that part of the river experience. The warm water along the shore is more soothing, and the soft mud along the shore oozes pleasantly through their toes. Kinesthetics are the same people who notice the little details of the leaf, and with their intense focus, miss that the leaf is part of a tree in a forest.

Haptic people swimming in the river look at the river, are in the river, and are aware of the physical experience all at once, not dwelling on any one sensation or response. They often look for trees from which to swing into the river, and places to jump into the river. Haptics are not sure

which aspect of the river they are experiencing; they are experiencing them all at once.

Each of these styles has very distinct characteristics. Everyone naturally develops certain communication styles influenced by additional factors, such as culture, experience, education, family, internal or external focus, and right- or left-brain preference. If you look at each of these styles as a completely separate language, you might consider additional factors as creating a distinct dialect for the individual. Just as you can easily hear that people from the south have different pronunciations and tonal inflections from those of people from the north, *eyeTalk™* teaches you to easily hear people's different communication language and dialects.

Finally, after many years of communications books, Dr. John Gray wrote "Men are from Mars, Women are from Venus." Readers could easily understand from the book that men and women speak different languages, in style as well as content. Anyone who has ever been in a relationship can probably tell you that, but Dr. Gray brought the information into the public's awareness: men and women have different language styles. But gender language is just another piece of the puzzle. Descriptions for a person's language could take on as many names as we have flavors of ice cream. If men like vanilla ice cream and women like chocolate, what about people who like one scoop of each on the same cone? If a man likes chocolate, does that make him less a man? Of course not.

Each style and dialect of language exhibits masculine and feminine traits. Feminine preferences by a male do not diminish the male, and vice versa. Behaviors are behaviors. Preferences are also behaviors, not definitions. The more we stay away from defining and categorizing people with judgments, the better off we will be. Because he lumps all masculine styles into the male gender and all the feminine styles into the female gender, John Gray's wonderful book pales as a communication guide.

When communicating, it's important to observe behaviors of people to determine their language style and dialect, so you can speak their language. Is that truly possible with so many complex and subtle distinctions? Yes, but it's not a five-minute, magic cure. Remember that all babies learned to walk one step at a time.



One of the best tools we had in learning to walk as babies was observation. We observed that there was a different balance required on two feet than on all fours. We observed what other people were doing with their pace, length of step, tempo, and frequency. We looked at the size of people's feet and the coverings on them.

After observing all the parameters, all the varieties, we developed a plan and got ready to try this new walking thing. We got our muscles coordinated with our mind and took a step. For many of us, the initial result was a little less than we hoped, so we fell down, giggled, and refined our plan.

Once the plan was refined, we went through the cycle again, and maybe again. Eventually we began to walk. Can you imagine the result, had we stopped this process at any time? We might still be on all fours!

Speaking another person's language is equally as complex a task as walking. There are different paces, sizes, lengths of step, tempos, and frequencies to consider. But instead of feet, we are using words. Instead of coverings called shoes, people use languages. When we want to truly connect with people in our communication, we follow the same steps: plan, act, and review.

John Grinder and Richard Bandler, while at the University of California in Santa Cruz, developed a communication model called **Neuro-Linguistic Programming** (NLP). They described this three-step system of plan, act, and review as *Match, Pace and Lead*.

Do you remember jumping rope as a child? Two people twirled the rope; we moved our hands and body, got in the rhythm of the spin, and then jumped in. We jumped up and down and were a part of the two people twirling. All three of us were in sync, everybody having fun by working together – no one person directing the activity. Using NLP in building communication rapport with others is like jumping rope in the schoolyard.

Unfortunately, many people hear lead and feel it is the only important role. Leading becomes the only desired result, and *Match* and *Pace* are only a means to gain an advantage to *Lead*. These "leaders" miss the point entirely. They watch communication styles, get into a rhythm and, instead of just jumping in and having fun jumping, they try to control the rope

as well. Rather than being in true relationship with their communication partners, they chose to use *Match* and *Pace* attempting to take over and manipulate the conversation.

People have used the *Match, Pace, and Lead* process in selling for years. In fact, *Match, Pace, and Lead* has done more to tarnish the “salesman” image than anything else. Grinder and Bandler described this process eloquently: Getting into rhythm with someone works both ways, so once I am in rhythm with you, we are in rhythm together. Being in rhythm, the person who wants to sell a car and earn a commission begins asking you questions.

- *Were you born?*

“Yes”

- *Do you breathe air?*

“Yes,”

- *Did you wake up this morning?*

“Yes.”

- *Are we talking now?*

“Yes!”

- *Would you like to buy this used car with a price tag 10 times over the car’s value?*

Being in rhythm, and having developed rapport, you would tend to automatically say “Yes.”

We used an extended, distorted example above, but the principle is sound. People appreciate being in rapport, and they like connecting with other people. Regrettably, a master communicator could easily turn into a master manipulator.

Fortunately for us as consumers, most professional salespeople long ago realized that manipulation may make one sale, but repeat business depends on moving beyond manipulation – to communication and ultimately to connection. Although the concept is sound, practical



application often distorts the purpose with disastrous consequences.

Do you see how, if anyone dismisses the well-being of others as unimportant, or forgets that the well-being of others is vital to our individual and collective success, we all become tangled? I hope so.

Joseph Bernard, PhD, a dear friend and co-author of, “The Next Step for Positive Living,” expanded the concept of *Match, Pace and Lead* for me. One afternoon he invited me to participate in a Tai Chi exercise known as “Push Hands”. Joe must have been a Buddhist priest along the lines of David Caradine’s character in the “Kung Fu” television series in some previous life, because his Tai Chi is excellent. He began asking me to mirror his movements in Tai Chi fashion, as if I were his looking glass. Not knowing Tai Chi, I felt clumsy at first, but soon I was moving as eloquently as he was. We continued for a while, and soon something quite interesting happened. With our new coordination, the boundaries between leader and follower dissolved. Soon the leader was as much of a follower, and neither of us could tell who began a movement and who followed. There was no leader; there was no follower. There were simply rapport, synchronicity, connection and even oneness.

Communication exists everywhere, even in one’s own body. I remember a wonderful Peanuts cartoon where Charlie Brown was out jogging. He spoke to Snoopy, “I love running outside. The peace and quiet is great.” Snoopy thinks back, “Peace and quiet, heck! My liver, my legs, everything in my body is yelling at me.” This awareness of the mind-body connection noted by Snoopy was absent in my own life when I trained for my first marathon.

During the rigors of learning how to run 26.2 miles, I was fortunate to have the services of a neighbor and friend who was a massage therapist. Sometimes I would pull a muscle and seek therapy from my friend. Familiar with the pulses in the body, she quickly located the pulse associated with my pulled muscle. Strangely, she found that the muscle pull had two different pulses associated with it. When she held both ends of the muscle fiber/meridian line, the pulse would go bang-bang, as if there were two pulses – and they were certainly out of synchronization. After a time, my pulses harmonized and fired off at the same time. I don’t know whether the muscle damage caused the pulses to beat at different times,

or if the pulses beating differently caused the muscle damage. I do know that I couldn't even walk before the session, and the next day I could run even faster because my muscle and pulse were in sync. This sequence of getting my pulse in sync happened with several different muscle groups in my legs, each time with the same miraculous results. In this instance, with the communication within my body, synchronicity allowed for greater performance of the whole. The same is true for all relationships among the parts of a whole; whether it be in one's body, one's company, one's city or one's home, working together produces miraculous results.

As we can see from the previous examples, *match, pace and lead* might cause some problems if someone uses those skills to manipulate themselves or others, using these skills with only the outcome of leading in mind and forgetting that matching and pacing are continual activities rather than simply a means to an end. If someone forgets that oneness in our bodies, in our homes, in our cities and our companies is incredibly important, then our effectiveness diminishes immensely. For all these reasons, we might consider a name change for *Match, Pace and Lead*.

I feel *Grace, Pace and Race* might be better names for the three steps of synchronicity and connection, whether it be for improving my running, doing "Push Hands" with Joe, or connecting with another person in communication. Paying attention to what your body is saying, observing a friend very closely, and truly hearing another's language are offerings of *Grace*, for yourself and for those around you. Then, matching pulses, matching movements, and matching styles allow a *Pace* toward flow and connection. This *Pace* creates the beginning of connection, which reaps the ultimate reward of effectiveness – muscles working together, friends becoming closer, and communications creating harmony rather than discord and separation. Then we can truly join the *Race* – not only a marathon race, but the human race.

In the science fiction classic, "Stranger in a Strange Land" by Robert Heinlein, there was a concept of "Groc", which was an intense understanding that went beyond any cognitive understanding. "Groc" was a universal thought and emotion, a physical and spiritual communion with a person or concept, tangible or intangible, finite or infinite. "Groc" was a knowingness that went beyond even substantive proof. Do you Groc? Do



you Groc how *Grace, Pace and Race* would allow people to Groc themselves and each other? Can you Groc the value of that?

The process of *Grace, Pace and Race* – observing another and matching in NLP – is also known as *Mirroring*. This essentially is being the mirror of another person's actions as if you were in their shoes.

I was first certified in NLP almost 20 years ago and am at the Master Practitioner level. One of the first exercises we learned in mirroring was to exactly duplicate a person's walking pattern. We followed each other, walking the way the other person walked. We used roughly the same pace, stride, and posture, including arm swing and head tilt, as our partner, and even asked and tried to replicate the types of thoughts going on in their mind. At first, I didn't perceive the differences in my own body, but after a brief time, I noticed that my emotions were shifting. In a way, I didn't feel like myself while I was mirroring this person. It was as though I was becoming them. At first, feeling like someone different scared me. When I went back to my own walking style, I went back to feeling like myself.

I soon realized the power of this mirroring, and began to play with it. Fascinated by the variety of feelings and emotions evoked by mirroring another person's posture and gait, I expanded this mirroring concept by using body sculpting – having people refine the mirror with their observations to mold my mirror image to match the other person more completely. Their feedback helped me become a more accurate mirror. The effect of learning about others in this way, and then contrasting that with my own self-awareness, was magnificent. Not only could I learn about myself and others by emulating them, I could also gain tremendous insight into what they knew and their time-tested understandings. Their experience, their knowledge from either university degrees or the school of hard knocks, reflects in every aspect of their being. Certainly, their posture and habits give me insight and greater understanding of what is in their minds. After all, their mind affects their body and vice versa. Mirroring them, their speech patterns, their posture, and walking in their shoes gives immense clues to who they are and their view of the world. Rather than try to understand another person or even what that person understood about the world with words and descriptions going through the mental filter, anyone can go directly to the source and mirror to Groc another person.

Psychiatrist Milton Erickson, MD, was renowned for his ability to speak to the subconscious of another person. His trance induction using his form of body-centered hypnotherapy was so successful for clients, other therapists eventually named the techniques “*Ericksonian Hypnosis*.”

One young man in our NLP class wanted to mirror Dr. Erickson so he could better understand Milton’s techniques. So he matched Milton’s verbal patterns with tone, inflection, volume, timbre and cant. He used the same words in hypnotherapy sessions with his clients. He wanted to become Milton Erickson, at least until he could learn about Milton’s style. Milton was a product of the 1950s and wore polyester shirts, bowties, double-breasted suits, and wing-tip shoes. At the time of the observations, Milton was also suffering from multiple sclerosis. The Milton emulator got a wheelchair and matched the psychologist completely.

The student’s hypnotherapy sessions with his own clients became more effective, and his skills became fine honed, but, ultimately, the healthy emulator began developing symptoms of multiple sclerosis. He had been imitating Milton too long!

Actually, marriage counselors have noticed this phenomenon for years. Spouses eventually begin to look like each other and act like each other, and then they wonder why they feel like they have lost themselves. Psychology has even named this loss of self “codependency,” and whether the oneness is healthy or unhealthy depends on the circumstances. Is the oneness created as a way to gain approval, because of a lack of self-esteem, or as a method of knowing another person?

In a relationship, rapport tends to build quite naturally. Over time, when sleeping side by side, the couple’s breathing begins to match. When sleeping next to its mother, a baby again matches the mom’s heartbeat. Do heartbeats and breathing match with all close relationships? No, it depends on the depth of closeness. Does your heartbeat match the heartbeat of your mate? True richness in relationship comes from that kind of closeness.

When the challenges of losing oneself with mirroring outweigh the benefits, some other skills can diminish this potential loss of self. *Selective Mirroring* – mirroring only one part of a person, say the voice, or the words, or the gestures or the body posture without any voice duplication – allows



for less rapport and more sense of self. Complete disregard for the mirroring of others often happens with children. They reject everything that their parents emulate in order to create individualization. This certainly breaks rapport, but does allow for some sense of self, without influence from any role model in the family. *Mirroring* of peers creates individualization of new generations.

I once heard a great story of a grandfather seeking to build rapport with his “very cool” grandson, who was in the midst of the rapport breaking of his individualization process. The grandfather asked an innovative hair stylist to give him a hair style that would shock his grandson, so she gave him a mohawk. I never heard the end of the story, but the incident suggests that rapport building and rapport breaking can be valuable tools for both parties in a communication. *Selective Mirroring* is an important tool for building bridges of connection while retaining some sense of self.

Another method of selectively mirroring another person to retain some sense of yourself, is *Cross Mirroring* – duplicating the image of the person but opposite. For some reason, the mind/body receives the feelings from another person less when the image is opposite of the mirror image. Even mirroring the other person when side by side or mirroring a person from behind them has less of a direct transmission of feelings experienced when mirroring across from another person. *Cross Mirroring* develops less rapport. This kind of perspective allows for individual understanding of a given posture or gesture, and is less effective in getting to feel the other person, but supports less loss of self.

It is important to notice not only the behaviors of certain patterns, but to find ways of responding to them creatively. The game of monkey see, monkey do that children play, though important in growth and development, can create problems for parents when certain behavior patterns begin to emerge. When children act out patterns that parents disapprove of, the parents need to consider where the children learned these patterns. Certainly, they learned some refinements of their patterns from other children, but where did they first learn the patterns?

Let us look at two different patterns and hear how they might start, and then hear how to shift them in a healthy manner. These examples are not about judgment of good or bad children or parents, they are simply

about the patterns that arise and how to disconnect from those patterns. These patterns are neither good nor bad in themselves. What is good or bad is how they affect us and what we do about changing patterns in ourselves and others.

In physics, “a body at rest tends to stay at rest, and a body in motion tends to stay in motion.” The same is true for children. Let’s start with a mother who works 16-hour days to keep Heaven and earth together. She finally sits down to take a breath, and her two-year-old child begins coloring on their freshly painted wall. She yells, “NO,” the child puts the crayon down, and the world loses another artist. When children frequently hear “no,” they may mirror it back to parents, teachers, or siblings. Hearing “no” often may dull or nullify response time when “NO!” is crucial for survival. Redirecting the child’s artistic efforts by taking his or her hand and directing it onto paper, saying, “This is paper, we draw on paper,” allows the child to keep on drawing and perhaps beautifies all of our lives with artistry.

Our second example is the use of drugs. Even though parents may not use the child’s drug of choice, their use of alcohol as common practice certainly sets a pattern for acceptability of using drugs. An adult’s use of any mood altering drugs (legal, prescribed, or illegal) in front of children tells the children that escapism is acceptable, familiar, and practical. If we want our children to be drug free, we, too, must avoid drugs and set a different example for our children.

Now is the time to begin to see in ourselves and our society a life that is a continual quest of learning productive behaviors from each other by mirroring those behaviors. Then, we have to separate ourselves from those rapport building patterns to find out who we are as individuals. You must follow rapport building with pattern interruption, or the learned behavior becomes dependent and unhealthy, like the student who began to exhibit multiple sclerosis symptoms. Loss of identity from prolonged mirroring is particularly apparent in parent-children relationships, but it surfaces in relationships of all kinds. The closer you connect with another, the more opportunity you encounter for loss of self. Conversely, the more independent and individual you are, the less connection and rapport with others is possible.



Developing rapport – observing others and mirroring them using the concept of *Grace Pace and Race*, with each style - is different. Each major style in *eyeTalk™* demands certain basic shifts in behavior. The following hints for communicating with each style are provided to keep each style focused on the basics lessons they must learn to truly communicate with other styles.

If you are Visual, you are most comfortable with facts, pictures, thoughts, and rigidity, standing on both feet and being symmetrical. You may yearn for more Auditory skills consciously, and the others unconsciously. For Visual people to communicate effectively:

- With an Auditory, stand with your weight on one foot, breathe and move, and nod your head up and down when speaking. Add music to your voice. Work on being emotional and spontaneous.
- With Kinesthetic style people, be quiet, soft, and gentle. Wait to be spoken to. Use touch if appropriate. Show honor and respect.
- With a Haptic style person, mix and match your native Visual habits with the Auditory and Kinesthetic behaviors above, never using any one of the styles for very long. If you are Auditory, you are orientated toward emotions, sounds, and relationships. You prefer standing with your weight on one foot, moving back and forth, being asymmetrical. You speak with music in your voice. You may yearn for more Visual skills consciously, and the others unconsciously. For Auditory style people to communicate effectively:
 - With Visual style people, communicate with pictures, facts, and thoughts. Stand on both feet equally, symmetrical, with your head still. Use a more monotone voice.
 - With Kinesthetic style people, be quiet, soft, and gentle. Wait to be spoken to. Use touch if appropriate or when requested silently or actually. Show honor and respect.
 - With Haptic style people, mix and match your natural Auditory habits with the Visual and Kinesthetic behaviors above, never using any one of the styles for very long.

If you embrace the Kinesthetic style, you value sensitivity and touch,

and believe in honoring and respecting everyone. Kinesthetics often view their sensitivity as a curse, but it can be a tremendous asset. Sometimes the Kinesthetic style person withdraws from touch, since it requires them to be sensitive in an insensitive world. They withdraw from the world and others and deprive yourself of the very gift you prize the most. Utilized intentionally, your sensitivity may aid you in recognizing your communication partner's needs and preferences. In general:

- With a Visual style person, communicate with pictures, facts, and thoughts. Stand on both feet equally, symmetrical, with your head still. Use a more monotone voice.
- With an Auditory style person, stand with your weight on one foot, breathe and move, and nod your head up and down when speaking. Add music to your voice. Work on being emotional and spontaneous.
- With a Haptic style person, mix and match your native Kinesthetic habits with the Auditory and Visual behaviors above, never using any one of the styles for very long. If you are Haptic style, you need movement, stimulation, and perspective. You may inherently wish for more Kinesthetic connection, which stimulates synthesis. Consciously and unconsciously, you wish to incorporate all styles: Kinesthetic, Visual, and Auditory.
- With a Visual style person, communicate with pictures, facts, and thoughts. Stand on both feet equally, symmetrical, with your head still. Use a more monotone voice.
- With an Auditory style person, stand with your weight on one foot, breathe and move, and nod your head up and down when speaking. Add music to your voice. Work on being emotional and spontaneous.
- With a Kinesthetic style person, be quiet, soft, and gentle. Wait to be spoken to. Use touch if appropriate. Show honor and respect. The above hints in communicating with others are only the beginning to bridge the gaps that exist too frequently between all of us. We may understand each of the types much more fully for great benefits.



Before understanding the individual communication styles, it is important to understand the anguish that exists between all processing styles. For me, the following metaphor communicates the problem very well. While the metaphor uses a boy and his mother, it is not really about male and female differences. Please look past any gender implications to the underlying distress that exists between all different processing styles. Do we all wish we could bridge between genders, between cultures, between generations, our coworkers, friends, family and other people that cross our paths?

A little boy asked his mother, “Why are you crying?”

“Because I’m a woman,” she told him.

“I don’t understand,” he said.

His mum just hugged him and said, “And you never will.”

Later the little boy asked his father, “Why does mother seem to cry for no reason?”

“All women cry for no reason,” was all his dad could say.

The little boy grew up and became a man, still wondering why women cry.

Finally, he put in a call to God; and when God got on the phone, he asked, “God, why do women cry so easily?”

God said: “When I made the woman she had to be special. I made her shoulders strong enough to carry the weight of the world; yet, gentle enough to give comfort.”

“I gave her an inner strength to endure childbirth, and the rejection that many times comes from her children.”

“I gave her a hardness that allows her to keep going when everyone else gives up, and take care of her family through sickness and fatigue without complaining.”

“I gave her the sensitivity to love her children under any and all circumstances, even when her child has hurt her very badly.”

“I gave her strength to carry her husband through his faults and fashioned her from his rib to protect his heart.”

“I gave her wisdom to know that a good husband never hurts his wife, but sometimes tests her strengths and her resolve to stand beside him unflinching.”

“And finally, I gave her a tear to shed. This is hers exclusively to use whenever it is needed.”

“You see: The beauty of a woman is not in the clothes she wears, the figure that she carries, or the way she combs her hair.”

“The beauty of a woman must be seen in her eyes, because that is the doorway to her heart - the place where love resides.”

Rather than being male or female, could it be that we simply miss any possibility of understanding each other by simply having different styles? Unfortunately, yes.

Might it be valuable for everyone to embrace their own style, understanding each other's style always, and applying the style of the other sometimes? Certainly.

Would it be valuable for every language style to feel and respond from their heart? It is the only way.

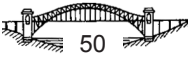
May we have equal burdens and equal support for each other regardless of our differences? We do whether we acknowledge it or not.

May we have times of strength and times of sensitivity with each other and each skill at the proper time? I pray so. Acceptance of each other without any dualistic judgment is peace and harmony, and at the very heart of all of us. I know this is true.

May we all learn to appreciate and honor our differences, and build more bridges of connection, than walls of protection? This book is a beginning foundation of that bridge.

May we do all of the above now? Please.

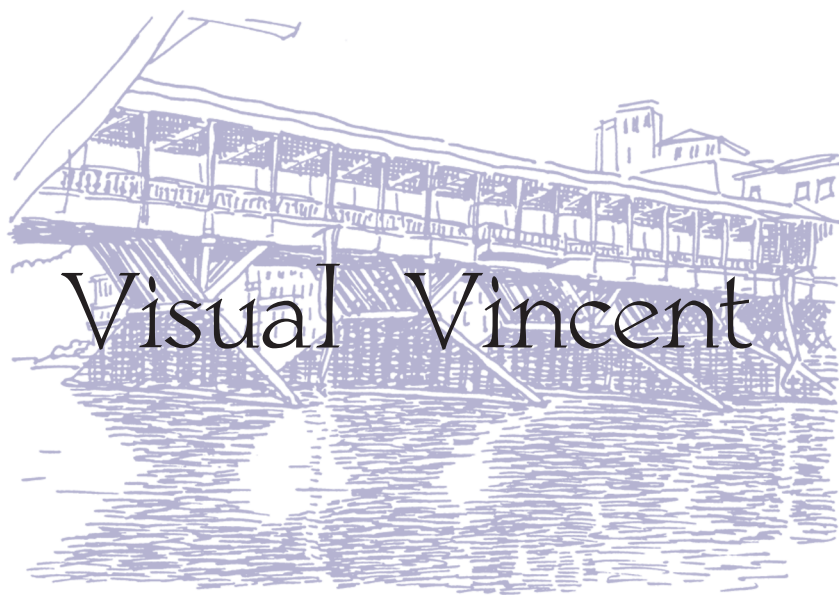
Building bridges from communication to connection, and traveling back and forth over those bridges, provides a life filled with harmony,



love, joy, learning and excitement. Losing yourself and then finding a new, greater YOU on the other side of the bridge is miraculous.



<http://www.ubgr8.com/blog/cu106>



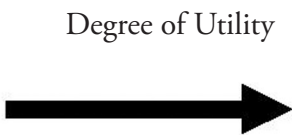
Are you feeling like you need to go around wearing dark glasses now? From what we've learned so far, are you concerned about someone viewing your eyes? There may be some precedence in your concerns. Remember those movies in which the Oriental jade merchants are looking at the gems they are considering to buy? Remember how observant the seller is as he eyes the buyer? If you travel to the Orient you may notice that to this day. You might ask, "Are they using *eyeTalk™*?"

They may be! Certainly they are using a discipline that has served them for years. When a buyer sees something they like, their eyes automatically dilate. When this happens, the seller notices the response and the price goes up. This is a refined, learned aspect of Visual sensory acuity.

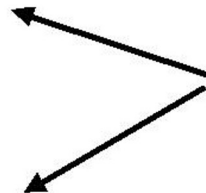
This chapter is about the Visual style – How to recognize their language, how they think, and how best to communicate and build rapport with them! I will illustrate the Visual style's preferences and behavior patterns through a character named Visual Vincent. As you read this chapter, please remember that Visual Vincent is a stereotypical character. He could be a she, and in that case, some word choices may be different.

During my postgraduate work in Italy, I studied under Dr. Paulo Franchini, a genius with two Chairs at the University of Sienna and advisor to the European Common Market. He eloquently explained that all language is a complex form of mathematics, with levels of abstraction and degrees of utility. A system of vectors, if you will, pointed listeners in different directions. In geometry, vectors are lines with a direction and a magnitude. Not only do vectors point you in a direction, they tell you how far to go.

You may notice that the graphic for degrees of utility is one thick line



Levels of Abstraction



and the levels of abstraction have two fuzzy thinner lines. You might ask, “Does that have significance?” Great observation! The more specific and factual a communication, the clearer and more conscious it is. The more vague and abstract the communication, the more the listener has a tendency to be put into a trance. “Once upon a time” affects children this way. Since there is no specific date or time, the imagination and subconscious mind is put into play.

Regardless of the relationship you might have with Visual Vincent, specificity is important. Like Sergeant Joe Friday of the vintage television show, “Dragnet” used to say, “Just the facts, mam!” Vincent is analytical, not emotional. He demands facts; he distrusts vagueness. The trance induced by abstract words may be relaxing, but Visual Vincent won’t respond well to it. So you start off at a disadvantage when you speak to Vincent in generalities. The very nature of extra words causes distrust, and the more you speak, the more distrust develops. Visuals tend to believe overly enthusiastic people are hiding something.

According to the Rayid Model, the patterns in the eye clearly indicate which of the four styles of communication you prefer. A Visual person likes facts, an Auditory person likes stories, a Kinesthetic person likes quiet, and a Haptic person likes all three at once. These preferences translate into every area of our lives. Even in the choice of reading material, for instance, there is a great deal of research that suggests that background colors, colors of type, type styles, type sizes, and the number of words affect each viewer quite differently.

Visual Vincent would like:

- **Black and white**
- **Few words**
- **Sans-serif type**
- **Authority**
- **Pauses**
- **Verifiable, credible resources**
- **Bullets**
- **Facts**
- **Visual presentations**
- **Graphics**
- **Power**
- **An updated bibliography**



Let's listen to how Visual Vincent describes himself:

"I know there is a right and wrong way to do things, and I get annoyed when others don't do it the right way – the way I do it. When somebody has figured out the best way to do something, why wouldn't everyone else stick to it? I know when I'm right because most of the time I've researched my subject in detail. I make sure I am accurate. I check things out and deal with detail very well. In fact, many people like me choose a career in which accuracy is needed. We are very adept at facts, figures, and detail.

I have been accused of being distant and even aloof. Ridiculous! I'm probably thinking, observing or evaluating, that's all. When it comes to making decisions, I am deliberate. I prefer studying all the statistics and reports I can find. I look for concrete numbers and guarantees. I want all proposals in writing. I am likely to buy the best all-round product – the one rated #1 in comparative summaries by independent experts. When the advantage is obvious and the risk is low, I buy.

I like to work alone because too often I get left to clean up others' messes. This churns me up! I like my environment to be neat and organized. I consider myself to be careful, cautious, and exacting. I am definitely systematic and pride myself in my accuracy and balanced judgment.

Any time I have to complete paperwork, I am very accurate and very neat. Some think I am negative because I always make reference to policy but, as far as I am concerned, that's why the policy is there. Rules, regulations, and structure are there for a reason, and everyone should follow them. I can't understand those who flaunt the rules; their carefree attitude to life will get them into trouble someday. At least I have the satisfaction of knowing that I am doing it the right way. Do I even care if you notice that I like using "I" in expressing my wise comments?

Emotional people annoy me. They are so illogical. They need to get a grip and think things out like I do. I never see a lot accomplished by emotional people, because they are just too spontaneous. If I have any emotion to contend with at all, it's the fear of being wrong or doing something wrong. Rather than thinking of myself as being afraid, however, I like to think that I'm simply being cautious. That's probably why some say that I'm a perfectionist, and I am really comfortable with that label. I know that if others would use their brains and be more like me, we would all be better off.

The Visual language style observes life and thinks about the facts. Relationships are challenging for them, because facts are easier to understand than people. They prefer working alone and going by the rules. These people are very good with detail and do well in technical or mathematics areas. They may display a perfectionist attitude, and they make sure they know what they are talking about. Visuals say little, look up, and think a lot. They frequently use the words “I think” and “I see.” Their speech is often monotone, their voices tail off at the end, and they use many pauses. Their posture/stance is symmetrical and often stiff and at attention. They stand with their weight equally distributed over both feet, and their heads stay still when they speak. The bird most like them is the owl with its fixed gaze. Their choice of car would generally be voted “Car of the Year.” Words they respond to are: “see,” “think,” “know,” “understand,” and “I.”

Visuals have flecks or dots of color in their eyes. Visual people are most likely to look for their glasses in the middle of the night when the phone rings. (They would be hard pressed to have a conversation with their eyes closed.) Visual people often don’t understand that long conversation is not for information, but rather for rapport and relationship building.

Visual style people may be bankers, accountants, university professors, actuaries, research scientists, chemists, engineers, computer analysts/programmers or business authorities who find facts and figures more important and more interesting than relationships. People hear the authority in their tone of voice and see it in their stance.

Let’s watch how Visual Vincent interacts with the other styles at a business dinner:

Visual Vincent is wearing a suit with a tie. He is impeccably dressed – formal and conservative. Haptic Harry is wearing a trendy sports coat, an open-neck shirt with a designer label, and possibly a sweater vest.

Auditory Alice wears a festive red dress and looks alluring. Kinesthetic Kate has on pastels – a soft, flowing dress or possibly a furry sweater.

Visual Vincent stands very erect, and his vision is symmetrical. That way he can see things clearly. Visuals move little as then the picture would move. Visuals are always alert and at attention. By being attentive, Visuals receive the most information clearly and accurately. Remember the owl.



Even though outside Visuals appear tense and ill at ease, they may really be quite relaxed. Their weight is equally spaced over their stance, and they are solid. They may tire over the course of an evening, but for long periods of time, they can be perfectly content and comfortable in their stance.

Visual Vincent has thoughts – interpretations of the others in the group. Remember that these observations are based on what he sees compared with what he knows of himself, and his observations (like all observations) often have little basis in fact. They are simply observations and comparisons from his frame of reference.

Visual Vincent sees Kinesthetic Kate and thinks, “That woman sitting against the wall is so timid. She would benefit from self-esteem classes. Too bad no one has encouraged her more. What was wrong with her parents – didn’t they teach her anything? She probably doesn’t have very much to say; otherwise, she would be interacting more. Oh well, since she doesn’t have anything to say, she’s at least quiet. Let me look at the other people to see what I can learn to forward my career.”

Kinesthetic Kate comes from a fine family; her parents were university professors. She’s a mother herself, and far from timid. How could you be timid with three kids? She’s highly sensitive. In a quiet moment, she shares with a friend that she felt the sadness of the mother bird when the chick didn’t hatch, and she heard the buds opening during spring. That is the degree of sensitivity that a Kinesthetic person has. Visual Vincent entirely misjudged her.

Visual Vincent sees Auditory Alice and thinks, “Wow! Alice is here again. Although she’s so beautiful and popular, I don’t understand what people see in her. She’s so flighty and spontaneous. How did she learn those traits? Does she think they benefit her? What does she know that I don’t? Certainly her style helps in relationships, but that’s probably about all. The music in her voice is pleasing, although it detracts from her credibility. If she were an authority in anything, I would hear it in her voice. Her business card is too simple, not businesslike. Her name and home phone number are the only information on the card – no title or advanced degrees mentioned. I would like to learn how she does it!”

Auditory Alice is quite different from Visual Vincent. Relationships



are very important to her. While it doesn't say so on her business card, Alice actually has a PhD in global economics and has traveled the world for the United Nations. People from all over the world love her. She speaks ten languages, and they seem easy for her. She distances herself from her titles, as she finds that people judge her harshly and that breaks rapport. The break of rapport limits her ability to interact and understand the intricacies of the global family, as she calls it. She believes that, for the most part, PhD is an acronym for Pompous, Haughty and Distant. She loves to talk and hear the sound of others talking; it supports her spontaneity and emotional being. She and Vincent simply have different styles. Her extra words and spontaneity are completely different from the deliberate Visual, so he judged her incorrectly.

Visual Vincent and Auditory Alice are almost mirror opposites. Both would benefit from learning the communication style of the other. There are times when Alice would admit that her familiarity limits her authority, and Vincent knows that his authority limits his relationships with associates and his family. The last thing a friend or partner wants is someone who is being exclusively an authority. It drives them mad!

Visual Vincent sees Haptic Harry and thinks, "There's that Harry again, always moving. If he would only sit down and think things out, he would be better off. He appears to have some great ideas, even if they are not all well thought out. He seems to relate to most people, and seems to enjoy variety and change. I think he would benefit from some stability, because it would help him learn to observe and see the correct path. He must have grown up in a carnival, because he is always stirring things up and seeking stimulation. He appears to be always risking, so he must surely make many mistakes. He doesn't seem to be ashamed of his mistakes, though. I would die or have my head examined if I goofed up so often. How does he keep going with all the mistakes he has made in his life? It's as though he doesn't care. It seems to me that if he would learn to calm down and think things out, he would make fewer errors."

Actually, Haptic Harry went to a college whose motto is "learn by doing." His favorite children's book was "The Little Engine that Could" – I think I can, I think I can. He would much rather act and fail than not act at all. In fact, he doesn't consider it a failure if he learned from the action.

Thomas Edison was probably Haptic. When asked about his 5,000th failure in designing a light bulb, he told the interviewer that he had not failed – he had simply found 5000 ways that the light bulb would not work. What an attitude! Where would we be without the light bulb? Certainly in the dark!

Let's see how others might interact with Visual Vincent to gain more rapport with him. While Visuals can benefit from adopting the traits of the other languages, the natural style of a Visual person is to demand that others change to communicate with them.

When Visual Vincent introduces himself to Kinesthetic Kate, he is very formal, and he shows perfect posture when he seats himself. Kinesthetic Kate is a great communicator and adjusts her posture to match Visual Vincent. Her head is symmetrical; her body is more symmetrical. Let's listen to their conversation:

Visual Vincent: *"Beautiful home."*

Kinesthetic Kate: *"Yes, I appreciate the color coordination in this Victorian restoration."*

Visual Vincent: *"Well said."* Vincent appreciates the short phrase, the pause, the tone of voice, the reference to color, the observation and the factual reference to the Victorian period (which is well known for its manners and formality).

Visual Vincent: *"Do you know a lot about Victorian architecture?"*

Kinesthetic Kate: *"My doctoral thesis was The Victorian Influence on Architecture in America. Would you like the history of this house?"*

Visual Vincent begins seeing Kate very differently. With her understanding of Vincent's Visual type, she chose to be Visual and proper, to use short sentences, and to refer to facts and things he can see. Even the tone of her voice shifts to being more authoritarian. Normally, she finds using this style quite tiring, and she hopes that he has few questions. She much prefers quiet, and she wonders why she even came to this party with such loud and intrusive people.

Vincent declines her offer, and she gets up and offers her hand.

THE VISUAL LANGUAGE STYLE

Mental Type



- Dot-like
- Processes through Eyes
- Fact-oriented
- Uses Analytical Thinking
- Often Opinionated
- Favorite Verbs: I see, I think
- Excels at Detail, Credibility, Clarity

Just then Haptic Harry arrives. At first, it looks like two male elk sharpening their antlers, both competing for position. Harry craves stimulation, and Vincent loves authority and position. However, like Kinesthetic Kate, Haptic Harry is a conscious communicator and knows the benefit of cooperation and working together. He shifts his style, stands very upright, and introduces himself quite formally. He offers his card and begins his conversation.

Haptic Harry: *“As you can see, I’m the founder and president of a small corporation, World Learning Center. I understand you’re a partner at XYZ Data.”*

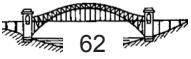
Visual Vincent: *“Yes! How may I be of service?”*

Harry eloquently defers to Vincent’s authority and also establishes his own. He immediately allows Vincent to stand and be strong. Vincent formally offers his card, and Harry suggests sitting as he pulls a chair into position exactly opposite of Vincent. He mirrors Vincent and allows Vincent to lead the conversation. Vincent knows that “small corporation” is the category for companies with less than \$500 million in annual sales, and he appreciates Harry’s precise use of the term. He recognizes the name of Harry’s corporation, so he quickly develops a renewed respect for Harry. Harry seems to be dealing with facts, asking short, quick questions and waiting for answers. Because Harry shows respect by deferring to Vincent’s expertise, Vincent offers respect in return. Besides, Vincent notices Harry’s Rolex watch, his palmtop organizer, and the gold Cross pen Harry used while on his cell phone with his stockbroker.

The result of any communication is the response it elicits. If Haptic Harry had chosen to be, he and Visual Vincent could not have worked together and cooperated in any fashion.

Now the relationship pro, Auditory Alice, joins the party. She approaches when Haptic Harry is completing his phone call, and uses her skills to shift from one style to the other. She starts the relationship with Haptic Harry before he leaves and immediately shifts to relate more with Visual Vincent.

Auditory Alice is being very open in her stance with her weight on one foot. She nods her head up and down and asks Haptic Harry, “Could



you get me another glass of champagne, please?” Her voice goes up at the end. Then she offers her hand to Visual Vincent and introduces herself, “Hello, my name is Alice.”

From relaxed and leaning on one foot with her head bobbing up and down, Alice now stands symmetrical and straight, and exhibits very little head movement. She definitely gets Vincent’s attention when she shifts to an authoritative stance. They stand rather than sit, as it appears Vincent is doing his best to impress her. Certainly, he wants, as always, to be seen as an authority. Auditory Alice wants relationships more than anything else, but she is willing to acknowledge Vincent’s need for authority because then she can claim another friend.

Visual Vincent likes to be correct and have the facts. Did we provide enough facts for the Visual Vincents of the world?

Further Thought and Practical Application

In what ways do you recognize yourself or people in your life who communicate as Vincent does?

Can you see the spots or flecks in people’s eyes when you shake their hands? Are their pupils dilated or not? (Just checking to see if you remember visual acuity.)

What are the advantages and the challenges of being and/or relating to this communication style?

How might you be able to better relate to others with this new knowledge?

What are the key characteristics of being Visual?

If you are not Visual yourself, how and when might you want to incorporate the Visual Language style in your life? Try shifting to the Visual language style with Visual people. Do you notice anything different?

If you are Visual, do you notice areas where shifting your style might be helpful in communicating with others?

Remember, Visual Vincent approves and respects:

Authority

Things he can see

Facts

Black and white

Yes or no

Thinking

Becing correct

More facts . . .



<http://www.ubgr8.com/blog/cu107>



Visual Style communicating with Auditory Style





OK Let's loosen up a little. Put on some comfortable clothes, and let me fix you a beverage and some hors d'oeuvres.

Auditory people know the importance of relationships, and certainly offering food is a great way to build rapport with most people. So, let's learn more about Auditory Alice – how to recognize her style and understand her feelings. You'll also learn more about how best to communicate and build rapport with an Auditory! How does that sound? As I introduce you to Alice and the Auditory pattern, I think you'll even hear my writing shift to a more relaxed, casual, emotional, relationship-oriented style.

The opposite of facts and visuals are metaphors and emotions. For the Auditory person, the relationships, the people involved, and the stories with which they might relate are as important as facts and pictures are to the Visual person. To give this chapter a truly Auditory feel, I'll begin my explanation with a story.

Once upon a time, many years ago while a young man was in college, a fantastic journey to better communication began. Those of us that grew up in the 1960s, our main form of communication seemed to be burning flags and staging protests. We felt that there had to be a better way, and we didn't know what it might be.

Some worked our way through school and even graduated as an aeronautical engineer and some in art therapy. In the course of my studies, I realized that the communication style of engineers differed greatly from most other people's styles, and I began a quest to discover better communication. Also, while the world might have been excited about astronauts and going to the moon, many engineers became disenchanted being a part of the military-industrial complex with designing bombs as well as shuttles to the moon, Before I ever got to work in my chosen field, I became a victim of downsizing in the aeronautics field. I found that the market for my skills had dried up.

Have you ever made lemonade out of the lemons in your life? I got a summer job and, in the fall, I went back to school – in Firenze, Italia (Florence, Italy). This was where I met Dr. Paulo Franchini, whom I mentioned in Chapter 6. Dr. Franchini eloquently communicated his

theory that all language is a complex form of mathematics with levels of abstraction and degrees of utility. A pointed finger or two outstretched arms, for instance, create two completely different feelings. The pointed finger is more direct, and much less open to interpretation.

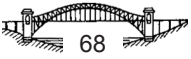
Using a description involving human qualities is very different from using a graphic describing degree of utility and levels of abstraction. The Auditory readers will understand that when I point you toward a graphic, I am in fact pointing away from my humanness, and our relationship is broken. Describing hand signals is less formal than, say, a graphic of arrows. Also, descriptions are stories that require a storyteller and a listener. If I used a graphic for an Auditory person, a man-made drawing rather than a computer-generated one would best serve humanness, even if lost something in accuracy or polish. That humanness feels better to Auditory people.

Care for another appetizer? Do you feel the general friendliness of an Auditory person? Does it feel good to be friendly? You might even notice that I am asking you questions rather than making demands. Would you please breathe deeply and relax back into your chair? Please!

Breathing deeply is also a characteristic of an emotional person, used to indicate safety. When people are tense and their breathing is shallow, they are on alert and are being more Visual and analytical rather than spontaneously emotional. When people appear less relaxed and less spontaneous, they may be feeling less safe. If you encounter this lack of security and shallow breathing, you might want to present more facts and use more Visual language to put the person at ease.

Auditory patterns of communication are more vague and abstract than the Visual pattern. As I mentioned in Chapter 5, this style of communication has a tendency to put the listener into a trance. Dr. Milton Erickson demonstrated this quite well with his method of speaking to the subconscious through hypnotherapy. Any trance state is deeply relaxing, so Auditory communication patterns, with their lack of concrete details and strong storytelling qualities, can be very comfortable for the person listening to them.

This trance inducing style can be highly effective with children,



employees, or potential clients. This is the reason there are laws that allow for “buyer’s remorse”. Once a person is out of the mesmerizing influence of a manipulative seller’s communication style, he may change his mind. The law says a person can return most items for a refund within a specified number of hours.

The Auditory person wants trance, relaxation, vagueness, stories, and relationships – quite different needs from the Visual person. An Auditory person’s favorite words are “hear”, “feel”, “empathy”, and “compassion”.

Now let’s listen directly to Auditory Alice.

“You know me! You know how important your love is to me, and I trust you know how much love I extend to you. Relationships are the most important thing in my life – love and spontaneity. Other people’s enthusiasm fuels and excites me. You know how important a good time is to me. Having a lot of fun and seeing others having fun, too, is important isn’t it? More relationships and having more people around me demonstrate my popularity.

The great thing is that others gain enthusiasm as they seem to catch mine. Having a good party, making sure I’m well presented in public, wearing the latest fashions and brightest colors, tells everyone my likes are what other people like. When it’s popular with others, it’s popular with me.

People consider me quite compelling and impressive, and that’s fine with me. Comfortable is my middle name. I am always comfortable with other people – in groups, on the phone, one-on-one. People seem to be drawn to me. Loving to talk helps, and you know my love for talking. You know, people love my stories and tell them to everyone. Do you have a story to tell me?

I love stories, but spare me the details – they’re so overrated, don’t you feel? Do you like to deal with details, follow through, or having to cope with paperwork? How do you stand it? Talking to people and influencing them with my ideas – developing relationships, you know? That’s my thing. For the paperwork, give me a secretary.

Some people call me superficial and sarcastic, but that’s their problem. You know, many people are just jealous of my popularity. People call me magnetic, enthusiastic and persuasive. Don’t you feel it’s important to be warm, friendly, poised, and sociable? I trust people almost immediately, and I’m sometimes

disappointed that they don't live up to that trust.

People accuse me of not living up to my commitments, but I get bored easily. I get enthusiastic about everything new. Besides, who likes to say no to anybody? When you really want me to do something, you'll have to check up on me from time to time, because I tend to leave everything till the last minute, but I'm good under pressure.

Some say I'm too optimistic, but I feel optimism is much better than pessimism, don't you? I mean, they also say that I can sometimes be a little shallow and self-promoting, but I don't feel I'm that way at all. I'm just open and friendly, and I don't mind being in the spotlight. I do like to do things at a pretty hectic pace, and maybe people just get tired trying to keep up with me. Given my choice, I would drive a...um...a red Porsche convertible. (The "um" is highly significant by the way, as we Auditory people like to have a continual sound stream, so we fill pauses with sounds . . . I'd love being seen and admired by others in my fancy car. I might even occasionally watch myself drive by in a shop window.

I'm very socially aware. I love getting social recognition and image enhancement. For this, of course, I need people around me! I'm usually very comfortable in a crowd, especially when I'm the center of attention! I tend to measure success by how many people like me.

I have pictures all around my office, and I'm in every one of them – here I am with the family, here I am with the fish I caught, here I am with my car. People say if they had to identify me with an animal, it would be a goose or a lion – I like to be a member of the flock or pride of lions.”

Alice has open, flower petal-like structures in her eyes. She, like most Auditory people, is spontaneous and approachable. She focuses on becoming your friend, and the more she becomes your friend, the harder it becomes to see her as a credible authority figure, because the behaviors that enhance one image undermine the other. Although Visual Vincent's stance, tone of voice, formality and way of dealing with facts do not encourage relationships or familiarity, they do project authority and credibility. Think about college professors who are quite knowledgeable and stand apart as an "authority" or hide themselves away from their students. Think about people who are great working with detailed facts and figures, but have challenges relating to people, even members of their own family. These



folks are probably Visual. Now think about people with relaxed posture, who shift their weight to one leg and breathe deeply – people with music in their voices, smiles on their faces, and an open hand to shake. These ingratiating, rapport building gestures belong to Auditory Alice.

Do you remember how Visual Vincent used monotone and facts? His style showed us that he was less focused on building rapport than on “getting it right”. In comparison, Auditory people often use multi-syllable words to assist in rapport building. It’s difficult to be monotone when you say, “absolutely”. Multi-syllable words automatically soften the factual, digital responses. A digital, monotone “yes” is unconsciously heard as powerful and authoritative, which can break rapport. However, following “yes” with the music of “absolutely”, “exactly”, or “perfectly”, gives the answer and builds rapport at the same time.

Please remember that musical tones are rapport building. Auditory people like sounds. They like being in the flow with others. They use verbs that refer to sounds and feelings. They speak eloquently and quickly. The preferred pronoun for the Auditory person is “you”. An Auditory person loves people, stories and relationships. Even their use of “you,” being both singular and plural, is significant; they don’t want to break rapport with anyone. They hear, they feel, and they are very spontaneous. They quickly respond to those around them with their perspective and their feelings.

Latin people are often known for their passion, emotion, spontaneity, and their love of family. They are quite often Auditory. Spanish itself is an Auditory language. Do you hear the musical tones in “Buenos Dias” and “Gracias”? I believe the tonal qualities of Spanish contribute to the passion of the culture. I feel it is no accident that Auditory people open personalities as their eye pattern openings identify the Auditory language style.

In fact, I received one of my best lessons in rapport building while on my first business trip to Mexico. While checking into the appropriate business hotel, I looked over the seven bags that traveled with me from the United States. With sample bags, gifts, catalogs, promotional material, and clothes, I moved through customs with great difficulty. While speaking a new language continuously, I hailed a taxi “Taxi!” Finally, reaching my hotel, exhaustion took over. A bowl of fruit from one of my future customers welcomed me to Mexico. That simple gesture spoke volumes to me as a

visitor to a totally different culture. Sitting down to eat a piece of fruit, I began counting my bags brought up from the lobby. One was missing. It was the bag of all my clothes. Moving beyond my panic and reporting the items lost, I purchased new clothes in a men's store near the hotel.

Even though my bag remained lost, my new clothes – cut in the fabric of Mexico, made in Mexico, in the Mexican style, and color schemes common to the Mexican culture – built more rapport than I would have created with the finest American clothes and my best efforts. My willingness to adopt the local dress code, combined with my efforts to use their language, quickly earned my acceptance into their family. Being in the family – being one with my clients – assured my success, and I felt truly honored and respected. More importantly, my clients adopted me as family.

Now let's "listen" to the Auditory description in a group interaction to see how Alice experiences the other people:

As before, Visual Vincent is wearing a suit with a tie – he's impeccably and formally dressed. Haptic Harry is wearing a sports coat, open neck shirt, and possibly a festive sweater vest. Auditory Alice is wearing a festive red dress, and Kinesthetic Kate is wearing pastels in a soft, flowing, dress.

Auditory Alice is standing with her weight first on one foot and then on the other. This "at ease" stance communicates unconsciously that she will not attack, so it's a rapport building stance. This safe position connotes safety, just as an open handshake tell another, "I have no weapons in my hand." Alice is standing to the side of the small group – also a relationship stance. She is breathing deeply and nodding. Her deep breathing and movement are her way of being. Auditory style people are life's moving targets; by moving, they stay safe.

Alice may feel quite tense on the inside, but she appears relaxed, at ease, and "approachable." Auditory people stand with their weight on one foot and then they shift it to the other foot.

Like Visual Vincent, Auditory Alice has interpretations of the others in the group. Remember that her judgments may be far from the actual reality. Alice is evaluating others solely from her own frame of reference.

Auditory Alice sees Kinesthetic Kate and thinks, "She's so sweet



sitting over there so quietly. She reminds me of my little sister – shy and not able to relate well to others. I know she would like to have me as a friend. My sister certainly liked me. You know, that’s what I’ll do. I’ll make friends with her. I’m sure she has some interests I can draw out of her. Maybe I’ll offer her some food and we can share a plate. I know – I’ll get her some cookies. Everybody likes cookies. She’s just too shy to get up. I’ll introduce her to my brother. He’s shy, too. Maybe they could have a relationship. I’ll give her his number and cheer her up.”

Never does it dawn on Auditory Alice that Kate is being silent out of choice, that she is appreciating the subtle beauty of the wood texture in the antique table in front of her, or the mixed scents in the air. She has many friends, but she prefers a tea ceremony with one honored guest in her Japanese garden. There she will brew the tea to the ideal temperature, cut the flower at the precise moment for full bloom, and invite the person at the perfect time for light and temperature in the room. She enjoys being in an environment that she has taken care to perfect for her needs, and for the people close to her. She is not timid, simply selective. Far from sad, Kinesthetic Kate is infinitely happy with her life and her environment. In reality, Kate is extremely sensitive, but far from shy. Still, based on her own needs and behaviors, Auditory Alice could innocently misjudge Kinesthetic Kate.

Auditory Alice sees Visual Vincent and thinks, “He stands so erect – like his underwear is heavily starched. I’ll bet a dollar he sends his silk pajamas to the laundry! I wonder if he ever relaxes. He does look like he’d be a good provider, and he’s known as an authority. I wonder what his specialty is? Could he relate to and value a powerful woman at his side? I wonder how he would respond to me? How would he be with children? Does he relate well to his family? Would he wear a tie even at family gatherings?”

He seems so formal. But people certainly respond to his authority, and he shows tremendous credibility. Look at how he presents his business card: powerfully, from his gold card case. I’d like to meet him. I’ll bet he’s a partner in a prestigious law firm or something. Even with my advanced degree, people don’t defer to me like they do to him. He must be very accomplished.”

Remember, relationships are important to Auditory Alice. She has a PhD in Global Economics and travels the world, yet she often gets less respect than she deserves, and her degree is often disregarded. She speaks 12 languages, yet she is often viewed as having less authority because she is a friendly woman who communicates in the Auditory style – moving away from the posture of authority, and toward increased rapport. Alice and Vincent are simply different styles. Alice’s extra words and spontaneity are completely different from Vincent’s Visual, deliberate style. Do you see how either style might naturally be oblivious to the other and/or misinterpret the other’s actions?

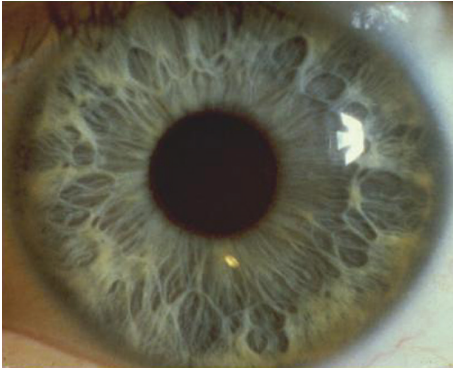
Alice and Vincent could be great friends and offer much to each other. They are almost mirror opposites, and both would benefit from learning the style of the other. Alice will admit that her familiarity sometimes limits her authority, and Vincent knows that his authority sometimes limits his relationships.

Auditory Alice sees Haptic Harry and thinks, “There’s Harry again, still on the move. I love talking to him. He’s always looking for more answers and new ways of doing things, but I wonder why he never really acts on some of his great ideas. Variety and change seem to be his middle name. He stimulates me and gives me different perspectives. He would be very stimulating in a relationship, but I know I’d be exhausted. He’s simply not stable enough for me, no matter how successful he is! He could lose it as quickly as he makes it. It certainly must be exciting being in his life, but at what price? How long would he be with me before he was off to another person? He certainly must meet some interesting people on his journeys. How does he keep going?”

Remember that Haptic Harry went to a college whose motto is “learn by doing.” He thrives on stimulation, and his continual shifts of perspective would give Auditory Alice little hope for a long term relationship. In fact, those shifts might even appear threatening to her. It’s not his willingness to risk and make mistakes that bothers Alice most – it’s his lack of stability. She would respond to each shift in Haptic Harry, even when he would shift back and forth simply for perspective, and the emotion and movement would be exhausting for her. Auditory Alice breathes and moves in response to stimuli, and Haptic Harry would certainly be stimulating. But

THE AUDITORY LANGUAGE STYLE

Feeling Type



- Flower-petal openings
- Relationship Oriented
- Favorite Pronoun: “You”
- Favorite Verbs: I feel,
I hear
- Excels at: Joy, Vision,
Sociability, Rapport

she would never have an opportunity to evaluate which situation feels most comfortable so she could shift less and rest more.

Let's use **eyeTalk™** and look at how Auditory Alice might relate to these people more appropriately:

Auditory Alice approaches Kinesthetic Kate with a smile, her hand extended. She sits beside Kate and asks her name. Alice talks about her life and asks Kate about hers. Alice is casual and relaxed in her posture, friendly and approachable in her manner. Kinesthetic Kate, tentative at first, is a great communicator, so she quickly adjusts her posture to match Auditory Alice's. Alice's head is tilted, and she often nods. Her body is more asymmetrical.

Auditory Alice: *"This home really feels warm and welcoming."*

Kinesthetic Kate: *"Yes, you can tell the owners really love people. The gracious touches that anticipate the guests' wishes are courteous. I love the small pictures of loved ones tastefully placed around the home to share with us."*

Auditory Alice: *"They've welcomed us into their hearts as well as their home, haven't they? It's very gracious."*

Alice appreciates putting words to her feelings while Kate notices the subtle. Their mutual comfort broadens Alice's overall sense of the home. She's always felt that a house was not necessarily a home.

Kate's references and sensitive observations broaden Alice's appreciation of the home and of Kate.

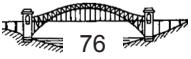
Alice continues her conversation and respectfully asks:

"If it's not too personal, will you tell me about your home?"

Kinesthetic Kate: *"It's very kind of you to ask."* Kate senses that Alice may understand honor and value sensitivity. *"I've been schooled in feng shui, the ancient Oriental discipline of placement and interior design, and I'm very comfortable in my home."*

Auditory Alice: *"I've heard of feng shui. It's a fascinating science. I would love to live in that kind of world and experience that kind of home."*

Kinesthetic Kate is grateful that Alice didn't ask directly for an



invitation, and she extends an invitation for tea the next week. A new friendship is born. Alice will learn a new world of sensitivity, honor and respect. Kate will have a new friend and realize that people can be much more than first impressions would suggest.

Auditory Alice now sees Kate very differently because of their conversation. Being Auditory and concerned with building rapport, Alice matched Kate in the soft tones and frequency of her speech. They built rapport and respected each other's perspectives. The tone of Alice's voice shifted to more Kinesthetic, Kate's natural method of speech. She finds new friends exciting, and Kate's style is quite different. This is a new adventure. Though Kate much prefers quiet and wonders why she even came to this party with people so loud and so intrusive, she finds Alice respectful and courteous in spite of her appearance. Alice ends her conversation with a slight nod, which Kate matches. Kate extends her hand, glancing slightly down as she repeats her invitation assuring Alice of her wish.

Just then, Haptic Harry arrives with loud bravado.

Haptic Harry: *"Alice, I have been looking all over for you!"* Alice thinks, 'Yes, you and everyone else.'

Auditory Alice, knowing now that Kate is simply sensitive rather than shy, touches Haptic Harry's arm slightly and says, softening her voice, "I'm right here, Harry." She turns his loud energy away from her sensitive friend, winks at Kate and quietly says to her, *"He's really harmless. He's just loud."* Kate smiles and looks down as Haptic Harry says, *"What?"* Alice guides him over to the buffet table.

The interaction between Haptic Harry and Auditory Alice is like a tango or a fencing match: parry and thrust, flying from one topic and one person to another.

As we've pointed out before, Haptic Harry thrives on stimulation and perspectives. Although Auditory Alice loves relationships, Harry's seemingly short attention span makes a relationship somewhat difficult.

While listening to their interaction, keep in mind that Haptic Harry likes stimulation and Auditory Alice is very stimulating. Auditory Alice wants relationships, and Haptic Harry knows lots of people and has lots of

perspectives. Haptic Harry shifts easily in communication, moving quickly into the relaxed atmosphere and allure of Auditory Alice. She knows she has a willing victim in her web of friendship, and lingers at his arm, expanding the flirtation and connection. She also finds that touch seems to calm this active person. They continue to shift positions as if they are in a dance, each one mirroring the other, blending in a relaxed, symbiotic dance.

Auditory Alice: *“How is your sister, and how is that handsome vice president of yours who invited me to dinner?”*

Haptic Harry: *“My sister is wonderful. She’s around here somewhere. And that vice president is still enchanted with you.”*

Auditory Alice realizes that Haptic Harry’s flitting about is not out of disrespect to her at this moment, but out of his natural style. Auditory Alice knows that her preference is constant adoration by her partner so people know they are together. She recognizes this not out of insecurity, but simply out of preference. So Auditory Alice forgives Haptic Harry’s multiple perspectives and continual scanning of the room. She can easily match him and develop a relationship, and they can certainly be friends. She also realizes that his multiple perspectives make it difficult for him to be connected with one person for long, unless that person understands and forgives his style. Auditory Alice has enough understanding and confidence through **eyeTalk™** to tolerate Haptic Harry for a while.

This allows them to blend and work together more effectively.

The meaning of any communication is in the response that it elicits. If Haptic Harry could learn from Auditory Alice, all his relationships would be richer.

Let’s look at the new relationship pro, Auditory Alice, as Haptic Harry leaves to find another person in the party. Watch how she communicates differently as she approaches Visual Vincent and starts with relationship in her interactions.

Auditory Alice approaches Visual Vincent with a stance that matches his and with a formal attitude that Vincent respects. Alice introduces herself, *“Hello, my name is Alice.”* Her tone is quite different from



when she spoke with either of the other two styles.

Visual Vincent: *"Hello."*

Alice shifts her stance and demeanor. She stands symmetrically and moves her head very little. Visual Vincent is listening; she has his attention. They stand rather than sit. Alice is doing her best to communicate authority and credibility, because she knows this is Visual Vincent's pattern of communication. Alice is willing to acknowledge Vincent's need for authority as long as she has claimed another friend.

Soon Visual Vincent suggests sitting side by side on the couch to be much more relaxed, which is an Auditory preference. Auditory Alice has succeeded in communicating and developing another relationship.

Now that you know the Auditory style, when might you see yourself or your associates speaking this language? What advantages do you see speaking this style and challenges of using and/or relating to this style?

Further Thought and Practical Application

Who in your life prefer the Auditory style?

What are the advantages and the challenges of speaking with this communication style?

How might you better relate to others with this new knowledge?

Can you see the flower-petal patterns in people's eyes when you meet them? Do you hear an Auditory expressoin with the music in their voice? Do you notice an Auditory stance or tilt of the head?

If you're not Auditory, try standing with your weight on one foot. Do you feel different? Do people around you respond differently?

How and when might you incorporate the Auditory Language in your life?

If you prefer the Auditory style, can you think of times when another style might work better for you?

Remember, Auditory Alice loves:

Sounds

Music

Relationships

Emotions

Friendship

Spontaneity

Movement

And more rapport . . .



<http://www.ubgr8.com/blog/cu108>





Kinesthetic Kate



Sight slips over the surface of the universe. The hand knows that an object has physical bulk, that it is smooth or rough, that it is not soldered to heaven or earth from which it appears to be inseparable. The hand's action defines the cavity of space and the fullness of the objects which occupy it. Surface, volume, density and weight are not optical phenomena. Man first learned about them between his finger and the hollow of his palm. He does not measure space with his eyes but with his hands and feet. The sense of touch fills nature with mysterious forces. Without it, nature is like the pleasant landscapes of the magic lantern, slight, flat and chimerical.

– Henri Focillon French Art Historian

Please count your yes answers to the following questions sensing Kinesthetic Kate. What would the world be like without the sense of touch? We live in a predominantly visual society. What if we valued the sense of touch more than the sense of sight? How might a more kinesthetic culture be different from our own? Let's expand our sense of the Kinesthetic style.

Do you hear the joy of songbirds in the morning when the unexpected light arrives after a seeming eternity of darkness? Do you feel the gratitude in their voices as the light warms their bodies after the chill of the night? Do you understand why they fly south for the winter?

Do you feel that sometimes people are too loud? That animated gestures are often threatening? That often the world is too harsh and foreboding? Do you find it difficult when someone expresses feelings, even if the feelings are those of love? Are you truly comfortable with only a few people? Are most of those few people also members of your family?

Do you believe that few people honor and respect you to the level that you honor and respect everyone else? Do people accuse you of being too sensitive? Have you ever felt your sensitivity is a curse?

If you answered 100% "yes" to the above questions, chances are good that you're not just sensitive – you're Kinesthetic. If you answered "no" to one or more of these questions, can you recognize someone you know in the descriptions? How would you respectfully interact with those people?

Knowing that touch nourishes them, would you rush out and give them a hug, or would you respectfully wait for an invitation to come close?

Is your need to connect with them as strong as their need for safety in being with you? Do you respect their language and match it?

Are you sensing the care required to truly connect with these sensitive people? I hope so! If we all could learn the kind of respect this style has for others, this world would truly be peaceful and harmonious.

There is a tremendous richness to the Kinesthetic style, one that makes life truly worth living. The Kinesthetic accomplishes this richness with an extreme sensitivity. Please understand sensitivity is an asset. Contrary to most thought, this sensitivity is a strength rather than a weakness.

Japan, China, and Korea (all highly Kinesthetic cultures) invented most of the martial arts currently in practice - largely because the government forbade ownership of weapons by the general population. They learned to use their bodies as weapons. Though many view martial arts as violent and sometimes loud, the discipline involves becoming aware of the connection between you and your opponent, your hand and the pile of bricks you want to break, you and your breathing, you and every nuance of your environment. Our martial arts cinematic heroes, Bruce Lee and Steven Segal, are bold and confront conflict. This portrayal of the honorable Samurai is only part of the true martial artist. The strength a martial artist brings to a conflict is a constant awareness of his body and its connection to everything else. Even when not in conflict, martial artists extend or withdraw their "chi" awareness, able to sense or ignore more of what is going on around them. With this awareness, they are able to win every fight by avoiding all senseless ones, engaging only in mandatory bouts.

Aikido, one of the martial arts, actually senses the opponent's energy and movement. Practitioners combine their energy with their opponent's and use both against any adversary. A master of Judo uses an opponent's energy and redirects it for their advantage. A fighting Tai Chi master actually told me that he enjoys being hit, as he accepts the chi of his opponent, transforms and stores it in his body. Then we he returns his hit, he has his own energy, his opponent's and maybe the energy of a couple of other people. All these activities require incredible, subtle awareness of self and the environment.



One master black belt in archery, one of the little known martial arts, demonstrated his mastery to his students by hitting a bull's eye in a dark room blindfolded. This mastery proved sensitivity and awareness beyond most people, except people with Kinesthetic style who have mastered their style and their world.

Kinesthetic societies also have a different approach to medicine. Practices such as the reading of different pulses in the body to diagnose an illness or the use of acupuncture, with its tiny needles and pressure points, require incredible sensitivity to the patient's body. The goal is to restore harmony to the body using herbs and subtle changes before severe, destructive patterns ever occur. Using this kind of delicate medicine requires amplification rather than reduction of sensitivity.

To match the Kinesthetic style, this chapter will be less about facts and figures or stories and emotions than previous chapters. Instead, we'll discover subtleties much grander than most people ever comprehend. Kinesthetic people embody kindness and gentleness in their spirit, and the words honor and respect are much more than words to them. Honor and respect are integral to their being. They know of no other way of truly being. In fact, they believe that when others do not respect them, the others do not like them. They believe those people are being unkind, rather than unaware or insensitive. Kinesthetic people can hardly even acknowledge the existence of insensitivity.

Kinesthetic style people are more about sensitivity and senses than facts or feelings. Kinesthetic style people are about shades and tones rather than colors and sounds. The Kinesthetic style is the depth and sensitivity of eternity. It is the quality so eloquently offered in French philosopher Henri Focillon's description of touch adding dimension and creating connection, of knowing about everything we encounter, "that it is not soldered to heaven or earth from which it appears to be inseparable." This is a quality held in your heart that is not available in a Visual landscape.

Iris Marion Young, PhD, amplifies that understanding of connection in "Throwing Like a Girl and Other Essays" (1990) *Touch immerses the subject in fluid continuity with the object, and for the touching subject the object reciprocates the touching, blurring the border between self and other.*

Kinesthetic connection is the feeling that there is no separation between anything, and this quality is accomplished through touch. Touch is the most reciprocal of senses; you can't touch without being touched. When a Kinesthetic senses anything, they find it difficult to disassociate from that sense. They live in a world that is truly associated with the sensations that surround them. Kinesthetic style people find it very difficult to move to the Visual style and simply disconnect by thinking or evaluating something. They find it challenging to respond spontaneously to a particular situation, as an Auditory would. Kinesthetic style people connect with things around them whether they like it or not.

The one form of disconnection that may feel natural to them is to numb their Kinesthetic sense, or remove themselves entirely from the situation they find themselves experiencing. With discipline and by learning the other styles, Kinesthetic people may learn to enjoy interacting with the Visual, Auditory, and Haptic styles. They may find that they appreciate being hit energetically like my martial arts master, if they learn to redirect, transform, and thrive on the energy surrounding them. With all of the other styles reciprocating by learning the advantage of being Kinesthetic, we all become as much as we can be.

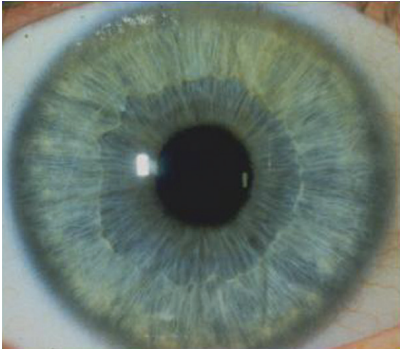
Do you feel the quality of the Kinesthetic person? Let's sense Kinesthetic Kate through her own words:

"I prefer an environment where things are safe and secure. I'm very interested in long term, solid relationships with other people, and I don't like it when things change too quickly. I am slow to warm to some people, but once I give my trust to someone, it stays that way. I have a deep sense of loyalty and commitment. I generally stay in the same job or stay with the same partner for years, preferring the known to the unknown.

I am very sensitive, and wonder why some people are so loud or threatening with their gestures. I'm very considerate when making a decision, thinking of how this will affect others – my family, my friends, etc. I get frustrated by others who make decisions flippantly and then have to backtrack because of their haste. Whenever I want to buy something major, I will go out and gather information so that the decision I come to will not be a spur-of-the-moment one. This sometimes frustrates others; they think I'm being unnecessarily slow and methodical, but really, I'm just being deliberate and feeling my way through the

THE KINESTHETIC LANGUAGE STYLE

Physical Type



- Straight lines/streaks, no dots or openings
- Senses with Whole Body
- Empathetic, Balanced
- Favorite Pronoun: “We”
- Uses verbs: I’m touched
- Excels at: Stillness, Connection, Mediation, Amiability, Balance & Service

subtleties. I see so many others making hasty, unsatisfactory decisions, and I don't want to do the same.

I get satisfaction from saving money by buying items I want at sale time. I'm quite prepared to wait until what I want is available at a sale. I like to avoid conflict at all times. I prefer quiet and people who respect my sensitivity. Many of my friends think I should be a counselor, because I don't judge or tell others what to do to solve their problems. I'm always there to listen with compassion. I love touch, but only in appropriate circumstances.

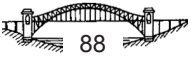
I wish others would be less outrageous. So often I find their loud voices and large gestures disrespectful. They run so fast they often trample the flowers at their feet. They would respect the little things more if they felt the pain of the trampled the way I do.

I enjoy the company of friends and family and can always be relied on to be consistent, passive and patient. The family is very important to me, and I'm very protective of my children."

The Kinesthetic person has a highly developed sensitivity. Feeling safe is vital. They respond to soft, subtle and quiet conversation. They resist change, preferring things to remain the same. Insensitivity and loudness of any kind are most threatening to this type. They operate slowly and are very much into safety. They are very considerate of other people, sometimes at their own expense. Animals which typify this type are doves or bunny rabbits – all sort of soft and cuddly. They would prefer a beige station wagon with air bags and lots safety features as a vehicle. Their rationale would be beige to not stand out, safety features because safety is their number one priority, and a station wagon to feel their family together.

Even the word "feelings" is more of an Auditory word than Kinesthetic. The word sense might better describe a Kinesthetic person's quality of receptivity. Common use of the word "feelings" is more about emotional state than physical body sensations. When people ask you how you feel, would you ever respond with "my left knee says this", or, "my right ankle says that"? Kinesthetic people have extreme sensitivity in every area of their body unless they have consciously diminished that sensitivity.

Identifying the Kinesthetic communication style with eyeTalk™ is much easier than connecting with them. The Kinesthetic eye pattern



has an absence of flecks or rounded openings and has straight eye fibers. Although many Kinesthetic style people have brown eyes, every color eye has every kind of eye pattern. Kinesthetic types sense things with their whole bodies. There is a stillness and a continual connection with their environment. Their personality is amiable and intuitive due to their remarkable understanding of subtle details. They have incredible talents of connectivity with everything and everyone in their surroundings, which contributes to great skills in mediation. Often you will hear their favorite pronoun, “we”. “That touches me”, “we all sense that” and “grasping concepts” are all Kinesthetic expressions.

After looking at thousands of eyes in over twenty years of observation, high percentages of Kinesthetic learning/communication styles among people of African descent, Asians, and Native Americans. The effects on a culture of having such a high percentage of Kinesthetic learning/communication styles can be best described through an experience I had with an Asian family. They had recently emigrated from China to the United States. In our conversation, I began to sense the tremendous importance honor and respect had for them. They shared with me some of the qualities that are the foundation of their culture, and how those qualities were demonstrated in their family.

Since I enjoy languages and other cultures, one of the first things I usually ask people is, “How do you say ‘thank you’, ‘please’, and ‘I love you’ in your language?” To my surprise, my new friends revealed that the Chinese don’t say, “I love you”. It’s too emotional. Those are just words, and words can be disrespectful. Even between husband and wife, actions are valued over words. Words can have so many interpretations, so many mixed sensations, and then be gone with the next word.

The Asian attitude of, “actions speak louder than words” could also be a style of communication. Now I more fully understand the experience of my friend Dan. He is “out there” in everything he does. His gestures are large, his voice is loud, and his excitement exudes from his pores. He has a huge heart, and when he feels, he feels intensely. When he loves, he loves with his whole being and the world vibrates. Dan has always been attracted to very sensitive (and, I’m sure, Kinesthetic) women. He would approach them respectfully, but quickly fall in love. As soon as he would communicate

that love, these delicate ladies would back away. Feeling abandoned, Dan would tell them more directly, “I really love you”, and they would back away even more. Finally, he would push them away completely with his persistence. Dan’s feelings were not incorrect or untrue; his intensity was simply viewed by the women as disrespectful. His predicament revolved around his style of communication, not his message. I hope he can learn to speak the Kinesthetic language. And to all the Kinesthetic females who know Dan or people like him, please don’t kill the messenger. When the message is too loud, simply ask them to calm down and speak your language, softly.

Understanding Kinesthetic values also explains the Japanese tradition of presenting their business card with both hands, bowing and casting eyes down, allowing the giver of the card an opportunity to access the Kinesthetic portion of the brain and sense the receiver. Do you sense how different this is from the more traditional American handshake, direct contact and loud voice? Can you understand how moving quickly to the next person in the group might be perceived differently by a Kinesthetic person or culture?

The African-American culture demonstrates a similar, although different, Kinesthetic greeting with their multi-action “dap” handshake, which has several variations of touch in one handshake. It also allows a longer period of touching. This extended Kinesthetic connection is a different form of honoring – no hit-and-run handshakes for those who understand and value connection through touch.

A Japanese tea ceremony also demonstrates respect and honor.

If you look beyond the beauty of the ceremony, you realize that every detail has been carefully orchestrated for the benefit of those invited. You realize that the time of the event was carefully chosen to place the honored guest in the sun’s best light and warmth. The flower was cut in the morning to be open in its most beautiful expression exactly at the time of the ceremony. The temperature of the water (felt, not timed), the whisks of the tea broom, the texture and age of the tea, and the clean and polished surroundings are all carefully considered for the honored guest. This is very different from plunking a tea bag into unmatched cups with water that was boiling for an indefinite time while continuing a conversation

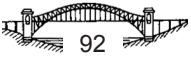
about a variety of topics! Though the tea may taste similar, the quality of the experiences and the honor they show are very different – especially for Kinesthetic style people.

Chinese friends also told me that each syllable of their language has four different tonal qualities. (Vietnamese and Thai have even more sounds for each syllable.) They pronounced the sound “ma” four different times. I asked them to repeat it. After four repetitions, I gave up. I couldn’t distinguish the differences in Auditory terms, so they diagramed the “mas” for me. One version started high and went down. The next started low and went up. Another went up and down. The last one was flat. The words mean “mother,” “horse,” “sweep,” or “table,” but I definitely couldn’t tell the difference. I realized that the only way to truly “hear” this tonal quality was to feel the sound with the whole body and have a sensitivity that I did not currently possess. I was completely unaware of the subtle world of the Kinesthetic.

I was in Memphis, Tennessee, on the day that Walter Payton, the famous Chicago Bears running back, died. Payton had retired as the NFL’s all-time leading rusher with 16,726 yards. People mourned him, less as a superstar, though he was one of the finest, than as a gentleman.

Chicago Mayor Richard Daley said that Walter Payton “exhibited excellence, grace and dignity on and off the football field.” New Orleans Saints Coach Mike Ditka, who coached Payton for six seasons with the Chicago Bears said, “He was the best football player I’ve ever seen, and probably one of the best people I ever met.” NFL commissioner Paul Tagliabue reminded us again why “Sweetness” was the perfect nickname for Walter Payton, and you don’t receive the nickname “Sweetness” unless sweetness is in your nature.

With Walter Payton most likely a Kinesthetic style person, like a high percentage of African-Americans, can you please sense how hard it must have been for him to turn off his sensitivity and play football? Imagine how much pain he would be subjected to; he would feel those bone jarring hits in every cell of his body. Could it have been that turning off his greatest sense kept him from noticing his inner promptings to eat healthy foods or go see the doctor earlier? What price would you pay for turning off your greatest sense?



All I know is that when Walter Payton left, our planet lost some sweetness. No matter how much I enjoyed watching his aerial flights of wonderful athletic accomplishment, I would have appreciated it even more if he could have spent more time with us. The same grief could be extended to Muhammad Ali, acknowledged as much for his humanitarian efforts as for all of his tremendous accomplishments in the boxing ring. Again, if he is Kinesthetic like most African-Americans, can you imagine what all those punches felt like to him? Could his health challenges have been fewer if he had not indulged in such a violent sport?

Might other athletic greats owe their successes to their Kinesthetic sensitivity rather than better physical genetics or a greater drive to succeed? Might their understanding of subtleties and sensitivity to the little things allow them to excel more fully and microscopically improve their performance? Could we apply that same sensitive skill to our education system, our society, and all the other areas that are now predominantly Visual and analytical? Could we construct systems and areas that also included the sensitivity and subtleties of the Kinesthetic, as well as Haptic energy and Auditory emotion?

My Kinesthetic education continued with a very successful African-American entrepreneur and professional speaker. Arthur lives in Atlanta, and we had a short yet profound conversation where we spoke of past prejudice and the current state of bias toward his culture. We began speaking of the Visual nature of American society, the Visual style imposed on all non-Visual learning styles in American culture. We talked about how this behavior perpetuates cultural stratification to this day. We spoke of how the Visual communication style of American society is disrespectful to the sensitivity of Kinesthetic people. I asked him, "How could your culture accept..." and as I searched for another word he immediately offered, "Endured." I instantly felt the sadness that the word "endured" communicated for the African-American culture. I felt it in my body. I felt the sadness for the non-Kinesthetic people who would miss so much of the richness of truly feeling within every cell in their body. I felt the blessings that this sense offered.

Do you sense the anguish that "enduring" might imply? Do you see how much strength the Kinesthetic requires to "endure" insensitive actions

rather than simply striking back? Kinesthetic people requesting changes in behavior, and everyone more universally applying honor and respect, might be a welcome change.

In Cleveland, Ohio, I asked a group of Kinesthetic style teachers about teaching Kinesthetic style children to read, which is a very Visual skill. They said that any instruction for Kinesthetic style children must include the senses of touch and movement. Thankfully, some systems of this kind of instruction are beginning to surface for all our benefit. I hope you grasp the importance of these systems, not only for the Kinesthetic children, but also for all of our society's connection. In America, we should understand that the melting pot of cultures would even be enhanced, as the melting pot of communication/learning styles would offer ways to communicate with each other more fully, which might even restore peace.

Since the Native American, Asian and African cultures are all predominantly Kinesthetic, after looking at 1000's of eyes, how our society would thrive if we could embrace them and learn from the blessings they are. Worldwide, cultures have conflicts with their neighbors, not only because of their history with each other, but also because of continued, unconscious communication gaps.

Ashley Monatagu, in his 1978 classic, "Touch: The Human Significance of Skin", outlines the importance of touch for development of the brain to integrate mind and emotions for survival itself. He cites scientific studies that outline touch as a vital ingredient for child development. Certainly, this development continues beyond simple enjoyment into adulthood. Humans once experiencing the therapeutic benefits of touch and massage for this biggest sense organ, our skin, value it greatly.

Though touch is misunderstood in our Anglo-American culture with most significance of touch associated with sex, touch has become a controversial issue. In other cultures, men and women, adults and children, individuals of the same sex, walk hand in hand, arm in arm. The richness of Kinesthetic stimulation and connection is much greater in societies that embrace physical contact to beyond closed doors between consenting adults.

The awareness of Kinesthetic sensations is being further examined because of the advent of virtual reality and the fantastic Visual stimulation



available via the computer. Kinesthetic reality is not based on touch alone, or even on the duality between one touching and other being touched. Kinesthetic reality is “an orientation to sensuality as such that includes all senses,” as Iris Marion Young phrases it in “Throwing Like a Girl and Other Essays” (1990). Young continues:

“Touch immerses the subject in fluid continuity with the object, and for the touching subject the object reciprocates the touching, blurring the border between self and others . . . Thus we might conceive a mode of vision, for example, that is less a gaze, distanced from and mastering its object, but an immersion in light and color. Sensing as touching is within, experiencing what touches it as ambiguous, continuous, but nevertheless differentiated.”

Paul Rodaway is a British phenomenologist, cultural historian, and Lecturer in Human Geography at Edge Hill College, Lancashire, England. In his book, “Sensuous Geographies: Body, Sense and Place,” Rodaway offers that our Kinesthetic realms are geographies of sensuality:

“Touch geographies are the sensuous geographies arising out of the tactile receptivity of the body, specifically the skin, and are closely linked to the ability of the body to move through the environment and pick up and manipulate objects. Touch can be passive and active simultaneously, a juxtaposition of body and world and a careful exploration of the size, shape, weight, texture, and temperature of features in the environment. Touch is above all the most intimate sense, limited by the reach of the body, and it is the most reciprocal of the senses, for to touch is always to be touched . . . Many different emotions can be associated with touch -- from caring and love to disgust and hate. It is therefore a highly significant dimension of the human experience, both in person-person and person-environment relationships. We might lose any of one or more of the other senses -- sight, smell, for instance -- but to lose an ability to feel, that is, touch, is to lose all sense of being in a world, and fundamentally of being at all.”

Touch, the most intimate sense, limited by the reach of the body, is the most reciprocal of the senses, for to touch is always to be touched.

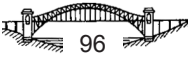
Is it any wonder that the cultures that have focused and specialized in this most sensitive sense would develop qualities of honor and respect in dealing with each other and that Visual, Auditory or Haptic experts might not eloquently and completely understand this sense?

“Seeing is believing, but feeling is naked truth,” as E. Cobham Brewer, an early English Philosopher, put it. We get to know objects, things in the world, through touch. We engage with the world through touch, rather than merely encounter it in terms of vision alone.

Many might ask, “Can reality be determined by vision alone, without any Kinesthetic component?” I think a more interesting question might be, “Could anyone imagine any more isolating feeling than the loss of the sense of touch?” I think all would agree that the loss of sight, hearing, smell or taste would be devastating, but the loss of touch would disconnect us from everything and everyone, and nothing could be more impoverishing.

At the Natural Bridges National Monument with its incredible rock formations millions of years old and overwhelming beauty, a National Park Service sign encourages:





In previous chapters, we looked at different behaviors for improving communication with the other language styles, and actually tried to get into the characters' heads. Let's extend courtesy to Kinesthetic Kate out of respect for her sensitivity, and quietly observe her thoughts.

Traditionally, she may not enter into a dialog with the other types, and her thoughts, though possibly not voiced, are important for our understanding of her type.

Kinesthetic Kate notices Visual Vincent. She thinks: He is so stiff, and so impersonal with his facts and figures. How does he stand that way so long? I get tired simply looking at him. Does he ever relax? He does appear to command respect, but at what cost? I wonder if he would stand and act that way if he knew how challenging it is for some people to be around him.

Kinesthetic Kate hears Auditory Alice and her excitement from across the room and thinks: She is so loud and moves around so much. She has so many friends and shares so much with them emotionally. I am exhausted feeling her emotional explosions from across the room. She moves from sadness to elation so easily. How does she do it?

Kate retreats from the explosive Haptic Harry, thinking: There is Haptic Harry. He is so stimulating, but how much can one person take? I find I need to withdraw from him as he is so loud, reckless, and volatile. He moves around so much, I can't truly get a sense of him. If he would only slow down and pay attention to the little details of life, he would be so much more successful.

As important as it is for Visual, Auditory and Haptic people to understand the thoughts of Kinesthetic Kate, it is important to offer some suggestions to Kate, as well. How might Kinesthetic Kate communicate in her language and safely be in this world?

One story I love telling is about a woman friend, Edith from Australia. From the country's history of mostly men carving out a life in a harsh environment, to living with seven brothers without any sisters or her mom, Edith knew about being in a male world. Even though she stood only 5 foot tall and Kinesthetic, Edith knew how to take care of herself. A very accomplished woman in her male-dominated technical job, she often

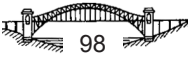
was required to level the playing field. Her boss, an ex-football player, 6' 9", over 280 pounds, once towered over her and began speaking loudly to her about some aspect of her performance. She jumped on her desk, began raising her voice and pointed her index finger, objecting fervently to his abusive, authoritarian behavior.

While I am not suggesting jumping on your desk when someone uses Visual, authoritarian behaviors, reflecting on someone else's Visual style to them may help reduce your sense of being attacked. You also have a more Auditory choice of changing positions. One of the primary things I encourage Kinesthetic people to consider is to avoid sitting or standing directly across from anyone who uses (or abuses) authority. A direct blast of authority is disrespectful to anyone, but especially to a sensitive Kinesthetic person. If you're getting more of it than you choose to withstand, try repositioning yourself. You may also choose to use your native Kinesthetic strength of sensitivity, extending your awareness of the other person to better understand and communicate with the person. Like a martial artist, you can use your sense of connection to avoid a head-on conflict. You never lose a fight that never begins.

As a Haptic, I personally watch my audience and do my best to shift my presentation style to accommodate the people attending. Always, there are Visual, Auditory, Haptic and Kinesthetic styles in any audience, and I observe them and notice where they sit to direct my communication style to match their preferred language.

At a seminar near Washington, D.C., I noticed sitting in the audience a large group of Auditory people and one Kinesthetic person. The Auditory people were sitting close to the amplified speaker system, and 99% of the Kinesthetic people, were sitting to my side, away from the speakers. I noticed that during the seminar, the lone Kinesthetic person became increasingly uncomfortable, doing her best to cross her arms and legs, and either block the information or the way that I presented the information.

This sensitive soul came up to me after the session and respectfully asked if I was willing to accept some feedback. I said sure, and she told me that she was in fact a Kinesthetic person, thanked me for my insights, and then proceeded to tell me that I spoke too loud for her sensitivity.



I thanked her for the feedback, and asked her if she would like some feedback as well. She said sure. I reminded her that the large room used microphones, and she was sitting under the speakers. Her mouth dropped open. It was not my loud voice. It was simply the sound system. It would have been important for her to use the Auditory style to breathe and move. Had she moved to a quieter portion of the room, her enjoyment would have increased. I hope you see how important shifting styles becomes.

In my past, I met a very sensitive Kinesthetic from Vietnam. I became aware of some of her personal history, including some horrors of war, with her father blown up in front of her eyes when she was five. I learned how many women, like her mom, would give children up for adoption rather than bring them into the next marriage. I felt the pain of how her adopted father abused her, more abuses than I could even imagine. Even when she found her birth mother, they did not speak the same language, as her native Vietnamese was a distant memory. Similar experiences in their culture from our world abused many sensitive people beyond my comprehension. When abused Kinesthetic people withdraw, the feelings of love, caring, family and connection are absent from their lives. Auditory people's specialty brings emotions, belonging, family, compassion, empathy, kindness, spontaneity and true connection. The Kinesthetic woman could have added the deepening wonderful feelings by adding Auditory attributes to her Kinesthetic sensing everything deeply in every cell in her body. Instead, she had not yet healed some of the pain of the past and was still missing the richness of emotions of love, caring and kindness an Auditory connection could bring. A continued pattern of withdrawal could limit all her relationships with others, and might limit relationship benefits, even with her own child.

It is important for Kinesthetic people to know that many Auditory people value relationship, and would rather die than withdraw from their family. Connection with their loved ones is more important than life itself. When Kinesthetic Kate understands Auditory blessings and understands that someone would rather die than hurt her, she will stand a better chance to join the world again and teach about the blessing of her sensitivity. Kinesthetic Kate benefits greatly from family, relationship, emotions, and also the spontaneity that is required when dancing with others in their lives.

I have encountered other Kinesthetic people: one told me she literally heard the buds squeaking in spring. Another told me that the Internet was painful to her as she was overwhelmed with the feelings and the Visual stimulation. I heard a story of a Native American gardener who came to a friend's house and announced that someone was crying. She found a plant that had a candle sitting too close. The plant wasn't actually burning or even singed, but she knew that it was hurting. I guess we can understand why she's a good gardener!

With the natural Kinesthetic talents of empathy, balance, stability, support, and integration come natural challenges with trust, forgiveness, ability to release and ability to find purpose. Do you feel how their natural talents almost create the challenges of their opposite traits? If Kinesthetic people can learn the value of change and learn how to initiate, and to release the fears of mistakes, of hurting others and of being hurt, they can find their natural talents in service, support, mediation, fairness, and balance.

When Kinesthetic people are stressed, they often become more acquiescent, and might even feel stymied or helpless. If they learn to initiate, act, move, and give, they experience nurturing and unification, and they achieve the feeling of belonging and stillness.

We are all Kinesthetic to a degree. We're all Visual, Auditory, Kinesthetic, and Haptic, too. But we tend to exhibit the behaviors and preferences of the patterns we use most. Kinesthetic sense exists in all of us, and it is about degree and focus. No one could be a perfect model in all four categories. If you were a PhD in Kinesthetic style, you might still be in the kindergarten of Auditory style, Visual style and Haptic style. If you played only the piano all your life, might you be more adept at piano than a person who divided their playing time equally between piano and drums? The same is true with communication styles.

Communication tendencies are built from birth to seven years of age. The patterns are built using 100% of your brain, both conscious and unconscious. After seven years, you can consciously add to your learning of the other styles. When Kinesthetic people consciously apply themselves in a Visual society, they can exhibit behaviors similar to a Visual.

We can always learn to grow at whatever level and in whatever style



we choose. We simply need to accept the style's strengths, know when to use the style to the benefit of those in our lives and ourselves, and practice the behavior.

Once, as a young, ambitious salesman, an older, wiser, Asian man and I visited one of his Asian clients. After we shook hands, the two Asian men began tracing circular lines in the dirt with their shoes. They both looked down and were mostly silent. When the client did speak, the salesman responded with short sentences. Amazed at the different communication style, I observed and listened. It would have been highly disrespectful to speak until I was invited to share my product information and excitement.

So I encourage us all to draw circles in the sand, looking down and being silent as we wait for our Kinesthetic brothers and sisters to invite us into their rich world. We will all be glad we connected in this most honorable and respectful way.

Further Thought and Practical Application

Who in your life prefer the Kinesthetic style?

What advantages and the challenges do you sense by being and/or relating to this communication style?

How might you be able to relate better to others with this new knowledge?

Can you see the lines in people's eyes when you are introduced?

What are the key components of being Kinesthetic?

If you are not Kinesthetic by preference, how and when might you incorporate the Kinesthetic language in your life?

If you are Kinesthetic, what other language styles might be useful for you to borrow on occasion?

Spend a day noticing what your sense of touch tells you. After experiencing more touch, what did you learn?

Remember, Kinesthetic Kate prefers:

Quiet

Few words

Shades rather than colors

Tones rather than sounds

Subtlety

Sensitivity

Touch

More touch...



<http://www.ubgr8.com/blog/cu109>

John Meluso
Doc *eye*TALK



www.meluso.com



Haptic Harry



Who is able to leap tall buildings in a single bound, at least in their minds? Able to love with infinite intensity and cry at the drop of a hat? Able to analyze better than a computer program and be more sensitive than the softest feathers? Who has endless energy and often misses small details along the way? Who worships the stars above and the caterpillar at their feet? Who is more like a pinball in the machine than the machine itself?

If you answered, “a two year old,” you would be close, and accurate as well. The answer when thinking of the **eyeTalk™** is Haptic Harry. If you can think something, feel something and sense something all at once, you may be Haptic.

Haptic people crave stimulation of all types: international or constant travel, exotic or ethnic foods, danger, whirlwind relationships, and so on and on. The continuous search for more and broader sensations may be indicative of a society where the Haptic learning style has been suppressed and misunderstood, leaving Harry to find expression in sex, drugs, rock and roll. Even the current trend in music, with its extreme expression and variety, indicates performers with Haptic learning/communication styles seeking expression in some way. When suppressed and deemed unacceptable in one culture, Haptic behavior will surface in its own culture and reflect a rebellion. With the dramatic challenges of attention deficit disorders in the classroom, some experts in Attention Deficit Hyperactivity Disorder, ADHD looking at the processing styles of these children and notice that many are Haptic style people.

Students who watch television while successfully doing their homework are most likely Haptic. For parents who have Haptic children, I would encourage allowing their study habits to be completely their choice as long as their grades stay high. Multi-tasking is the skill of the Haptic. Wisely, parents may keep the stimulation and multitasking within acceptable parameters.

Think of Haptic style people as people who are capable of seeing, hearing and doing something all at once – triple processing. While not as astute at any of the communication/learning styles as someone who uses one style exclusively, Haptic style people have a vast perspective. In fact they have several vast perspectives. They

always have three balls in the air at the same time, feeling one thing, thinking another, and sensing a third. When they process information, they do so very quickly, because they must move among all of these perspectives and synthesize their views. The challenge for Haptic personalities is that they often have two of their inputs pulling one way and the third pulling another way. Internal consensus is vital for their style, and it is often elusive. Haptic style people often act in a trial-and-error manner, at great energy cost to themselves and those around them.

So what's it like to have all this activity going on inside all the time? Let's hear what Haptic Harry says about himself:

"Hi, my name's Harry, I've been asked to come and tell you a bit about myself. A lot of people may find me a little strong-willed for their taste; some think I am too domineering. But let's face it, if you can't stand the heat in the kitchen, you might as well get out. There is so much to do, and I find sometimes people just get in the way. It's not that I don't like people, but there are just so many people who waste their lives away on emotional mumbo-jumbo, ya know, and I don't get anything done working like that. Someone has got to take the authority, and I don't have ANY objection to doing just that. I feel I'm an effective boss, although I've heard that in the lunchroom people say I'm dictatorial, egocentric and too forceful. The thing that most affects my productivity, though, is lack of time; sometimes I take on more tasks than I could ever accomplish. What gives me the most satisfaction is seeing a project come together. When I involve others in these projects, I often have to push them along to meet the deadline I've set. You know, they just don't do it as quickly as I do, so I have to just push them along.

When I make decisions, I make them fast. I like to see results as soon as possible. Sometimes things don't go or work out quite as well as I've planned, but, hey, I can always make another decision, can't I? Far better to have made a wrong decision than to make no decision at all. Nothing wimpy about me. I like competition and thrive on winning. I get frustrated, though, when things go wrong, and I can display my displeasure quite fiercely at times. However, once it's done, it's done. My wife says my temper is like a volcano: boom, boom, all over. I don't hold grudges, though she does. I say it like it is, and I leave it at that. I like changes; especially those changes that save time, make money (because I love money) and minimize effort. I'm determined and pioneering. I like to get things done, and I like to know how things work.

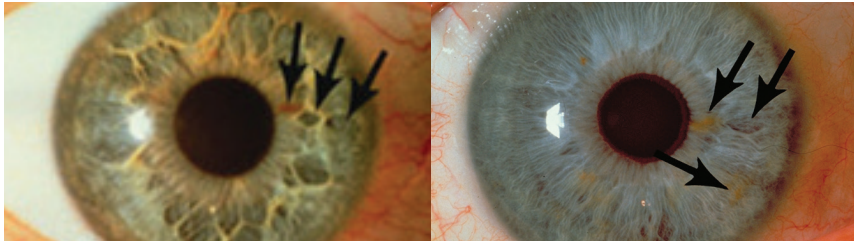


Some find me aggressive, arrogant, egotistical – that’s their problem, not mine. What you see is what you get. I want people to remember me by the things I got done. I suppose my favorite saying is Nike’s “Just do it,” and I might add, “Or just get out of the way so I can.”

The Haptic person never has enough time. They are always flying and are very creative. They soon get bored with routine, and may even throw a monkey wrench in the works just to spice things up a little. They are task orientated and measure success by what has been accomplished. They will often burn the candle at both ends. Stimulation and excitement are the Haptic person’s strengths. The car they drive would usually point to having “made it” out there: a very expensive luxury vehicle, for example. It could be a Mercedes SUV with mud on it due to the off-roading, or a Lexus with a ski rack on top. The animals that most typify this person would be the eagle for its vision and the giraffe for its habit of always sticking its neck out.

Video games exemplify the Haptic communication style. Do you remember the first video game, Pong? It was an electronic tennis match where the player hit a ball back and forth. As the score got higher, the speed increased and the paddles got smaller. It was fairly challenging, but easily mastered by a Haptic person. Now we have complex, computer-generated video games that meet all the needs of the Haptic. These games allow Haptic style people think, feel and sense all at once while making decisions on next moves in a fraction of a second. These full-color graphic adventures require complex hand-eye coordination, because the characters are spontaneously required to jump, turn, and even swim. The demands of timing, coordination, dexterity, mental processing, and speed of pattern recognition are phenomenal to most non-haptic people. Could this fast processing speed be a large part of the most common style of our younger generation and arriving just in time for our complex challenges? Until the education system begins to honor the style of these learners, video games will remain the primary outlet for dynamic expression for the Haptic Language Style.

The Haptic eye pattern is a combination of spots indicating Visual, openings indicating Auditory, and straight lines indicating Kinesthetic. These patterns can combine in an infinite variety of expression. Would a



Haptic Auditory

Haptic Visual

Haptic have it any other way? Notice the two different types of Haptic eyes above.

When the Haptic eye has more spots than openings (like the eye on the right), the person is Haptic Visual. When the Haptic eye pattern has more openings than spots (like the eye on the left), the person is Haptic Auditory. When the Haptic eye has both openings and spots but only a few of them with lots of straight lines, the person is Haptic Kinesthetic. The dominant pattern within Haptic eyes is called the secondary pattern.

So, when the Haptic person juggles the balls of each of these inputs - Visual, Auditory and Kinesthetic - the secondary processing style appears to be a larger ball and receives more attention. This weight or size is only a perception, however. When the more-important ball being juggled says “yes”, it doesn’t necessarily mean the answer is really “yes”. When a Haptic hears both “yes” and “no”, the answer will not necessarily be “yes”. The vital ingredient for the Haptic person’s processing of life is attaining consensus.

Interestingly enough, the Haptic personality obtains that consensus through touch. When a Haptic is touched, the thoughts, feelings, and senses all line up and become one. Though Haptic style people crave stimulation, they need touch for integration, consensus, and clarity.

Do you see how the Kinesthetic style and Haptic style complement each other? Kinesthetic style people require touch to be as much as they can be. Touch creates a synthesis for the Haptic that brings clarity. The Kinesthetic style people’s sensitivity and attention to detail help them avoid backtracking. With demands for perfection and subtle details in much of



our society, Haptic style people often miss these details as they leap over tall buildings. The Kinesthetic person might get quite bored with a life filled exclusively with details, no matter how important those details seem. The Haptic person would skin their knees less in their rush toward goals if they observed and respected the little details more often. Whether by design or hormones people attract their opposite. Unfortunately, the Haptic person often rushes excitedly at the Kinesthetic, and the sensitive one gets overwhelmed. Wouldn't it be wonderful if the Haptic could learn to invite the Kinesthetic to sit beside them on the roller coaster of life, and hold hands, rather than have the roller coaster of life run over the Kinesthetic?

When you see the Haptic person, get ready for a roller coaster ride! If you have these eyes, please keep on enjoying life. Just slow down long enough to consider how exciting it would be to really connect with the other types and share your joy with them.

Who do you know in your life that is Haptic? I hope you understand them more fully now that you are learning about **eyeTalk™**. The Haptic is the person you met and had a great time with on a date then never heard from them again. It was not that they did not enjoy your company, they simply live in the vibrant world. They are kids in the candy store seeking lots of stimulation with lots of different people. They have varied interests with a wide range of people. They seem continuously to choose different and high-risk oriented careers like commodities trading, new technology startups, their own business, or the business of travel or international business. Their flexibility is always challenged, and even if they don't find financial success, they receive the stimulation they need. If they attain both financial and stimulation success, they often simply risk more. Extreme sports, extreme business and extreme relationships, nurture their hearts. Any one focus soon becomes boring.

Haptic people are always in the middle of everything. I hope you see, hear, think, feel and experience the stimulation of the Haptic language. When you see, feel, sense, smell and taste the diversity, then you get the flavor of a Haptic. When you use the preferred pronoun for the Haptic person, "they", you communicate with this style. Think excitement and options, and Haptic Harry is in the middle; more than experiencing the dynamics, he's doing his best to add to it. Often you will see Harry in a

crowd with other people.

Let's look at scenes viewing all the styles and the thoughts that go through Haptic Harry's mind.

Haptic Harry is impeccably dressed, but rarely with a suit and tie. Compare him to Visual Vincent, who is always dressed formally, conservatively, and most always with a suit and a tie, even when he's relaxing. Haptic Harry is wearing a trendy sport coat and open neck shirt with a designer label or a plain, yet elegant silk t-shirt. Usually, Haptic Harry has some bit of dress that seems out of place; with his tailored sport coat, he wears a Save the Whales button, or instead of a fashionable Rolex that he can easily afford, he wears an inexpensive digital that includes a stop watch for his running. Different from Auditory Alice in her alluring, festive, red dress, Haptic Harry dresses less for others than for his own comfort. While Kinesthetic Kate pays attention to all the little details of her dress and surroundings, Haptic Harry is too busy moving to concern himself with too many details. He has people to meet and adventures to explore.

Where Visual Vincent stands very erect, Haptic Harry is perpetually in motion. While people look up to Visuals, they sometimes see Haptic Harry as fragmented and scattered. As long as Harry is in motion, he is happy.

Harry views Kinesthetic Kate and thinks, *"Magnificent! That woman sitting against the wall has something I need; I feel she is so strong and together that she doesn't need to run around like I do. Her stimulation must be like the center of the hurricane. The winds around her move the world while she stays still. I would like to learn to be still after I meet some of my goals. I hope she likes me, as I am very drawn to her. She has an elegant simplicity – taste that I know I could learn from. I am excited about meeting her."*

Kinesthetic Kate is a direct compliment to Haptic Harry. While she is attracted to Haptic Harry as well, he appears too scattered and not as together, regardless of his appearance. She finds him too reckless, too scattered, and too disconnected from her world of attention to detail. Should they learn to value each other's strengths and work together, they would make a wonderful partnership at all levels.

Haptic Harry sees Auditory Alice and thinks, *"Wow! Alice is here"*



again. She interacts with people so well, and she's so beautiful and so popular. Boy, she responds so quickly. The music in her voice is very pleasing. She's a great lady." Harry appreciates her abilities to relate, and doesn't know what she excels in or is challenged by. He's too busy to really connect with Auditory Alice and know her more fully.

Auditory Alice is actually quite different from Haptic Harry. Relationships are all-important to her, but Harry doesn't seem to have the patience to really develop a relationship. Connecting with Haptic Harry is very difficult because he is always moving. To truly connect takes time, and Haptic Harry is simply too volatile to really connect. They are great friends as far as Harry is concerned, but Alice would say they are acquaintances, since she doesn't feel that she and Harry have ever truly connected.

Haptic Harry views Visual Vincent and thinks, *"There's that Vincent again; he's so stiff. If he would only relax, he'd be better off. I wish he would take a risk. His evaluations are great, but it seems that he has no stomach for risk, even when it has a great reward almost assured. I guess that's why I'm hiring him and not the other way around. No risk no reward, I always say. And sometimes those risks are challenging to recover from."*

Remember, this is neither true nor false about Visual Vincent; it is simply a Haptic view of Vincent.

They may be business owners, entrepreneurs, artists, writers, professional speakers, video game designers, multimedia graphic artists, sales and marketing, public relations, television, movies, radio, commodities traders, stock brokers, or real estate developers.

My own Haptic preference is reflected in my choice of college: California State Polytechnic University of San Luis Obispo. Even its name is diverse and stimulating! San Luis Obispo, populated primarily by students, lies between two major population centers, San Francisco and Los Angeles. People know Cal Poly, as it is lovingly called, for its school of traditional agriculture, its an innovative school of architecture and city and regional planning, and its engineering and printing colleges. Most exciting for a Haptic is that the campus is small enough to allow these schools to rub elbows. An ideal environment for a Haptic personality! Add to the campus stimulation, the excitement of the 1960s, with Viet Nam war protests going

on right next to ROTC drills with students in polished chrome helmets, and you have a Haptic person's dream.

My study habits demanded equal creativity. Since I needed external stimulation and I was around other types of students, I had to find a creative compromise. A dropped pencil or familiar voice suggesting some alternative to studying would quickly draw my attention away from my studies. There were too many opportunities for distraction, even from my previously successful hybrid of watching television and doing homework. My creative solution was listening to my stereo with headphones while I studied. The blasting music provided the diversity and stimulation I needed, and the headphones limited the exposure to temptations. I achieved my best quarterly grades when I was involved in a round the clock - several day Bridge tournament during finals. It kept my mind alert and my anxiety low. (I wasn't in the game 24 hours a day, of course. My fraternity brothers and I would rotate in and out when someone needed sleep or had to go to a final.)

Do you see, feel, sense, smell and taste the diversity that Haptic people demand from life? The more, the merrier, and we MusT continue, not only in input but also in expression. You might wonder about the use of the capital "M" and "T" in MusT. It's simply a Haptic method of expression (it could be musT or something equally attention getting). It still spells "must," and it did get your attention. Haptics get bored with rules.

The jobs I chose during college were also diverse. I worked as a field hand in the Salinas Valley, operated the Wild Mouse roller coaster at a Santa Cruz amusement park, and dealt blackjack in a Lake Tahoe casino. I worked in the cool coastal weather of Santa Cruz, California, and in the 120-degree temperatures of the Sacramento Valley.

Traveling to Europe after graduation, I devoured the culture, languages, history, variety, foods, and customs voraciously. I studied at the University of Florence, not because I needed to, but because I wanted to. Was it stimulating? Absolutely! Are you exhausted simply reading about it? Does my excitement in sharing this with you come across? I hope so. Haptics MusT have excitement, variety, and stimulation! There's never been a mountain I didn't want to climb or a valley I didn't want to cross, just to see the view from the top or find out what was on the other side.



Change is difficult for many people, and they resist it. For the Haptic, change is a way of being, embraced because it stimulates, motivates, drives and keeps life moving and flowing.

My search for adventure eventually led to my career as a professional speaker and author. Today, I travel the world, meeting new people and expressing the innovative solutions of *eyeTalk™*. As a professional speaker, I am entrepreneurial and passionate about my expertise. My clients and audiences demand originality, not only in content but also in the delivery of that content. I'm driven with a zeal that demands change. I am motivated to progress, and improve the quality of others' lives and businesses with new solutions to age-old communication challenges.

Now that you know the Haptic style, have you seen yourself or people in your life communicating in this fashion? Have you seen the advantage and challenge of being and/or relating to this communication style? Do you know which people in your life prefer this style and how you might be able to relate to them better with this new knowledge?

Further Thought and Practical Application

How many people in your life prefer the Haptic style?

What are the advantages and the challenges of being and/or relating to a Haptic person?

Did you learn how you might be able to better relate to others with this new knowledge?

If you are Haptic, how well do you communicate with Kinesthetics? Do you change your style to communicate with them, or do you find that you overrun them with your excitement?

If you are not Haptic, how and when might you incorporate the Haptic language in your life?

Remember Haptic style people prefer:

Excitement and stimulation

Variety in everything, I.E. food, language, culture and patterns

Infinite expression, tie die, colors, and the more the merrier

Several fonts, sizes, the more elaborate the better

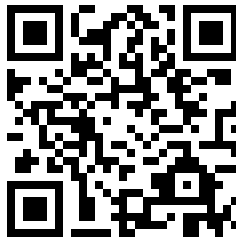
Multimedia presentations, movement, music, touch, all the senses

Facts and emotions with incredible speed and variety

Risk

Options

Participation with learning by doing

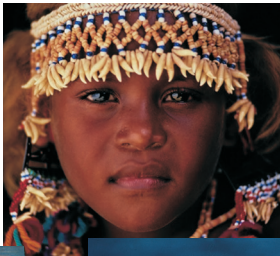


<http://www.ubgr8.com/blog/cu110>



Be A Bridge





We are all unique and excellent!

It's time to appreciate each other. As Voltaire said, "Appreciation is a wonderful thing. It makes what is excellent in others belong to us as well." Appreciation begins with observation and continues with emulation. Learning from another, and following their example, is the highest form of compliment.

We learned about four different and distinct languages in the **eyeTalk™**:

- Visual
- Auditory
- Kinesthetic
- Haptic

And we learned that they are sometimes opposites of each other.

We learned to appreciate the strengths of the Visual style, with its sensory acuity that allows for magnificent analysis and visualization, which can help develop personal computers, flights to the moon, and solutions to the most complex human dilemmas of personal and societal health.

We can now appreciate the Auditory gifts of building relationships, reveling in the joys of emotions like love and peace, and surviving the desolation of grief and sadness. The Auditory style, with its feeling state, allows for spontaneous expression and fosters vigorous change, and sows the seeds for individual and global growth.

We recognize the value of the Kinesthetic style that, with its sensitivity, offers a precious, subtle experience of life. The cultures with the longest tradition of being Kinesthetic remind us of the importance of honor and respect, and how the minutest of details is crucial for an impeccable life. Microscopically honoring every detail improves the process of life and ultimately brings infinite success.

We understand the advantages of the Haptic style, living the excitement of a three-ring circus and a barrel of monkeys all rolled into one. Haptic talents of speed, perspective, synthesis and integration lead us to a vitality and joy desired by all.



We learned from the pictures of eyes that all eyes are unique, and like style languages, often are opposite in appearance and in the behavior represented.

Each of us is unique, with an infinite combination of Visual, Auditory, Kinesthetic, Haptic, other unnamed preferences, and an equally varied spectrum of volumes, shades, colors and senses within our expression of who we are and how we live. We have natural preferences.

Naturally, automatically, and quite inevitably, our preferences become our choices. Our choices become habits. Our habits become doctrine. Instead of our identity having certain behaviors, our behaviors become our identity. In valuing ourselves, we soon devalue anything unlike ourselves. Soon, we are defending ourselves and our way of life. We take it personally when someone questions our behaviors/identity. Rather than respond with fresh answers, new behaviors, or timely, innovative solutions, we react with rigid “that’s the way it’s always been” attitudes. Our time-tested behaviors may need new input.

So how do we remain alive? How do we grow to become as much as we can be? How do we know what to change and what to keep? When do we change what and how? How do we achieve a balance between old and new, ourselves and others, and all the other preferences that appear to be opposite? Striving for balance between work and play, self and others, thinking and feeling, sensitivity and excitement, reflective and expressive, logical and intuitive does seem an impossible task. The only answer for all of the above questions is self-awareness, understanding, and learning.

In our innocence, we have often labeled these patterns as right or wrong, good or bad and habitually preferred certain ones. Though our preferences are all appropriate, each choice has consequences.

Our preferences can and do limit our abilities to connect with each other. But, in our infinite wisdom and creativity, we find balance. Just like high-wire walkers, we all suffer from precarious balancing when we attempt to maintain a static balance in a dynamic world.

We do not have to be stuck in isolated worlds simply because we have different styles. Preferring one style over another doesn’t mean we must exclude other styles. If we speak our language of birth, we can learn

to speak other languages, like Spanish or Chinese, fluently. If we like the taste of Thai food, we may learn to enjoy a plate of spaghetti as well.

Learning to hear and speak the hidden languages of **eyeTalk™** will certainly include unfamiliar and even slightly uncomfortable situations, and if we focus on learning and stay away from judgments of good or bad, the benefits will be tremendous. Children are uneasy taking first steps and as walking adults they are glad they did!

There is a time to be analytical, a time to be emotional, a time to be sensitive, and a time to be Haptic and stimulated. Regardless of how little or how much money is in your checking account, does smiling or crying about it change the amount? Does thinking about a funny movie allow you to laugh, even if you're normally reserved? You might laugh more if simply you forget to think for a while. When do you wish to be sensitive? I hope when you are holding a small child. Might emotional spontaneity be preferred when making love and developing a relationship? When you feel the emotion of love, I am sure it is much more satisfying, that emotional connection is far superior to any words ever written or thoughts ever conveyed on the subject.

Artists search for years to convey an emotion and they may facilitate the emotion but to describe the indescribable is impossible. When we are seeking new solutions, it is valuable to consider creative options and logic, for without logic creative expressions might be difficult to implement. So many options and so many times in life when an infinite variety of styles are required, and so often we respond with our most familiar style as if it is the only style.

When we change our belief that our behavior is our identity, we can embrace different behaviors in different circumstances. When we stay away from "right" and "wrong," we can have more individual and collective harmony. When we realize we all have the capacity of all styles, we can shift into the style required in the moment rather than automatically using our preferred style.

In our quest for understanding others and ourselves, creating more misunderstanding is contrary to our wishes. The last thing we would suggest is to use **eyeTalk™** to create further division with rigid pigeon holes.



A Visual, analytical person has emotions. A Haptic person senses things, and Auditory style people have the capacity to balance their checkbooks. Everyone feels, senses and thinks. Some reasonable questions include: What do they think about? How do they think? When do they think? And do they feel before or after they think?

Whether or not the Visual style's preference for thinking is our natural, first preference or a learned behavior we adopt when needed, everybody thinks. Some people simply do Visual more than others. In our Visual society, most of us find we need to use Visual behavior frequently. One term for one Visual style could be called thinking or mental focus. Visual style people are inquisitive, analytical and cognitive. They process life with visual input and usually express verbally.

Say a lawyer was predominately Auditory. Would they focus on civil rights instead of mineral rights? Would a Kinesthetic lawyer gravitate toward being a judge or doing work in research rather than being an Assistant District Attorney (ADA) with hundreds of offenses to juggle? Might the Haptic lawyer thrive in an office with lots of cases, diversity, and excitement more than in an office that required them to be stuck researching in law books?

Just because a lawyer is excellent in research or litigation doesn't mean they have good people skills. As we discussed earlier, the very same skills that make a person great in one area cause challenges in another area of their life. Fortunately, we can learn all styles.

No matter how many ways we describe it, our differences deserve bridges to connect us more. Once we realize that we are all equal and simply different, we can appreciate our uniqueness and look forward to more effectiveness in all areas of life. In summary, please remember the hints for basic changes that will help you begin to build and strengthen those bridges.

To communicate effectively:

- With a Visual, communicate with pictures, facts, and thoughts. Stand on both feet equally, symmetrical, with your head still. Use a more monotone voice.

- With an Auditory, stand with your weight on one foot, breathe and move, and nod your head up and down when speaking. Add music to your voice. Work on being emotional and spontaneous.
- With a Kinesthetic, be quiet, soft, and gentle. Wait to be spoken to. Use touch if appropriate. Show honor and respect.
- With a Haptic, mix and match your natural Visual habits with the Auditory and Kinesthetic behaviors above, never using any one of the styles for very long. Let's look at Visual Vincent, Auditory Alice, Kinesthetic Kate and Haptic Harry at a party, several weeks after all of them had read about **eyeTalk™**. Visual Vincent is wearing a suit, but he replaced his normal white shirt and tie with a fashionable silk mock turtleneck shirt. He is standing more casually with his weight on one foot. In fact, his posture mirrors the woman on his arm, Auditory Alice. Haptic Harry smiles as he approaches them both.

Vincent, smiling and obviously enjoying himself says, *“Hi, Harry, how are you?”*

“Not as fine as you are Vincent. How are you Alice? So you both found each other and decided to become a couple! Best wishes to you both.”

Auditory Alice replies, *“Well once Vincent completed a plan for my business, and relaxed a little, we found we had lots in common and a great deal of respect for each other. We found that we had complementary skills, and we knew we would be stronger – professionally and personally – being together. Vincent asked me to accept the responsibility and credibility that my postgraduate degree indicated, and I asked him to relax more when we are together in social situations.”*

Visual Vincent adds, *“I suggested that I was open to suggestions on how to relax and relate to another person. Alice mentioned that relationship is much more about immediately responding to each other rather than forming any preconceived decisions. That made sense, as I have made lots of decisions and evaluated lots of relationships and none have lasted. With Alice, I simply responded. I listened not only to her words, but to her tone, and I have learned lots.”*

Auditory Alice agrees, saying, *“And I realized that a friendly tone diminished my credibility. My musical voice was great for building relationships,*

but when I used it exclusively, people looked at me more as a friend than an authority, and that limited my effectiveness. Vincent asked me when I was teaching to shift to a style that more supported respect for what I knew. He encouraged me so much that I have doubled my business with some of his suggestions, and my business plan soon became our business plan.”

Haptic Harry asks, “*So you have become more entrepreneurial, Vincent, and you more businesslike, Alice?*”

Auditory Alice gives an emphatic monotone, “*Yes*” that speaks volumes of authority. She can speak Visual!

Visual Vincent offers a relationship building, musical, “*Absolutely!*” almost at the same time. He can communicate with feeling - Auditorily.

Both Auditory Alice and Visual Vincent are practicing speaking their new languages, and they laugh at their changes of style.

Haptic Harry smiles as well. He realizes that if he incorporates more of the Visual language processing style, he might be more effective and his risks could be more accurately calculated and be more rewarded. With more Auditory skills, he might have the relationship and mate he would dearly love, and have richer friendships with a wide range of people like Visual Vincent and Auditory Alice. He gave Alice a copy of “*Be a Bridge with eyeTalk™*”, and Harry realizes that both of them had read the book and were beginning to apply its lessons. He is silent, practicing being still and applying sensitivity with his new friends. He thinks to himself that maybe with enough practice he might even attract someone like Kinesthetic Kate.

Even before Harry has much time to consider the possibility, Kinesthetic Kate approaches.

Auditory Alice softly says, “*Hello, Kate.*”

Visual Vincent and Haptic Harry – even more softly – offer, “*Hello Kate.*”

Kinesthetic Kate lowers her eyes and raises them slowly, responding, “*Hello, everyone,*” and gently takes Alice’s hand.

Auditory Alice says, “*Kate and I have become great friends. She came by and used her talents in feng shui and created a much more wonderful home and*

office for Vincent and me. I am amazed at her talent.”

“I understood the principles of feng shui, and I must say that the application of the ancient discipline is profound. So subtle that it would be difficult to describe, and yet definitely noticeable. Our clients notice it as well,” adds Visual Vincent.

“Sounds wonderful,” says Haptic Harry, quelling his enthusiasm for having his offices and home treated equally. He knows that overly enthusiastic excitement might discourage Kinesthetic Kate from serving. Instead, he waits for a proper moment and opportunity to present itself if any mutual interest might surface. To Alice he says, *“I would love to experience your new office.”*

Auditory Alice says, *“Please come by anytime.”*

Visual Vincent, understanding Harry’s interest in feng shui and Kinesthetic Kate, respectfully asks, *“Might all of us have tea at our home sometime, and get to know each other more?”*

Kinesthetic Kate gently squeezes Auditory Alice’s hand in support and acceptance. Lowering her eyes, she says softly, *“I would enjoy a tea together.”*

Haptic Harry calms his hopes and says simply, *“Cam On,”* *“Thank you”* in Kinesthetic Kate’s birth language of Vietnamese. Not only the words, but the tone, the softness, and the demeanor of the communication built a wonderful bridge that could grow between both of them.

Visual Vincent, Auditory Alice, Haptic Harry and Kinesthetic Kate have grown using **eyeTalk™**, learning together from each other. All would admit that life is richer, easier and more fulfilling in all areas with simple shifts that they didn’t know were important before.

Are you convinced and excited about knowing your style and the style of those in your life? Are you ready to become as much as you can be, and connect with all those people in your life, that we may forge an eternal bridge for an infinitely harmonious world that we all deserve? It begins with one connection at a time and ends with the fulfillment of peace and harmony beyond words. Are you looking forward to connection with those in your life?



Milton Erickson, famed psychologist and therapist, began observing a patient in a mental hospital. The patient had a malady known as “word salad,” or schizophasia, speaking words without any sentence structure or appearance of connection. Dr. Erickson, with his impeccable observation process, closely watched his patient’s patterns.

Finally, after several weeks of observation, he mirrored back this particular word salad, matching his patient’s tonal inflection, rhythm, rhyme, volume and apparently random, disorganized, disconnected word choices. After several minutes spewing words back and forth like this, the patient blurted out, “*Doc, why don’t you talk right?*”

It was the patient’s first sentence that “normal people” could understand. No one had ever taken the time to understand him. So, unconsciously, the word salad speaker chose at some level to not to understand others, either. When someone finally took the time to understand him, he was able to break the word salad pattern.

I wonder how many people we communicate with every day realize that, in our minds, they, too, are speaking word salad?

From outward appearances, word salad must be spoken in Africa, the Middle East, China, and Northern Ireland. It’s certainly being spoken between races, generations, and genders. Republicans and Democrats, the elected and their constituents, speak word salad every day. I hear word salad at work, at play, with families, and students, from postal workers with guns and from computer hackers sending e-mail viruses, and from the world around me. Obviously, most of us feel equally as misunderstood as Dr. Erickson’s client.

By understanding ourselves and others, we *can* move from word salad and miscommunication toward communication and then beyond to connection. With **eyeTalk™**, we can accurately understand ourselves and those in our lives, and we can begin to connect with each other for a harvest of incredible benefits.

By living in the melting pot known as America, we realize that we may no longer live isolated in our own world. We breathe the same air of our universal community. Water flowing through every ocean and river washes the cells of our bodies equally. All hearts pump blood, a life-giving

fluid, with the rhythm of eternity in a miraculous orchestration of a divine symphony.

All of us can easily recognize the infinite diversity of people on our planet by their appearances, sizes and shapes; through their languages, sounds and gestures; and in their cultures, religions, foods, ideologies and methodologies, all coexisting in our “global village.” This infinite variety of humanity, with its infinite perspectives, could be the key to our very survival. Since we all are equal and different, it is logical that we have excellence in different areas.

Most would agree that excellence, possibly viewed as an option in the past, might be a requirement in today’s world. More than coexistence, tolerance and acceptance of each other for peace, it’s time for partnership. More than suppression of one behavior over another with strength and aggression, it’s time for consensus. Rather than withdrawal from uncomfortable situations personally or globally, it’s time for embracing each other and never letting go. Now is the time for health to be more than absence of disease and peace to be more than absence of war. Now is the time to combine the infinite variety and complexity of our individual and collective excellence to move beyond surviving to thriving. It’s time to move beyond communication to connection.

May *eyeTalk™* bridge from communication to connection and toward greater success in all areas for us all!



<http://www.ubgr8.com/blog/cu111>

Also by John Meluso CSP

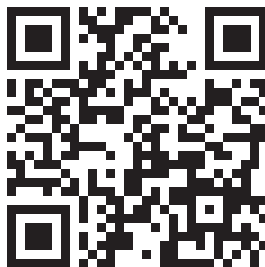
eyeTalk™, *Bridging from Communication to Connection*

The Divine Secret, The Legend of Og Lives

Becoming Your Greatest!

Also by John Meluso CSP and Joseph Bernard PhD

The Next Step for Positive Living



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Becoming Your Greatest Workbook John Meluso CSP**

RECOMMENDED BOOKS

Books by Og Mandino

The Greatest Salesman In The World

The Greatest Secret In The World

The Greatest Miracle In The World

The Gift Of Acabar (with Buddy Kaye)

The Choice

The Christ Commission

Mission: Success!

The God Memorandum

The Greatest Salesman In The World Part II:

The End Of The Story

The Ten Ancient Scrolls For Success:

From The Greatest Salesman In The World

He Is Tough

University of Success (Compilation from other works)

A Better Way To Live

The Return Of The Ragpicker

The Twelfth Angel

Spellbinder's Gift

The Greatest Mystery In The World

Secrets For Success And Happiness

The Greatest Success In The World

Get these books and more from

www.BecomingYourGreatest.com

The Next Step for Positive Living, a Journal to “Connect & Be Wealthy”

by Joseph Bernard PhD and John Meluso

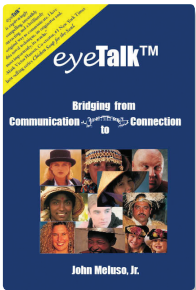


Norman Vincent Peale changed a generation with his book, “The Power of Positive Thinking.” Napoleon Hill influenced millions with the concept of Mastermind in his book, “Think and Grow Rich.” Twelve Step programs support millions to greater health of mind and spirit. Abraham Maslow, Milton Erickson, Virginia Satir and others expanded our understanding of healthy, fully functioning human beings.

The Next Step Journal is a synthesis of the truth and wisdom that has come before it. The Next Step Journal honors the wisdom that supports its creation. We see our Journal as a natural progression from positive thinking toward what we call positive living. Positive living combines a rich inner life with a successful practical life. It begins a life of guilt free accountability.

The Next Step journal is unique. Utilizing this Journal begins a journey that profoundly alters and enhances the quality of our lives. The Next Step Journal begins a commitment to explore our inner nature and our relationship with the world. With dedication, and a sense of joyous adventure, this Journal writing stimulates:

- » Increased success
- » Elevated self-esteem and confidence
- » Inspired personal insight
- » Advanced goal-setting and planning
- » Outstanding results
- » Supportive feedback
- » Strengthened self-discipline
- » Expanded solutions
- » Improved follow through
- » Enhanced clarity
- » Enjoyable routines
- » And more ...



eyeTalk™, Bridging from Communication to Connection

by John Meluso Jr. CSP

Canyons of miscommunication exist with our children, in schools, with our mates and families, in our cities, in business, between countries, and in our worlds. The steps in this book will assist you in discovering ways to profit by understanding peoples' communication patterns and how you can relate more effectively to communication styles that are different from your own. Here are ways for all of us to begin moving beyond communication to connection. Let's use them!

Remember, the benefits of connecting with the communication style of those around you are:

- » Practical empathy, making others more comfortable
- » Accelerated rapport building
- » Tremendous results improvement
- » And more fulfillment in multiple areas of your life!

Using the revolutionary new technology of eyeTalk™ for connecting with others assures you:

- » More profitable business relationships
- » Dynamic efficient and effective teams
- » Enhanced employer/employee relations
- » Happier, more tenaciously loyal clients
- » Lessening of gender, racial and religious prejudices
- » Increased inner and outer peace, individually and collectively
- » Enriched, loving, harmonious marriages and other relationships
- » Graceful, easier parent/child relationships
- » Personalized education systems for children, parents and teachers
- » Continuous performance enhancement

Who wants one or more of those?

To Schedule



John Meluso Jr. CSP

Today

for your next speaking & training program
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and educational while providing practical
organizational solutions!

TOPICS

Becoming Your Greatest: New Impeccable Word Choices

This remarkable audience program supercharges your communications with powerful new word choices. This builds practical applications using the information in *Becoming Your Greatest*. Emphasize “Mighty Words” for mighty profits.

This is Your Eye!

In the tradition of “This Is Your Life,” a popular television documentary series hosted by Ralph Edwards, “This is Your Eye!” finds volunteers from the audience, who humorously receive highlights of the “orchids and onions” of their communication styles. This brings valuable insights for communication styles to the audience in a fun and engaging presentation.

What Your Eyes Reveal

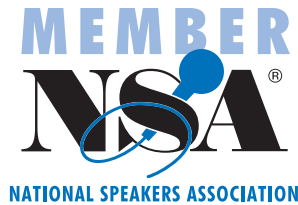
Effective communication is more challenging than ever. Learn a new skill of how to view peoples’ eyes to see the similarities and differences at a distance, for their communication styles and your future communication benefits. Specifically, the Visual, Auditory, Kinesthetic and Haptic eye patterns and the communication styles they represent are explained and how to notice them without even looking into the eye. This information allows people to know their “hidden” language and effectively speak the three other “hidden” languages with great results.

Next Steps for Positive Living

Guaranteed to increase accountability and productivity. Have you found yourself out of steam and in the same life-space despite other coaching, seminars, or self-help books? This program supports a new view of accountability and productivity that both compliments and reinforces the programs listed above — as well as other industry programs.

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\$25,000 of products for \$25,000*

Greatest Value!