CREATING RAPPORT: CHEATING THE CHEMISTRY

BY BRYAN PLUMB

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FOREWORD

I initially began to write this booklet for my own use, as a collection of ideas gathered through experience and teachings. It demonstrates how to create an instant bond between you and what I will refer to as your "subject". This 'instant bond' so to speak usually takes weeks if not months to acquire; sometimes it just doesn't happen; yet with the correct usage of Neuro Linguistic Programming, or NLP (we will touch on this later), this 'bond' can be achieved in literarily minutes, through using nothing more than having a perfectly normal conversation with your subject. After reading this booklet, you will have new approaches when meeting someone for the first time, you will be able to include skills such as "anchorage" and "marking" (we will touch on these later too) to conversations, make people relax through suggestions, alter people's opinions on anything and much, much more. Sound good? All is explained throughout this book.

AND FINALLY

Please do not rush through this book, you will find that you will have missed extremely important details out if you do so, therefore I urge you to take your time, read at your own pace, and try the effects. I hope you will enjoy reading this booklet as much as I have enjoyed writing it. No part of this book may be reproduced without the written consent of the author. Anyone with illegal copies will be prosecuted.

THANKYOU

Thank you to everyone who has contributed into the creation of this booklet, including James Linn (one of the finest hypnotists and best of friends ever), Derren Brown for your inspiring words, Kenton Knepper for showing a knowledge far superior to anyone's on suggestion, Luke Jermay for your wonderful effects and contributions to NLP, and everyone else who I have forgotten to mention! Thanks!

RAPPORT

Rapport – a sympathetic relationship or understanding. To be in harmony with. (Oxford English Dictionary)
In the foreword, I talked about a 'special bond' with a person, in psychological terms this is known as having a "**strong Rapport**" with someone. To be part of a couple, you and your spouse need to have a strong Rapport with each other, else you would turn out like 'Steve Macdonald and Karen from Coronation Street!' Everyday we meet people whether they are new to us, or a long-term friend/enemy. But how do we know if we like someone or not? What is it that decides for us whether we are "**destined to be**" with a person? Is it this so called '**Chemistry**' between two people?
Well, no. No it isn't. There are psychological reasons as to why people will get along with some people, yet clash with others, this is all down to how we **PROCESS** information.

CHAPTER 1- Processing

PROCESSES

1) **Auditory** – through how things sound.
2) **Visual** – through how things look.
3) **Kinaesthetic** – through doing
4) **Olfactory** – through how things smell.
5) **Gustatory** – through how things taste.

Many people know that we process with these elements; each person can be categorised into one way of processing, depending on which way the person learns best BUT, here is what many people do not know:
WE DO NOT ONLY PROCESS IN ONE OF THESE WAYS, WE PROCESS USING ALL FIVE!

Ok, so one is predominantly used more than the other four, but by ignoring the other ways of processing you are missing out on a whole host of opportunities.

HERES THE COMPLICATED BIT
Just try to follow me with this, then reread if necessary.

We could say our brain is made up of two parts: the **conscious** and the **unconscious**. The Conscious brain is what is active now as you read this booklet, as you think of any thought etc. Your unconscious controls things like breathing, body language etc, things we usually take for granted. Imagine having to think every time you wanted to breath, or every time you wanted your heart to beat, what a pain that would be! The unconscious also controls **how** we process information. To have the best rapport possible with a person, you need to **process information in the same way**, or at least appear as though you do. If we can determine the way a person processes information; we could mimic this and we would have firm grounds for the beginnings of a strong rapport. This is exactly what this next section teaches.

DETERMINING THE PROCESSING PATTERNS

So we know that we need to find out how a person processes information but how?
You need to begin to think to learn and talk in terms of **process** rather than **content**. I know this seems alien to most people because a conversation usually **revolves around the content rather than the processes involved.**
Process is, lets say "sending a message to someone", whereas content is "the communication device we use" For example, we can either use a mobile telephone, or email to send the message, because ultimately, we will be sending the same message.

We will only focus on the first three of the processing types for now.

So, back to finding out the processing patterns. We need to ask questions to gain our information; this takes only a few minutes at the most to uncover. Again, the questions we ask must refer to the process, not the content.

Example: "**What made you choose to go to…….for your holidays?**"

Let's see if you can discover what processing pattern I use.

Now when I think about that question, my answer would be that there is a lot to do in the location, many night clubs and beaches etc, I really enjoy going out and having a good time, so ……is the perfect place for me. Also, other than at night times, it is really quiet and peaceful which I like, until it gets past 8pm, then I am out to the town for a party! ………Is also a really nice place, the beaches are pure white, and the sea is totally crystal clear, it is engrossed by beautiful countryside and ancient historic landmarks. Where do I go on holidays? Ha! I aint telling!

As I said before, the content isn't important, the process is. So what if you worked for a holiday company and you want me to buy a different holiday. Well, you would first describe what you can do there, what the music is like/ whether it is a quite town etc and finally what it looks like. Therefore you are using the same processing style as me. If you do it in that order convincingly, I will want the holiday. Remember, the order you say the information is just as important as the details of the holiday itself.

EXAMPLE CONVERSATION
You are on a date; the topic of conversation turns to holidays. Bold text is the responses you get.

"So, what made you go to Majorca then?"
"Well, Spain is such a lovely country, and Majorca was just my first thought really. It has really long narrow beaches, white sand, clear sea etc."

 "Nice! And what did you notice when you got there?"
"I realised it was really noisy, everyone seemed to be having fun, singing and shouting etc!"

"Wow! Sounds great! And what did you notice after the people singing etc?"
"Well, there are lots of things to do over there, you can do water-sports, go out to the town, lots of things!"

So, you have worked out your date's processing patterns. Now to put them to practice! But first a brief word on the importance of carefully selecting words.

Because people process in different ways, their language will also alter slightly, using different verbs than other people would do. For example, a primarily visual processor may say **"I can picture him now"** whereas a primarily auditory processor would say **"He rings a bell"**

So when a person says **"tone it down"** a kinaesthetic person has to unconsciously translate this to **"be quieter"**. If we learn to use the correct processing language for a person, they don't need to translate what we say, and therefore feel a strong rapport with us.

So, back to the example above.
Later in the conversation, you begin to talk about past loves. You already now exactly how s/he processes, so as long as you use the correct words, you can achieve a strong rapport sensation within the next few sentences you say.
Let's remind ourselves. The subject is firstly **Visual**, then **Auditory**, then **Kinaesthetic**.

"I think it is just great when you **see** that special person, you can just **picture** yourself with him/her, **seeing** you **chatting** to them, even to the point where you know that the idea of you and him/her together just **sounds right**, and you **say** to yourself "I could really get to love this guy/girl" you know, in that **tone of voice**. And everything seems to just **feel** so natural when you are with them, you get a **tingly feeling**, sometimes **butterflies** even!" Can you **imagine** that too?

CONCLUSION

See how simple this really is? But at the end of this conversation, the other person involved will feel a strong sense of rapport with you, as though they can tell you anything and have known you for years. This is very effective, though only an example, to understand the true powers of this, you need to go and test it a few times, think of some other words different types of people would use. Also by combining this with techniques such as "Anchorage" and "Marking" which we will begin to look at in the next chapter, you will have sure-fire ways of cheating the chemistry in creating Rapport.

THE WINDOW TO THE SOUL

One of the most important elements into creating a strong rapport is the use of **the eyes**. Many people fail to understand how powerful it can be to actually look into a person's eyes when talking to them. When in conversation, you will notice that a lot of the time you **will not** be making strong **eye contact** with the subject, it is **extremely vital** that you try to make **eye contact**, and lots of it when creating a strong rapport. It will make a lot of difference to the results you get, and the subject will suddenly feel **compelled** to look into your eyes too when they talk to you. It allows the subject to feel as though they can be **totally honest** with you and they will feel a **strong bond** between the two of you, which is a great foundation for building a strong rapport with this person. Need I say more?

THOUGHT PROCESSING

Another way of distinguishing which way a person processes information is by the use of their eyes again. When you ask the person a question; which requires them to use their brain and think about the answer; you will notice that their **eyes loose contact** with yours and will shift to a **difference place** than what we would expect as being normal. For instance, the eyes may look up and to the right. This is because the person is trying to **visualise** an event, therefore you can take into account that they are first visualising this information. The eyes may look to one side, this is because they are an auditory processor and the subject is trying to remember what was being said at that point in time, or what could be **heard**. Also, people may look downwards; this is because they are trying to remember what they were **doing** in the memory, or what was being done then. This is because they processed the information Kinaesthetically.
This Diagram explains it as well.
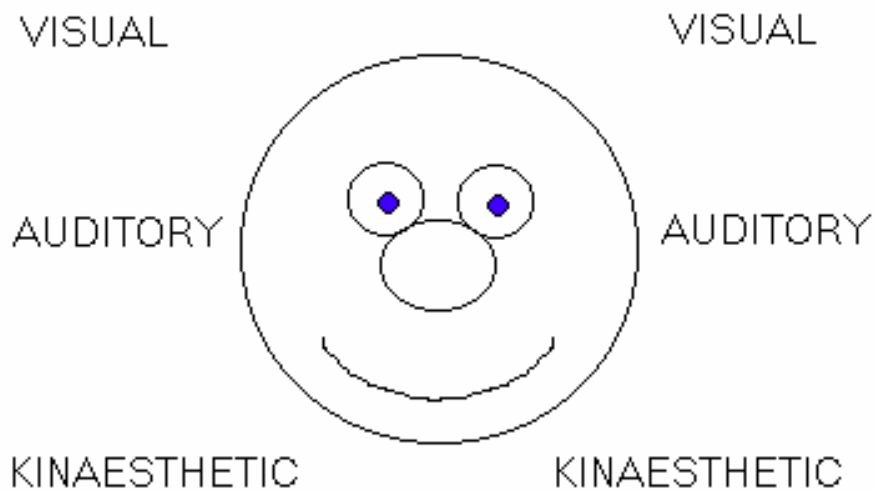
Another idea that has come across to a few people as well as me, is that we may be able to tell whether this person is thinking of the past or future. Generally when told to think of the future, the subject's eyes will look in the direction of the way they process information (refer to the diagram) but they will look towards whatever "handed" they are.

EXAMPLE

"Can you please think about a memory, no, lets make this interesting, think about something you want to happen in the future…describe to me what you are thinking about."

The person looks to their RIGHT (so they are right handed) and looks upward, this is because they process the information visually.

CHAPTER 2- Anchorage

An anchor is an event that immediately creates an involuntary physical or mental response. The best example of this is where **Pavlov** anchored a **Dog to a bell**. In short, he brought food to the dog, with the sound of a bell ringing: the dog salivates. In the end, Pavlov could just ring the bell and the dog **subconsciously** salivated without the presence of food, because it **associated** ringing with food. This chapter is all about **anchorage** and **association**. Anchors can be in the form of any of the five processing types.

Anchors are apparent in everyday life, for example, if we see a **green light**, we will automatically think **"Go".** When we have an **itch**, how many times is our hand there to scratch it before we even think about it? What if a person **smiles** at us, we **smile back even if we don't particularly like the person**, this is because we **associate** one thing with another **unconsciously**, so we do actions **involuntarily**. We can use this to our advantage.

HOW TO CREATE OUR OWN ANCHORS

First, we need to decide what we want to anchor; which emotion? If a person is happy and excited, then we may struggle to anchor sadness…thinking rationally is the key here folks!
So, lets say we want to anchor excitement. Next decide how we are to anchor it in relationship to the processing type of the person (eg. Visual anchor for a visual processor)
During conversation, found out what the other person is passionate about (football, singing etc) and get them to talk about it, past experiences etc, make sure you listen so that you can ask questions and look interested (even if the truth is otherwise ☺)
You will notice that while talking about their passion, the subject will become increasingly more excited and anxiety levels will increase as adrenaline is released, at this point you will anchor the emotion. This can be done in a variety of ways, e.g. facial expression, make a noise, a touch etc. The unconscious mind picks up on this gesture and anchors the emotion. Later in conversation you can bring back this emotion by repeating the exact same gesture again, adrenaline will rush again and the subject will be excited and feel anxious, (therefore being open to suggestions) At this point you ask what you want to know.
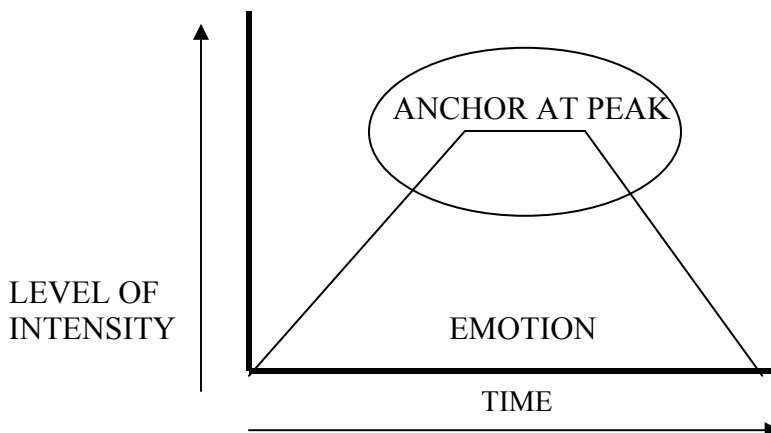
EXAMPLE CONVERSATION
Bold are the responses you get.

"Ah, you like netball? Cool! I love sport too (just agree with what they say) Tell me, do you play for a team?"
"Yeah, I play for the county"

 "Wow! Really? You must be good! What is your best memory of playing netball?"
"Oh, best memory…hmm…. I know, when we were playing in the championships, we had just managed to get to the final, we were pretty much level with the other team and we were near to then end, my friend passed the netball to me, I shot and scored from really far away, and we won the championships (level of excitement peaked here, I anchored it with a subtle 'neck scratch')

"That must have been great!"
(Later on in the conversation my friend was feeling a little down after talking about distressful things)

"Don't worry, Naturally, I'm sure if you take the time to think (**scratch neck**) you might realise that you are actually in a really good mood now, and may even want to go out tonight with your friends. What do you think?"

ANCHORING TECHNIQUES

VISUAL PROCESSOR- smile, wink, small gestures, bite lip etc
AUDITORY PROCESSOR- make a noise, cough, sniff, clear throat etc
KINAESTHETIC PROCESSOR- scratch neck, adjusts glasses, rub head, touch face, hand gestures etc.

WHEN IS A PERSON AT EMOTIONAL PEAK?

Note change of breathing patterns, breathlessness etc. Also, listen to changes in voice: volume, tonality, timbre, pauses etc. Watch for pupil dilation, shift of body language, muscle tension etc. AND PRIMARILY- listen to the story, it is obvious when the emotional part is at its' peak!

CONCLUSION

After this short conversation the girl felt really happy again and did go out with mates that night. If you read through the conversation again you will see how the effect works, and with a little imagination, I am sure you can see how you can use anchorage to your advantage in everyday life.

CHAPTER 3-Mirroring

So we now have a basic understanding of how to **control** our **language** to **achieve a positive outcome**. But if you use words alone, you will seem very artificial, even if you feel totally confident and also use anchorage. **Mirroring** is a great way to have someone sense an instant connection with you, and it takes little more than a gesture here, a smile there! Have you ever noticed when talking to someone, or just sitting near someone, that you are **both in the same body posture**, e.g. folded arms, clasped fists, and you both seem to keep in the same gestures at the same time? This means you have a **good rapport** with this person. Next time you are in a room of people, have a look around, who are in the same positions as each other? Mirroring is exactly this.

Think about what you do unconsciously, your body language will often **support** what you are saying, yet if you don't feel totally confident in what you are saying, your behaviours will **not support your desired outcome**, this comes across strongly to your subject. But, if we can learn how we should **hold ourselves**, what **gestures we should do** and when, almost like stage directions in a play script, then we will appear both **linguistically and physically supportive of our desired outcome**.

EXPLANATION

We know that a great way to achieve strong rapport with a person is to **mirror** their moves and posture etc. But how should you go about this? When you are talking to a person; note **how they sit**, what their arms are doing etc. and **position yourself like them**. If they change positions, you change too, but **allow a few seconds to pass** before you take up the new position. This allows the subject's unconscious mind to believe you are not copying them. Try to copy things such as **facial expressions** too, **muscle tensions**, **eye movements** etc. When you feel that you have been successfully mirroring for while; try **leading**. You make the move and wait to see if the **subject mirrors you**. If they do, WELL DONE! If not, just keep trying! Try different **timings** of when you mirror them etc.

We can test to see if a person **agrees** with what we are saying by examining their **body language**, and therefore we can shift our own opinions to keep in strong rapport with the subject. If we were to be sitting opposite the subject whilst discussing an issue, we could **fold our arms** (for example) as we say our point of view, if the subject agrees with what we are saying, and you have a strong rapport with him/her, they will follow you and fold their arms too. If they do not fold their arms, but maybe **alter to a different position**, or seems to be **physically uncomfortable**, then they are **disagreeing** with what you are saying. This allows us to change our minds, or let our argument slip a little so that we **apparently agree** on the issue.

When we are trying to create a strong rapport with a person, it is important that no **barriers** stand in our way, if anything was to stand in front of us, then our linguistic skills would be put to no use. To create a strong rapport with a person, **both you and the**

subject need to be comfortable with each other, just to the point that you can talk with one another without feeling uncomfortable, you don't have to be the best of friends or anything like that. If you were to notice a physical barrier in front of you; you have to **break it down** so to speak in order to build on your rapport.

HOW TO READ A PERSONS BODY LANGUAGE

The way we sit tells us a lot about the person we are about to meet, and also if there are any barriers between our subject and us. Allow me to first identify and explain the best way a person can be sat when you are speaking to them.
If a person seems to be sat **upright** with **hands on the table/leg leaning slightly into you, one leg slightly in front of the other**; congratulations, the subject is genuinely interested in you and is listening intently to every word you say. I call this the **perfect posture**.

 If a person is sitting **upright** with their **arms folded** to you, then this is the **major sign of a barrier.** You will notice though that as you talk to this person, using the linguistic skills you will learn from this booklet, that barrier will be broken and they will seem physically more relaxed until they are back sitting in the **perfect posture**. The person may also be touching their chin; this means they are highly responsive.

If a person is **touching their face or covering their mouth** whilst sitting with you, they tend to be feeling **slightly uncomfortable**; they are usually the **shyer people**. The touching is explained because they are seeking comfort, by touching their face; it simulates a **mother's stroking** of the child. It is a sort of **self-comfort** method. This person can be made to relax into the perfect posture by **gradually asking** them **questions** about themselves, whilst giving **your opinions** too. Be careful if you let the subject take a hold of the conversation; they may start to feel pressurised.

If a person seems to be **leaning back** in the chair, maybe with their **hands on their head**, this person is **very open** and no barriers stand between you, except, that the subject may not be listening intently to what you are saying, to defeat this; ask the subject **about themselves**, let them take control of the conversation for a while, you will soon notice how quickly they will change their posture into the perfect posture because they are talking about themselves. You can then take a hold of the conversation again, and the subject will retain the perfect posture for you.

CONCLUSION

Do not be afraid of using **less subtle gestures** than you would do usually when mirroring a person, don't forget, you **do** want the subject's subconscious to notice you! As soon as you start to mirror a person, you step into "**their world**" just copy what they do, **do not be afraid** of gestures you wouldn't normally feel comfortable doing; you wouldn't normally be mirroring someone!

Chapter 4- Advanced Linguistics

This section will teach about the **special techniques** that can be used in a sentence to **increase** the **possibilities** of **persuasion** and **suggestion**.
Hopefully, by now, you have quite an understanding of how important wording is when creating strong rapport with a person. We are now going to delve deeper into these realms and uncover the special words and techniques that enhance our ability to persuade our subjects.

FACT AND OPINION MERGE

We can all tell **facts** and **opinions** about anything in the world. From movies: "That film had poor ratings from critics, it was rubbish", to clothes: "The top is orange, the top looks like sick!" We can also all tell the difference between what is fact, and what is opinion…or can we?
What if it was possible that we could get people to **believe** that what we are saying is **fact**, though it is indeed only an **opinion**? What if we could **change** people's **perceptions on reality?**

EXPLANATION

If we can **gain agreement** on a few **facts** with our subject, then in the same sentence we can **include an opinion**; which will also be **regarded as fact**. Before we continue; let's look at an example.

EXAMPLE
You are a motorbike-salesman, trying to sell a HONDA NSR. Note the use of **fact** and **opinion**.
"Now this motorbike is a **HONDA NSR 125**, it has **full bodywork**, will reach **speeds around 100mph** and **rides like a dream**"

Let's deconstruct this statement.
I first use a fact about the motorbike being a HONDA NSR 125, there is no doubt about this and doesn't need to be questioned as the buyer will see this for themselves. Again, I use another fact about it having full bodywork. The last fact I say is that it reaches speeds **around** 100mph (there is an **extra subtlety** here we will touch on later). The last statement is **totally opinion based**, yet it reads and **sounds like a fact**, so the buyer would believe that it "rides like a dream" **without questioning**. Can you see how we can shift a person's perceptions of what is real?

BINDING

Binding is where we place a statement that is **accepted as true** next to a statement we **want to be accepted as true**. The bind usually comes into play after at least two facts have been stated, so the subject already **assumes** the next statement will be **fact**.
So, we have learnt how to get someone really interested in buying a motorbike, but what about getting someone to **not** like something? It uses the same idea; let's have a look.

EXAMPLE
You do not like someone, and want your friend to dislike them too (this is a little cruel, isn't it?) Note the use of **fact** and **opinion**.

"Look at her, she is **standing there** in that **denim skirt**, **holding her bag**, **thinking she is really gorgeous**" ← Obvious opinion- we can not possibly know what this girl is thinking, yet it is still regarded as fact.

Let's refer back to the motorbike example again. I mentioned that there was an extra little **subtlety** hidden in the phrasing, have you noticed what it is yet? It is what I have decided to call the **around about effect**.

THE "AROUND ABOUT" EFFECT

Before I explain what this is and how I use it, let's first examine what around about means. If I said to you "a can of coke costs around about 30pence", I think that would be fair to say, knowing that a can costs about 37pence. So, around about means '**nearly'**, or '**just over'**. As most people like to think **positively** when we give them a statement including the words "around about", they will generally **accept** what we say as **"spot on"**. For example, if I want to sell a can of coke, someone asks how much it is and I say "around 30pence" they believe it will be 30pence, yet when they get to the till and it says 40pence, they realise I haven't lied, they just haven't **picked up on the information** I sent them. Also, I have noticed that sometimes when a person asks me how much something is and I say"£10", this person believes this is too much and often says "no thank you". But what if I was to use the around about effect? I tried this same thing but when I said "around £10" the person seems to think that this is **cheaper** than "£10" when in fact it could even be **more expensive**.

CONCLUSION

Using the phrase "around about" or simply "around" allows us to also be "**average**" on what we say. So back to the motorbike example. I say the bike will go around 100mph, this is accepted as **fact**, but the bike only does 80mph. This is a deceptive technique many salesmen use nowadays, use in reference to your own beliefs.

QUESTIONS AND COMMANDS

In some circumstances we are most persuasive when we ask a **question**, in others; we are more likely to get the desired response when we give a **command**. If we could mix the two ways of gaining a desired response we could have **control over what the subject does** and **when** we want them to.

When we ask a question, our pitch **increases** towards the end. This is the basic way we can recognise when there would be a question mark at the end of the sentence if written down. When we say a command, out pitch tends to **drop** at the end of the sentence, again this is how we know that an exclamation mark should be at the end of the statement if written. If we think about it, anything can be asked as a question or as a statement, in fact, I could give a command, and the response could be the exact same sentence I have just said, but in the form of a question.

EXAMPLE

"Go and get me some chocolate and a glass of coke!"   ← **command**
"Go and get me some chocolate and a glass of coke?" ← **question**

Your **tonality** is extremely important when using embedded commands. We can use **marking** to emphasise exactly what we want to be done for us. This is done by **pausing** right before your **command point** in the sentence, therefore marking the next word so unconsciously, the subject pays special attention to the command coming next. You must not be afraid to **mark words with confidence**, if you are too subtle, it will not work as well.

Let's change the sentence so that the command is a little more embedded:

"Do you ever feel as though you sometimes (PAUSE) **smile for no reason**?"

Try this a few times on some people until you get the **tonality perfect**, you will notice that the unconscious mind picks up the command "**smile for no reason**" and the person will **smile** uncontrollably! Another way to play on the unconscious minds of the subject is to ask a question in the form of a command; again, they will pick this up and do what you say.

"Do you ever feel as though you sometimes smile for no reason!"

It is harder than you would expect to say a question as a command, remember your **tonality should decrease** towards the end of the sentence.

QUOTES

One of the best ways of using persuasion onto a subject is through word of mouth. How many times have you bought something because somebody you know said it was good, or cool? Form my own experience I can say I have done this many of times.
We can again alter someone's actions and thoughts by incorporating the use of quotes into our linguistics. If I were to talk to a person and say what a "friend" had told me, or what someone else thinks on the matter in a subtle way, the subject I am talking to will unconsciously pick up on this and treat it like a command. They will to start to see things in the same way my "friend" does because that is what I have described to the subject.

EXAMPLE:
You want to create a strong rapport with someone, so you speak to him or her about someone else.

"Charlie said she feels as though she really knows me well, as though she can tell me anything and has known me for years. She thinks we have a strong bond and should be best friends. Isn't that nice?"

EXPLANATION

Through the use of quotes the subject you are speaking to associates himself or herself with "Charlie" and will feel the same way as "Charlie" apparently does. This is a great way of increasing the rapport between you and the subject. Another great example of this was what a friend of mine once used to get a girl to go out with him:

"Yesterday, I was shopping around ASDA and I heard this couple together, the man said "I really love you, I want to kiss you so much it is driving me wild and I know you feel the same way! Can you imagine that? Wow!" Soon after this, the girl realised that she wanted to kiss my friend, and we had a success!

This worked because she consciously hears my friend telling her a story (the man wanted to kiss the woman, can she imagine it etc), yet she unconsciously associates you with being the man, and her with being the woman, so she feels compelled to wanting to kiss you as the woman in the story did want to kiss the man.

CONCLUSION

By using quotes we can tell people what we want them to do by replacing them with another person's responses in a story. So, if you feel very strongly about someone you have strong rapport with, tell him/her a story where a man/woman (same sex as you) tells a man/woman (same sex as subject) that s/he really likes him/her and that s/he feels the same way and they started to kiss etc…be imaginative! Hmm….Maybe I should write a book to explain this conclusion…

KEY WORDS

There are a few little extra's you can add into your linguistic patterns to make your "Neuro Linguistic Programming" even more effective. These tend to be adjectives; or describing words. There are many different "Key words" which we use everyday, but sometimes they will back up and enhance our desired outcome, sometimes they will not. You will realise after reading this section that there are lots of words I have not included here, that is because there are lots of them, I will include the ones I prefer to use, if you find some that are effective for you; great, use them. Whatever works for you is best.

EXPLANATION

I like to explain this as the "HOW? WHAT? WHEN? WHY?" sentence.
Our sentences will be good if we use carefully selected words to enhance the desired outcome, but if we can include "Key words" into each one of these elements, we will have the perfect NLP sentence.

HOW?
How words explain to the subject how something is going to happen, how it will feel to them.
Examples are "NATURALLY", "STRIAGHT AWAY".

WHAT?
What words explain what the subject is going to experience, what is going to happen.
Examples are "UNDERSTAND", "NOTICE", "EXPERIENCE", "SENSATION".

WHEN?
When words explain when the desired outcome is going to happen, in relationship to the future and present tenses.
Examples are "DURING", "NOW", "SOON", "AFTER".

WHY?
Why words are the beginnings of explaining why the subject will 'feel the sensation' for example. The basis behind it is "X does one thing so Y does another"
Examples are "CAUSES", "BECAUSE", "SO THAT".

EXAMPLE
"**Naturally** you have **discovered**, that **soon after I began to speak to you; you started to feel really relaxed**, and the **more that we speak to each other; the more relaxed you might feel."**

As you can see when we look at this statement, it is far more effective at getting a person to feel relaxed than saying "the more I speak, the more you will relax" this is because we

are aiming for the **unconscious** to come into play with the detailed statement, where as the last version is purely directed at the **conscious**.

If you go back to page 9 now, you will see an Example about the netball girl. If you would care to look at the last thing I said to her, you will notice I use the **same format** as I have just explained.

"Don't worry, Naturally, I'm sure if you take the time to think (**scratch neck**) you might realise that you are actually in a really good mood now, and may even want to go out tonight with your friends. What do you think?"

I bet you didn't notice anything was special about what I had said to her when you first read it, did you? So you can also understand now just how **unnoticed** this pattern goes when used and the sentence still sounds **perfectly normal**, but will do a lot more for your persuasion and suggestion.

Another element is extremely important when you are telling someone what to feel, think or do. We do not want a person to think that we are **forcing** them into anything, we want everything we do and say to seem very natural to the subject. Using NLP and suggestion is a **double-edged sword**. You want to be seen as being on the **same side** as the subject, **not against them**, if you are seen as being on the same side then your suggestions will be far more effective and persuasive. Certain words will make the person think unconsciously that you are against them; this is where many hypnotist and suggestion artists fail, because they don't seem to grasp the idea. So I will attempt to explain it so that we all understand what we should and shouldn't say, and why.

THE INDEFINATE DEFINATE

Through lots of experience using suggestion and NLP I have discovered something I feel many people have failed to notice, so I decided to write this down to help all other people understand why there suggestions sometimes don't work as well, and ultimately this knowledge will improve their performance. In the example above with the netball girl, you may notice that I did not say, "You WILL realise that you are actually in a good mood" I say "You MIGHT …." This is because if you tell a person what they **will** feel, they will **unconsciously** try to **resist** this as it feels to them as though you are trying to dominate them, remember:

NO ONE LIKES TO BE TOLD WHAT TO DO!!!

I have found that if you use the word "**might**" the person feels as though this is **far less threatening** to them and they have freedom of choice, it also makes you seem more **relaxed** as you put your faith into the person feeling or doing what you say to them. As I said before; many people have not come across this option and as a result, their suggestion and NLP is less effective, I have actually found far greater success using "might" rather than "will" so I strongly suggest trying this out.

YOU LIKE ME (LOVE CHEESE)

I guess the title has amused you a little. This technique is again a way of **enforcing** the fact that a person likes you. It has a similar outcome to using **quotes** except this is very **direct** and involves **no third parties**. The technique does use the **hidden command** of "you like me" although the content is nothing to do with either you or your subject. Before I explain how we can use this, let's have a look at an example.

EXAMPLE
You are talking to the subject at a café; you are standing in line waiting to choose which sandwich you want today. The subject reaches over and takes a hold of a cheese and Branston pickle sandwich. (☺) Here is what you say:

"Ahh, you like me, love cheese!"

The command here is "you like me" so unconsciously the subject is **reinforced** of his/her affection for you. Notice the **tonality** of voice and the use of **pauses** is different in comparison to how we would normally say this sentence. Here is how we would usually say the sentence if the focus point was "love cheese"

"Ahh, you, like me, love cheese!" (emphasis on "love")

This takes a whole new meaning to the sentence and the subject will only focus on the "love cheese" section, but as we want the subject to **like** us, all we do is get rid of the first pause after "you" and say this part as if we are actually only going to say "you like me". We then take a **small pause** and say "love cheese" or whatever your criteria is.

FOR EVERY GOOD, THERE'S A BAD

We know that there are a lot of words that can **enhance** our suggestion and persuasion techniques, but are there any words that can make out skills **less effective**?
Well, it would be nice if there weren't, but there are.
One thing we must remember is never to use **negatives**. If I said "do not think of a blue frog" you think of a blue frog. This is because the command is still "think of a blue frog". Our brain has to first picture the image to not think about it, if you understand me.

Words like "**try**" should never be used in suggestion too. This is because try is associated with "**nice try**" which we know means that you have **failed** whatever it is you were doing. To ask someone to try and feel better for example will not work because:
 TRY = FAIL.
Another word that is no good for suggestion is "**BUT**". The word 'but;' **negates anything that has been stated before it**, therefore it is **useless** in suggestion. Negative words such as "Could have" and "Don't" shouldn't be used as they draw on past events that **haven't happened**, and are classed as pointless.

EXAMPLE CONVERSATION

Normal text is what you would say, bold is the subjects responses.

(You walk over to a person and sit down at their table. You have maybe spoke to this person a few times before. You have just come off your summer holidays. Note: they are sitting in the perfect posture already)

"Hi. Did you have a nice time on holiday? Where did you go again?"
"Wigan." ☺
"Oh, I bet that was lovely wasn't it? Can you describe the holiday to me please?"
(Subject places her hand on chin, a few moments later you mirror this)
"Well, It looked really nice, there was loads of night clubs and stuff! And the music there is great!"
"Ahh!, You like me, like music! What was your best memory from the holiday?"
(We now know she processes Visually then Auditory, so next must be Kinaesthetically)
"Yeah. I was dancing at this night club and it was really fun, the music had been playing for hours and it was early in the morning, we just had a really great time dancing and drinking!" (Emotional peak > anchored by scratching neck-visual anchor)
"Yeah, I can **picture** that. It **looks** really good. My best memory of my holiday was the first day when everything just starts to sink in. I remember looking around as I got off the plane and I saw the best **view** ever. The island was **picturesque**. Bordered with mountains and beaches with **crystal- clear** water. And when you got to the seaside, all you could **hear** was the sound of crashing waves and seagulls. The water-sports there were great. You could **do** anything from jet-skiing to canoeing. Can you imagine that?"
(Testing how far I was getting with the rapport, I began to attempt leading the mirroring)
"Wow, I can almost see that, It sounds really great. I remember, we had a really strange couple staying in the room next to us, they said the weirdest stuff!"
"Haha! Really? Actually I can **picture** this couple who were at a bar one night near to me. I was listening to what they were saying (because I am nosey!) and the man was **gazing** into the woman's eyes, he **touched** her shoulder (touch shoulder) leaned over and said
"I love you loads, I am going crazy about you, I just want to kiss you so badly; it is driving me wild and I know you feel the same way about me!" Can you imagine that?
"Yeah, yeah I can…"
"Hehe! Look at us! **We are sitting here**, **talking to each other about holidays**, and **you feel great**!"
"Yeah it does feel good! I feel as though I have known you for a long time, and as though I can tell you anything."
"I feel the same way! And I am sure that **naturally**, as you **think** about it **now**, you might realise that **the more I speak to you; the stronger you may feel** (Scratch neck) **about our relationship**."

There you go, an example conversation using the majority of the techniques described above. And it could keep going on until you leave making her feel very happy (anchor).☺

A FEW FINAL THOUGHTS

Please re read everything in this booklet, until you can understand everything in here and put it into practice you will not be fully making use of the linguistic skills the manuscript teaches. I would like to thank you again for purchasing this booklet, I hope it has widened your horizons and maybe you will use a few of these techniques in the future. Only some of the techniques described in this manuscript are what I have found out through experience. Many of the techniques are not ideas I have made up, they have been around for longer than me, and I have just tried to phrase everything in the ways that suit the modern world.

THIS IS ONLY THE BEGINNING

If you enjoyed reading this booklet then you should know there is far more to learn, my manuscript gives the basic details out and how to use them successfully, with your imagination you can realise it's full potential as a marketing device, persuasion technique and many other effects are possible.

A NEW START

The next manuscript I will be releasing (at the moment) will give further insight into NLP, it will teach more words that can be used to increase your persuasion power, and will include more details on how to talk to each type of person including examples. I will also soon be releasing a short manuscript; which will focus on using the skills suggested in this booklet in a classroom environment, and in the workplace. This will only be a couple of pages long and the emphasis will be on relaxation techniques, getting the best out of colleagues and pupils etc. Keep your eyes out for "CHEATING THE CHEMISTRY- a worker's guide"

THANKYOU

Once again, thank you for taking the time to read this booklet; I hope it can be of use to you. Any comments you may have can be sent to **bryan@closeupmagician.net**
Also if you have any questions about the booklet or NLP as a whole, please feel free to email me and I will reply as best as I can, as soon as possible ☺

Thank you,
Bryan Plumb