

THREE MIDGETS IN A TRENCH COAT

Let's use another example, and say that you are trying to figure out whether or not someone is lying to you. If they are accessing their conceptual brain with their eyes and they are avoiding eye contact at the same time, *and* placing some type of physical object between your chest and theirs, then you have three different body language and eye accessing cues that allow you to get this information.



We often have very literal physical representations of what we are feeling emotionally. Here the subject leans away while diverting his eyes and placing an object between his chest and you. He is blocking the different body language spaces that show his ability to connect and trust someone.

If all you receive is one eye accessing cue this could still mean that they are lying, but you can't come to a probable conclusion based on that one thing alone. The problem is that there could be any number of reasons for them to be accessing their creative brain. You could have reminded them of something that they had been meaning to do. Or, they could be imagining an outcome that they hadn't thought about before. Simply daydreaming is also a possibility.

You never really know what is happening unless you are getting the same type of signal several times in a row. This means that the best way to effectively search for clusters is to use what is referred to as an "If-then" sequence.

An If-then sequence is where you start out with an infinite number of possibilities about someone when you see them for the first time, then you constantly narrow down the options by eliminating things as you read the signals that they are sending out.

For example, If you see someone who is tall walking toward you and they are wearing a trench coat, the if-then sequence would say the following to you: *"I don't know if the tall person is three small people on top of each other's shoulders in a trench coat or not."* That is, until they get closer and you see that all of the proportions are proper. Eliminating general assumptions will give you an opportunity to see danger coming from farther away.

In using the If-then sequence, you can take someone's body language cues that you get and from that point begin testing and trying to recognize other body language cues that help you narrow down whether or not they are a threat. As you progress through your testing and begin receiving new body language cues, you will be moving steadily through the if-then sequence.



When reading body language you'll want to search for "clusters." In this example the relaxed and laid back stance of the subject is thrown off by his scrutinizing and judging facial expression.

Let's say for a moment that you have just received a signal from someone which leads you to believe that they are lying to you about something. Now having someone lie to you is not necessarily the worst thing in the universe. In fact, having someone lie to you can sometimes be an indicator of a lot more than just the fact that you have been lied to. Usually it is just that, an indicator. The more important message is *why* they are lying to you. Perhaps they are lying to you because they feel like they have to for some reason. That is just as, or more important than, the fact that they lied to you in the first place.

So you have just received an indication and have a gut feeling that someone is lying to you. The if-then process would say, "If at some point I get another signal where they access their emotions, then they are probably trying to hide

some insecurity.” If I get another accessing cue or some sort of body language signal, then that shows me that they are accessing their creative brain again. This in turn may mean that they are actually lying to me about something and trying to hide it, although I may still not know just why this is. The If-then sequence continues until you have finally found an answer that makes sense of all of the body language cues that you have been given. Think back on how I tested the Mick Jagger cue. I had to narrow it all down until I knew she had an emotional response from that one name.



The context of a body language cue will tell you just as much as the cue itself. Pay attention to when the signal is coming and make sure you handle it with just as much weight as the actual cue itself. In this example, the subject tilts his head downward and yet keeps his eyes up to study you. In a threatening context, this will be a very important trigger. In a nonthreatening situation, this will be an emotional and vulnerable cue.

Let's look at another example, and say that you are getting a body language cue that is not the same as another cue that you are getting. In fact, in this example they are completely contrary to one another. Say for instance, that the person looks down, which allows you to know that they are accessing their emotional brain, but at the same time they are telling you that they don't really care about something.

This is what is called "incongruence." An incongruence is a mixed signal between two different communication indicators. For example, a mixed signal between a person's body language and vocal tonality. Or maybe it is a mixed signal between verbal content, and their vocal tonality. If any of these two things are saying what seem to be completely different or opposing ideas at the same time, we have an incongruence.

Recognizing an incongruence, shows you that a person is trying to hide something from you. That means that they are aware of one part of their communication, yet completely unaware of the other. Usually this means that one is true, and the other is something that they *want* you to believe. You, however have the upper hand if you recognize and mentally pinpoint the incongruence.

You will most definitely want to search for incongruence in other people's body language. As you read through and learn the different ways to read people's body language, I want you to pay specific attention to whether or not the person is showing you all of the same signals, or several tiny and often minute indicators, that are incongruent.

If, after about three or four incongruences or the mixed signals that you are getting from their body language cues, you still can't figure out *why* they are hiding what they are hiding, get away from them as soon as possible. Do **not** stay there if you can help it. If they are hiding that much and are that

intent on keeping the truth from you, then you don't really want to get mixed up in the situation.

Although this does not mean that they are necessarily trying to hurt you, they are at the very least trying to deceive you for one reason or another. Usually people who display several different incongruence are acting from a place that you cannot naturally understand. You must understand then, that you cannot predict what they will do next.

If you cannot predict what a person will do, then you do not know if your friends and loved ones are completely safe. I think it best to mention again here, that you never know if you are safe or not. The better you get at predicting a person's next move, the better off you are in any kind of social situation. But as soon as you think you can understand or predict everyone, that's when you're most vulnerable.

Let's look at searching for abnormalities, as another way of coming across incongruence. Many people make what I believe is one of the most fundamental mistakes that a person can make when trying to read people. They search for what separates themselves from everyone else around them. When you do this, all you get is a heightened sense that you are in fact special and different. That does **not** help you or the people around you whatsoever.

Instead of searching for what makes you *different* than everyone else and different from your assailant, try to put yourself in their shoes and *become* them. We all have different reasons for doing the things that we do and communicating the different things that we communicate. But the messages and the movements that are attached to those reasons are pretty much always the same across the board.

A great example of this are the eye accessing cues. These can be extremely powerful to read because all of the eye direction movements are pretty much universal.

SUBCONSCIOUS RAPPORT

If you ask yourself the following question clearly and you then get the answer, then you will be able to read someone with a frightening accuracy:

“What is the assailant or potential threat actually thinking?”

Understanding what a potential threat is thinking, and the context in which they are doing it, will allow you to “read their mind”. So the next big question really then becomes, *“How do I do that?”*

Although putting yourself in someone else’s shoes is actually fairly simple to do, it can be a very taxing event. It takes a lot of focus to take yourself out of where you are, and pretend that you are someone else. Whenever you do it, you have to make sure that your back is not to some *other* threat. When you are practicing this, make sure that you do not do it while people are watching and that you do not do it long enough that it becomes a strain on you.

The best way that I have found to do this, is to imagine for a moment that you are actually looking out at the world through their eyes. Imagine that you can only see what they see, how they physically see it. If they are looking at the ground, imagine what the ground must look like from their point of view.

Once you get this settled in your mind, and you have a pretty good idea of what they are seeing, start to imagine that you are moving and positioning

your body in the **exact** same manner that they are. Just try your best to imagine you're moving in exactly the same way as them. If you're missing a little piece or two it's OK... Like in horseshoes and grenades, close is just fine.

Pay very close attention when you are doing this because you will be giving off indicators to everyone around you that you are doing it. If someone notices you accidentally and sees you mimicking them, you may give yourself away. So again, be sure to pay very close attention when you are doing this.

Start to imagine yourself doing what they are doing, moving how they are moving. Any time that they make a movement stop and ask yourself, why did I just do that? You are of course asking this from *their* point of view. Why did I just move this way and what am I feeling? Keep from judging them for any answers you might get to those questions, no matter how horrible they might be. Judging them clouds the process and won't allow you to read them as effectively.

This is what is called a "Subconscious Rapport Technique". This is a very powerful rapport technique and it allows you to build a subconscious emotional connection with the person that you are thinking about.

While this is a very powerful technique, at the same time you have to be able to distance yourself if you feel something strange. It is at this point that you need to "eject", and get back into your own frame of mind.

We are not talking about an out-of-body experience here, let's be clear. But you will have a very good sense of why the person is moving the way that they are moving. If for some reason you find that you cannot associate yourself to the person who is moving, or the potential assailant, then you will never be able to use a very powerful subconscious technique that is at your disposal.

Having said that, it is important that you are able to associate yourself with the people you are talking to or the potential threat. You have to be able to imagine that you are them, even if you are completely different. This will serve to give you a really strong ability in being able to make the connection as to why they are moving the way that they are moving.

Again, it is a simple concept yet can still be very complicated. Boiled down, you are trying to see what they are seeing and imagine what they must be imagining. When they move, asking yourself,

“Why am I moving my arm this way?”

“Why am I looking at that person right there?”

“Why is my hood up?”

“Why do I feel the need to cover my chest?”

“Why is my left hand inside my pocket?”

“Why did I take it out, scratch my arm, and then put it back in the pocket?”

Every little question that you can possibly think to ask yourself, you need to ask. Eventually you will build a very strong picture of what you believe this person is. You will however want to constantly challenge that belief. You will never have a true understanding of what someone is feeling or thinking but you can gather a strong enough idea to have solid ground to start the

If-then sequence. Once you begin, it is only a matter of time before you narrow it down so much that you are almost dead on.